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New Trend Landscapes

Coronavirus' Long-Term Impact on Fashion and Trend Forecasting

Kellie Walters

Garmin International

Keywords

Trend Forecasting, Diffusion of Innovation, Coronavirus, Fashion Industry, CMF.

Abstract

Coronavirus' disruption to normalcy shows signs the fashion industry is changing in a way that will disrupt the trend cycle for fashion and consumer products. Production slowed in January 2020 due to supply chain strains, the globe shut down and stay-at-home orders kept fashion weeks from happening. Brands reflected on their previous calendars and extensive multi-season line releases creating a call from industry to slow down the fashion calendar and push towards key shows, focusing on impact over filling the calendar. Additionally, consumer conscious has changed in the course of 2020. Social justice, political activism, and human existence are impacting personal expression in the mass market. Consumers are not focusing on whether their aesthetics are on-trend and instead are ranging from flamboyance to practically. Fashion went digital, rooted in trend expression moving to social media. Combined with the fashion industry's call to slow down, it is expected that there will be long term changes to the trend cycle. This paper begins by investigating decreased production and shifted consumer conscious will lead to a lasting slowed diffusion of innovation curve; then uses methods of aesthetic trend forecasting to dive into the aesthetic consumer foci after of 2021.

1. Background: Coronavirus' Direct Impact on Industry

In January of 2020, the fashion and product industries started to see the impact of the coronavirus. Factories were shutting down or creating shifts for employees that lagged production and product had to be shipped by boats rather than air because of flight restrictions and risk to flight crews. The start of 2020 slowed every major product based industry, but fashion's impact is detrimental to the entire aesthetic trend forecasting industry because of the key role that Fashion Week plays in the trend cycle. (McAlpine, 2020)(McIntosh, 2020). Quickly the pressure of making fashion week happen amidst the beginning of the pandemic shifted to uncertainty about the scale of the virus' impact. Some brands at Milan Fashion Week continued to show their collections like Dolce & Gabbana showing it's 121 look show while Giorgio Armani uninvited its guests the day of their show and shifted to live-streaming its Autumn/Winter 2020 show as a way of protecting those originally invited (*Milan Fashion Week*, 2020) (Barry, 2020). By the time Paris was gearing up, United States based buyers canceled their travel plans to these events. Showrooms didn't have the chance to orchestrate virtual showrooms, meaning all those key Autumn/Winter 2020 looks would never make it to storeroom floors or reach consumer's wardrobes, in addition to the slowed or entirely halted production for vendor precautions (McAlpine, 2020). Many brands are going bankrupt, but this paper focuses on those brands that will last through the pandemic and continue creating content after Covid-19 (Aleksander, 2020).

More importantly, these shows are key influences into a whole cycle of continual trend innovations in every fashion

and product industry. The traditional trend curve operates like the example in Fig. 1, called the diffusion of innovation curve (Raymond, 2010). Innovators create trends which are picked up at fashion shows from designers. Colors, patterns, textures, accessories, footwear, etc. that repeat between multiple designers and connect to consumer behavioral drivers start to be implemented onto smaller brands that influence early adopters 2-3 years down the road. Early adopters circulate these trends through social events and social media, as they begin reaching mass market spaces, where early mass market consumers start to pick up on these trends within a year. Between 6 months and a year, late mass market consumers start to pick up the trend, then another year later, mass market consumers start to pick up the trend and eventually, laggards pick up the trend as it approaches trend death.

