

GUCCI DECONSTRUCTED

ASSESSMENT TASK 2

VOL I

RESEARCH

Belongings of the datas can be found at the end of this publication.

Gucci Deconstructed

Milano: Domus Academy Final Exam of Duru Ates, 2022

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RESEARCH

DEDICATION

Hersey Sende Gizli

Yerin seni çektiği kadar ağırsın,
Kanatların çırpındığı kadar hafif..
Kalbinin attığı kadar canlısın,
Gözlerinin uzağı gördüğü kadar genç.

Sevdiklerin kadar iyisin,
Nefret ettiklerin kadar kötü.
Ne renk olursa olsun kaşın gözün,
Karşındakinin gördüğüdür rengin.

Yaşadıklarını kâr sayma:
Yaşadığın kadar yakınsın sonuna;
Ne kadar yaşarsan yaşa,
Sevdiğin kadardır ömrün.

Gülebildiğin kadar mutlusun.
Üzülme bil ki ağladığın kadar güleceksin
Sakin bitti sanma her şeyi,
Sevdiğin kadar seveceksin.

Güneşin doğuşundadır doğanın sana verdiği değer
Ve karşıdakine değer verdiğin kadar insansın.
Bir gün yalan söyleyeceksen eğer;
Bırak karşıdaki sana güvendiği kadar inansın.

Ay ışığında sevgiliye duyulan hasret,
Ve sevgiline hasret kaldığın kadar ona yakınsın.
Unutma yağmurun yağdığı kadar ıslaksın,
Güneşin seni ısıttığı kadar sıcak.

Kendini yalnız hissettiğin kadar yalnızsın
Ve güçlü hissettiğin kadar güçlü.
Kendini güzel hissettiğin kadar güzelsin.

İşte budur hayat!
İşte budur yaşamak,
Bunu hatırladığın kadar yaşarsın
Bunu unuttuğunda aldığın her nefes kadar üşürsün
Ve karşıdakini unuttuğun kadar çabuk unutulursun

Çiçek sulandığı kadar güzeldir,
Kuşlar ötebildiği kadar sevimli,
Bebek ağladığı kadar bebektir.
Ve herşeyi öğrendiğin kadar bilirsin,
bunu da öğren,
Sevdiğin kadar sevilirsin.

-Can Yücel 2007

CCFW1

DISCUSSION

Primary
Research
Question

RESEARCH

Macro Topic

Open Discussions
(Multi Dicipinary)

RESEARCH

Micro Topics

DISCUSSION

Statements

CCFW2

RESEARCH & FRAMEWORK

Round Tables
(Multi Dicipinary)
w/ Discussions on
Specified Areas

Takeaways

Argumentation &
Framing

**THE
PROJECT**

RESEARCH &
DESIGN

Final
Concept
Proposal

Concept
Development

Mentor
Meetings

CCFW1

DISCUSSION

Responsibility

RESEARCH

Environmental Culture

Open Discussions (Multi Dicipinary)

RESEARCH

CSR
Slow Movement
Degrowth Economics

DISCUSSION

Statements

on Over Growth
Client's Unawareness on Their Impact Power
Greenwashing

CCFW2

RESEARCH & FRAMEWORK

Customer Centrim
Phyigital Multisensory Experiences
Transparency for Encouragement

Round Tables (Multi Dicipinary) w/ Discussions on Specified Areas

Tools
Message
Representative/ Brand
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Goals

THE PROJECT

RESEARCH & DESIGN

Gucci Permanent

Gucci Deconstructed

Draft Proposal

Mentor Meetings

Final Proposal

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INTRO

PRIMARY RESEARCH QUESTION

Does luxury market, with such major impact on societal categorization and with economic availability, contributing to an environmental disaster or is there a right way to be responsible?

RESEARCH METHODS

The research observes current and varied approaches brands have in the luxury market towards the environment, supported with case studies and practises. Through the world lives and bussinesses grow, the backstage of luxury market is visible through multiple channels and it's protesters are as persiasive as the brands own image. The research has an investigative approach being almost an applied approach to data collection which collects qualitative secondary data to show in each section firstly case studies with high general impact on the specified topic, then positive approaches with solution focused actions and end each category of case studies with reflection & synthesis. To observe the current events with objective approaches, and occasionally supporting them with a historical timeline of events, allows us to see a bigger picture with multiple puzzle pieces that adds up to a conclusion of how complex and, in this chaos, wasteful is the current business in luxury industry, and how to expand the way we see a 'normal'.

RESEARCH METHODS (SPECIFIED)

Fashion world and fashion marketing have been expanded on a level which there so much events happening and so many actions being taken each day which many of them don't even get the spotlight to be questioned on an environmental moral level. It has been proven through time that advertising and marketing can be made positively yet also the high negative impact on the brands image gives the brand recognition. So what we call the headlines in this case takes the form of a tool for the research. It's highly emphasizes the importance of branding, by collecting descriptive data on case studies. The categorization have been made by showcasing many varied approaches to business and environment with different goals and expectations for outcomes. This allowed the research to be expanded on the level which each case study supports the further development of each micro topic. The research collects example case studies to emphases how the world of marketing has a backstage, then offers positive contributing approaches, not only in use, but all the way starting from extraction and production. The research aims it's goal fully on Moral Responsibility and expect the reader to end up with questioning each action, section and decision made by brands with high impact power on society, and form a mindset of 'new luxury'.

PROCESS OF REFLECTION

In current world maximization and over-doing has taken a significant but hidden role in many branding and marketing movements, creating a universal language, also among luxury fashion. Brands have been using environment as a cover layer for marketing, while keeping contradictory in their actions. To prevent second hand market, or to keep the exclusivity high, brands are using environmental awareness and follow this as a marketing strategy which has a current standardization. Similarity aside, the exact fitting in each marketing strategy flattens the depth of the environmental issue deeper, while over consumption is becoming more serious everyday. Losing respect to the environment and still holding the positioning of 'luxury fashion', luxury brands abuse and misuse their positions, getting away from their responsibilities and respected characters while advertising and marketing for the business, and flattening the power luxury fashion could have over the environmental chances, and its impact on society. It is a thrill to see the bigger picture, when they are one-by-one next to each other. And it draws an almost scary picture.

MACRO TOPIC

ENVIRONMENTAL CULTURE

Definition: The total of learned behavior, attitudes, practices and knowledge that a society has with respect to maintaining or protecting its natural resources, the ecosystem and all other external conditions affecting human life. Environmental culture is the way human beings interact with environment and the first step for understanding it is studying values. These values determine beliefs and attitudes and, finally, they are all elements that give sense to environmental behavior.

Fashion trends tend to change quickly, which can lead to unsustainable manufacturing practices. With various industries moving toward innovation and sustainability, the world of shoes and apparel has begun exploring sustainable fashion. "Eco fashion" is defined as a growing cultural trend that aims to promote more sustainable, environmentally-friendly and ethical products. By being environmentally conscious, reducing their carbon footprint and buying locally produced raw materials, fashion consumers help support eco fashion. Success stories of designers and retailers that embrace sustainability can serve as an inspiration that may alter cultural behavior.

MICRO TOPICS

DEGROWTH ECONOMICS

Degrowth Economics investigates the consequences of disposing fashion rapidly, how businesses deal with overproduction, how luxury business can contradict in their marketing language and actions, what do we consider luxury and what is the new luxury and what can be sustainable solutions for beneficial and environmental business models through case studies.

CSR

CSR investigates the importance of branding and marketing, their social impact on society, how a brand can be a voice to change and how companies hold certain responsibilities when they have the strong social and economical positioning in the market, and how it is done right in certain cases, through categorized case studies.

SLOW MOVEMENT

Slow fashion focuses on solutions. Through selected case studies, the section puts a light on how brands, personas and actions can be used in order to create communities whom are well aware of current crises and can take actions and how to adapt to technology in the business model for further positive developments.

DEGROWTH ECONOMICS

DEFINITION

Degrowth emphasizes the need to reduce global consumption and production (social metabolism) and advocates a socially just and ecologically sustainable society with social and environmental well-being replacing GDP as the indicator of prosperity.

According to Business Insider, clothing production has roughly doubled in the last 20 years. In visual terms, the World Economic Forum reports that fashion's production cycle is "the equivalent of one garbage truck full of clothes being burned or dumped in a landfill every second." The fast fashion industry has become notorious for its environmentally negligent practices.

From dumping acidic waste into drinking water to increasing textile waste across the production pipeline, environmental standards are often completely disregarded and directly result in increased carbon emissions, water waste, and overall environmental pollution.

SIMPLY PUT: BRANDS ARE PRODUCING TOO MUCH.

So why aren't we talking more about degrowth in fashion when assessing brands for their sustainability efforts?

THE EVER SHORTENING LIFECYCLE OF CLOTHING

One of the biggest contributing factors of the fashion industry's sustained environmental negligence is the ever-shortening lifecycle of clothing. With trend cycles in constant motion, the inventory turnover is incredibly high for most fashion brands. On average, people upped their apparel purchases by 60% from 2000 to 2014, and considering that 85% of those textiles end up in landfills every year, it's highly likely consumption will continue going through the roof, with brands producing in excess to support it.

