

FASHION alive

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SUSTAINABLE FASHION

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ABSTRACT

The following portfolio presents a comprehensive overview of the CULTURAL HERITAGE AND SUSTAINABLE FASHION methodologies developed by UNICAMPANIA. It documents the CULTURAL HERITAGE AND SUSTAINABLE FASHION creation and iterations around fabric consumption, documented through patterns, technical drawings and lookbook images of the final collection.

TABLE OF MODIFICATIONS

Version	Date	Author	Reason for change
v0.1	04/05/2023	Roberto Liberti, Ornella Cirillo, Vincenzo Cirillo, Chiara Scarpitti, UNICAMPANIA	
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Introduction

Fashion Alive: a slow conscious approach to fashion education

Edited by Roberto Liberti

Fashion Alive is a project dedicated to sustainable fashion. It was born from the spirit of collaboration between people, companies and Universities in the European Union, within the framework of the Creative Europe programme.

Its mission is to promote the future of sustainable fashion, studying and developing sustainable fashion design, production and communication standards.

To that effect, project partners CREAMODITE, UCAMPANIA and UMINHO are each working on their own approach to sustainable fashion.

Many of the social and environmental concerns included in the term 'sustainability' are directly or indirectly related to design. Sustainability is a central issue for contemporary society as a whole (Fletcher, 2018), yet despite this awareness of the critical relationships that exist be-

tween design strategies and modes of production, energy use, environmental impact, nature and labour policies, design for sustainability is still not widely understood or put into practice. Designers and stylists can help define the man-made environment by paying attention to how the design becomes a product, how it is used and how long it lasts. This is the opportunity presented to the young fashion designer today: that of learning how to formulate thinking that is creative, yet aware of the impact of one's fashion making on environmental and social ecosystems. A fashion designer who is aware of his or her role needs a comprehensive training, in which creativity, cultivated and enabled by digital knowledge, technical skills and cultural deepening are able to confront the issues of sustainable development. Fashion represents a powerful cultural lever, capable of influencing the consumerist economic model based on mass production that characterises

GANT corsi coinvolti nei due semestri:

- _ LABORATORI DI DESIGN PER LA MODA UNICAMPANIA 1 anno / 2 anno / 3 anno _ Triennale
- _ FASHION SKILLS_ Triennale
- _ LABORATORI DI DISEGNO_ Triennale
- _ ABILITA' PER LA RAPPRESENTAZIONE DIGITALE_ Triennale
- _ TECNOLOGIE E MATERIALI PER IL FASHION DESIGN_ Triennale
- _ FONDAMENTI VISIVI DEL PROGETTO_ Triennale
- _ SCENARI AVANZATI DELLA MODA 1 anno _ Magistrale
- _ FASHION ECO-DESIGN 1 anno _ Magistrale
- _ FASHION ECO-DESIGN 2 anno _ Magistrale

CORSI	OTT	NOV	DIC	GEN	FEB	MAR	APR	MAG	GIU	04-lug
Storia della moda (A-Cirillo, B-Sebregondi)										
Lab di Disegno (A- Avella, B Cirillo)										
Lab Moda 1 (A- Scarpitti, B -Fiorentino)										
Abilità per la rappresentazione digitale (Pontillo)										
fondamenti visivi del progetto (Cirafici)										
Lab Moda 2 (A- Scarpitti, B- Ottieri)										
Disegno di moda 2 (A- Avella, B- Argenziano)										
Fashion Skills (La Rocca)										
Tecnologie e materiali per il fashion design (Violano)										
Lab moda 3 (A- Liberti, B- Sbordone)										
Ambientazione per la moda (A-Capobianco, B-Tavoletta)										

Chart 1: Working Gant of the courses involved in the Fashion Alive project

today's markets, so it seems to us fundamental for educational purposes to contextualise this activity in the broader scenario of sustainable practice, creating an experimental methodological path that with Fashion Alive we have retraced through a multidisciplinary approach. A cultural paradigm shift as an alternative to unlimited growth, where cutting waste and limiting consumption is a way of respecting environmental resources and regaining possession of one's time, in a collaborative and non-competitive logic. In the paradigm of speed, words such as slow down, decrease often carry with them a concept of impoverishment, involution, almost a return to the past; on the contrary, slow manufacturing wants to regain possession of those traditional skills that are being lost in the speed of our hyper-consumerist and globalised era.

It is no coincidence that these themes have come to the fore at a particular time like the one we are currently experiencing: perhaps, in all this global socio-political chaos and in the confusion of a 'world' dominated by uncertainty, the most desirable solution is precisely to change cour-

se and overturn the system of thought. The Fashion Alive project, winner of the Creative Europe call for proposals (European Cooperation Project, Crea Cult 2021) in 2022, together with Creamodite (Asociación Cultural emprendedora para empresas de moda y tecnología, Madrid) and the Universidad do Minho, Departamento de Engenharia Textil (Portugal), was framed according to these visions, where the Vanvitelli Research Unit wanted to investigate sustainable fashion methods and raise awareness of 'environmental awareness' more broadly. To this end, a multi and trans-disciplinary project was structured through the involvement of 11 subjects of the Bachelor's Degree Course in Fashion Design and the Master's Degree Course in Design for Innovation, Fashion Eco Design curriculum, and the support of 19 lecturers and approximately 450 students. Through this experimental didactic pathway, the students analysed some slow manufactures that in the time of digital fashion production they had often never delved into, also by listening to the stories of the generations that had created, preserved and cherished them for decades. From the historical analysis

of a garment that kick-started the project in the Fashion History courses, they moved on in the Technical Drawing and 2D and 3D Modelling Labs to the representation of the various parts, analysing their DNA, embroidery stitch, wearability and fabric quality. In the Laboratory of Design Technologies and Materials, for example, natural dyes on fabric were analysed to create a new capsule collection, with colours derived from fruits, plants, minerals or other elements of natural origin, to then channel the research carried out in the five fashion design laboratories that gave rise to the various collections. The final event of the Fashion Alive project is imagi-

ned in the cloister of the Abbey of San Lorenzo ad Septimum in Aversa, seat of the Department of Architecture and Industrial Design of the University of Campania Luigi Vanvitelli. The conclusion of the project in a historical space in the Campania region is also meant to be the joining point of the different stories told so far. The outcomes of the research will not be limited to a traditional parade but will participate in an event that amplifies and multiplies the results, translating the know-how acquired along the way, in the sense of the methodology defined by Joanne B. Eicher as interdisciplinary cultural geography (Jenss, 2016).



Figure 1: Photographic images of the collection, selection and recovery of ancient artefacts from Campania.

The reason of choice

Edited by Ornella Cirillo

In a research and teaching project centred on the broad and multifaceted theme of sustainability in fashion, the thematic declinations around which the activities can revolve are many, and each one motivated by specific reasons. Starting from the assumption that sustainability, as is well known, not only has to do with the material production of goods, but also with the cultural dimension of products and their immaterial content, the chosen direction in Fashion Alive concerned the ethical sphere of the fashion project, with a focus that favours slow fashion and the re-evaluation of traditional working techniques, overshadowed by the more advanced processes of industrialisation. Hazel Clark (Clark 2008, pp. 427-446) argues that slow fashion brings sustainability closer to dressing, as it brings into dialogue the valorisation of local resources, the transparency of production systems and the sensoriality of products, thus achieving “an actualisation of the ancient Greek concept *kalòs kai agathos*, beautiful and good” (Segre, 2011). In this direction, studies have shown that this declination combines the eco-sustainability of production, solidarity fashion and second-hand fashion, which places recycling in its various forms at the centre of conscious consumption. The reuse hypothesis is a practice based on the use of materials that are recognised as having both an intrinsic value and an aptitude for integration with innovative forms and ways. In this sense, considering that at present a large part of underwear and household linen items produced in the 20th century is disused, because it is considered impractical or obsolete - often ending up in attics or in markets - we wanted to focus our activity on this ancient heritage, in order to create

new garments characterised by an implicit respect for their materiality. Favouring upcycling practices, which go beyond the simple material reuse of the good, an upgrade process has been tackled that is capable of raising its value compared to the original one. In the multiple scales of intervention that this practice allows, space has been given both to more simple reuses of the garments, slightly modified and improved, and, above all, to radical creative transformations that have envisaged the use of the garments, or parts of them, in the realisation of completely different objects, ennobled by a contemporary translation of their provenance, even very distant from their initial destination. In this way, the potential of this kind of process was emphasised in the eyes of the young people involved, highlighting the aesthetic quality of the basic products, their uniqueness, but also the expressive capacities allowed by this practice. Beyond the ethical principle put in place, in fact, the possibility of expression offered to each student in the actualisation of the garments and the concrete participation in an action that went from the idea to the realisation, in a circular vision with multiple meanings, was significant. In this sense, before developing the modernisation and deconstruction phases of the reused garments, attention was paid to the study and evaluation of the qualities possessed and preserved over time by the fabric or its components: in addition to rarity, irreproducibility, the testimony of a past age, the craftsmanship aspects of production were taken into account, as well as the values and feelings handed down by those artefacts, identified as strong points on which to base the subsequent creative process. Considering



Figure 1: Photographic images of the collection, selection and recovery of ancient artefacts from Campania.

each garment as an asset worthy first of analysis and then of a preventive evaluation, capable of determining its suitability for conversion or vice versa for conservation, the ICCD's VemetsAC cards were compiled, dedicated to the cataloguing of Ancient and Contemporary Clothes, aimed at the students' acquisition of skills related to this type of activity. The analytical data (chronology, author, destination, material, technique, colour, decoration, measurements, etc.), together with the iconographic and oral sources and the state of preservation, constituted the first step in understanding the peculiarities of the work materials, without which the subsequent project would have lacked a necessary prerequisite. In the international team of Fashion Alive, the UdR of the University of Campania, from its initial intentions, approached the project focus

as an opportunity to express its sensitivity towards the memory of its own material culture - an inescapable critical prerequisite, which strongly distinguishes Italy from most of the European context. In this sense, in fact, the intention was to follow up on a pioneering experience carried out in 2022 on the occasion of Procida's nomination as Italian Capital of Culture, during which it was possible to recognise a significant duality in the outfit (Cirillo et al., 2022): for many a special family treasure, for others waste material, an unwieldy surplus to be disposed of.