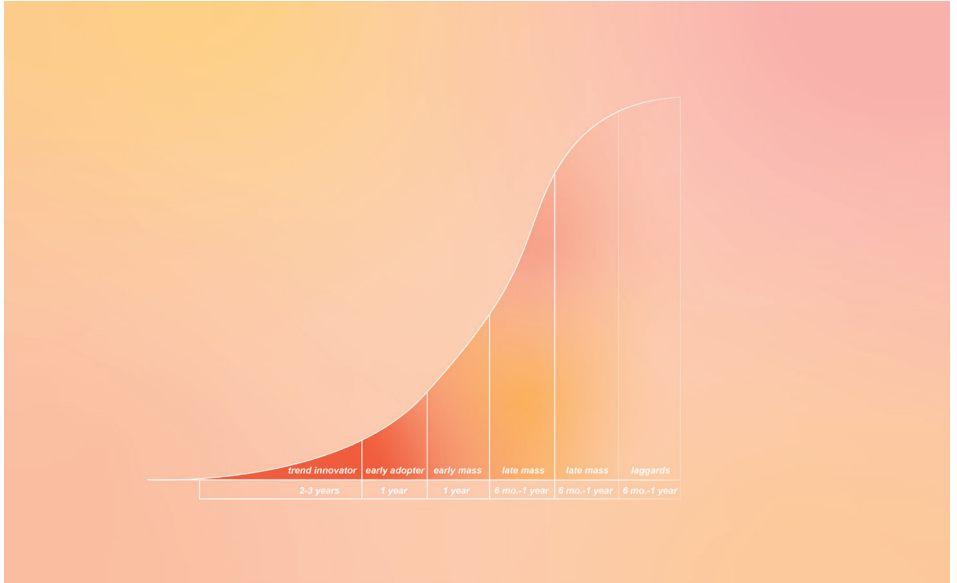


Figure 1. Kellie Walters, visualization of a typical diffusion of innovation (Raymond, 2010), 2020.

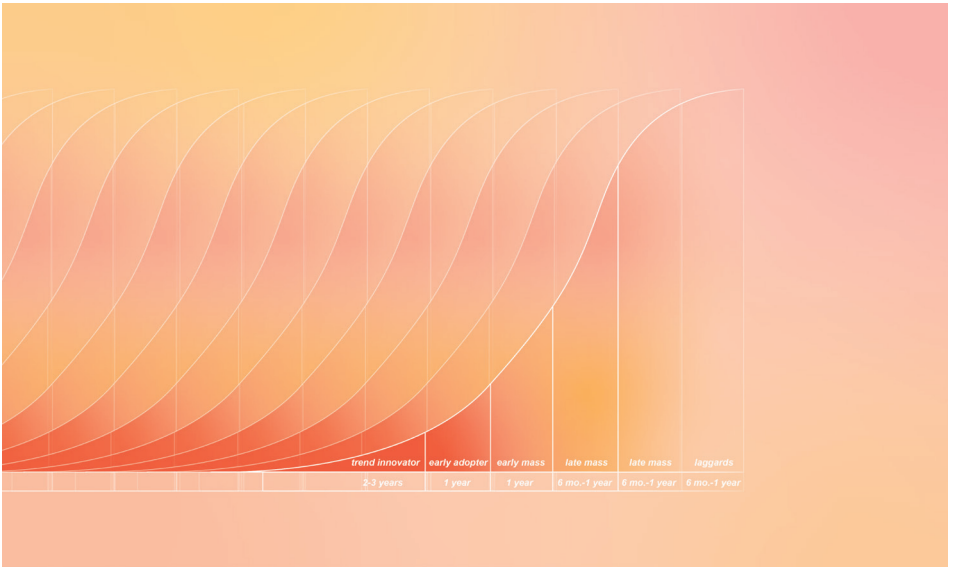


Figure 2. Kellie Walters, visualization of how different trends diffuse over time, 2020.

Typically, these trends overlay on top of each other as in Fig. 2. What has happened as a result of the coronavirus' impact on the diffusion of innovation curve, is that every consumer in this curve is involved in a disruption of the trend cycle. As people have been in lockdown, there are multiple aspects of the trend cycle that have been dramatically disrupted. Not only are fashion weeks canceled so trend innovators are not sharing their new trends with industry, but the influence that street style has on early adopters is not circulating, early mass market consumers are not going out and sharing trends with their friends in social spaces, and the general mass market consumer does not have the pressure to purchase new fashion items due to lockdown and social distancing. The entire dispersion of trends for mass market consumers has been entirely disrupted (see Fig. 3) (Martin, 2020).