Overproduction is the direct result of a production process driven by short-term trend cycles and labour contracts. Because trends are so central to the inventory composition of fashion and apparel brands, fast fashion brands specifically contract out designs to manufacturers for short frame production — meaning that the order is completed, shipped, and received all within a maximum of weeks, as opposed to generally seasonal production cycles. Luxury fashion works with luxury or made-to-luxury materials. Resources that are expirable, and materials sold over priced. The income and growth luxury fashion brands work with double/triple with each event. Yet being so exclusive and informed, the role which they play requires minimal moves, with high impacts. Reducing and branding with degrowth should be formed into marketing and unite on the level of simplicity with the customer.

Although in recent years there have been industry pushes towards expanded sustainability models, retroactive efforts of donating to environmental charities and funds are not enough if apparel brands do not address the fundamental issues within their production process. Simply put: brands are producing too much product.

**COP26:
DEGROWTH AS A SOLUTION TO THE CLIMATE**

WHAT WAS FASHION DOING AT COP26?

The first time fashion got anywhere near an official United Nations climate conference like the one just held in Glasgow was in 2009. That was COP15 (COP stands for “conference of the parties”), and it was held in Copenhagen. I write “near” a COP because back then fashion was not considered central to the climate conversation. It wasn’t, somehow, serious enough. Fashion was so marginalized, in fact, that in order to talk about its role in creating, and fighting, climate change, it had to hold its own conference. And so the Copenhagen Fashion Summit, which focuses on sustainability, was born. It took more than a decade, but things have changed. There has been a lot of talk this year about financial bigwigs finally coming to the COP table, but this is the first year that fashion had a meaningful, extended presence. As Stella McCartney, who created a special “Future of Fashion” materials exhibition at the Kelvingrove Art Gallery said, after almost two decades of pushing fashion to acknowledge its effect on the environment, she was a “COP virgin” no longer.

1

“DEGROWTH” IS THE WORD OF THE MOMENT

Degrowth: meaning to make less product. Meaning the action taken in response to the fact that in the first 15 years of this century, clothing production doubled in volume, but the number of times a garment was worn before being thrown away decreased 36 percent. For a long time the response to this kind of data was to urge consumers to “buy less!” and “wear longer!” Now it seems that brands have owned up to their role in the problem. That said, it’s hard to imagine Bernard Arnault of LVMH or Ralph Lauren standing up at their annual shareholders meeting and announcing that their strategy for 2022 is “degrowth.” (It almost sounds like a potential “Saturday Night Live” skit.) Except that Halide Alagöz, the chief sustainability officer of Ralph Lauren, revealed during a New York Times Climate Hub panel that the brand had secretly been trying it out.

THERE WAS PLENTY OF OFFICIAL ACTION

Smack in the middle of the Blue Zone (the official delegate area — that is, the one where world leaders spoke), there was an installation by a fashion collective called Generation of Waste made to mimic a bar chart of the various stages of textile waste, from design through raw materials, garment production and so on. The United Nations Environment Program released a new version of the fashion charter initially created in 2018, now with 130 signatory companies, including, for the first time, LVMH, and with stronger commitments to halve carbon emissions by 2030 (and reach net zero by 2050).

On the fringe, Federico Marchetti, the former Yoox Net a Porter chairman, unveiled a digital ID created by the fashion task force of Prince Charles's Sustainable Markets Initiative: a scannable garment tag that acts like a DNA trace for a product's manufacturing history, using blockchain technology. And Textile Exchange, an NGO that sounds like a fabric trading post but actually focuses on creating global standards in fashion, presented a trade policy request to national governments supported by 50 brands. That is an unsexy term for a plea to create tariff and import-export structures that incentivize companies to use "environmentally preferred materials" rather than, say, polyester. Which is, by the way, the most used material in the entire fashion industry.

A FAKE FACT WAS FINALLY ABANDONED

No one uttered the now discredited but formerly very popular "fashion is the second most polluting industry on the planet" fake stat.

Everyone has finally agreed it's one of the worst, and that's plenty bad enough.

RESALE BECOMES REUSE

Designers are also getting creative when it comes to product that exists in the world. One of my favorite points came from William McDonough, an author of "Cradle to Cradle," a sort of founding manifesto on the circular economy, who pointed out that we should think of garments as source materials that can be re-sourced for second and third use.

REFLECTIONS & SYNTHESIS

From CCFW1 Case Study Research involving;

COP26: Degrowth as the solution to the climate
CS1/ Degrowth/ Atacoma Desert
CS1/ Degrowth/ Reflections and Synthesis
CS2/ Degrowth/ Coach
CS3/ Degrowth/ Burberry
CS4/ Degrowth/ Chanel
CS2-3-4/ Degrowth/ Reflections and Synthesis
CS5/ Degrowth/ Asket
CS6/ Degrowth/ Polo Ralph Lauren

FROM CREATION TO DISPOSAL EVERY STEP IS BETTER THOUGHT THROUGH SUSTAINABILITY

The consequences are a very important start point when creating a new product or while following a design process. Unfortunately because the fashion world is changing, developing and renewing so fast for so long that we have literal examples of consequences that effects life quality of others, while being a massive danger for the environment. Clothing should be taught in a circular process and from the first to the final step, each must be considered deeply and carefully so the life cycle of a product can be expended, and the responsibility lays in many, starting from the last moment of usage to the destruction.

HIGH 'LUXURY' MIGHT MISSEE THE RESPONSILITIES THEIR POSITION BRINGS

In the fashion world, luxury is a strong element. Besides the fashion world in the classification of the society fashion plays an important role since throughout the history it has been a tool of showcasing positioning among groups and societies. If you take a step back and look at the bigger picture we can see that to be a luxury brand which is accepted and approved in the current industry gives a lot of credibility, options and economical income to the brand. The question lays on what to do with this availabilities and high influencing power? Unfortunately when we take a look at couple of the biggest fashion brands in the industry, they show a clear greenwashing scenerio (check Green washing section) and ultalitarist approaches. This makes us question; who do we consider accepted and approved brands and what is the concept of luxury in 21st-century?

THERE ARE POSITIVE APPROACHES

The industry might be huge and complex but that doesn't mean that luxury fashion brands can't take the approach of degrowth in business and add sustainability into the business plan for further development. Since the fashion industry already is categorized and standardized until a certain level with concepts and stories that are provocative, supportive or for awareness, these positive approaches to business have great positive impact on society and to the brand. While integrating environment into the business plan this can allow the brand to expand on a certain level of environmental awareness and this fusing can create new concepts and business plans, which catches attention. This, cuts through the noise of the industry, creating a breath.

CSR

DEFINITION

Corporate social responsibility (CSR) is a self-regulating business model that helps a company be socially accountable to itself, its stakeholders, and the public. By practicing corporate social responsibility, also called corporate citizenship, companies can be conscious of the kind of impact they are having on all aspects of society, including economic, social, and environmental.

To engage in CSR means that, in the ordinary course of business, a company is operating in ways that enhance society and the environment, instead of contributing negatively to them.

Corporate social responsibility is a broad concept that can take many forms depending on the company and industry. Through CSR programs, philanthropy, and volunteer efforts, businesses can benefit society while boosting their brands.

LUXURY BRANDS HOLD THE RESPONSIBILITY TO PUT UP AND IMAGE AND CHARACTERIZING THEIR FACE UNDER THE LIGHT OF CURRENT EVENTS. WHEN SUCH POWER IS BEING HOLD IN IMAGE, THE BRANDS OF LUXURY FASHION CARRIES THE RESPONSIBILITY TO FORM A UNITY AND CREATING AWARENESS.

As important as CSR is for the community, it is equally valuable for a company. CSR activities can help forge a stronger bond between employees and corporations, boost morale, and help both employees and employers feel more connected with the world around them. For a company to be socially responsible, it first needs to be accountable to itself, its shareholders and the society. Often, companies that adopt CSR programs have grown their business to the point where they can give back to society. Thus, CSR is typically a strategy that's implemented by large corporations. After all, the more visible and successful a corporation is, the more responsibility it has to set standards of ethical behavior for its peers, competition, and industry.

GREENWASH

Name

1: Disinformation disseminated by an organisation so as to present an environmentally responsible public image. Derivatives green washing (n). Origin from green on the pattern of whitewash.

2: green*wash: (gr~en-wosh) -washers, -washing, -washed 1.) The phenomenon of socially and environmentally destructive corporations attempting to preserve and expand their markets by posing as friends of the environment and leaders in the struggle to eradicate poverty. 2) Environmental whitewash. 3) Any attempt to brainwash consumers or policy makers into believing polluting mega-corporations are the key to environmentally sound sustainable development 4) Hogwash

GREENWASH HISTORY

THE 1960S AND 1970S

As the contemporary environmental movement built momentum in the mid-to-late 1960s, newly greened corporate images flooded the airwaves, newspapers and magazines. This initial wave of greenwash was labeled by former Madison Avenue advertising executive Jerry Mander as "ecopornography." In the year 1969 alone, public utilities spent more than \$300 million on advertising—more than eight times what they spent on the anti-pollution research they were touting in their ads.