The design of the corredo as an anticipated vision of inhabiting the body

Edited by Vincenzo Cirillo

As part of the Fashion Alive project and as part of the didactic experimentation conducted in the Drawing Laboratory (CdL in Design for Fashion), it was proposed to the young designers to understand the cultural reasons linked to the creation and adoption of traditional garments as well as to study, through the methodological action of drawing, the geometric configuration of the textile surface and the habitability with the body of the same. The aim was to try to convey, on the one hand, how the anatomy of the body and the textile motif give rise to the shape and language of the designed garment (which will be translated through the silhouette of the garment) and, on the other hand, how designing a garment means intervening on the topography of the body wearing it and reasoning in terms of the three-dimensionality of the textile surface that is projected onto the body, placing itself in contact or not with it (Avella, 2018, p. 192). In the territories of southern Italy, the trousseau or 'nuptial trousseau' has always been traditionally understood as the set of clothes, linens and other accessories that the bride brought to the marital home as a patrimonial and inheritance share arranged in relation to her economic possibilities (Donnano, 2001, p. 144). This traditional culture of 'preparing' and 'arranging' a heritage of clothing well in advance (destined to last as long as possible) meant, in terms of realisation and permanence, taking into account all the gradual and progressive physical changes that accompanied the female body over time (youth, pregnancy, old age, etc.). In this sense, the trousseau (in the more specific adjectivization of a dress in general), understood as both the textile surface associated with the body and

the superficial limit of the same, became a means and an 'anticipated' project to establish and construct spatial and temporal relationships with the surrounding reality at various stages of life. This multiple cultural meaning contains within itself what we now commonly define as the principles of sustainability, reuse, durability and recovery of local material-material traditions that, nowadays, interest numerous scientific fields, including the disciplines related to fashion. In the specifics of workshop teaching, the first phase consisted of taking photographs of a garment lying on a plane (owned by the students' families) and taken with the optical axis at right angles to the planes of the lens of the one housing the garment itself. In this sense, the photographic shot represents the first evidence of documentation of the head (each one unique), later complemented by morphological data. Subsequently, through the scientific rigour of technical drawing, the second phase consisted in transposing the garment - a complex three-dimensional reality - into flat graphic representations (plats). The early design of the garments of the trousseau meant that they intentionally did not correspond to a specific size, contrasting, until a few decades ago, the ready-to-wear and industrial production on the fit of so-called 'made-to-measure' garments that considered only the present body shape. It was therefore essential to refer the representation of the garments under investigation to a codified size plan system. Following the development of eidoypes, functional to the measurements to be taken, the plats of the investigated garments were then proportioned on the canon eight (of Lysippus) through specific proportional conversions

and placed in correspondence with the anatomical reference parts. The plats were accompanied by specific technical information such as the size immediately next to that of the garment (deduced by taking the body circumferences of the garment itself), the fabric used, the colour and the surface modification techniques (fringes, cuts, pleats, etc.). This was followed by the representation of the silhouettes, with front and back views and in an upright position, with upper limbs extended along the body, forearms in supination and hands with extended fingers. Finally, starting from the assumption that the form of dress “is linked to motility, i.e. the body’s ability to move its limbs and change position [as well as] to the gestural expectations” provided by the body” (Di Giuseppe & Maggiora, 2000, p. 20), ‘posed’ representations and illustra-

tion drawings (image silhouettes) were introduced to communicate the garment to a wide audience with a narrative language (Giannone & Calefato, 2007). This survey operation, with the aim on the one hand of training cultured designers who are attentive to the design aspects linked to the understanding and recovery of local traditions, in which the discipline of drawing is understood here as a vehicle for knowledge, documentation, and the acquisition of geometric methods and graphic codes to aid knowledge aimed at design, has within Fashion Alive the objective of constituting a knowledge base and documentation of the rich tradition linked to the theme of the outfit. A theme that embraces social, technical, and participatory design aspects for the development of new, unique garments.



Figure 2: The design of garments as an anticipated vision of inhabiting the body. Three-year BA in Fashion Design, Design Laboratory.

Singularity and plurality of the fashion project, between desecration of corredo and textile upcycling

edited by Chiara Scarpitti

The Fashion Alive project is positioned within a complex cultural and socio-political context, shaken by waves of populism and xenophobia, threatened by an imminent climate apocalypse and the swirling acceleration of new technologies. We live in strange, to paraphrase Slavoj Žižek, particularly interesting times. Out of control, contemporary society, defined by some philosophers as fluid, of fatigue (Han, 2020), or of performance, eludes any attempt at definition. We are experiencing a real and tangible crisis, brought about by the logic of digital capitalism, of mass surveillance, of artificial intelligence taking over from man. The intimate strangeness and continuous mutation of the contemporary places design culture on the border between human, nature and technology, in a delicate balance between the dichotomies of the living and the artificial, the orga-

nic and the digital. As with every design discipline, so too does fashion address these issues, moving more and more towards new horizons and sustainable visions. The brief built ad hoc for Fashion Alive, developed around ancient nuptial trousseaus, traditionally handed down in the Campania region, inevitably clashes with this context. Hence, the need for a project intended as a critical interpreter of contemporaneity - in deconstructing obsolete systems and interpreting the new values of society, innovating tradition with a view to change. In this direction, the Three-year BA and MA Fashion Design Workshops worked and built new imagery and visual productions on this starting brief. The design approach was twofold: on the one hand, the sustainability of upcycling, of the reuse of fabrics and processing waste; on the other, the disruptive approach to classic codes and



Capsule Collections realised within the framework of the Fashion Workshops, Three-year BA Program in Fashion Design. Prof. Chiara Scarpitti

a way of looking at femininity, social hierarchies, marriage, and ultimately roles within society. With this twofold approach, 80 capsule collections of dresses were constructed by as many working groups. (fig.1). Thus, starting from a critical interpretation that each team developed around the outfit, the Workshops conducted a fashion-oriented experimental design through the hybridisation of particular craft techniques, textile manipulations (Wolff, 2003) and advanced production processes, in order to develop new creative, conscious and resilient manufactures. For all the Workshops conducted by the various teachers, the colour palette strictly followed the theme of white and its chromatic declinations: beige, ivory, pink, sand, inserting only a few notes of black or red, in order to highlight specific graphic elements or concepts. Precious fabrics such as linen, cotton, silk, hemp,

wool, almost always of pure composition, are recovered thanks to the combined action of a different way of observing and working with textiles. Thanks to the collection of trousseaux from local markets and the students' families - from the selection of textiles and material scraps relating to this ancient textile heritage - each group subsequently manipulated and gave new life to the different types of fabrics recovered. Curtains, tablecloths, bed sheets, nightgowns, collars, dishcloths, doilies, lace, were deconstructed and sartorially reassembled using different techniques such as draping, moulage, patchwork, smocking, fraying, manual and digital embroidery, digital or manual printing, dyeing, biocouture. As a case study among the various Fashion Laboratories, the two Laboratories in the first and second year of the Three-year BA programme followed a particular design



Figure 1. Capsule Collections realised within the Triennial and Magistral Fashion Workshops

process (Fig. 2). From a methodological point of view, these Laboratories were conducted by means of a didactic subdivision of process and material transformation steps. The research started by drawing up a mindmap of keywords that could identify some unresolved socio-cultural issues related to the outfit on which to base the concept of the collection (e.g. gender, religion, freedom of expression, fashion pollution, etc.). The selection of specific and punctual keywords with respect to the chosen sphere was supported by an in-depth image research, functional to the construction of moodboards and colour palettes capable of inspiring the collections, enriching their visual imagery from a formal, chromatic and content point of view. In combination, several case studies were selected from the world of fashion, art and contemporary jewellery, according to a

time span of the last twenty years. Each textile manipulation was then associated with an action, real or metaphorical. The use of desecrating actions in relation to textiles, together with the construction of concepts that break away from the stereotypes traditionally associated with classical garments, has strengthened the link between doing and thinking, and structured collections with a strong aesthetic and conceptual impact. In this sense, a critical reflection on the material and its transformation is an essential element of the project to the extent that, through a capacity for critical investigation and artisanal reworking, it arrives at a result that surprises and innovates, beyond the most conventional methods. Intersections, inclusions, segmentations, superimpositions, subtractions, hyperboles, metaphors: all these and more are just some of the possibilities of tex-



Figure 2. Capsule Collections realised within the framework of the Fashion Workshops, Three-year BA Program in Fashion Design. Prof. Chiara Scarpitti



Capsule Collections realised within the framework of the Fashion Workshops, Three-year BA Program in Fashion Design. Prof. Chiara Scarpitti

tile investigation. Participation in matter, in the sense of a profound understanding of its processual, aesthetic and symbolic possibilities (Bachelard, 1997), is a way to understand its nature and transformative potential. Analysing the methodologies and dynamics that are capable of triggering divergent thinking in relation to the subject matter is a complex issue but one that deserves reflection, at a time when contemporary fashion increasingly needs to explore this dual speculative-practical mode (Rocamora & Smelik, 2015). Categories of investigation such as, for example, gender, sexuality, the sacred, the family - which have often remained on the margins of design culture - are here put back at the centre of design thinking. The strength of such reinterpretations is inherent in a freedom of research that does not exclude the most intimate aspects of

human experience through a structural critique of society. Mixing the sacred and the profane, bordering on the forbidden, the clothes illustrated break down and desecrate the outfit, and through inventive freshness give the whole process a character of continuous transformation. Far from absolute answers, but instead opening the horizon of fashion to complex questions, the capsule collections realised by the Workshops project contemporary education into a dimension of mixed media. In a perspective both reflective and material, strongly connected to the outfit and to the breaking of its identity codes, the design results of Fashion Alive are configured as active triggers - hybrid garments that modify and extend the body, material details that invite a new look at sartorial tradition and local heritages of excellence.

EXTERNAL CONTRIBUTE

Natural dyed textile for a capsule collection

Edited by Antonella Violano

Introduction

Transdisciplinary experimental research is the strong point of the didactic methodology of the “Fashion Alive” project, which, starting from the valorisation/up-cycling of traditional trousseau items, a forgotten and disused heritage, but with great material, manufacturing and historical memory value, stimulates creative skills by promoting sustainable practices. In line with the objectives set by the European Green Deal (2019), the strategic framework for European cooperation in education and training will be the main instrument to support and implement the ‘European Education Area’ [2019/C 389/01], focusing on the active participation of learners in the global action programme for education for sustainable development. The spirit of co-creation and the experimentation of teaching methodologies strongly oriented towards the green and digital transition,

should indeed provide knowledge, skills and competences oriented towards the application of circular economy principles, training in the choice of climate-neutral and environmentally sustainable solutions [2021/C 66/01]. Consistent with this international policy framework, the ‘Fashion Alive’ project was an opportunity to transform the educational experience into a more efficient training model, which involves students beyond curricular activities in the preparation of fashion shows, exhibitions and international events. In this way, students are also prepared for complex challenges of international scope. In line with the new skills agenda for Europe and the Council Recommendation on monitoring the career paths of university students, to ensure a successful transition from study to employment, university science education requires the maturation of skills such as problem-solving and critical thinking, as well as the development of transversal

competences, such as communication skills, independent judgement (making judgements) and learning skills, ensuring that the knowledge triangle of education/research/innovation functions smoothly.