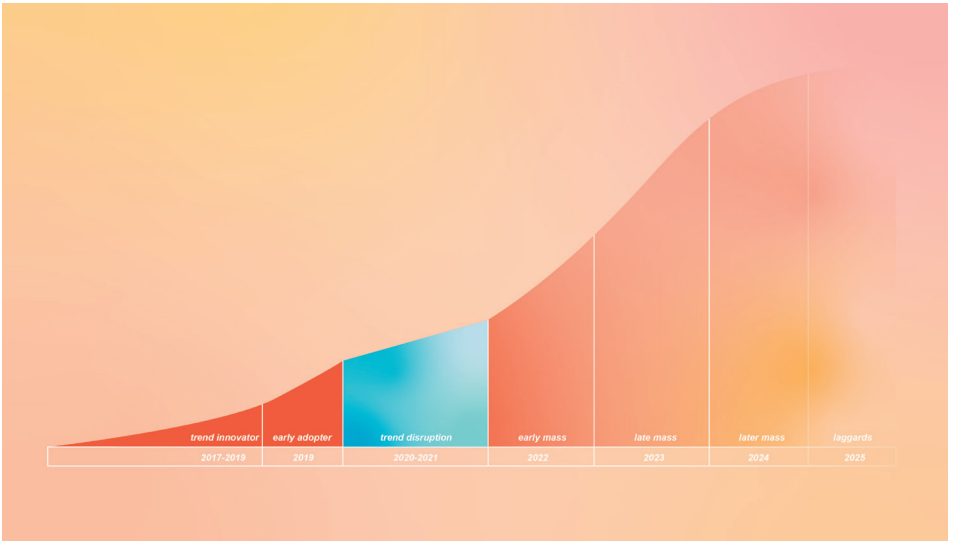


Figure 3. Kellie Walters, visualization of diffusion of innovation disruption due to coronavirus, 2020.

In a singular spectrum, this disrupts trends currently about to reach mass market that don't pick up as much excitement as projected, missing a cycle of new trends circling around early adopters that is amplified by the limited diffusion of trend via social interactions. I expect that this trend disruption will have a ripple effect on the entire industry for 5 years when we look solely at the trend disruption (see Fig.4). This is based on a model where we go back to the previous fashion calendar in the fall of 2021. What puts this into question and hints at a permanently shifted trend cycle, are responses from the fashion industry calling to slow fashion schedules and a shift in consumer consciousness. This is amplified by social justice within the fashion industry, focus on sustainable production, and heightened consumer awareness of greenwashing, which together will cause a much more disrupted trend cycle than the projection in Fig. 4 (McKinsey Fashion Scenarios, 2020).

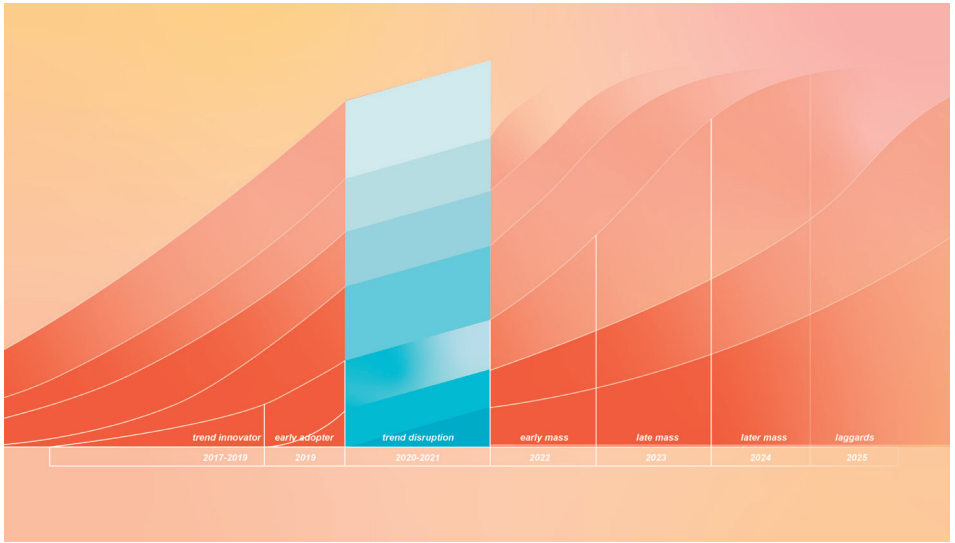


Figure 4. Kellie Walters, visualization of diffusion of innovation disruption across different trend timelines due to coronavirus, 2020.a