THE 1980S AND 1990S

Greenwash advertisements became even more numerous and more sophisticated in the 1970s and 1980s, reaching new heights in 1990 on the 20th anniversary of Earth Day. One-fourth of all new household products that came on to the market in the US around the time of "Earth Day 20" advertised themselves as "recyclable," "biodegradable," "ozone friendly," or "compostable." In the early 1990s, one poll found that seventy-seven percent of Americans said that a corporation's environmental reputation affected what they bought. In 1985 Chevron launched its "People Do" advertisements aimed at a "hostile audience" of "societally conscious" people. Still going strong more than fifteen years later, the "People Do" series is a textbook case of successful green washing. Polls Chevron conducted in California two years after the campaign showed that it had become the oil corporation people trusted most to protect the environment.

Chevron's greenwash also paid off at the gas pump. Among those who saw the commercials, Chevron sales increased by 10 percent, while among a target audience of the potentially antagonistic socially concerned types, sales jumped by 22 percent.

Greenwash goes global at the 1992 UN Conference in Rio when Secretary General Maurice Strong created an Eco-Fund to finance the event. The Eco-Fund franchised rights to the Earth Summit logo to the likes of ARCO, ICI, and Mitsubishi group member Asahi Glass.

21ST CENTURY GREENWASH

BP, the world's second largest oil company and one of the world's largest corporations, advertised its new identity as a leader in moving the world "Beyond Petroleum." It touted its \$45 million purchase of the largest Solarex solar energy corporation. But BP will spend \$5 billion over five years for oil exploration in Alaska alone.

Shell, the world's third largest oil company, continues its clever but misleading ad series "Prof-its or Principles" which touts Shell's commitment to renewable energy sources and features photos of lush green forests. But Shell spends a miniscule 0.6% of its annual investments on renewables. In true greenwash fashion, Shell's actions do not match its words.

For Earth Day 2000, Ford Motor Company announced that all corporate brand advertising will have an environmental theme. It expects to spend as much on this green washing as it does to roll out a new line of cars, such as the global warming gas guzzler Ford Excursion.

Monsanto, Dow, Dupont, Novartis, Zeneca, BASF and

Aventis launched the "Council for Bio-technology Information," in April 2000. The Council will spend up to \$250 million over 3-5 years to win public approval for genetically engineered foods under the slogan "Good Ideas Are Growing."

BLUEWASH

"Bluewash" refers to corporations that wrap themselves in the blue flag of the United Nations in order to associate themselves with UN themes of human rights, labor rights and environmental protection. Even companies with practices antithetical to UN values, such as Nike, Nestle, and Shell, have attempted to bluewash their image. Bluewash is typically associated with attempts by "corporate humanitarians" to weaken UN agreements, in favor of voluntary, toothless codes of conduct regarding social and environmental issues.

SWEATWASH

With child labor and sweatshop abuses at the fore of social issues, it is natural that companies notorious for use of sweatshop labor try to divert attention from their factories' practices. Examples include Nike's school curriculum about downcycling of sneakers, and Reebok's Human Rights Awards.

DEEP GREENWASH

Behind the green PR is a deeper corporate political strategy: to get the world's governments to allow corporations to police themselves through voluntary codes of conduct, win-win partnerships and best practices

learning models, rather than binding legislation and regulation. We call the corporate strategy of weakening national and international environmental agreements while promoting voluntary measures Deep Greenwash. Deep Greenwash may occur behind the scenes or in coordination with public forms of greenwash such as environmental image advertising.

REFLECTIONS & SYNTHESIS

From CCFW1 Case Study Research involving;

CS1/ CSR/ Noah
CS2/ CSR/ Don't Buy This Jacket
CS3/ CSR/ Patagonia
CS1-2-3/ CSR/ Reflections and Synthesis
CS4/CSR/ TOM'S
CS4/ CSR/ Reflections and Synthesis
CS5/ CSR/ Stella McCartney
CS6/ CSR/ Prada

MARKETING & BRANDING ARE POWERFUL TOOLS TO EFFECT AND CHANGE

As seen in marketing there have been a certain standardisation of concepts and how to handle them. Yet corporate social responsibility is more about the total look of everything and the feeling that a brand gives you which carries on the concept of environmental awareness and moral responsibility with it. If a brand adapts themselves into current crisis and find their role and required position in the industry then impact on a bigger level can be made.

IF CSR IS MADE FOR SOCIETY, IT MUST BE DONE RIGHT, IN COOPERATION WITH BUSINESS

Morality is a great starting point when creating a business. However sometimes the business model might not fit into the industry and to the customer which can result into failure. If CSR is being made it should be made in the right way and if there will be a giving to the society it should be made thinking about first creating a clear and useful image that can stand on its own with design & quality, then later on actually supporting the image with honest actions and clear objectives.

IT IS NOT IMPOSSIBLE TO COMBINE LUXURY AND SUSTAINABILITY

Some people might argue that sustainability starts from material and material is something that works against the luxury in terms of environmental contribution. If the design is beautiful, in literal terms of beauty for art, then it becomes timeless. Luxury brands started to be named luxury starting with this idea. So the material can be developed and can be shaped into almost a form of fashion for art for the right places and the right times. This only elevates the brands image since awareness is a well needed qualification in the industry.

SLOW MOVEMENT

DEFINITION

The Slow Movement advocates a cultural shift toward slowing down life's pace. A cultural movement in favor of slowing down in a world obsessed with speed is a useful prequel to any debate about prosperity and macroeconomic policy.

In the past few years, slow fashion has caught the attention of shoppers and if the fast fashion was 2010 then slow fashion is 2020. What is slow fashion? Slow fashion is an aware-ness approach to fashion, it is a movement of designing, buying and creating garments for quality and longevity. Consumers are getting more conscious of their shopping choices and taking action to reduce their impact on the environment. Over consumption and mass production are now falling out of favors due to changing fashion trends and styles and making way to limited clothing. Covid:19 had an impact on consumer's behavior and has caused a shift in fashion houses in terms of price points and creativity.

"Is it possible in today's superfast world to live slow? Would i be able to keep my job? Provide a good living for my family? Does being 'slow' mean low efficiency, low effectiveness?"

– G. Berthelsen

Our impact on nature is evident. Raging wildfires ripped through California, Russia, Brazil, and Australia at the end of 2019. Then, multiple ecological disasters hit us at the beginning of 2020. But the worse one is our reckless consumption. These issues led many conscious buyers to re-examine their behaviours. Consumption habits, carbon footprints, waste management and so on. As a consequence of this awakening, fast-fashion – with a disastrous impact on the environment – is forced to rethink its approach, or be left behind.

Post pandemic analysis states, consumers are changing their shopping behaviors and attitudes towards favoring the consumption of slow fashion. In 2020 Conscious Fashion Report by Global Fashion platform Lyst stated that, over the 12-month leading period “slow fashion” generated more than 90 million social impressions suggesting what is called “the beginning of the shift in shopping behavior”. Craftsmanship is catching the attention of shoppers provoking them to opt for tailor made rather than mass produced goods, says retail intelligence. In the post pandemic era, shoppers want to invest in high-quality long-lasting products rather than quantity products, which certainly creates a rise in demand for handmade and customer made orders, pushing artisans’ skills and talent in good use. Demand for craftsmanship pieces will create a rise in jobs for traditional artisans whose daily wages comes from craftsmanship. All these factors combined make slow fashion the new luxury of the fashion industry.

“...Perhaps, the most powerful reason — why we find it hard to slow down is the cultural taboo that we’ve erected against slowing down. ‘Slow’ is a dirty word in our culture. It’s a byword for ‘lazy,’ ‘slacker,’ for being somebody who gives up. You know, ‘he’s a bit slow.’ It’s actually synonymous with being stupid.”

- C. Honore

REFLECTIONS & SYNTHESIS

From CCFW1 Case Study Research involving;

CS1/ SM/ Vivienne Westwood

CS2/ SM/ Kering

CS1-2/ SM/ Reflections and Synthesis

CS3/ SM/ Zalando Zircle

CS4/ SM/ SelfFridges

CS5/ SM/ United Wardrobe

CS3-4-5/ SM/ Reflections and Synthesis

CS6/ SM/ Giorgio Armani's Letter to WWD

BIG BUSINESSES & RESPECTED NAMES CAN HAVE A CLEAR VOICE IN SUCH SITUATIONS

Either since long time in history or currently respected, Brands that carry on many responsibilities for business, design, fashion and clients can have a clear voice almost on a level of activism in order to effect society. Businesses actually can be running while caring about environment and being aware. And this can be proven with multiple practises from variety of companies in the industry.

THERE ARE WAYS TO SLOW THE RUNNING WORLD THROUGH DIGITALISATION

While the world is innovating and developing the technology goes along with it. digital platforms that form a community among re-selling, repairing and renting are taking more spotlight with the current events globally. The world teaching language also allows the clients to interact with the brand and communicate while they are using the products of different brands. This fusion of different brands with variety of dnas and an environmentally faced reselling brand allows for more sustainable concept while shopping. This can allow the online shopping experience take another step since environment is the most common feeling that we can share.

IT IS IMPORTANT TO SET MINDSETS & GOALS

If a brand speaks that's affective. but if the creator of a lifestyle speaks that creates impact. To associate morally positive luxury lifestyle with the customer is an essential. To be respected with in this society also with the contribution of the online world it's must be the utmost importance to individual personas to take a step towards a positive change.