Didactic Methodology

In this didactic experimentation, the training paradigm is based on the "Learning by doing" approach and the "Principle of Acted and student-centred Learning", thanks to which team-based organisation, the stimulation of shared technical decision-making and the continuous invitation to take into account the entire project process enables satisfactory results to be achieved in a short time. The teaching experience of the Fashion Design Technology and Materials Course (2nd year) was designed following Bloom's taxonomy, revised by Anderson and Krathwohl (Anderson et al, 2001), following the phases: Remember, Understand, Apply, Analyse, Evaluate, Create, to which the Experiment phase was added, functional to the Create phase. From the beginning of the first 'Remember' phase, a series of theoretical lectures provided specialist knowledge, technical content, definitions and case studies to be recalled in the subsequent phases of the didactic experimentation. The action of recalling acquired knowledge also covers in a transdisciplinary way the teachings of the previous years and all the knowledge, skills and abilities recalled during the classroom work. The definition of Concept Design is the intermediate training objective of the second phase (Understand), in which the students, after identifying a series of key words, chose the one that most stimulated creativity and suggestions and constructed its meaning, starting from the knowledge acquired in the first phase and using drawings, sketches, images that interpret, exemplify and explain the key concept. These images were then structured into a Moo-

board, at first freely conceived across the three courses. In the subsequent 'Apply' phase, the students were given the opportunity to personally and critically rework the knowledge they had acquired and the techniques they had learnt, each applying them to their chosen specific theme, and to collectively present the groups' project ideas, demonstrating factual and conceptual knowledge. The 'Analyse' phase involved breaking down materials and concepts into parts, determining how the parts of each group's project relate to each other in relation to the overall 'Fashion Alive' project purpose. The mental actions included in this phase are: the ability to distinguish what is directly functional to the realisation of the final product (capsule collection and sample collection of fabrics dyed with natural products), to organise the materials acquired, to recognise the historical, material value and creative potential of the garments to be used, as well as the ability to distinguish/identify among the components available the parts useful for fashion creation, using graphic representations. The "Evaluate" phase corresponds to the moment of verification/revision in the classroom of the on-going work. It is a time of procedural knowledge through which students learn how to do a job under the guidance of the teacher and classroom tutors, what methods to use and how to use their skills. It is a phase that can be considered cyclical in time, with continuous feedback that leads students to make significant progress in achieving the set objectives. This leads to the most stimulating phase of the teaching process, in which experimentation and creation are intertwined. In disciplines with a strong character of creativity, experimentation is a fundamental phase that leads to innovation and the uniqueness of the result. By dyeing fabrics with natural products and designing patterns by reinterpreting traditional features

and reusing old garments, the students created several Capsule Collections and a Natural Dyed Textile Sample Collection, fully meeting the scientific and educational objectives of the 'Fashion Alive' project. Also in this didactic experimentation, Listening Design incorporates a "collective" and "connective" intelligence of the teachers/researchers involved and proactively proposes "a design attitude open to listening and sharing strategic and cultural objectives, which become the basis of a methodology designed to build and tread the paths of innovation, allowing us to imagine the future again, deviating, if appropriate, from the paths already traced" (AA.VV., 2018). Course

Outcomes

Moving around a transdisciplinary vision that connects different knowledge - such as fashion and contemporary art, textile manipulation, advanced production processes - the work has produced the basic elements for a circular fashion, through the hybridisation of natural materials (cotton, linen, hemp and silk), tailoring techniques (Deconstruction and sartorial reconstruction, Moulage, Patchwork, ...), in order to develop a creative and transdisciplinary proposal for the fashion design industry. The methodological approach, structured according to the three phases corresponding to the "teaching practices for active learning": "Think" (learning as transmission of knowledge), "Associate" (learning as operational and applied construction of knowledge) and "Share" (learning as sharing of operational experiences) was assisted by the principle of "Acted and student-centred learning" to develop soft skills. The conceptual premise of the didactic experimentation is in the awareness that sustainability is a real need in fashion production processes, which the students acquired through both the study of specialist literature and case studies and the external input

of seminars by expert designers and companies operating in the fashion sector (Remember Ph.). The analysis of the sustainable production process was the starting point. Since the process determines the product, intervening in the dyeing process of natural fabrics (cotton, linen, hemp and silk) has a significant weight in the overall environmental economy, since this is one of the most polluting phases of the fashion production process due to the production of contaminating by-products such as liquid waste and sludge. The use of vegetable products (fruit, vegetables, spices, herbs) is an added value not only because of the biological characteristics of the components, but also because these are waste materials from the food chain (coffee grounds, golden onion skins, olive or lavender leaves after pruning, ...) that are reused in this way, guaranteeing the compostability of the final product and reintroduction into a Biological Cycle (Cradle to Cradle Approach). Having acquired the useful knowledge to proceed with natural dyeing, the groups started experimenting, testing the colour yield by adding lemon juice or vinegar (acid modifiers) or bicarbonate (alkaline modifier) to the process alternatively. The exchange of experiences between the groups was significant in obtaining good final results. The final product is twofold: a container box containing a selected sample of fabric dyed with natural dyes and all the elements elaborated during the teaching exercises: key word, moodboard, concept design (Understand Ph.), the colour palette obtained during the experimentation and the description of the process (Apply&Experiment Pph.); and a series of Quadrotti containing all the other fabric dyed samples. All phases of the fabric experimentation were recorded using scientific methods, documented by noting the quantitative and temporal variables and documented in a 2-minute

video that can be read via a QR-code on the cover of the display box and on the sample Quadrotto. The teaching experience provided satisfactory results in a relatively short time (3 months) in which the students demonstrated creative, organisational and collaborative skills. The combination of research and teaching allowed the methodology of learning to be combined with the scientific, rigorous and experimental method, enriched by the character of innovation and crea-

tivity typical of the fashion industry. The study of traditional, high-performance and sustainable fabrics, combined with creative processing techniques and a non-polluting dyeing process, in the context of this didactic experimentation has generated products capable of providing answers consistent with the Green Fashion process and of conveying a message of sustainability to the general public through this type of innovative design expression.

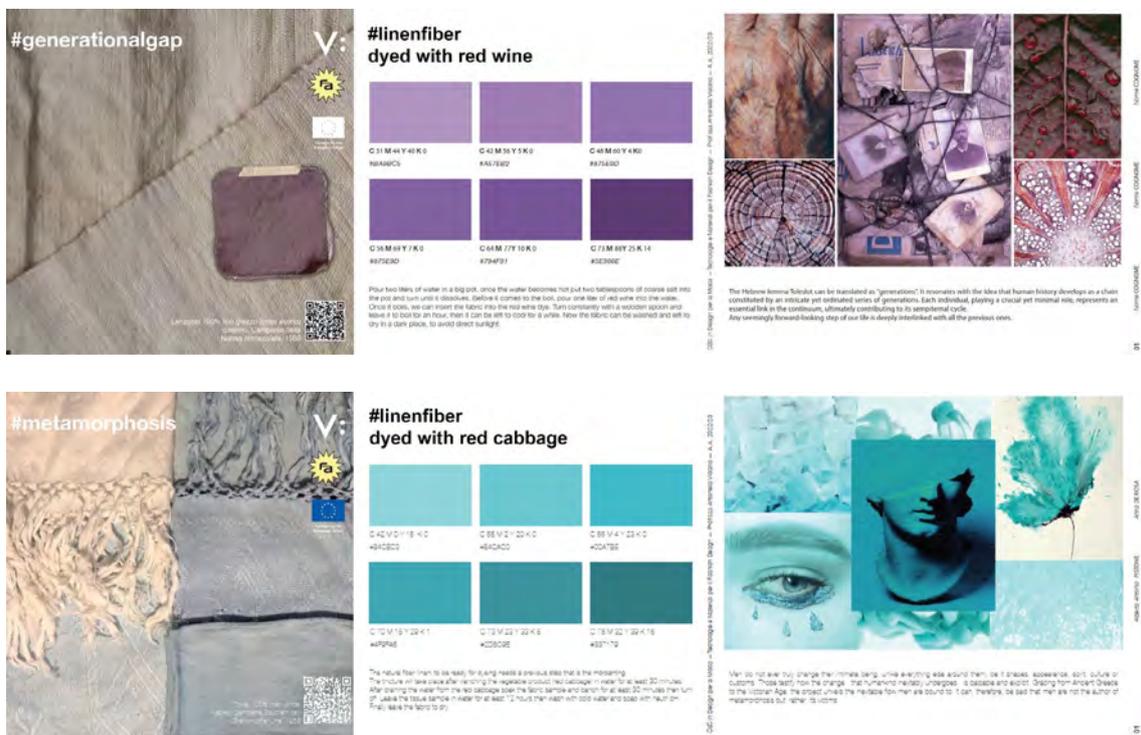


Figure 3: Graphical representation of the results obtained through the processes described. Three-year BA in Fashion Design, Course in Technologies and Materials for Fashion Design. Prof. Antonella Violano

Intimacy for slow fashion. The corredo and its intimate dimension of cultural and creative heritage

Edited by Maria Antonietta Sbordone

Introduction

The 'Fashion Alive' initiative contributes to raising awareness in the fashion industry and society towards circular, inclusive (SDG's Goals) and symbiotic (PNRR) production and consumption models. As a member of the Unicampania project group (of which: scientific head R. Liberti; members O. Cirillo, V. Cirillo, C. Scarpitti, M.A. Sbordone) during the courses, dress collections were developed and prototyped, as well as critical-historical and narrative content of the ancient trousseau tradition.

In particular, in the courses of Fashion Laboratory 3-B, Fashion Ecodesign and in the Textile Design laboratories of the Master's Degree Course in Design for Innovation (prof. M.A. Sbordone, PhD students: Ilenia Amato and Martina Orlacchio) the Fashion Alive project was interpreted as a

hub for the development of material content (collections and textile concept) and immaterial content (valorisation of the ancient trousseau or trousseau) pertaining to the meaning of creative and cultural industry, which fashion represents, and of the trousseau according to the meaning of demo-ethno-anthropological good. Europe and the individual European states have specific cultural resources and local traditions that need to be taken care of by introducing them into new circuits of meaning through creative practice. It follows that the contribution of creativity produces added value; in the case of the valorisation of goods, the common heritage of populations, creative activity not only recognises the value but also re-designs its use in the contemporary world. The knowledge and valorisation of the ancient trousseau, as demo-ethno-anthropological heritage goods are defined



Work in progress from the course Fashion Design 3 B by Maria Antonietta Sbordone

as: (...) tangible and intangible goods that belong to the traditions of European and non-European human groups and bear witness to the founding cultural fabric of different communities (...). (Superintendence of Cultural Heritage)

The ancient trousseau are, therefore, identified as goods belonging to the populations of a given place, in this case of the Campania region, of Italy and of Europe in general, which bear witness to typical textile manufacturing and craftsmanship. In this way, the courses with the various teachings have oriented the students towards the recovery and re-invention of the goods of their territory belonging to their families of origin and not. They have developed an in-depth perspective and knowledge towards textile specificities, combined with ancient techniques and materials, exploring the still unexpressed possibilities they offer in relation to the dimensions of sustainability and circularity that Fashion is facing today. In the context of the valorisation of demo-ethno-anthropological heritage through the principles of sustainability, a resilient economic, cultural and social value system is created, in which materials are reused and

the environmental impacts of the textile industry significantly reduced, and the rituals of local culture rediscovered.

