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INTRODUCTION

The world is connected by the circular law of nature, constantly changing in all tangible aspects of life, from economic projection, industry, personal lifestyle to people's values and interest in fashion. Yet this constant evolution belongs to human nature. Even a temporary stagnation is part of the process' readiness, expecting a lead to take charge. Examples of such expectations are seen in many countries, industries and personal lives. Scandals and unmanaged events stimulated by diverse stagnations are disruptors for existing environments, like in the Italian city of Venice, known as the "City of Water," which has been damaged over the years by record floods. Some regions in India and China are suffering from groundwater infiltration as a result of improper management and outdated industrial processes, ejecting chemicals that have poisoned them or made the situation worse.

Therefore, all changes relate to humanity. To change the current course of events, time is needed to innovate and drive change in all aspects of life, and fashion is certainly no exception. The fashion system and its procedures are changing rapidly thanks to the visionary mindset of innovators, their business perspectives, the renewal of industrial processes and a reconsideration of existing values. In a series of interviews carried out with active representatives of the sustainable fashion market, they spotlight and give insight on how they are integrating basic sustainable principles to create new meaning and values in a new generation of fashion products. A creative world must take its roots from culture, design, innovative ideas, and sustainable materials. If these steps are underestimated in the circular process from a user integration perspective, it can be fatal for the entire system and the laws of nature.

Are you a customer, designer or someone with an interest in the latest shifts of fashion for a better future? Then this book is a valuable asset with first-hand stories allowing you to understand the transition towards a more sustainable fashion.

1. SOCIETY AND FASHION

A VIEW FROM THE PAST AND THE PRESENT

We use fashion every day, without even thinking about where it will end up. We want a change. We want to be fashionable. Anna Gallucci Colling, a tutor at the University of Kent, has taught Fashion and Design to students from around the world. She has seen how our perception of and connection with fashion has changed from a long-term relationship to a short-term fling. Going back half a century, when Colling was a little girl, clothing was a luxury. It was treasured and worn for life's best moments, she recalls. People didn't have enough money to buy clothes all the time, and the act of purchasing a new item was seen as an investment. Adding something new to the closet was seen more as an occasional opportunity.

A time in which shops were far and few in between, with a limited selection of styles, the academic suggests that we should find value in our garments as we did in the past, when there were no big chains and people shopped in smaller stores instead. The familiarity that comes with small communities allowed people to pay for garments with credit, little by little. Colling recalls saving up to fulfil the dream of buying a truly desired garment. This approach created a sense of appreciation for owning things, which is almost lost on us nowadays.

Smaller shops and made-to-measure tailoring services were part of society and culture in smaller Italian communities. Tailoring businesses were present in every village, designing garments for longevity, Colling remembers. These businesses made enough money by producing quality, handmade garments that were made to suit one person's body and style, in smaller quantities.

PERSONALIZED PAINT



1



2



3



4

(UN)TRADITIONAL



5



6



7



8

DENIM DAZE



9



10



11



12

Photo: Neonyt / Messe Frankfurt

Cradle to Cradle's design philosophy proposes to deal with already accumulated waste material, creatively reusing it in new forms through upcycling concepts. However, the authors of Cradle to Cradle were worried because certain materials can be unsafe since they were not created with this philosophy in mind. The reliability of materials for use in upcycling can be controlled through a complete understanding of their composition. Sustainably made fabrics are considered more ethically transparent and a luxury choice in a world of limited resources. The upcycling concept is mainly used by individual designers who want to sparkle and differentiate themselves in the crowded fashion scene. The commercial success of upcycling on a wide scale has to identify a reliable supply of materials together with authentic design, and eventually propose a price point that works well with brands' individual business models. Despite the fact that the upcycling concept doesn't use new material resources and has a better value for the environment, a smart approach is often needed to reduce the time frame of the re-design process that determines the final price.

UPCYCLING: MYAR

Numerous examples of fashion designers working in the business confirm that the vintage fashion market is growing and can be profitable. One example for a commercially well-positioned product is based in Italy, where the idea of camouflage was first used by the MYAR brand. Its upcycling model is focused on one typology of product – military wear. In fact, it sources raw materials from unused military stock to form the brand's specialized product category, aligned with themed communication, to inform its global audience. MYAR was born from a divine passion for existing military style, embodying stories of the past hidden in the longevity of military garments. The 40 - 70 year-old uniforms from World War II and military service that have waited a long time to be refashioned and to breathe the air of a new life. For a second, imagine the amount of unused camouflage across Western Europe, Eastern Europe and the USA linked to the origins of war. These resources can dress current and future generations once again. The garments are customized through meticulous sartorial work to refit camouflage from pragmatic mili-

CASE STUDY: FILIPPA K NOT THAT COMPLICATED CAMPAIGN

From the brand mission and strategic company perspective, let's move on to a real-life, mindful consumption style practice curated by Filippa K. Back in Fall 2017 the brand launched the Not That Complicated campaign, turning its passion for mindful consumption into a persuasive communication approach, in an attempt to pre-construct a change in consumers' behaviors.

Filippa K has been known for its basic and classic style that is easy to mix and combine. The campaign suggests – as a great starting point – to spend some time and think carefully about which essential garments you might need to have in your wardrobe; those that work best for your lifestyle and can be worn in multiple styling options. Accurately identifying your own personal essentials could mean the success or failure of a well planned basic wardrobe.

Using a series of black and white photographs, the campaign is a step by step guide for women on how to get on track with a mindful consumption, non-verbally stressing how “In today's complex world simplicity is the purest form of luxury“. It then visualizes the transformation of an ordinary fashion lifestyle into a wardrobe full of new possibilities, simply by showing multiple styling options that customers can create with just seven essential pieces in their closet. In practice, it is showing how to master styling tricks in order to create 18 different looks.