2. Signs of a Re-Structured Fashion Industry Post-Pandemic

The fashion industry does not only contribute to a culture of over-consumption and the continual purchasing of clothes, but has its own internal problem of overproducing in the first place, creating overstock in addition to consumer over-consumption. This overproduced volume not only puts even more pressure on the consumer to purchase the overstock, but puts pressure on the buyers to sell the overstocked items to consumers as well. This is also worsened by the relationship between the extensive show calendar mixed with MOQ (minimum order quantity from vendors). Designers are forced to keep up with a high demanding schedule of fashion weeks and increased demand from buyers that lead to constantly producing a wide array of ready-to-wear collections for each buyer at each fashion week. This schedule puts season irrele-

vant and season non-functional clothing onto buyer shelves at times that don't align with consumer season needs (Aleksander, 2020). In order to get those clothes on shelves, designers must submit to their MOQs, even if the sales forecast is less than the MOQ, leading to the root of this extreme overproduction (Vikman, 2019).

In response to the halted show calendars due to coronavirus, the British Fashion Council has put together a call to action along with the Council of Fashion Designers of America, calling designers to a new standard for fashion calendars. This message focuses on specific ways that the industry should re-think the way that collections are shown. The recommendation is to have more strategy in the collections, releases, and decreasing production, focusing on release dates so items reach stores at the time that consumers need them for their respective season.

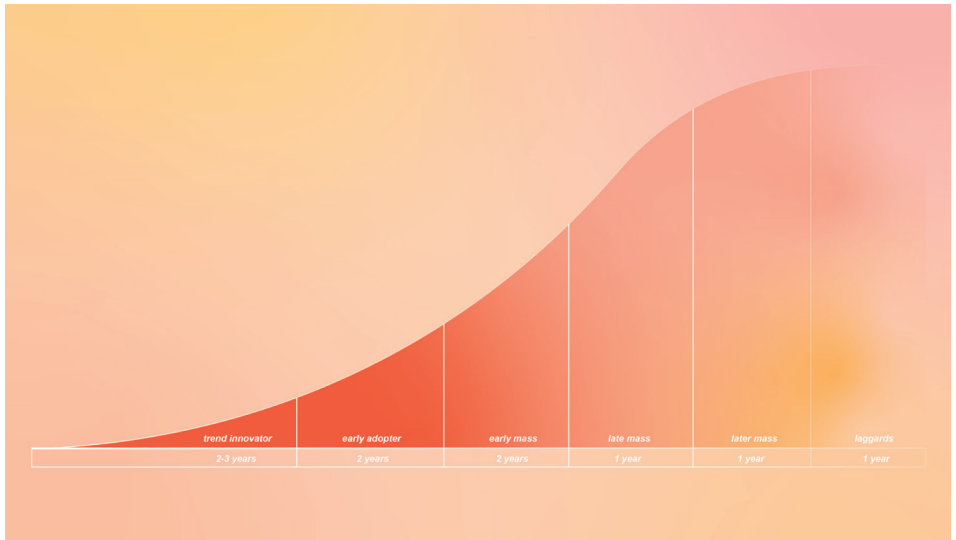


Figure 5. Kellie Walters, new trend landscape after the impact of coronavirus, 2020.

The message calls for no more than 2 main collections shown each year in order to reconnect to fashion's creative roots, to be more intentional and creative in the specific collections that are shown, while also reducing stress and pressure on the designers and their teams. These institutions realize the importance of commercial needs for pre-collections, but they recommend that the industry returns to the being presented only in showrooms. Once the pandemic is at bay, they recommend selecting only one fashion capital for each seasonal collection to reduce strain on journalists and buyers who continuously travel during the current fashion calendar. Overall this call is meant to increase the value of items due to the focus, creativity, and reduction in the amount of goods produced, adding to improved sustainability (Open Letter to the Fashion Industry, 2020) (Fashion Industry's Reset, 2020).

The response from many designers has resonated with this. Alessandro Michele, creative director for Gucci admitted that "we went too far" (McAlpine, 2020). That the fashion's schedule of up to 8 collections a year rather than 2 was pushing the industry to the brink of exhaustion and bankruptcy (Aleksander, 2020). This time to pause has allowed people to speak up about these existential questions that the industry has asked themselves for a long time (McAlpine, 2020). While many brands stick behind the call and are in agreement that the fashion industry was in an incredibly unsustainable place - both in regards to climate and exhaustion - this moment gives the industry time to restructure and re-set their schedules and demand (Amed et al., 2021).