The Intimacy project

The project adopts a trans-disciplinary vision of fashion according to a design approach that looks at territories, people and real needs (Papanek, 1973) in connection with different acquired knowledge, from the sphere of anthropology, material culture, innovation models to advanced prototyping techniques. The aim of the project is to experiment with a hybrid circular system, using craft materials and techniques in a renewed context of use adapted to new needs, thanks to digital technologies that open up dialogue and confrontation. The goals of the project are multiple: the analysis of handicraft textile manufactures and technologies; the experimentation through innovative hybrid approaches; the use of digital technologies; the recovery of traditional trousseau elements for new uses. On the other hand, the analysis of goods belonging to the demo-ethno-anthropological category requires an in-depth study that goes beyond the sensible data but, re-proposes



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an anthropological reading of the theme of intimacy. According to Lauren Berlant (2000, 2010), "intimacy constructs worlds, traces the way in which people have come to identify life with intimacy and how intimacy has been privatised (...)"; the economic model requires hetero-normed relationships that are free of conflict and based on the concept of love and desires that are transparent, reciprocal and stable. The intimacy of the conjugal union in pre-modern societies is characterised by exclusivity, conversely, in modernity the intertwining of the private and the public is affirmed since in lived experience it is not possible to distinguish between them; the concept of intimacy is transversal to those of public and private. The social and economic dimension, therefore, of the production of the trousseau has its parallel in the anthropological dimension that definitively renders public the private substance of domestic intimacy.

Active participation

The three-year degree course Fashion Design Laboratory 3-B and the master's degree course Fashion Eco Design II participated in the Fashion Alive project by identifying teaching and research contents aimed at experimenting sustainable practices to be adopted in the design paths in Fashion Design.

In the Campania region, as in many other Italian and European regions, the trousseau has great cultural and symbolic importance, representing a link with tradition and the context of origin. The trousseau or trousseau consists of a wide range of items made by weavers using hemp, linen and silk yarns, including: sheets, pillowcases, blankets, bath towels, tablecloths, decorated with great skill by handmade lace and lace, using traditional manufacturing techniques such as embroidery, bobbin lace and crochet, according to the regions of origin.



Work in progress from the course Fashion Design 3 B by Maria Antonietta Sbordone

The model followed is a hybrid model where the ancient trousseau dialogues with new technologies through various actions.

1. Analysis and investigation of textile materials and techniques: plant-based bio textile fibres; recovery of ancient textile techniques; hand weaving; loom work; embroidery techniques; use of natural dyes.
2. Collection design: hybrid textile concepts experimentation; flat and mannequin modelling techniques; video storytelling; shooting and representation.

The trans-disciplinary vision, which connects different knowledge such as fashion, contemporary art, textile manipulation and advanced production processes, pushes towards the hybridisation of typical local craft techniques, which are on the verge of extinction, with new visions of design. As Fiorani (2005) argued, 'this is a plural type of design in which specialisations, increasingly sophisticated and contextual, multiply, giving rise to a plurality of languages and specificity of methodologies, (...)':



Course Fashion Design 3 B by Maria Antonietta Sbordone

Conscious upcycled manufacturing for the valorization of **corredo**

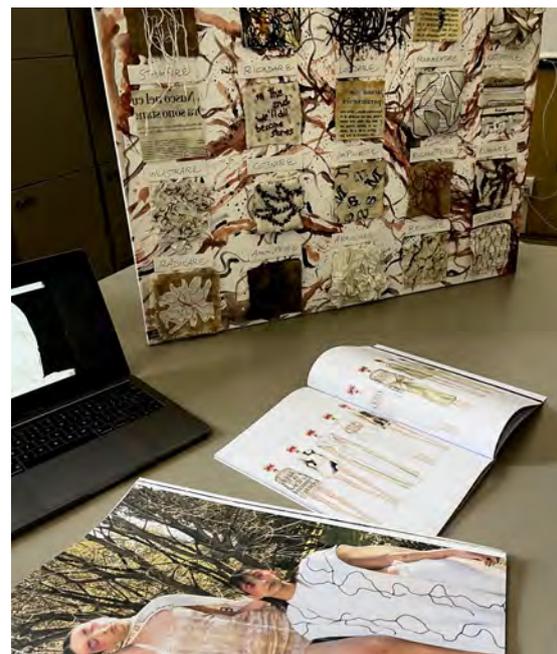
edited by Simona Ottieri

This contribution illustrates the didactic experimentation carried out on the theme of upcycling and in particular the creative reuse of 'outfits', as established by the Fashion Alive project, within the three-year degree course in Fashion Design, to which the Fashion Design II Laboratory adhered by sharing its ideas, methods and above all the principle of 'Acted and student centred Learning' to develop soft skills.

Creative experimentation led several groups of young future fashion designers to venture into the creation of capsule collections based on the strategy of upcycling, with which to give continuity to traditional outfits by analysing artisanal textile manufactures and enhancing their intrinsic potential for reuse. The Fashion Design workshop has been designed with the aim of providing students with the knowledge and tools to rethink the

fashion system starting from the reworking of the existing both in terms of already-produced and leftover production. Particular attention was also paid to the rediscovery and recovery of traditional local techniques that have contributed to the spread of the fame of Campania and Italian production at an international level.

After an introductory phase made up of theoretical lectures and a study of the state of the art on the subject of upcycling, conducted through the analysis of the productions of the most important griffes as well as emerging brands, the students were asked to carry out a first test, lasting one month, individual and totally free, to practically experiment the theories learnt. As the students continued and refined their research, they selected the case studies they found most interesting



Laboratori Moda, Triennio in Design per la Moda. Prof. Simona Ottieri



Source:

and in line with their own feelings and, at the same time, began rummaging through the cupboards at home in search of something no longer useful to which they could give a second life. The intention was to stimulate creativity and demonstrate how many pitfalls can be contained within the assignment of an apparently easy theme precisely because it is free. A creative exercise also aimed at freeing them from the anxiety of a particularly broad expression that often generates a real paralysis of design thinking. It was very interesting to see how each of them organised themselves to overcome their fear of starting out in the open sea, in search of their own, very personal form of expression. At the same time, it was an opportunity for them to test the resilience of their creative load and the results that this navigation without an apparent compass was able to produce.

Classroom activity and the interaction of knowledge between the learner and the teacher made it possible to constantly verify and support the progress of the work and created the ideal conditions for putting the theories of student-centred teaching (based on knowing the students, developing relationships with them and consequent collaborative participation) into practice. The outcomes were surprising and in many cases truly innovative in terms of both formal and stylistic results. To this end, a haute couture buyer with long international experience in the sector was invited to test the degree of originality, creativity, realism and marketability that these works had. The students were invited to exhibit their creations and present them by means of a book that recounted all the stages of the transformation from the original garment to the new product, explaining their

motives and sources of inspiration, and concluded with a photo shoot. The direct confrontation with the buyer was very important and the critique was extremely formative, at the same time reassuring with regard to each one's creative process and constructively guiding its continuation. Strengthened by this very quick and gratifying experience, the students devoted themselves more confidently to the main test, participation in the Creative Europe Project, "Fashion Alive". The approach to the project changed because on this occasion the students had to organise themselves into working groups of 5/6 units, assigning each other the different roles of a creative team just as happens in a real style office. The transition from the total freedom and expressive independence of the individual test to group work within a pre-defined brief allowed the students to try their hand at a more complex area, forcing them to bring out other skills and at the same time enriching their knowledge and expertise. In order to tickle their imagination and encourage their ability to seek stimuli outside the ordinary, but also with the intention of making contributions strongly linked to reality, workshops and seminars were

organised with the participation of architects, couturiers and costume designers. Each of these figures, by recounting their own experience and showing the outcome of their work or, as in the case of the couturier, by making a dress at the moment using the moulage technique, contributed to the complex process of training future fashion designers. By sharing with them the essence of their conception and design process, they demonstrated how many affinities there are, even though they work in different fields, and how, at the same time, the creative moment is something very personal and intimate and therefore needs to be carefully constructed and continuously nurtured. The variety of concepts presented by the different groups, ranging from the inspiration of Brutalist architecture, to myths and legends of popular tradition, passing through natural catastrophes that threaten the environment, to the lability of the human psyche, recounts and describes a choral work that has been declined in many different ways starting from a common root. From each collection, consisting of ten figurines, a representative garment was selected to be produced for the final fashion show.