STATEMENTS

1

Overproduction results to demolishment of unsold stock.

2

There is no right or wrong way to approach on business under the light of sustainability, yet it is a crucial point of branding and marketing, and there are great footprints to follow.

3

The marketing power of luxury market holds a responsibility to environment to make aware their users, who have the great spending power, on contributable environmental issues

TAKEAWAYS : ROUNDTABLES

Roundtables are a great place for cross disciplinary brainstorming. Overall the conversations have evolved around topics such as, environment friendly materials, transparency in supply chain, profitable business strategies, self and environment aware aware CSR, effective communications, digitisation, decentralised blockchain, data protection and many more.

The conversations and exchange between the students from different fields with varied past experiences, my general perception about the customer, and the interaction this person has/ could have with the brand changed.

When interacting with the fashion clients, which is my field, I have come to an understanding of a certain clientele with certain awareness and reactivity towards a group topics such as environmental awareness in consumption, ethical practices, fast fashion, slow movement, and many more which many also took form of trends in business approaches and strategies in 2022. Yet to discuss 'client' crossdisciplinary, makes the fashion creative understand their perception and their goals while thinking about the customer and their needs. Fashion is a creative space in which many assets are used from different fields for expression. And if the needs of an Product Designer's client is on materials, for example, if this need is satisfied also in fashion related contents in coherency, the experience can paint a complete picture and the message will be transfared across rapidly, through well curated details and harmonizing messages among the assets, materialistically or conceptually.

After the conversations, my initial thought was how customer centric most of the discussions were thinking about the experience, reaction, possible contribution and impact since the development of technology undeniably brought attention and a personal nostalgia towards humanly assets. Each field, interaction design, business design, communications, interior design... was thinking about enhancing the experience and giving a beneficial message while working efficiently and thinking through a filter of morality and transparency/honesty towards the client and shareholders. To hear from many fields and knowing that the initiative starts with awareness, consciousness and attention gives a great hope for future industries, since customer centric approach can be very impactful if the experience is designed with a message well curated through it. And when seen how in detail environmental awareness is being conceived, each step in supply chain can hold individuals who at one point stands under the light of the question 'how can this help?'.

KEY EXCHANGES

THE EXPANDED IDEOLOGY OF THE "CUSTOMER " & CUSTOMER CENTRISM

IMPORTANCE OF CROSS DISIPLINARY ELEMANTAL COHERANCE

AWARENESS AND CONCIIOUSNESS ON THE IMPACTFUL POWER OF WELL CURATED EXPERIENCES

Overall the first very interesting points were made about 'the living space'.

Our surroundings and environment. The idea starts with multifunctional living spaces, yet the meaning extends to retail when 'the living space' becomes where a client interacts with an experience, wherever, whenever, planned or unplanned.

It's about converting a space, by the help of digitisation or architecture, for multiple assets, and how well integrated experiences can enhance the person's visit, while being functional.

Of course the human behavioural changes are in relation with business and that's why while taking a step in creating compact yet effective experiences, research and customer centric business approach has a key role since besides digitalisation and the limitless power of AI, humans and human feelings are still the replicated element. So the help of digitisation is always a door that opens to discovery, yet when using such assets, it's important to know where and how to place and use these elements, so besides changing the humanly interaction, we can elevate the experience.

This is where the futuristic design comes in. Interaction between the client and technology.

Of course considering technology being in need of a support by a well revenue, digitalisation can be the key for luxury market to take a step and create ease, rather than complication among the client, and for many other opportunities.

AI and digitalisation is interesting because it is unknown, yet it's also scary because it is unknown. So to be introduced to complex technology through a well-known brand is like learning how to ride a bicycle from your family. High revenue brings the ability to create experiences that are curated for the brand, understandable and clear, yet experiential.

And it is important to teach how to ride a bicycle as a trusted source because digitalisation, artificial intelligence, automation, smart devices and futuristic innovative design can be a sustainable solution to overproduction and over consumption in fashion retail. Disposable elements and constant changing trends create demand for visual variety, which can be further enhanced with interaction design.

KEY EXCHANGES

BENEFITS OF MULTIFUNCTIONAL SPACES

TECHNOLOGY AS A TOOL FOR A SUSTAINABLE APPROACH

NEEDED REVENUE FOR TECHNOLOGY

MULTIFUNCTIONAL SPACES FOR INTERACTION, INTEGRATION AND IMPACT THROUGH HUMAN PSYCHOLOGY & CUSTOMER BEHAVIOUR

And the second interesting element was CSR. Of course CSR can be considered in many assets, for many fields. Yet our case holds a great importance since brands in 21st century do carry more responsibilities than before, yet also with a more complete brand idea, message and image, researched market and many more current benefits and tools. To be a brand means carrying a message. And brands have the elements to interact with a person through an experience or location, while integrating entertainment, technology and such elements in it, which allows the receiver to understand and perceive faster by creating a complete image. This can also impact the customer on what they stand for, considering their already established interest in a brand being the gateway communication. As stated by many companies, Gen Z stands as the target market in the current industry. This group do claim to care more about sustainability and sustainable products yet when it comes to their consumption of fashion there is a lot to improve. The improvement starts from the company and their interaction with the brand and the touch points in the customer journey, since these are the interaction we have with the clients.

Touch points are both digital and physical, which brings us to the topic of CSR on social media and how brands can affect masses (Gen Z as the mass in our customer trends suggest) if a message is associated and presented in coherency with the brand codes and a story. When taking initiatives, environment and sustainability must be integrated smoothly into the story or the message, and so social media can be used effectively and actually impact this target whom has the shortest attention span of all generations.

And a physical perspective would be about the materials and the supply chain; and how this transparency can both help the company to take initiatives earlier, by making the client interested in the environmental conscious trends, correspondingly creating demand and expectation. There was a statement from a colleague which stated that "Designers should take more responsibilities, not just money". Of course this saying can be interpreted for many parts of the supply chain yet, when specified for me, it's about contributing to the products value rather than just the price. And later on adding further value to the brand and the story through product by associating it with current needed awareness.

"Designers have responsibilities not only to users and culture but also to nature"
-Kaan

KEY EXCHANGES

EFFICIENT CSR IN 21ST CENTURY

A MESSAGE TO BE TRANSFERED

CSR FOR EACH STEP OF THE CUSTOMER JOURNEY

TRANSPARENCY IN SUPPLY CHAIN

CUSTOMER CENTRISM

Allows the smoothest and rapid communication inbetween the brand and the customer.

PHYGITAL MULTISENSORY EXPERIENCES

Phygital Experiences exhances the experience over the physical borders, while Digitilisation being the most suitable tool for brands with high revenue to take another step in environmental awareness, and overcome over production and disposition of elements in retail, in events and in any space where the brand interact with the clients through experiences.

TRANSPARENCY FOR ENCOURAGEMENT

Transparency in actions not for customer satisfaction or from customer demand bur for setting an example and encouragement of the client and the industry through 'right moves with the right tools'

ARGUMENTATION & FRAMING

DIGITAL FASHION TECHNOLOGIES

DIGITILASATION IN FASHION FOR SLOW MOVEMENT

We have digitalisation in many parts of our lives that is contributing to slow movement, with or without realisation.

The ideology of collecting all the useful data with rapid processing allows many events to take place, not in physical life, but in the digital world. We use digitalisation for its function before its beauty. And this allows innovations to shape around the human centric approach. Still considering our needs and our wishes. For this digitalisation in fashion really plays a big role.

There have been many innovations about digitalisation in fashion industry for making, selling, presenting and keeping track of one's products, one being the brand. And overproduction, can be overcome with attention to detail during production and care for the product after sale. These actions doesn't just serve as services yet it should be carried onto ideologies.

Besides the services provided for the client for after care and well informed data during production, companies still have options to create impact true communications, and actually affect lifestyles through branding. Connections created between the client and the product lays under the success of communications, and of course unseeing the function or beauty of design, for the sake of the argument. Once a client gives importance to a piece, it intends to stay longer in the wardrobe. So personalisation, creating products that are made specially for the clients with the

help of technological innovations, might be a key to relate constantly changing products to the client and actually commit to slow movement through increasing values of the product.

DIGITILASATION IN FASHION FOR DEGROWTH

The world physically is a complex place, which holds variety of different assets, with different scales such as size or colour, in harmony with each other, creating computers, glasses, houses, cities, or anything that we come across as humans. Every day we touch to many things, and when thought about it, physical world can't provide multiplication without another physical element added to the picture. This is where digitilisation takes place. As explained before, the ideology of collecting all the useful data with rapid processing allows many events to take place, not in physical life, but in the digital world.