Other brands like Chanel, Dior, and Off-White, disagree with these changes, and would prefer to stick to the previous calendar of pre-established 6-8 shows a year. For these brands, Covid-19 has not provoked a re-structuring of the industry, but prompted a shift in medium to displaying collections virtually in a myriad of creative ways (Briedis, H., Kronschnabl, A., Rodriguez, A., & Ungerman, K., 2020)(Williams, R., 2020) (Amed et al., 2021). Although this means that some brands might want to retain their previous show schedules, the virtual aspect has allowed buyers to commit time to showroom appointments instead of previously driving across cities to attend all the showrooms.

3. Disrupted Diffusion of Innovation

As discussed earlier in this paper, the coronavirus alone throws disruption into the diffusion of innovation curve through the supply chain, but a long term adjusted show schedule will really adjust the diffusion of innovation curve for the long-term. Moreso, there have been significant shifts to consumer conscious that will further reinforce this long-term adjusted diffusion of innovation curve.

3.1. Consumer Conscious Changing

We must first analyze the sociological, political, and economic stressors on consumers over the past year to understand how consumer conscious has changed. In the US, the murder of George Floyd, Ahmaud Arbery, and Breonna Taylor sparked global protests and throughout 2020 and 2021 in response to a myriad of political issues. The US prematurely opened, while Europe opened with restrictions, then went back into lockdown

as the US and Europe faced massive second-waves. At the same time, we had been quarantined and working from home for months with no end in sight. The public is trying to settle with being at home for such long periods of time, figuring out how to work from home with family around, coping with the stressors of a pandemic, and learning how to re-adjust to a new way of living. Consumer conscious is changing at its core. Our experiences have stretched across the entire year, making habits and values shift for consumers fundamentally in regards to the purpose of fashion in their lives, sustainability, and personal expression, showing signs of new influences for consumer drivers in fashion and products, impacting aesthetic trend forecasts (Amed et al., 2021) (Amed et al., 2019).

In addition, the increased time that consumers have spent at home with limited activities lead to a growth of consumer education on the supply chain of the industry paired with increased care for social justice within the industry and consumers are focused more on brands that champion fairness and social justice. This was a trend we were already seeing, but was increased by the pandemic. (Amed et al., 2021). For brands, this must come from a “chang[e] in belief systems and associated business logic” and that there is an “economic value in operating in a more responsible manner (Kansara, V. A., 2021).” This intentional change from brands needs to be genuine and deeply embedded as there is a new greenwashing awareness that didn’t used to exist (Kansara, V. A., 2021).

3.2. Consumers Creating Their Own Aesthetics

Consumer home spaces and attire started to reflect stay-at-home changes to our daily lives and were being shared

via social media. This included hacked home office spaces, zoom-friendly work attire that is upgraded for torso-down loungewear, the focus on calming home goods, and being personally inspired for personal expression through fashion and beauty. Hoards of people started creating their own aesthetics that rejected trends in fashion and beauty while being documented in a way that deviated from typical ways of sharing beauty and fashion, creating an impact of a mass shift away from key CMF trends (Martin, 2020).

Most importantly, there is trend rejection occurring all the way from the most trend influential early adopters like Bella Hadid and Kendall Jenner, down through indie media, and to friends and neighbors. Fellow trend forecasters in industry are not waiting to see the new Virgil Abloh release, St. Lauren's next politically charged show, or what Kendall Jenner's street style at Milan Fashion Week is. Instead, the focus is on observing how consumers are deviating from aesthetic trends we were originally tracking due to social, political, and economic pressures that are shifting consumer expression which are all being communicated and diffused via social media and digital means. In result, brands will be “applying smarter approaches to assortment, aiming to reduce complexity and realign collection drops with clear consumer opportunities (Amed et al., 2021).”