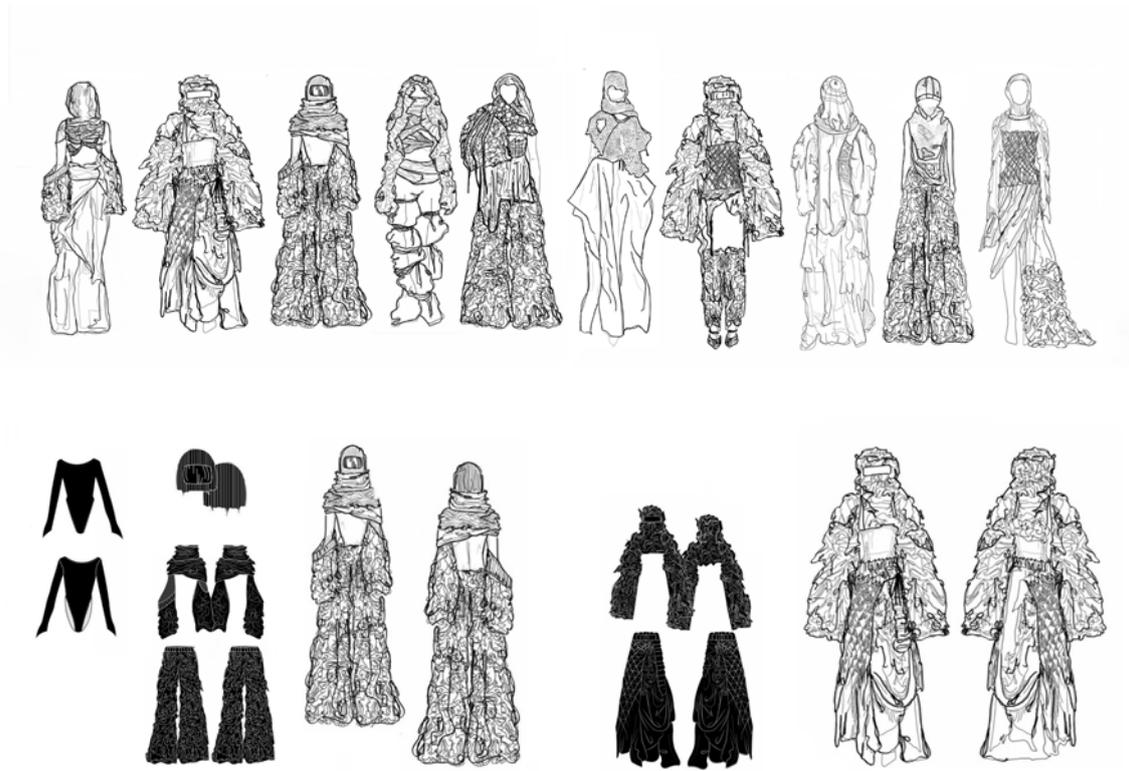
Laboratori Moda, Triennio in Design per la Moda. Prof. Simona Ottieri

UNBROKEN



From Unbroken catalogue - Fashion Design Lab 3 A - Roberto Liberti

UNBROKEN



Description of phases of work from moodboard to sketches

UNBROKEN



Description of phases of work from moodboard to sketches



From Unbroken catalogue - Fashion Design Lab 3 A - Roberto Liberti

UNBROKEN



CULTURAL HERITAGE AND SUSTAINABLE FASHION Method Design description:

A post-apocalyptic desert setting features the trousseau as the only treasure emerging from the sand dunes, coming out of the darkness of our time. The inhabitants of this world are presented as warriors who make use of this precious commodity to protect themselves from the sandstorms, that is, the consumerism and overconsumption that pervade our society. In this sense, the outfit, through the remembrance of the past, is the light that shows us a path to rebirth. The clothes in this capsule collection were handmade using the draping moulage technique and wear interventions to create a “used and aged effect.” The fabrics used were naturally dyed with tea, rust and coffee to keep with the sustainable approach of the Fashion Alive project.

FALENE



From Falene catalogue - Fashion Design Lab 3 A - Roberto Liberti

FALENE



Description of phases of work from moodboard to sketches

FALENE



Description of phases of work from moodboard to sketches



From Falene catalogue - Fashion Design Lab 3 A - Roberto Liberti

FALENE



CULTURAL HERITAGE AND SUSTAINABLE FASHION Method Design description:

In a post-atomic panorama, androgynous creatures find the signs of their lives: chests full of garments, fabrics, clothes of neutral and faded colors and with stories to tell. The ideal of new humanity is represented by the symbolic image of the moth: its nature is linked to the concept of misfortune but also resilience, of rebirth and the will to reach the light. The capsule collection is made with ecological fabrics derived from linen, cotton and hemp fibers, recovered from tradition. All fabrics have been treated through a manual washing, with the use of natural soaps and vegetable that can respect and protect the fibers. Subsequently the fabrics were sampled, in order to experiment with different manipulations that allowed a greater knowledge of the fabric and to use the most appropriate sartorial techniques: we used according to the technique of deconstruction and sartorial reconstruction, fraying and in the end of ruffling.

FERTILIA



From Fertilia catalogue - Fashion Design Lab 3 A - Roberto Liberti

FERTILIA



Description of phases of work from moodboard to sketches

FERTILIA



Description of phases of work from moodboard to sketches



From Fertilia catalogue - Fashion Design Lab 3 A - Roberto Liberti

FERTILIA



CULTURAL HERITAGE AND SUSTAINABLE FASHION Method Design description:

Fertilia project is the main evidence of the cyclical motion of fashion and its clothing system, which constantly recurs over the years slightly changing its shape. Its evolution takes on different denotations, adopting to different styles, gothic, punk-rock, androgynous, until culminating into streetwear. Where despite the apparent divergence they manage to reconcile. The new meets the ancient, traditions and secularity, the fast fashion of the last few years somehow manages to timeless dogmas. From here it is decided to adopt stencils as a stylistic technique, by using doilies, the "must have" of a kit and imprint them on fabric, reminding street art, making clothes as walls to decorate. The union between Campania and Sicily, the main places of our fabrics, is clear. Our grandmothers' stories on the processing of fabrics and embroidery inspired us to create clothes, whose preciousness lies in the careful dedication to details; in addition to embroidery even the draperies and the choice to model the fabrics step by step, refers to the desire to devote themselves totally to the care of clothes.

OPPOSITE



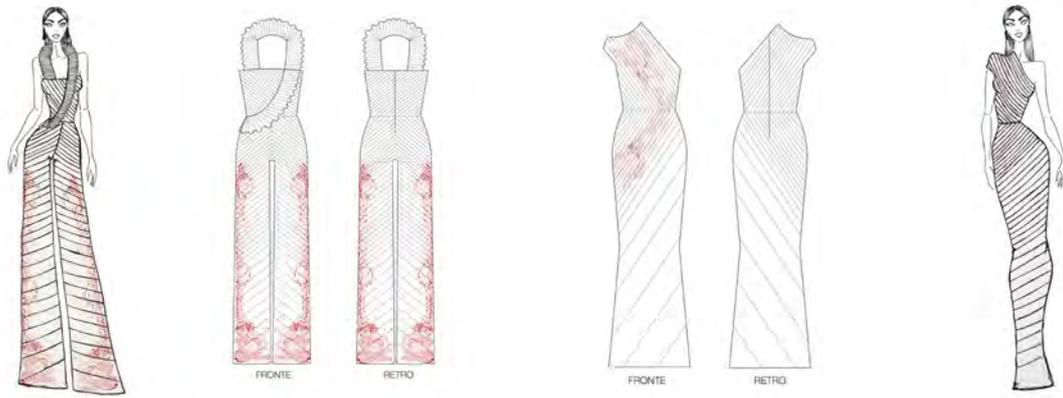
From Oppodise catalogue - Fashion Design Lab 3 A - Roberto Liberti

OPPOSITE



Description of phases of work from moodboard to sketches

OPPOSITE



Description of phases of work from moodboard to sketches



From Oppodise catalogue - Fashion Design Lab 3 A - Roberto Liberti

OPPOSITE



CULTURAL HERITAGE AND SUSTAINABLE FASHION Method Design description:

Sacred and Profane: The candor of the white shades of the kit clashes with the strength and decision of the red, recalling eros. Tradition has it that the long preparation of the trousseau accompanied the woman from the first years of her life to the wedding night. Ethereal and prohibited, statuesque beauty and intense passion: this is how the main theme chosen by Fashion Alive evolves, highlighting a rift that sees purity on one side and carnal love on the other. The clothes of the "OPPOSITE" capsule collection were made using a natural textile fiber: cotton. This fiber, in soft and fluffy staple, is obtained from the cotton wool that wraps the seeds of plants of the *Gossypium* genus. The manipulation technique used is folding and then molding is carried out. In the first stage of processing, folds were made along the entire fabric, thus obtaining a gradual dimension effect. In the second processing phase, various fine embroideries present on the kit, taken as a reference, were chosen and digitized in order to print them on thermo-adhesive sheets and subsequently transfer them onto the clothes using the heat and pressure exerted by the iron. Dresses and setting feature white and its shades with a touch of red that symbolizes the theme of the capsule: sacred and profane.

PENELOPE



From Penelope catalogue - Fashion Design Lab 3 B - Maria Antonietta Sbordone

PENELOPE



Description of phases of work from moodboard to sketches

PENELOPE



Description of phases of work from moodboard to sketches



Creativity process from sketch to prototype

PENELOPE



CULTURAL HERITAGE AND SUSTAINABLE FASHION Method: Draping/Moulage

Design description: Penelope represents a challenge to the conventions of the trousseau tradition; she is a woman free of restrictions who acts to bring about a revolution. The fabric used is a white cotton sheet (420g) handmade in a double layer in the 1990s. The dress was made by combining the techniques of Draping and Moulage. Initially, pleats were created to form the base of the fabric. The pleats were then attached to the front of the dress, adapting them to the silhouette of the female body, which is the emblem of the design concept. From the front, the pleats descend towards the back, passing through the neck and opening to form a fan.

ESCAPE



From Escape catalogue - Fashion Design Lab 3 B - Maria Antonietta Sbordone

PENELOPE



Description of phases of work from moodboard to sketches

PENELOPE



Description of phases of work from moodboard to sketches



Creativity process from sketch to prototype

PENELOPE



CULTURAL HERITAGE AND SUSTAINABLE FASHION Method: Moulage/Geometric Shapes/
Draping

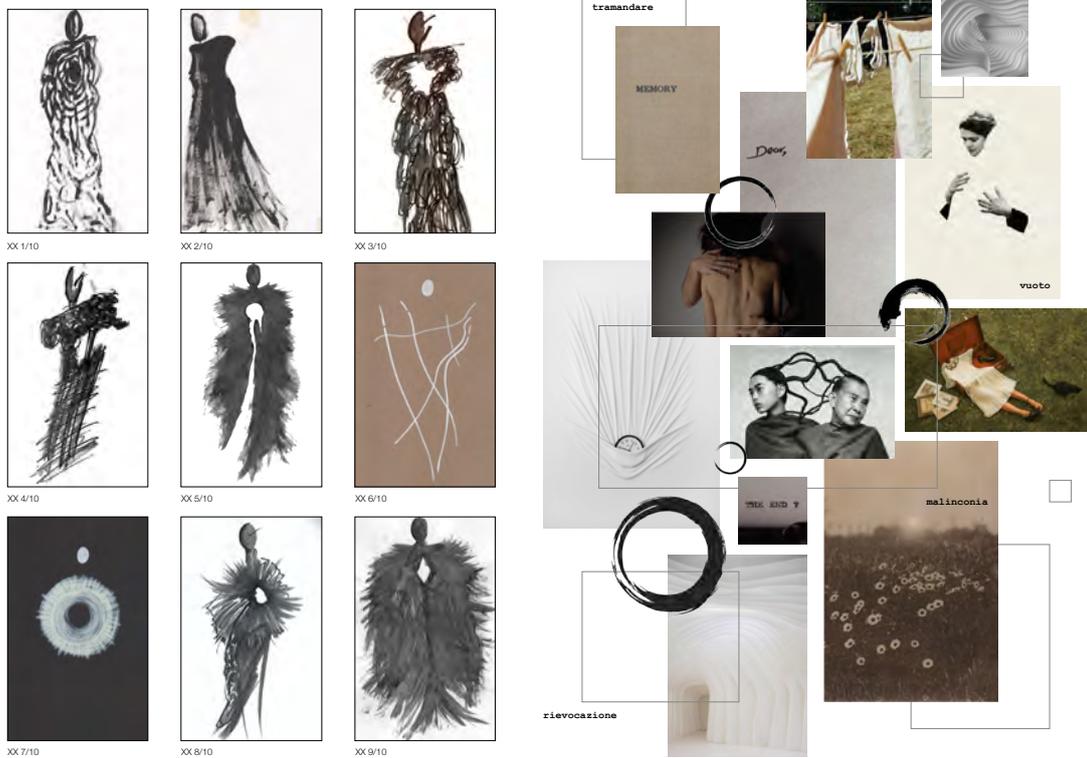
Design description: For the realisation of the upper part of the dress, the inspiration refers to the work of Usha Doshi. The triangular shape of the upper part was obtained using the Moulage technique, with the addition of terry cloth padding to support the shoulder point. The lower part was modelled using the Draping technique, with the creation of pleats that were fixed with stitches to accompany the entire dress. On the right side there is additional triangular padding, in line with the volumes of the entire silhouette. At the bottom, excess fabric has been modelled through gathers, simulating a clouded effect.