DIGITAL FASHION TECHNOLOGIES SPECIFIED EXAMPLES

	DIGITAL	PHYGITAL		DIGITAL	PHYGITAL
MAKING	<ul style="list-style-type: none"> Digital Pattern Making Digital Design 3D Simulation Systems Digital Fabrication 3d Printing 	<ul style="list-style-type: none"> Digital Eco Materials Laser Body Measurement Calculators Laser/Coding for cutting thr pattern out of the fabric 	SELLING	<ul style="list-style-type: none"> E Commerce NFTs Virtual Fashion 	
PRESENTING	<ul style="list-style-type: none"> Digital Media Metaverse/ VR AI for Alghorityms 	<ul style="list-style-type: none"> Screens Internet of Things Holograms Augmented Reality RFID Mirror Technology Digital Twins 	KEEPING TRACK		Digital Inventory

MAKING

3D SIMULATION SOFTWARES

Fashion starts in the mind of the designer, which seems like a good place to begin. Many still work with sketches to bring their ideas to life, building their designs into finished images ready for factory production.

However, creating images in this way is often slow, difficult, and inflexible. There's no way to visualize how garments will look on actual bodies before creating physical versions, so guesswork dominates. Pattern making is also a minefield, leading to wasted time and materials as creators try out varied colors and styles.

The whole process results in long lead times to create new collections and the constant possibility of missing emerging trends. But there is a better way. 3D fashion design software changes that situation completely for apparel brands.

Now, fashion designers can create 3D representations of their apparel and dress virtual models to get an idea of how they look. Pattern makers can use 3D fashion design software to experiment with colors, cuts, materials, and textures. They can design lines of fashion ideas for retail partners to choose, and they can do all of this in days instead of weeks.

3D modeling can also integrate with existing Product Lifecycle Management (PLM) software for fashion design, allowing teams to collaborate efficiently. Marketers, design professionals, sustainability experts, and managers can provide their input, resulting in leaner production processes and higher-quality products.

LASER TECHNOLOGIES AND TAILORING IN FASHION

Laser is being used in apparel industry from nineteenth century for various garment manufacturing applications. There are several advantages of using laser over the conventional processes in cutting, engraving, embossing, denim fading and other applications. In addition, product damage potential is reduced, no/less consumables are needed and no problem of toxic by-product disposal as found in some processes. Today's laser equipment is a result of continuous research and development of earlier products, which has undergone several changes. The initial laser systems were cumbersome, hard to run and difficult to maintain. However, the modern laser systems are simpler in operation and maintenance.

Laser equipment are becoming widely popular in textile, leather and garment industries due to the advantage of accuracy, efficiency, simplicity and the scope of automation (Kan et al. 2010; Lu et al. 2010; Sutcliffe et al. 2000). For example the conventional cutting tools such as band blades, discs and reciprocating knives suffer from the limitations especially on delicate materials as the cutting force can displace the material, which can lead to inaccurate cutting (Nayak and Padhye 2015b). The traditional cutting methods often require an operator with full attention (Vilumsone-Nemes 2012). Hence, there is a trade-off between the maximum speed of cutting and the accuracy. In addition, other limitations include intricacy of the cut components, tool longevity and machine downtime

during tool servicing. These limitations are not present in laser devices, which helps to achieve improved efficiency and reduced cost.

Laser cutting with processing speed, high precision, simple operation and other advantages, so in most industries can be used to, but it is in the clothing industry, leather processing plays a different role, can quickly cut leather graphics and draw precise clothing model (Potluri and Atkinson 2003; Ready et al. 2001). The benefit of laser cutting operations involve highly collimated beam that can be focused to a very fine dot of extremely high energy density for precise cutting. Garment industry pay attention to the size of the garment when processing precision, the purpose is to achieve high efficiency, exquisite tailoring, it is better than the traditional manual cutting by spectrum.

DIGITAL DESIGN

Digital Fashion is the visual representation of clothing built using computer technologies and 3D software. This industry is on the rise due to ethical awareness and uses of digital fashion technology such as artificial intelligence to create products with complex social and technical software.

Digital fashion is also the interplay between digital technology and couture. Information and communication technologies (ICTs) have been deeply integrated both into the fashion industry, as well as within the experience of clients and prospects. Such interplay has happened at three main levels.

ICTs are used to design and produce fashion products, while also the industry organization leverages onto digital technologies

ICTs impact marketing, distribution and sales

ICTs are extensively used in communication activities with all relevant stakeholders, and contribute to co-create the fashion world

The fashion industry in general has paved the way for digital fashion to be introduced with more technology being in the industry like virtual dressing rooms and the gamification of the fashion industry. Digital fashion is also seen in many different online fashion retail websites. It may be seen on common websites you shop on.

3D PRINTING

Danit Peleg is the first designer in the world to have created a collection entirely using desktop 3D printers. The structure of his designs is inspired by mixing traditional textile properties with new technologies, which is how this lace-like texture was created. According to the designer, 3D printing allows digital fashion to become physical, which reduces the limits of creativity. The garments are printed layer by layer with a flexible filament using a desktop 3D printer to create a three-dimensional structure that fits the body shape. Danit Peleg believes that in the near future, we will have more wearable materials made by additive manufacturing to choose from.

3D printing or additive manufacturing is the construction of a three-dimensional object from a CAD model or a digital 3D model. It can be done in a variety of processes in which material is deposited, joined or solidified under computer control, with material being added together (such as plastics, liquids or powder grains being fused), typically layer by layer.

DIGITAL MEDIA

PRESENTING

Digital media refers to any communication media that operate in conjunction with various encoded machine-readable data formats. Digital media can be created, viewed, distributed, modified, listened to, and preserved on a digital electronics device. Digital defines as any data represented by a series of digits, and media refers to methods of broadcasting or communicating this information. Together, digital media refers to mediums of digitized information broadcast through a screen and/or a speaker. This also includes text, audio, video, and graphics that are transmitted over the internet for viewing or listening to on the internet.

AI FOR ALGHORYTHMS

By gathering more sophisticated data, fashion manufacturers use technology to understand consumer desires better and make better garments. Zalando, a German fashion marketplace, was one of the pioneers of AI-powered fashion design based on the customer's favorite colors, textures, and other style preferences in collaboration with Google. By tracking design elements like colour, fabric, patterns and cut as well as their past retail performance and future performance indicators, AI reinforces and gives credibility to the creative decision-making process of product development in fashion.

Using a powerful algorithm that analyses past designs and future trends, AI makes new apparel designs complete with sewing patterns. Retailers can choose to send AI-designed apparel straight to manufacturing or incorporate this as an additional step to automate the pattern making and fit process.

Through automated product tagging, AI analyses market performance on a per attribute level. Buyers are informed not only on the products that are performing well but also on detailed attributes like colour, prints, sleeves, necklines and more.

Also instead of looking at trends and product performance as a snapshot at the end of each season, AI provides real-time data to observe shifting trends and stock performance as they are happening. Hence, buying and merchandising teams can adopt a proactive strategy to address consumer demand as it arises and always stay relevant.

LED SCREENS

Digital displays are essentially flat panel screens that rely on different technologies to present multimedia content to an audience. The most common are LCD screens which use liquid crystal cells to display content and LED displays that are based on Light Emitting Diode technology. Digital displays on their own can't do much. They need some type of media player hardware and software that can render content for them.

Digital displays come in many sizes that vary from one manufacturer to another. What's important to note is the physical size of a display is quite often independent of the image resolution it can support. So, selecting a bigger display doesn't guarantee your content will be sharper or better. Besides physical size, the display's resolution is one of the most crucial factors to consider when selecting a digital signage display.

INTERNET OF THINGS

The Internet of things (IoT) describes physical objects (or groups of such objects) with sensors, processing ability, software, and other technologies that connect and exchange data with other devices and systems over the Internet or other communications networks. Internet of things has been considered a misnomer because devices do not need to be connected to the public internet, they only need to be connected to a network and be individually addressable.

The field has evolved due to the convergence of multiple technologies, including ubiquitous computing, commodity sensors, increasingly powerful embedded systems, and machine learning. Traditional fields of embedded systems, wireless sensor networks, control systems, automation (including home and building automation), independently and collectively enable the Internet of things. In the consumer market, IoT technology is most synonymous with products pertaining to the concept of the “smart home”, including devices and appliances (such as lighting fixtures, thermostats, home security systems, cameras, and other home appliances) that support one or more common ecosystems, and can be controlled via devices associated with that ecosystem, such as smartphones and smart speakers. IoT is also used in healthcare systems.

HOLOGRAMS

Holography is a technique that enables a wavefront to be recorded and later re-constructed. Holography is best known as a method of generating three-dimensional images, but it also has a wide range of other applications. In principle, it is possible to make a hologram for any type of wave.

A hologram is made by superimposing a second wavefront (normally called the reference beam) on the wavefront of interest, thereby generating an interference pattern which is recorded on a physical medium. When only the second wavefront illuminates the interference pattern, it is diffracted to recreate the original wavefront. Holograms can also be computer-generated by modelling the two wavefronts and adding them together digitally. The resulting digital image is then printed onto a suitable mask or film and illuminated by a suitable source to reconstruct the wavefront of interest.

AUGMENTED REALITY

Augmented reality (AR) is an interactive experience that combines the real world and computer-generated content. The content can span multiple sensory modalities, including visual, auditory, haptic, somatosensory and olfactory. AR can be defined as a system that incorporates three basic features: a combination of real and virtual worlds, real-time interaction, and accurate 3D registration of virtual and real objects. The overlaid sensory information can be constructive (i.e. additive to the natural environment), or destructive (i.e. masking of the natural environment). This experience is seamlessly interwoven with the physical world such that it is perceived as an immersive aspect of the real environment. In this way, augmented reality alters one's ongoing perception of a real-world environment, whereas virtual reality completely replaces the user's real-world environment with a simulated one.