Although Fashion Weeks and other shows have been online, they have not circulated as much outside of the fashion industry or on the fringes into product trend forecasting. Key trend innovators and early adopters are not out sharing trends

socially and digital channels become the key most important channels for brands to engage with consumers (Amed et al., 2021). If we combine a future shifted show calendar, digital showcases, decreased production in the industry, combined with fundamentally restructured consumer values, then we start to see that the trend curve will be adjusted not only by the initial slip of the supply chain strain in industry, but slow the diffusion of aesthetic trends, resetting the whole trend curve. The previous curve will be lengthened and stretched out, creating a 9 year trend cycle opposed to the previous 6 year trend cycle. It is expected that trends will circulate will no longer be a wide array of short-term fashions, but instead be fewer cohesive, cross-industry, long-term circulation of aesthetics similar to the trend cycles we saw through the 1960's-1980's.

4. Consumer Driven Aesthetics

The remaining section of this paper uses ethnography partnered with industry aesthetic trend forecasting methods to divulge the resulting aesthetics emerging from the pandemic that are coming from consumers and influencing trend forecasters in industry. Not only does a new consumer conscious lead to a future disrupted trend curve, but leads to an additional impact in the shift of consumer-driven aesthetics. Posts on social media by consumers and Depop creators are sharing looks that deviate from current aesthetic trends that are circulating among young audiences and early adopters in particular. There are aesthetic shifts into 3 areas of fashion and beauty explored below:

4.1. Comfort Reversions

Comfort Reversions is tied to zoom-friendly attire and environments while working from home and social distancing. Without the need to get fully dressed and ready for work, staying in on the weekends rather than getting dressed and ready to go out, and increased focus on home improvement, are the core elements this trend that doesn't care about outside opinion (Martin, 2020) (Marx, 2020). It is all about function over fashion, embracing the realities of the pandemic and kicking it at home with a Nintendo Switch and Netflix binging. Products with soft surfacing, overtly comforting forms, with warm color palettes and soft materials are key responses to this trend. Fashion trends mean little to nothing as function and weather responsive outfits are key along with neutral colors and core comfortable basics. Cotton T-shirts, tank tops, jersey shorts, leggings, biker shorts, sports bras, jersey headbands, crew socks, and functional footwear are in focus. Beauty is nearly non-existent as an outward expression, but skincare is important. At-home facials, face masks, and skincare routines are a formative part of this "rest it out at home" mindset behind this trend. General wellness is tied to this, making aromatherapy, yoga, meditation and their subsequent trending products and interior design aesthetics a primary focus. Products are functional, but must also communicate aesthetics of calm, comfort, and warmth (see Fig. 6).

4.2. Protective Nature

Elements of Protective Nature were already starting to trend in streetwear fashion, but have longer and larger impacts after the murder of George Floyd and political protests in Hong Kong have ignited this trend based on protesting safely.



Figure 6. Kellie Walters, collection of aesthetic consumer expression of the Comfort Reversions trend direction, 2020.

Met with overt police force, tear gas, arrest, all in high heat lead to fashion trends and sharing of tips on how to protest as safe as possible. These ideas are partnered with concentration on social justice within the fashion supply chain as 66% of consumers said they would stop or significantly reduce shopping at a brand if they found it was not treating its employees or suppliers' employees fairly. It is expected as consumers have an increased greenwashing awareness, purchased from justice centered brands, and further educated themselves on brands' supply chains that this consumer's focus increasingly attends on utility and carefully researched items for their wardrobes. Further, consumers will be buying less based on the focus on purpose driven purchases in result of a focus on sustainability (Amed et al., 2021). Handkerchiefs, basic un-identifiable masks, arm bands, belts, strapped bags, and overall utilitarian aesthetics became key.



Figure 7. Kellie Walters, collection of aesthetic consumer expression of the Expressive Coping trend direction, 2020.

These fashions have a neutral, nature based color palette, but are paired with extremely bright colors like we typically see when political expression leads to vibrant color expression. In the long term, over-use of pockets, zippers, and buckles will be used. Mixed oversized and extremely well fitting clothing are paired together. In product design, overtly utilitarian forms with knurled or ribbed textures with emphasis on screws and closures are important. Heavy, utility-based, functional aesthetics are a key outcome of this trend (see Fig. 7).

4.3. Expressive Coping

Expressive Coping represents consumers that have been riddled by boredom and turn this time into at-home campy versions of coping. Many have started getting dressed in costumes or doing weekend beauty looks with ultra expression.