As a result, Filippa K helps their customers save money and closet space, and cares for the environment by inspiring them to think smarter about their wardrobes and their needs. With the Not That Complicated campaign, the brand is addressing a problem all women have: spontaneous buys that weren't considered properly in terms of styling or use, and that overcrowd closets with unworn clothes.

7 garments



OUR INDIVIDUALITY

The Swedish label has also identified four key customer personalities and the relationships they each have with their closets. How we interact with our wardrobe, the way we dress and what drives us to upgrade our style can teach us a lot. According to Larsson, “different users have different speeds of updating their wardrobes.” She finds “it’s really hard for a brand to affect different wardrobe behaviors,” because they are so personal. “In the end we have to accept [the] different kind of behaviors and find a sustainable solution for them,” she adds.

Wardrobe Personalities



1. The Changemaker

Those who constantly want to change their style.

This persona is constantly seeking inspiration in fresh, modern styles. They have a deep love for their rich wardrobe, which has an overwhelming selection for any time and any season.



2. The Timeless attitude

Those who are very selective when shopping and keep their clothes forever.

These shoppers meticulously curate every new garment before taking the dive and making a purchase. They evaluate their lifestyle and their needs first, and they aim to keep what they buy forever.





Photo: MUD Jeans



Polo Dress: Mateja Benedetti | **Ingredients:** 1100% organic cotton with water-based digital printing.

Flat Shoes: Marita Moreno | **Ingredients:** *Upper material:* Bio-leather, microfibre and white hexagon microfibre. *Lining:* Bio-leather. *Insole:* PU Sponge. *Sole:* Rubber.



COLOR PLANNER: SPRING / OCTOBER 2011

BLANC DE BLANC
SANDHILL
CHATEAU GRAY
SHERRY BROWN
CARAMEL
LOREN
PRODIGE

Growing
Our shaded neutrals form a calm white to beige are enriched with warmer tones that vibrate harmoniously in a reserved, but commercial canvas.

COLOR PLANNER: SPRING / OCTOBER 2011

BREILLANT WHITE
BLANC DE BLANC
SANDHILL
WHITE SAND
PIVOTONE
CHERRY BIRD
TOURTY BROWN
FORECAST BROWN

At rest
This is a cooler look coming from the addition of a brilliant white and a soft iron black, tempered with warm touch accents.



COLOR PLANNER: SPRING / OCTOBER 2011

BREILLANT WHITE
BLANC DE BLANC
SANDHILL
WHITE SAND
LOREN
CHERRY BIRD
TOURTY
AMBER YELLOW

Springy
A smart, super matte finish new looks for more. Bold mushroom pinks and amber gold to enrich the neutral mix.

COLOR PLANNER: SPRING / OCTOBER 2011

BLANC DE BLANC
SANDHILL
CHATEAU GRAY
PIVOTONE
ROCKY PINK
AMBER YELLOW
TOURTY
PASTEL BLUE

Warmer
Amplify the natural volumes and bring into play warm, golden tonalities matched by a modern, modulating blue and sharpened with a woody brown.



COLOR PLANNER: SPRING / OCTOBER 2011

WHITE SAND
BLISSFUL BLUE
HELIOPY
REAL TEAL
TOURTY BROWN
SANDHILL
BLANC DE BLANC
BREILLANT WHITE

Balanced
A soft brown, white and a deeper teal balance our new mix blue for an updated version of a classic contemporary opens look.

COLOR PLANNER: SPRING / OCTOBER 2011

BREILLANT WHITE
SANDHILL
CHATEAU GRAY
BLISSFUL BLUE
HELIOPY
FRISK BLUE
MARGARITA

Contrasts
A new nature green brings a soft contrast and changes the personality of design, here partnered with a warm brown and a clean crisp white.



Photo: Aaron Tilley / aarontilley.com

GLOBAL FIBRE CONSUMPTION



1.1%
WOOL



4.8%
OTHER NATURAL FIBERS



6.3%
WOOD-BASED
CELLULOSIC FIBERS



25.3%
COTTON



62.5%
SYNTHETIC FIBERS

SOURCES: ICAC, CIRFS, TFY, FEB.

INNOVATION FROM THE PAST

A unique example of pure, organic cotton on the market right now is Organic Cotton Colours. When the company started 25 years ago, organic cotton was only in demand by people with sensitive skin problems, like dermatitis and eczema, which prevented them from using conventional options that might contain irritating toxins, Mallorquí recalls. Today, more and more consumers and retailers have begun demanding fabrics that, like OCC's cotton, are toxin-free and planet friendly. "All [of] these markets have been increasing and today, we are in a very powerful situation, in terms [of] everyone looking for these types of fabrics," he says.

COLOUR GROUND COTTON

Over the years, OCC has become a one-stop shop for naturally coloured cotton. The brand offers yarn, fabric, manufacturing services and basic clothing items. All of their products are made from GMO-free cotton and sold in colours natural for cotton. Unlike most organic or conventional vendors, OCC does not bleach its products, but rather maintains cotton's off-white, ecru tint – its natural colour. "We have to keep offering pure fabrics – not treated, not processed – and which obviously perform as cotton performs. This is our innovation," Mallorquí says. Most consumers believe white is cotton's natural colour and view it as a symbol of purity. In reality, it's a product of the dyeing process, which is not respectful of the environment, he says. To keep their cotton pure, the brand does not use any type of dye, print or finish. Instead, they look to the future by preserving the past. Before chemical dyes were invented in the 19th century, cotton naturally grew in different colours like yellow, pink and black that people used to add flair to their creations. When it became obvious that dyeing was cheaper and