RFGI MIRROR TECHNOLOGY

Mirrorvision technology essentially consists of an optical glass panel which is cut to size, edge polished, and toughened (if necessary) before being placed over the front of any LCD or LED display transforming it into a mirrored screen.

In order to make a smart mirror (in other words, use mirror screen technology), you need at least two things:

Dielectric Mirror: With normal mirrors, you'll find a piece of film hidden behind the glass—this allows the light to be reflected back to the onlooker, therefore showing them their own image. Dielectric Mirrors are manufactured with multiple thin layers of dielectric material on a glass substrate and rely on the interference of light to alter their reflective properties. This manufacturing process can be altered to produce glass with higher or lower reflectivity quality depending on the application

A display: The display used to create a mirrored screen varies depending on the application. You could opt to use a smart TV, which operates just like any standard TV but with the added benefit of a mirror effect when turned off. For more commercial environment, you might prefer to use an LCD or LED display instead, which unlike a smart TV requires an additional computer device in order to display content. We can provide mirror solutions to suit tiny tablets all the way up to huge LED systems.

A computer or media player: If you're using an LCD or LED display, you'll need some kind of computer or media player to run the content from and we offer a range of solutions tailored to suit your project.

DIGITAL TWINS

People have speculated about pairing real-world objects with digital counterparts, or “Digital Twins”, for quite some time. Dealing with the difficulties of operating systems that are not within physical proximity, NASA and its Soviet rival ROSCOSMOS, as early as the '70's, pioneered the use of digital representations of spaceships and their components. But it's only in the last few years, as a consequence of the giant leaps made in the fields of machine intelligence and cloud connectivity, that Digital Twin technology took off in virtually every area of the economy. As a result, the digital world has been taken over by an army of digital duplicates of the most diverse objects and physical entities, from cars and oil turbines to entire cities, and even human hearts. Being fashion items, ultimately, objects — with a degree of dream and desire imbued into them, but still objects— it was only a matter of time before Digital Twins made an entrance into the fashion industry, as well.

What does the Digital Twin of a dress, a shirt, or a scarf look like?

“Nothing out of the ordinary, though quite revolutionary when it comes to changing the industry; it's a special kind of electronic document, situated at the confluence of the realms of visual and information, where a company can hold all the pertinent content about the fashion item, systematically”, Stefano Righetti explains. He is the CEO of Hyphen, a fast-growing Verona-based company specialized in Digital Transformation, collaborating with Valentino,

Ferragamo, Versace, Max Mara, Diesel and other big players which prefer to remain undisclosed.

A common misconception about Digital Twins, Righetti warns, is to figure them as mere 3D simulations of fashion items. “Digital Twins may well include a 3D representation of the garment — the “avatar” proper — but that's merely one tiny fragment of the mountain of information such files can contain”. The list is virtually endless: fabrics, textures, sizes, colours, prices, photos of advertising campaigns, fashion show photos, technical photos, how many samples exist in a particular warehouse or store, etc.

The strength of Digital Twins lies in their centralized nature, which allows for unprecedented levels of uniformity and coherence of the information. As a single file saved in the brand's server, the Digital Twin eliminates at the source of the risk that different versions of a product's images and descriptions may coexist online. “Say good-bye to communication inconsistencies and incongruencies; photos, texts, and other information about a product will finally be consistent across all of the e-commerce websites, social media and your corporate website.”

E- COMMERCE

SELLING

Ecommerce, also known as electronic commerce or internet commerce, refers to the buying and selling of goods or services using the internet, and the transfer of money and data to execute these transactions. Ecommerce is often used to refer to the sale of physical products online, but it can also describe any kind of commercial transaction that is facilitated through the internet.

NFTS

An NFT is a non-fungible token, the ownership of which is recorded on a blockchain and which is purchased using a digital wallet. You can think of the blockchain as a digital ledger of transactions that exists online, which ensures that each NFT has only one owner at any given time and keeps a record of the history of a token's ownership.

A smart contract is computer code that is associated with an NFT and runs on the blockchain. It is self-executing code which is used to create or "mint" the NFT and which controls the function and transfer of the NFT, and information regarding the terms of sale and resale of the NFT between the buyers and sellers, including any resale royalty.

Each NFT is like an original piece of art or a specific instance of a signed series of numbered prints. While you can take a picture or buy a replica of a piece of art, each token has a unique ID and represents a specific instance of the digital work. This uniqueness creates provable scarcity which creates value for the NFT.

Essentially, an NFT is associated with a digital asset and is purchased using a digital currency. These digital assets are most commonly unique items such as digital collectibles like avatars, wearables, skins or digital art. However, NFTs may also provide access to a community or project benefits.

VIRTUAL FASHION

'Don't shop less, shop digital fashion. First multi brand retailer of digital fashion clothing. Shop digital fashion online at DRESSX.COM.'

-DressX Web Description

Digital fashion is virtual 3D clothing designed with both humans and digital avatars in mind. Rather than using fabric and textiles, digital garments are created with special 3D computer programs like Blender and CLO3D.

Relative to traditional garment manufacturing, digital fashion is inexpensive and wildly sustainable. More importantly, it comes with zero creative constraints or production limitations. This is where the true beauty of digital fashion shines. The only limits are our imaginations. We don't need to be the same people online as we are in real life. We can be whoever we want to be.

DIGITAL INVENTORY

KEEPING TRACK

Digital inventory refers to the ability to oversee real-time inventory activity.

It involves the use of inventory tracking systems and other types of technology to enhance visibility by tracking data and collecting information as finished goods move through the supply chain.

By integrating an inventory management software or a more robust solution like an ERP inventory system, a business can track how much ecommerce inventory is available, where items are located, and how each SKU is performing over time.

With the right digital inventory systems in place, data is automatically recorded, which allows brands to oversee inventory control and make decisions and predictions on inventory allocation, restocking, and more.

FOCUS ON PHYGITAL RETAIL

Supported with the research above, specialisation playing a big role in decision-making, phygital retail is a positive contributor to environmental footprint as long as the energy sources are arranged right, and unforgettable experiences for the clients as long as the target is set through research. Technology has been developed in order to interact with the clients in multiple channels and forms, yet being able to adapt to design, correspondingly, also in this case, contributes highly into slow movement and degrowth in fashion retail. Also considering fashion being one of the most unsustainable industries in the world, it is necessary for us to think small for bigger consequences in the light of trust for unity.

The harmony of fashion, digitalisation and services come together in fashion retail. With great attention to the user journey, and avoided artificial feelings, phygital retail has been a well thought industry/innovation, being developed everyday for a better blended environment, supported and eased for us, through technological advantages.

FOCUS ON PHYGITAL EVENTS

The concept and design are chosen through research and analysis, yet shaped for personal focus and specialisation, considering unification, retail and event spaces create a harmonious duo, allowing an anchor to come into the picture when it comes to ever-changing values of fashion presentations.

Phygital Events are positive contributors to slow movement and degrowth, correspondingly environmental awareness, for their adaptability to visual change.

- 1) A branded experience where the brand is in direct contact with the viewer/client through the lifestyle.
- 2) The final show of creative process, a space created for the brand through the integration of digital and physical elements for visual impact.
- 3) Being the ultimate branded experience where the brand is in direct presence and control of the concept.

“When our investors go through the numbers, it’s really hard for them to see an actual return”

- *Christian Siriano on constant changing runway events*

HOW MUCH DOES A RUNWAY SHOW COST?

by Cecilia Brognoli

Nowadays, fashion shows are easily accessible to anyone. In a few clicks, you can find yourself catapulted into a completely different reality, an almost extra-terrestrial atmosphere dominated by a dazzling setting. Many people share the desire to take part in one of the most fascinating fashion shows – and everyone can become part of that apparently inaccessible world simply by holding their smartphone in the palm of their hand. At first glance, clothes are the focus of the fashion show, but they are often so captivating because they are presented in a specially created context.

The first fashion shows, dating back to the beginning of the 18th century, were held on the street, a place of vital importance where designers identified new trends while preserving the upper middle class and nobility. Charles Worth decided to start showing his fashion collections to a circle of a select few in the fashion shows that were held in his Parisian atelier. At that time, the use of living models to display clothes was a new and brilliant invention and a few dozen chairs were enough to offer the selected audience the opportunity to take part in a truly exclusive event.

The concept of exclusivity in fashion has strongly evolved, and fashion shows aim at presenting the new collection mirroring both the designer's ideas and the brand vision. This happens in an artificial environment, very often, far from the minimalistic set of 19th-century Parisian ateliers.

Today, anyone can virtually take part in the most beautiful and exclusive shows, but a very small selected audience can be physically present in these lavish events. Although the circle of guests is well restricted, the cost for setting up a show is often a six-digit number. Depending on the brand's economic possibilities and the artistic, marketing, and communication choices made, a US-based show can cost, on average, between \$10,000 and \$300,000. Many of these figures could make your head spin, but there is no limit to creativity. Every inch of the chosen venue must be in line with the collection ready to tread the catwalk, and therefore make the designer's artistic vision tangible and captivating from every point of view.