These trends are individualized from person to person and reject both traditional tropes of beauty and current upcoming looks (Martin, 2020). This is partnered with consumers' social justice focus explained in the previous section rooted in purchasing from conscious supply chains increases a focus in shopping local and the rise of independent creators (Amed et al., 2021). Bright colors are central to this trend, but applied in light and airy fashion. Personal use of these trends varies from person to person. Some use glitter, apply gemstones to their faces, create scenery on their face, use metallics, and paired accessories very for each individual expression. Outfits also range based on personal expression. There is no key silhouette, pattern, or color palette to this trend since it is purely catered to each individual. Recent trends in patchwork created as a commentary on up-cycled fashion business models are also seen in higher numbers as consumers express themselves and kill time by up-cycling their fashions as well.



Figure 8. Kellie Walters, collection of aesthetic consumer expression of the Protective Nature trend direction, 2020s.

Brands amplify this trend as they are exploring circular economies and up-cycling their own offerings (Amed et al., 2021). Products that play with transparency, iridescence, decorative composites, metallic flops and vibrant color blocked pairings are responses to this trend (see Fig. 8).

5. Conclusion: the Future of Trend Forecasting

The corona virus pandemic has halted the fashion industry calendar and will lead to a pause and disruption to trend cycles in the short term. This is combined with Covid-19 halting our worlds, inspiring influencers and mass market consumers to create new aesthetics and new rituals surrounding fashion and beauty, showing the beginning of an adjusted trend diffusion going forward. Consumer conscious is changing to more interest in social, political, and climate focused issues, impacting the fast-paced fashion industry. This shift in consumer conscious maintains the expected shifted trend curve after the pandemic. Shifted consumer conscious and consumer driven aesthetics derive out of the major societal shifts of the coronavirus pandemic have lead to 3 key aesthetic categories between utilitarian function and extreme expression. Only time will tell how exactly trends continue to unfold and how the future of trend forecasting will adjust in the long term.

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V

BIOGRAPHIES

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Italian fashion designer focused on the research of biomaterials and new technologies in the fashion industry for developing new body concepts. I have a Bachelor's degree in Fashion Design and a Master degree in Innovation Design from the University of Campania, Italy. I collaborate with research groups in fashion design, graphic communication, bio-materials and digital fabrication creatively investigating the material throughout develop smart, innovative and sustainable fabrics and assist in the research of innovative technologies and bio design applied to fashion.

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She is an Italian graphic designer. In 2015 she graduated in Design for Innovation at University of Campania "Luigi Vanvitelli". In 2020 she obtained a Ph.D degree in Architecture, City and Design - Design Sciences at University IUAV of Venice with the dissertation "Kono - Analysis and design of a digital archive of visual communication". Main focus of her line of research are data visualization, digital design and digital archive - knowledge acquired during her academic path. Since may 2020 she has a research grant entitled "Scientific Design for Medical Research", with tutor Carla Langella, at the University of Campania "Luigi Vanvitelli" - Department of Architecture and Industrial Design (DADI). At the same Department, she is Teacher Assistant of the course "Visual identity for Cultural landscapes" and "Ethic Communication", both held by Daniela Piscitelli.

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Designer and Phd Student at the department of Pianification, Design and Technology of Architecture of "Sapienza Università di Roma". Her doctoral research investigates the field of new paradigms of material and processes related to the theme of sustainability.

She is conducting her studies at the intersection of Design and Science, in particular related to the application of biologic processes in substitution of the conventional manufacturing processes, in order to exploit their potentiality in terms of new aesthetics, languages and fruitions patterns. She has conducted several department researches and experimentations in the field of biomaterials, obtained from the re-use of organic waste from the agri-food chain, and collaborated as teaching assistant on the topic. She is actually part of the team of the Interdepartmental Center Saperi&Co of Sapienza University.

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MS in Design and PhD in Design and technologies for the enhancement of cultural heritage at Politecnico di Milano. From 2020, she is assistant Professor at the Department of Architecture of the University "G. d'Annunzio" of Chieti-Pescara. She teaches communication design for the fashion system as contract professor in the inter-university consortia Poli.Design, Milan Fashion Institute (Politecnico di Milano, Bocconi University, Catholic University) and Ard&nt (Politecnico di Milano, Brera Academy).