VOIDRESS



From VOIDRESS catalogue - Fashion Eco-Design 2 - Maria Antonietta Sbordone

VOIDRESS



Creativity process from sketch to prototype

VOIDRESS



Creativity process from sketch to prototype

VOIDRESS



CULTURAL HERITAGE AND SUSTAINABLE FASHION Method: Moulage/Draping

Design description: VOIDRESS uses a single fabric recovered from the antique trousseau to make two iconic garments, without making any cuts. From the Moulage phase, decorative, empty and full areas are identified on the model, shaping without wasting fabric. The women's dress includes a terry cloth structure worn from the inside, which gives volume to the back. Subsequently, using the Draping technique, internal pleats were made on the dresses to create decorative ribbing in line with the design concept.

BIIRDS



From BIIRDS catalogue - Fashion Eco-Design 2 - Maria Antonietta Sbordone

BIIRDS



028

Creativity process from sketch to prototype

BIIRDS



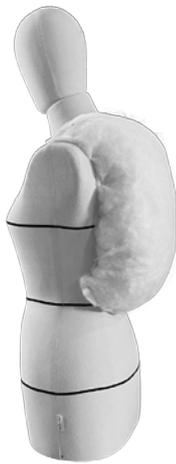
From Storytelling to Storydoing Fig.1



From Storytelling to Storydoing Fig.2



From Storytelling to Storydoing Fig.3



From Storytelling to Storydoing Fig.4



From Storytelling to Storydoing Fig.5



From Storytelling to Storydoing Fig.6



From Storytelling to Storydoing Fig.7



From Storytelling to Storydoing Fig.8



From Storytelling to Storydoing Fig.9

Creativity process from sketch to prototype

BIIRDS



046

CULTURAL HERITAGE AND SUSTAINABLE FASHION Method: Moulage/Losang Smock Textile Manipulation

Design description: Bird is the collection that takes its name from the zoomorphic elements embroidered on fabrics recovered from antique trousseau. After an initial approach to the dummy with the Moulage technique, a geometric grid is created for fabric manipulation through Losang Smock embroidery. From the hybridisation of techniques, the identity of the garments is defined by their sculptural appearance: the cape in the first dress presents a three-dimensional structure at the top, in line with the second dress which presents a volume that deforms the silhouette at the front.

RAW



From RAW catalogue - Fashion Design Lab 2 B - Chiara Scarpitti

RAW



Description of phases of work from moodboard to sketches



Textile Pattern Manipulation

RAW



Description of phases of work from moodboard to sketches



From RAW catalogue - Fashion Design Lab 2 B - Chiara Scarpitti

RAW



CULTURAL HERITAGE AND SUSTAINABLE FASHION Method Design description:

Our starting point is deconstruction. Through our collection we want to deconstruct the idea of dowry, and its meaning of something old nearly remote. To begin our project we went looking for anything that could be stored in dowry chests, from nightgowns, linens and laces. Our goal has been to bring these things to life again, the interaction between different materials and techniques is resulting in the collection. We aspired to make something wearable, born from upcycled materials and in contrast with the growing impact that the textile industry has on the environment.

CORE



From Core catalogue - Fashion Design Lab 2 B - Chiara Scarpitti

CORE



Description of phases of work from moodboard to sketches



Description of phases of work from moodboard to sketches

CORE



Textile pattern manipulation



From Core catalogue - Fashion Design Lab 2 B - Chiara Scarpitti

CORE



CULTURAL HERITAGE AND SUSTAINABLE FASHION Method Design description:

The theme of the collection focuses on the paradox that coexists within the Neapolitan culture, which we could describe as a dichotomy between sacred and profane. The intention of the project, in fact, is not to denounce or desecrate religious practices and beliefs of the latter, but to offer a three hundred and sixty-degree vision of our culture, exasperating its distinctive features, and expose it to enhance its sometimes misunderstood charm. This focus on Neapolitan culture will come to life on two wedding pieces, one male and one female, which will be just a bare surface on which we will tell the story of this collection, facing taboos and paradoxes, through the transparencies of lace and covering surfaces, three-dimensionality and sinuosity, embroidery and applications, symbols and patchworks with materials mainly derived from ancient kits, as an integral part of popular culture.

ECMESIA

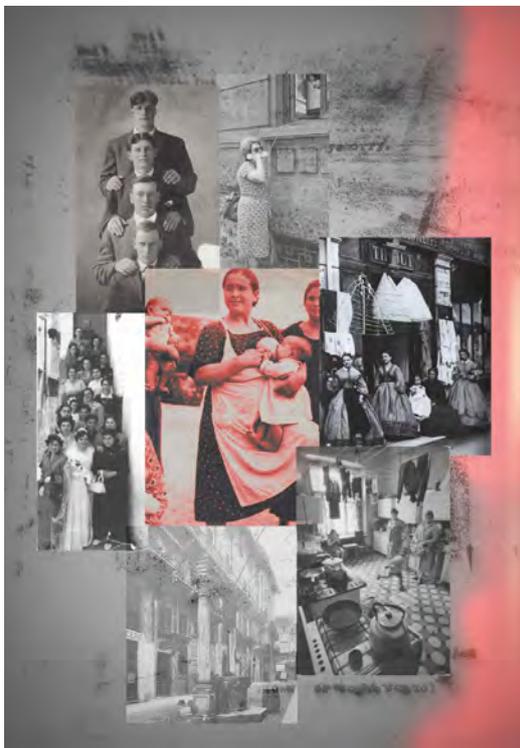


From Ecmesia catalogue - Fashion Design Lab 2 B - Chiara Scarpitti

ECMESIA



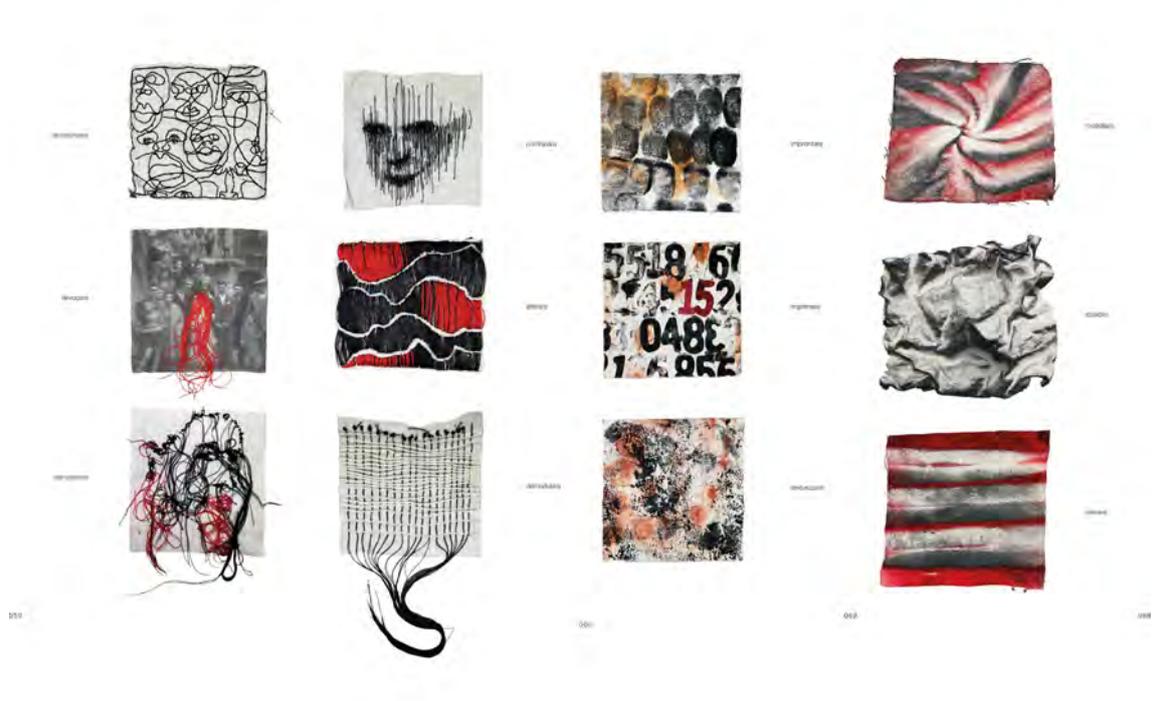
Description of phases of work from moodboard to sketches



Description of phases of work from moodboard to sketches



ECMESIA



Textile pattern manipulation



From Ecmesia catalogue - Fashion Design Lab 2 B - Chiara Scarpitti



CULTURAL HERITAGE AND SUSTAINABLE FASHION Method Design description:

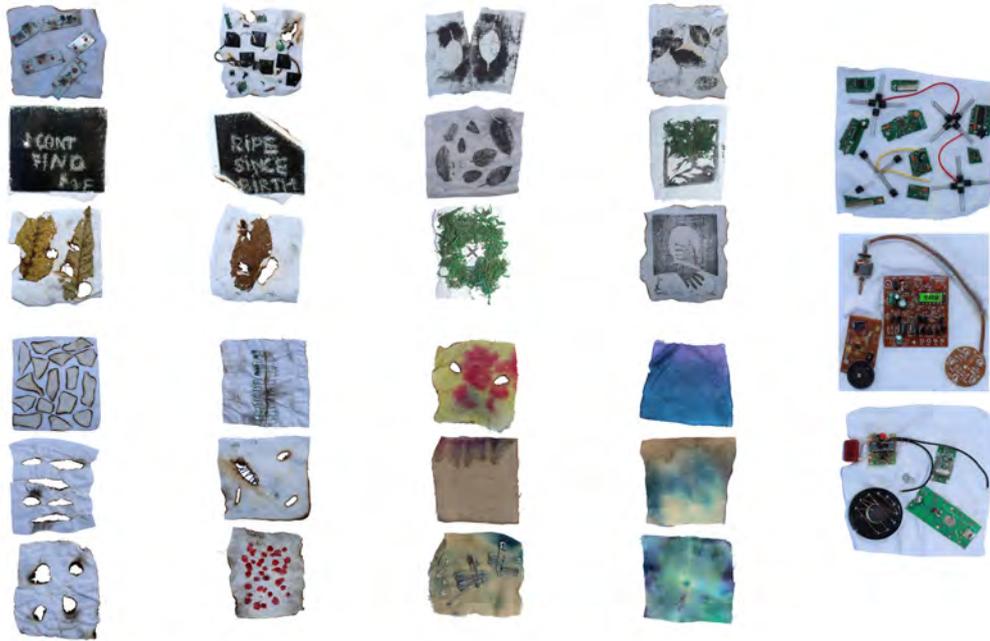
Ecmnesia becomes an aesthetic and conceptual bearer of the eidetic memory that unconsciously recalls to the mind the significant events of the past to which it has been subjected. The design aim reflects the need to give relevance to this state of alteration caused by the onset of psychocognitive disorders, using the tools of design as a means of expression to denounce the different segments, part of which inclined to a sense of melancholy decadent memory. As part of the material research that led to the design study and the subsequent prototyping of two complete dresses, the theme of the reuse of fabrics of different nature, among which each one brings with it a very precise story, has been approached with meticulous attention. The activity of reconnaissance of the materials has been extended to various sources, among which a scrupulous research within a series of local markets of Campania and a careful recovery of the family heritage, imbued with the unique and subjective folklore of each parental nucleus. The common denominator to which we have constantly relied has been the knowledge, for each article taken into account, of its origin: it was in fact found the naturalness of all the fibers with which you have been in contact, and the particularity, of the vast majority of these, to come from the dowry donated from generation to generation.

COLLAPSE



From Collapse catalogue - Fashion Design Lab 2 B - Chiara Scarpitti

COLLAPSE



Textile pattern manipulation



From Collapse catalogue - Fashion Design Lab 2 B - Chiara Scarpitti



CULTURAL HERITAGE AND SUSTAINABLE FASHION Method Design description:

Man, increasingly worn down by technological progress, is driven towards an increasingly frenetic life and unparalleled consumerism, treated like a battery recharged by addictions. It is in this scenario that he seeks a refuge, a cure to this unstoppable transmutation, taking a step back, recharging his energy in the midst of nature, trying to rediscover himself and the true priorities of his life. Abandoning the dogmas imposed by society itself and focusing on more concrete values.

MATERIAL DISEASE

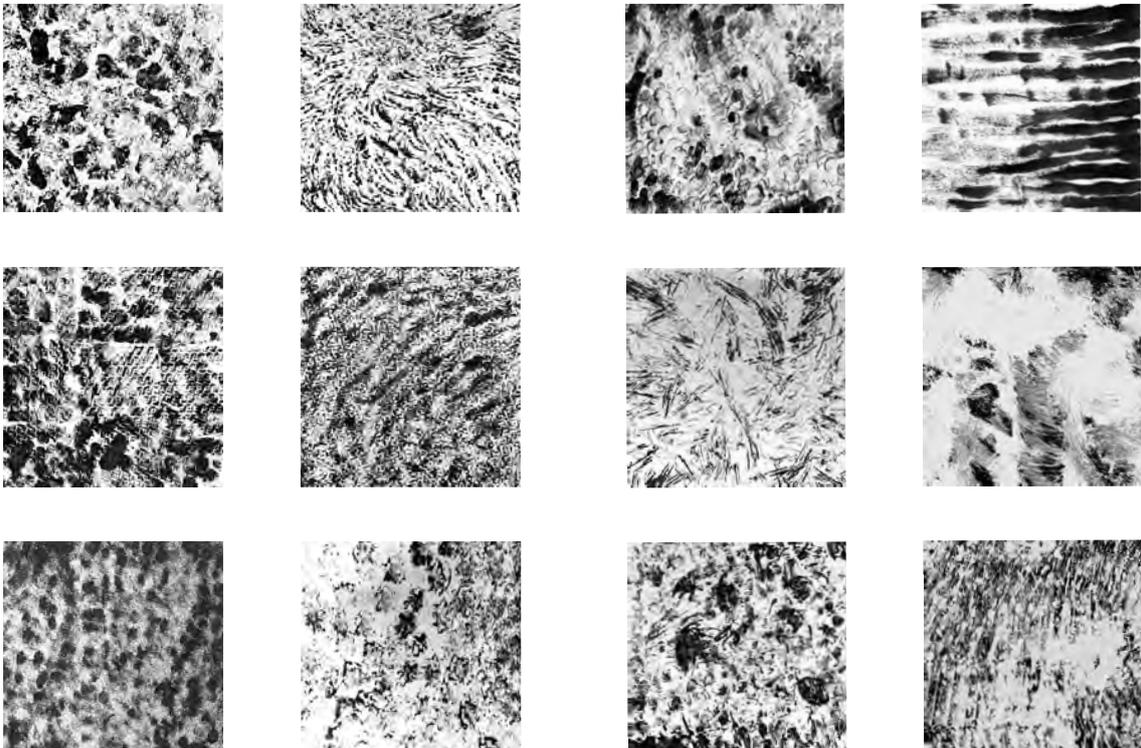


From Material Diseases catalogue - Fashion Design Lab 2 A - Simona Ottieri

MATERIAL DISEASE



Description of phases of work from moodboard to sketches



Pattern Manipulation

MATERIAL DISEASE



Description of phases of work from moodboard to sketches



From Material Disease catalogue - Fashion Design Lab 2 A - Simona Ottieri

MATERIAL DISEASE



CULTURAL HERITAGE AND SUSTAINABLE FASHION Method Design description:

“Material Disease” starts from the concept of reuse, upcycling, and creative design with a view to conscious development of a fashion collection. Starting from the Campanian tradition of linen, cotton, silk or hemp, which individual groups of students will be able to recover as raw material, the project aims at creating a capsule collection of clothes/accessories. The theme of WHITE and its chromatic variations will therefore be the common thread that will unite the different collections of clothes, in the individual years. This can be combined with a color that in any case derives from the tradition of the trousseau (for example the blue and red typical of the letters/initials embroidered on the individual traditional trousseaus), or black. Starting therefore from nightgowns, tea towels, tablecloths, curtains, sheets, etc. of traditional kits, textile garments and accessories will be created using innovative or traditional prototyping techniques, on the choice of the individual course teachers.