The budget dedicated to the fashion show is divided depending on the artistic vision and desires of the designer. The venue hire, and especially the set design, can increase the cost of the fashion show. Indeed, according to the designer's venue choice, customisation costs can skyrocket.

First and foremost, the designer has to choose the location. This step can look easy, but spotting the perfect location is fundamental to delivering the perfect experience. Many cool venues in the "big four" fashion capitals (Milan, New York, London, and Paris) have high hiring fees. For example, in New York, hiring a small space won't cost less than £15,000, and choosing a bigger place can cost anything between \$50,000 to \$100,000. This generally includes complementary setup and use of sound and lighting equipment.

A nice location without a great setting is not enough to stand out in Fashion Week, a jungle of creativity and glitz

aimed at capturing the attention of thousands of people. The designer Christian Siriano stated that each of his shows cost between \$125,000 and \$312,000, and he demonstrated that the largest portion of the budget is generally dedicated to set design. This is the element that gives the fashion show a personal note and can be so majestic as to put the competition aside.

For example, Chanel independently produces the setting of its shows, and it's one of the leading brands in set design creativity. Indeed, for every fashion show the brand transports its guests into a surreal reality where the human eye remains in ecstasy, admiring the detailed setting. Thus they make the Grand Palais, the brand's favourite venue, a new world perfectly mirroring the collection's mood. For its Chanel cruise 2018/2019, Karl Lagerfeld commissioned a 148-meter long boat called La Pausa, using the name of Coco Chanel's villa on the French Riviera. This full-sized boat took a whole month of work to be installed inside the Grand Palais, which was then renewed by the will of this Parisian brand after a donation of £40 million. On another occasion, the German-born designer gave vent to his imagination by setting up a sort of egg-box structure, costing \$1.7 million, on a man-made island in Dubai, which Chanel used as catwalk for its pearl-themed collection in 2015.

What happens to the costs if you choose a ready-made location but with great charm?

In this case Fendi stands out in the list of brands that have managed to win a breath-taking location for their fashion show, always managed by the eclectic German designer.

Fendi set up its S/S 2008 fashion show along the Great Wall of China, ensuring the title of the longest runway in the world. Despite the minimal setting, compared to the artistic extravagances loved by Lagerfeld, on that occasion the Italian brand spent \$10 million well to have the show hosted in that unique location.

On the other side, not every designer wants a spectacle and the trend of an immersive experience with a spectacular production is not for everyone, so many other elements can contribute to the making of the right atmosphere of the show. Etienne Russo, head of the production company Villa Eugénie, affirmed that "Spectacle is not for everybody. It's all about doing the right thing, finding a balance and properly doing things". Indeed, the creative concept can take life also in the form of other elements such as make-up and hair, the choice of models, invitations, and lightning.

A considerable part of the budget drained for the fashion show is often dedicated to the cast of models. What would a spectacular set design be without someone to animate it? The models not only allow the public to observe the outfits already on a moving body, but they are very often those who make the MIV (Media Impact Value) generated by the show increase. This is why casting directors, like Piergiorgio del Moro, carefully choose the line-up of models that will populate the catwalk.

Not all brands focus on the setting by spending thousands of dollars. In fact, brands like Versace focus heavily on casting for their shows. They feature various top models that significantly increase the overall cost of the show. Back in the 80's, the well-known Italian brand created the

supermodel craze, as Gianni Versace introduced and made famous beautiful and eccentric girls with a dazzling personality. We are talking about world-wide famous women like Naomi Campbell, Helena Christensen, and Cindy Crawford, that earn up to \$100,000 per show, obviously when they work for large fashion houses or when they are asked to show exclusively for one brand. For example, the Versace Spring 2018 catwalk was studied by fashion legends of different age groups, and del Moro's decision to fill the show with multiple generations of beautiful, powerful women was a great breath of fresh air – not to mention iconic.

Have you ever wondered how the outfits of the show are put together? A figure that very often is never revealed to the public is that of the stylist. This person combines the clothes in the most appropriate way, creating a link between the concept of the designer and the communication strategies of the brand to catch the attention of the media and consequently of the consumers. A sought-after and now established stylist can earn about \$4,000 a day, and he starts working with the designer some day before the show, to better identify the aesthetic standards of the collection and transmit them through the outfits.

What happens in the case of young emerging designers? How can they bear all these costs? In general, a designer takes at least two seasons before being known, which is why many designers at the beginning of their careers set up a fashion show with a tight budget and free their imagination to create an event that is persuasive and coherent with the collection, always keeping an eye on expenses.

Is there a way to make the creation of the show less massive? Yes, in fact sponsorships can help these young talents providing funds or materials. The two main types of sponsorship are money or sponsorship in kind. The first type pays for one or more elements of the show, or the entire event, while the second type concerns goods or services such as make-up and hair or refreshments. Once the designers gain the trust of a couple of companies, the preparation of their fashion show will be less expensive as they can take advantage of the companies' involvement to generate future commitment.

Many emerging designers and renowned brands aspire to show their collections worn by models that personify the concept of the collection, twirling harmoniously on a catwalk immersed in a setting that barely makes you perceive its artificiality. Lights, sounds, clothes, colours and materials merge, creating a unique aesthetic that aims to collect thousands of likes on social media or put a smile of approval on the faces of those who watch the show.

RUNWAY SCALES

HIGH PROFILE

With high level media coverage and hype, a sensation, can be by individual companies or collaborations.

Ex. Yeezy, Victoria's Secret (Before), Bottega Veneta, Chanel, Prada, Moschino, Gucci, Versace, Fendi

MEDIUM PROFILE

With standart level media coverage and interest, can be by individual companies or collaborations.

Ex. Diesel, Michael Kors, Christian Siriano, Calvin Klein, Donna Karan

SMALL SCALE

With small level media coverage, mostly brand lovers or collaborated influencers, can be made by individual companies or collaborations.

Ex. H&M, Skims

PRIVATE EVENT

Exclusive brands experiences & showings.

DIGITAL EVENTS

(HIGH PROFILE)

A Trending approach of Digital Broadcasting and Live Events being connected through private link invitations or published on social public platforms.

Ex. Louis Vuitton S/S21, Moschino S/S21, Prada S/S21

BUDGET SCALES

HIGH BUDGET

UP TO 1M

With high costs for each element and extra spending on commercial activities.

Ex. Yeezy, Victoria's Secret (Before), Bottega Veneta, Chanel, Prada, Moschino, Gucci, Versace, Fendi

MEDIUM BUDGET

\$100,00 - \$300,000

With standart costs for each element.

Ex. Diesel, Michael Kors, Christian Siriano, Calvin Klein, Donna Karan

SMALL SCALE

\$30,000 AND \$100,000

With small level media coverage, mostly brand lovers or collaborated influencers, can be made by individual companies or collaborations.

Ex. H&M, Skims

PRIVATE EVENT

Exclusive brands experiences & showings.

HIGH BUDGET

(DIGITAL EVENT)

\$200,000-

With no costs on invetees yet increased costs on digitilisation and production.

Ex. Louis Vuitton S/S21, Moschino S/S21, Prada S/S21v

REPETATIVE COSTS

According to the constant change of location.

CONCEPT CREATION
VENUE
SET DESIGN
LIGHTNING
SOUND
PRODUCTION
SEATING
CASTING
HAIR AND MAKE-UP
STYLISTS
COMMUNICATION
CATERING
CAR SERVICE

(EXCLUDING THE COST OF PRODUCTION OF DRESSES)

AVOIDABLE COSTS

Through stabilisation.

CONCEPT CREATION
VENUE
SET DESIGN
LIGHTNING
SOUND
PRODUCTION
SEATING
CASTING
HAIR AND MAKE-UP
STYLISTS
COMMUNICATION
CATERING
CAR SERVICE

(EXCLUDING THE COST OF PRODUCTION OF DRESSES)

HB BREAKDOWN

HIGH BUDGET 1M+

With high costs for each element and extra spending on commercial activities.

CONCEPT CREATION	UP TO 200,000
VENUE	UP TO 500,000
SET DESIGN	UP TO 100,000
LIGHTNING	UP TO 75,000
SOUND	UP TO 30,000
PRODUCTION	UP TO 100,000
SEATING	UP TO 50,000
CASTING	UP TO 500,000
HAIR AND MAKE-UP	MOSTLY SPONSORED
STYLISTS	UP TO 10,000
COMMUNICATION	UP TO 1M
CATERING	UP TO 50,000
CAR SERVICE	UP TO 50,000

(EXCLUDING THE COST OF PRODUCTION OF DRESSES)

MB BREAKDOWN

MEDIUM BUDGET \$100,00 - \$300,000

With standart costs for each element.