Visiting Professor at the School of Fashion and Design (SOFD) of the GD Goenka University in Gurgaon (New Delhi, India) and at the EDC Business School (Ecole des Dirigeants et des Créateurs d'entreprise) in Paris.

From 2011 to 2020, she has been a contract lecturer at the School of Design of the Politecnico di Milano and from 2009 to 2018 research fellow at the Design dept of the Politecnico di Milano, developing research on communication for the fashion system and on the relationships between design, culture and territory.

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Leonardo Giliberti

After the three-year course in Bologna in "Industrial Product Design" he graduated at CDLM in Fashion System Design at University of Florence. He is interested in the creative sphere, confronting different expressive disciplines such as illustration, painting, videomaking, DIY, gaming, musical composition and writing.

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PhD, Architect, she is a Researcher in Design at the Dipartimento di Architettura of the University of Florence (DIDA-UNIFI). Since 1991 she works on the issues related to 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 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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He is Associate Professor in ICAR 13 sector, Industrial Design with lectures in the Design for Fashion at the DADI Department of Architecture and Design Industrial from 2001. He is the coordinator of the Job Placement of the department and for Curricular Internships. In 2018 he obtained national scientific qualification as full professor I level (ssd ICAR 13).

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; Tecnologico 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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He is an Italian product designer. In 2015 he graduated in Design for Innovation at the University of Campania “Luigi Vanvitelli”. In 2019 he obtained a Doctoral Research Fellowship in Environment, Design and Innovation at the University of Campania “Luigi Vanvitelli”.

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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Elena Pucci

A graduate of the CDLM in Fashion System Design, is interested in art, music and writing. She coordinates the virtual lab at DIDA (Department of Architecture) of the University of Florence (Italy), Design Campus section. Currently she works in communication projects of and for CDLM in Fashion System Design. She was involved in “Metamorphic Fashion Design” offering her contribution in the design of environments, as well as in the collection and organization of material.

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Paolo Pupparo

Graduated from the Master’s Degree in Design at the University of Florence, currently a PhD student in “Sustainability and innovation for the built environment and product system design (cycle XXXVI - a.y. 2020/2021). During his research interests concerning the development of methodologies applied to creative processes.

He is currently engaged in the research project: “Design, Art and Business: innovation, strategy and sustainable channels for the creation of value”, which focuses on the analysis and collection of information relating to the mapping of the relationships between Design, Contemporary Art and Companies starting from the Tuscan territory.

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She is an Associate Professor at the Santa Catarina State University (UDESC/Brazil) - Fashion Department; Tenured Professor of the Graduate Program in Fashion (PPGMODA/UDESC) - Professional Master’s Degree in Apparel and Fashion Design and Leader of the Research Group on Fashion Design and Technology (UDESC/CNPq).

She was a Visiting Professor at the Politecnico di Milano (Italy) and was awarded a CAPES PVEX scholarship (2019/2020). She is the Editor-in-Chief of ModaPalavra e-periódico (UDESC), Coordinator of the laboratory FPLab - Futuro do Presente (UDESC), Collaborating Researcher at the University of Lisbon (CIAUD/Portugal), and Integrated Researcher at the Trend-sObserver platform (Portugal).

Her areas of interest are focused on the following themes: Fashion Design, Trend Studies, Scenarios, Consumer Culture, Qualitative Research, Methodologies.

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Giulia Scalera

Designer and PhD, is a Research Fellow at the dept. DADI of the University of Campania “Luigi Vanvitelli”. She is the author of “Il design nella società estemporanea” (2015) and “Open Brand. Nuovi linguaggi visivi per la moda” (2019); two monographs that represent her two main strands of research. One oriented to the study and innovation of design and production models of the design oriented industry and the other to innovation and experimentation, including design, of branding.

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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Juliet Seger

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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PhD student in Design, Fashion and Textile Designer, teacher of subjects related to fashion and textile design through Technological Specialization Courses and Technical Higher Education (level V ECVET), Professional Technical Courses (level IV ECVET) and, Modular Training Certified. Her research interests concern the design in the universe of fashion and textile related to education.

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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" founded by Regione Toscana.

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Kellie Walters

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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