PARAMNESIA

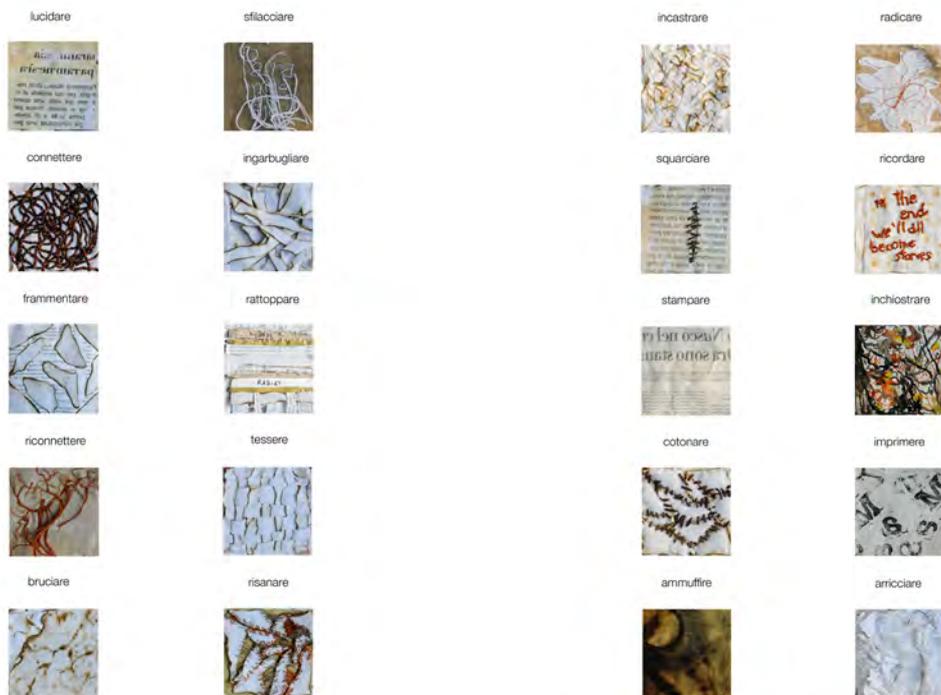


From Paramnesia catalogue - Fashion Design Lab 2 A - Simona Ottieri

PARAMNESIA

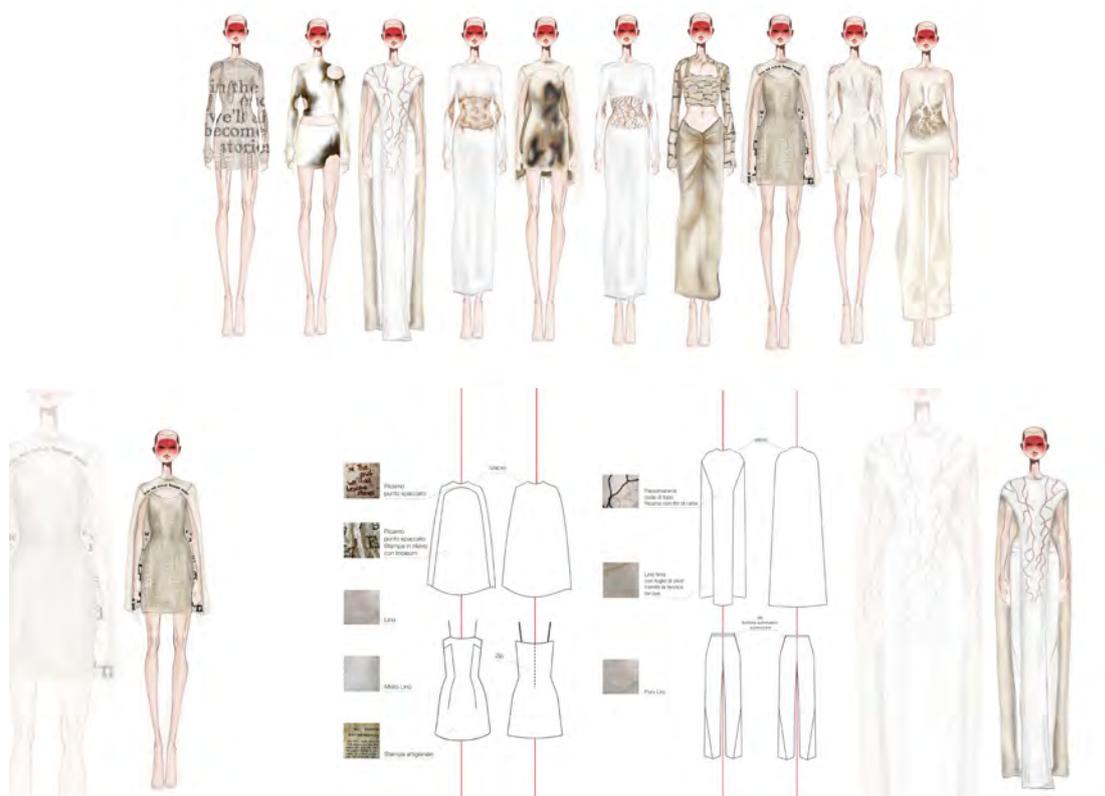


Description of phases of work from moodboard to sketches

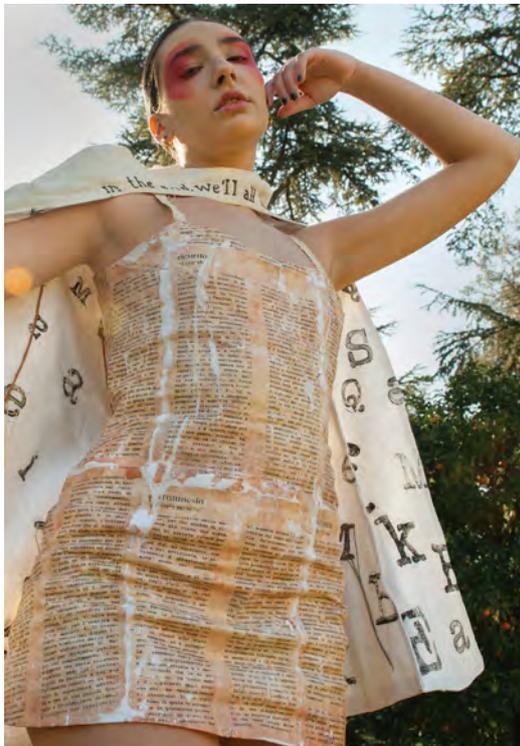


Textile pattern manipulation

PARAMNESIA



Description of phases of work from moodboard to sketches



From Paramnesia catalogue - Fashion Design Lab 2 A - Simona Ottieri

PARAMNESIA



CULTURAL HERITAGE AND SUSTAINABLE FASHION Method Design description:

The trousseau has an intrinsic value, the whole that symbolizes the family and the continuation of the principles from one family nucleus to another. Those ways and customs in which time had a different value and sitting to embroider was pleasant and relaxing have been lost, the frenzy and pragmatism of the present have not been able to agree with the calm and the investment of the trousseau. An Investment because it was and is seen as such: on one hand the economic investment and on the other the practical one. The emotional bond of the generations that precede us, those of our mothers and grandmothers, has led us to avoid using the trousseau every day with the fear of wearing it out, abandoning it in the drawers of our wardrobes or in some trunk in the attic. What is the point of safely hiding such works of art if you can't even use them? In the end, we are left with nothing but old memories, worn-out fabrics ruined by time. The kit shows stories of daily life, sacrifices, patience and rituals that are perpetuated in the various generations is a hidden language that goes beyond the schemes of history. The kit has left physical and emotional traces with which we come into contact, what could be more intimate than the sheets in which we sleep?

THE RED THREAD OF DESTINY

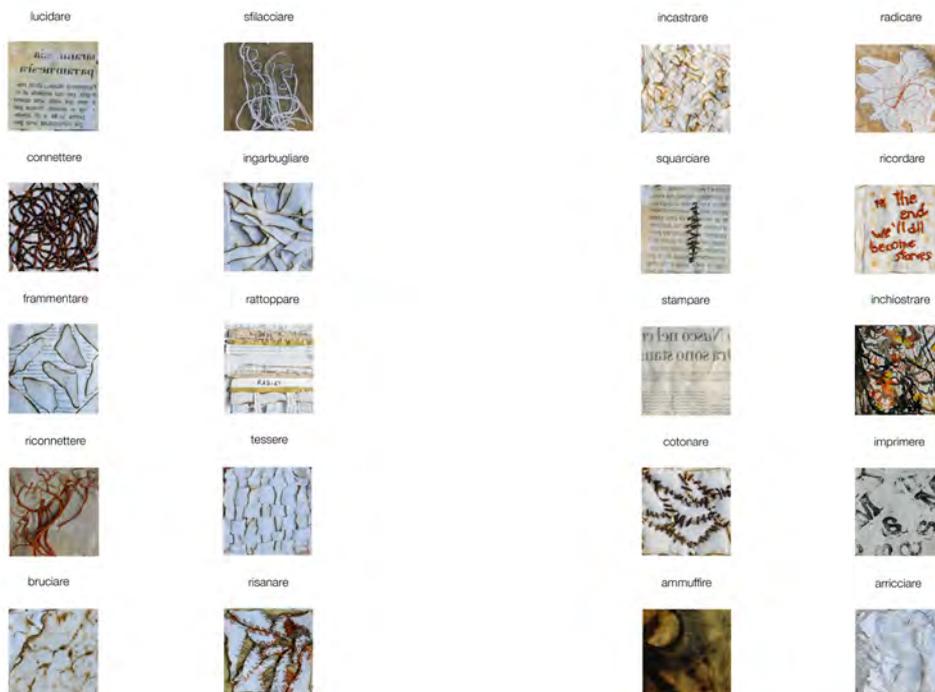


From The red thread of destiny catalogue - Fashion Design Lab 2 A - Simona Ottieri

THE RED THREAD OF DESTINY

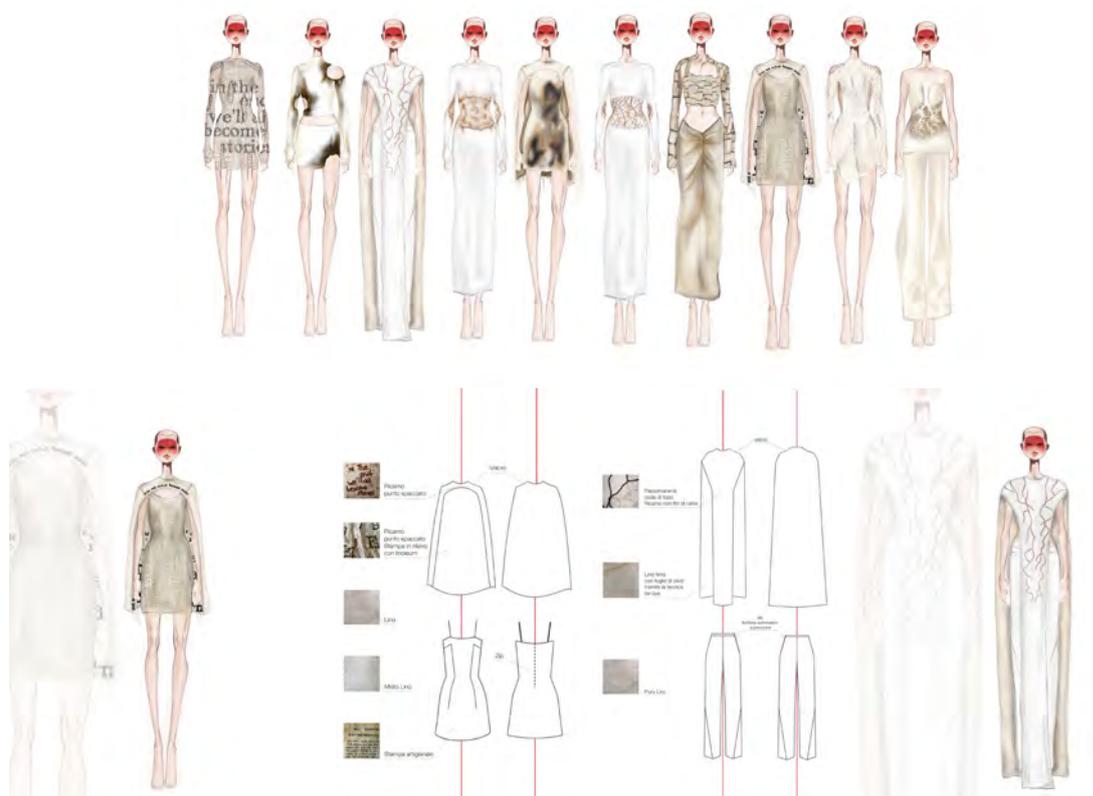


Description of phases of work from moodboard to sketches



Textile pattern manipulation

THE RED THREAD OF DESTINY



Description of phases of work from moodboard to sketches



From The red thread of destiny catalogue - Fashion Design Lab 2 A - Simona Ottieri

THE RED THREAD OF DESTINY



CULTURAL HERITAGE AND SUSTAINABLE FASHION Method Design description:

The exponential growth in demand in the clothing sector and the resulting harmful environmental consequences have made it essential to recycle textile waste in order to preserve the planet and protect the people living on it. Faced with the relentless pressure on the environment due to the exploitation of resources and the resulting pollution, we must act fast and find concrete solutions. Since garments are often composed of different types of fabrics, recycling them can be complex, as recycling possibilities vary from fibre to fibre. Developing recycling technologies requires substantial investments and a committed approach. Recycling is a sustainable alternative that allows for a different and reasoned production as part of a circular economy process. In addition, sustainable fashion also stimulates conscious consumption: no to disposable purchases, yes to buying fewer, more expensive (because of higher quality) garments that will last longer. After a careful evaluation among various fabrics, we chose linen, as it is the most biodegradable fibre, its cultivation preserves the soil and does not require chemical pesticides as it is not attacked by pests, it also needs little water, it is wear-resistant, thermoregulating and hypoallergenic, it is very beautiful, bright and capable of making colours and chromatic effects stand out. All this makes it a very valuable material by far.

Conclusions

The Fashion Alive project for the creation of the capsule collections according to the sustainable practices described up to now officially ends on 7 June, the end of the second semester AA 2022/2023 but will continue with the dissemination of results, the first of which is represented by the Fashion Alive Show on 4 July 2023, at the historic cloister of the abbey of San Lorenzo ad Septimum in Aversa. The video that will be shot during the event will help promote the practices proposed here, for the students of the following years, future generations of fashion eco designers.

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