CONCEPT CREATION	UP TO 100,000
VENUE	UP TO 50,000
SET DESIGN	UP TO 10,000
LIGHTNING	UP TO 40,000
SOUND	UP TO 10,000
PRODUCTION	UP TO 30,000
SEATING	UP TO 10,000
CASTING	UP TO 60,000
HAIR AND MAKE-UP	MOSTLY SPONSORED
STYLISTS	STYLISTS
COMMUNICATION	10.000-25.000/M
CATERING	UP TO 10,000
CAR SERVICE	UP TO 7,000

(EXCLUDING THE COST OF PRODUCTION OF DRESSES)

PERMANENT MULTIFUNCTIONAL EVENT SPACE

HIGH BUDGET

1M+

600,000+

With high costs for each element and extra spending on commercial activities.

CONCEPT CREATION	UP TO 200,000
VENUE	UP TO 500,000
SET DESIGN	UP TO 100,000
LIGHTNING	UP TO 75,000
SOUND	UP TO 30,000
PRODUCTION	UP TO 100,000
SEATING	UP TO 50,000
CASTING	UP TO 500,000
HAIR AND MAKE-UP	MOSTLY SPONSORED
STYLISTS	UP TO 10,000
COMMUNICATION	UP TO 1,5M
CATERING	UP TO 50,000
CAR SERVICE	UP TO 50,000

(EXCLUDING THE COST OF PRODUCTION OF DRESSES)

CONTRIBUTION THROUGH INNOVATION

Slow movement focuses on solutions. Through selected case studies, the section puts a light on how brands, personas and actions can be used in order to create communities whom are well aware of current crises and can take actions and how to adapt to technology in the business model for further positive developments.

TREND RESEARCH



PHYGITALISATION IN RETAIL

Unlike omnichannel retail, which attempts to integrate the customer experience in both online and offline worlds, so-called “phygital retail” seeks to erase any gap between the two. “Phygitalization” as its name suggests, is a fusion of the physical world with the digital environment. This concept, which has become popular in recent years, refers to the process by which a store combines the benefits of a physical presence with digital applications or features.

This phygitalization in retail is simply the result of the constant digital evolution of our environment. This art of merging e-commerce and brick and mortar brings many benefits to retailers. According to a study by the National Retail Federation (NRF), when purchasing products, 85% of customers believe that e-commerce cannot replace the tactile experience of products during the shopping process.

By adapting to buyers’ consumption habits, this digital transformation facilitates and greatly improves the customer experience. Shoppers have access to a personalized shopping experience that meets their requirements while arousing their interest. Moreover, this interaction strengthens the customer-seller relationship.

BRAND RESEARCH

GUCCI

VISION STATEMENT

Gucci is reinventing a wholly modern approach to fashion. The company has redefined luxury for the 21st century under the new vision of its creative director, Alessandro Michele. Gucci has been reinforcing its position as one of the world's most desirable fashion houses. Being eclectic, contemporary and romantic—Gucci products represent the pinnacle of Italian craftsmanship and are unsurpassed for their quality and attention in detail.

MISSION STATEMENT

In short, Gucci's mission is to become the leader in the luxury market at a worldwide level. The company has optimistic and big plans for the future. As mentioned in Gucci's mission statement, it is not enough for Gucci to be among the best and the most influential names in the fashion, but the company wants to be the leader and the most influential brand among others in the fashion industry.

COMPANY VALUES & PRINCIPLES

One of the main values of Gucci is Corporate Social Responsibility and it is considered as the core of the brand's identity. The brand has introduced a mechanism to incorporate global, financial, legal, human rights and customer problems into business operations which lead management practices and organizational actions adhere to the concept of "Sustainable Value" (Gucci.com, 2020). Gucci system is aimed at increasing and building the responsiveness in culture and consciousness in term of employees, shareholders, consumers, vendors, subcontractors, financial and economic partners, host governments, organizations, labor organizations, trade unions-by implementing a strategy of social and environmental responsibility that values the following aspects:

Ethics of industry

The Respect of Human Rights

Respect for the interests of workers and equal opportunities

Respect for and preservation of the health and safety of employees

Respect for and enhancement of professional competence

Valuation of diversity (culture, gender, disability)

Cooperation and fostering of unity

Respect and conservation of the environment and biodiversity

Stakeholder Respect

Engagement of supplier (Gucci.com, 2020)

Sustainability Principles include the supplier and all of its sub-suppliers, even on behalf of Gucci, suppliers of products and supplies used in the manufacture or execution of operations. The Company must follow the laws, contractual agreements and additional agreements regarding human rights, workers' rights, environmental security, respect for animal welfare and the Principles of Sustainability, as well as in keeping with the International Conventions and Declarations (Sustainability Principles, 2019).

COMPATITIVE ADVANTAGES

The main competitive advantages of Gucci are top quality and exclusive products, global brand recognition and customer loyalty. Gucci has an advantage of distinction, where the ability of consumers to pay is greater, resulting in higher prices compared to other brands. This benefit of having uniqueness occurs in its powerful luxury brand which keeps its position on the top markets for a long time. Gucci's products bear higher prices due to a higher perceived uniqueness of the commodity to produce a greater willingness to pay.

Gucci is effective in implementing its differentiation advantage because it knows its core customer, recognizes what these consumers appreciate most, enhances the core features of the product and adds or eliminates features over time according to evolving tastes and interests.

The services add value to the client and therefore neutralize risks by building a brand connection in the long run. The management and production of Gucci are distinctive, offering high quality and novel items. In the promotion and growth of the company, its manufacturing and distribution processes are central. Finally, Gucci already has a push strategy for the customer by involving the target customer that helps to achieve and sustain this strategic advantage. In addition, Gucci produces a range of luxury clothing and accessories through its partner brands (Bottega Veneta, Saint Laurent, Alexander McQueen, Balenciaga, Brioni, Christopher Kane, McQ, Stella McCartney, Tomas Maier, Boucheron, Dodo, Girard-Perregaux, Pomellato, Qeelin Ulysse Nardin and Sport & Lifestyle brands Puma, Volcom and Cobra) which are spread in more than 120 countries that proves strong position in terms of competitive advantages (Bhasin, 2018).

CURRENT CLIENT

The Gucci audience is most likely to be 18-24 years old followed by 24-35 year olds and a very small over-index for 35-44 year olds.

TARGET MARKET

As implied by Gucci's segmentation, its target market is the high-status, high-income, and middle-aged employed consumers. Their customers have prestigious lifestyles and belong in high social classes, including celebrities, politicians, and other representatives of high-paying professions.



GUCCI'S CONCEPT STORES

Gucci presents multiple concept stores under its brand, providing experiences that are curated for the brand story and values. Until now two concept stores has been established, both growing internationally, one commercially, one literally.

Both of the stores include Gucci's verbal and non verbal codes, and carry the legacy of maximalism in interior furnitures, decorations, colours, patterns and materials.

Gucci Deconstructed with an intro has been added in the end to showcase the unity of the collection and characterisations of concepts in storyline, it is non existent.



GUCCI GARDEN

THE PRESERVER

In Piazza della Signoria in Florence lies a more modern contribution to Italian art. This is the Gucci Garden, created in 2011 by Alessandro Michele, Gucci's current creative director.

The exterior of the structure at first glance looks like many of the other ancient buildings in Florence, but with a baby pink banner hanging from some stones. However, the inside holds a fascinating glimpse at the vibrant world of Gucci.

There is a three-story chronological structure to the museum that highlights the evolution of Gucci fashion since its creation in 1921. This features pieces such as suitcases from the 1930s, bold floral prints from the 1950s, and tricolored enamel necklaces from the 1970s.

Michele even created a section of the museum for the previous creative director, Tom Ford, as he found his work inspiring. The section is composed of two rooms: one for his ready-to-wear clothes and one for accessories. The clothing room features some of Ford's iconic vampy looks, with a deep magenta color around the entire room and on the faceless mannequins, the vivid white pieces. The accessories room features a range of pink and red colors with Ford's GG-themed accessories such as a g-string, dog collar, and handcuffs.

Aside from this exhibit, Gucci's maximalism is present throughout the rest of the museum. Alessandro Michele's style allowed for more funky looks such as bizarre patterns, gender-neutral shapes, bright colors, and a lot of ruffles. Modern Gucci fashion also is known for its use of flora and fauna prints and detailing such as snakes, bees, flowers, tigers, and zebras.



Gucci Garden Exhibition: Room referencing Fall 2016 Tokyo Lights campaign. Photo: Agnese Bedini / Courtesy of Gucci



GUCCI OSTERIA

THE GOURMET

'Gucci Osteria da Massimo Bottura: a series of Italian, contemporary restaurants, found in world cities with varied and different identities.'

To the left of the Gucci Garden's main building is the Gucci Osteria. The two-toned plush green interior utilizes the dichotomy of a warm and cool green tone to create a dynamic environment.

The Feng Shui of the restaurant is hardly the most impressive thing though. Massimo Bottura, a chef who was awarded three Michelin stars and owns a top-five restaurant in the world, was the one who created the menu, making it a true experience.



GUCCI DECONSTRUCTED

THE TRIBUTE

Created to be a tribute for the brands historical skill of craftsmanship and attention to detail, playing the role of a care giver; just as in the beginning the designer nurtured the brand, Gucci Deconstructed nurtures the story, and the undeniable history of Gucci; the passion for creating with detail, craftsmanship and style, presented through the restoration of an abandoned firm, build approx. in 1770's, supported with transparency conceived interior design and VM, to add the life and dynamics of human interactions and connection back to it.



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