

Capability based- approach: Re-Invent people and materials viable relationships

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ABSTRACT

Sustainability as an approach to the contemporary textile and fashion design; not only linked to the environmental vision but concerning the economy, respect for people's work and production. "A new dominant social paradigm (DSP) would focus on creating apparel products that are more efficient in material use, production and consumer utility, as well as better meeting the human needs of the consumer base, inherently more social than material needs. Similarly, clothing education in the dominant new social paradigm would promote the development of skills that would most likely include understanding human needs and ecosystem limitations, working collaboratively with the market rather than trying to dominate it and an understanding of local culture and tradition " (LeHew, 2011).

Keywords: *New economy. Materials relationships. Surplus waste.*

Abordagem baseada em capacidade: Reinventar relacionamentos viáveis com pessoas e materiais

RESUMO

Sustentabilidade como abordagem ao design contemporâneo têxtil e de moda; não só ligada à visão ambiental, mas no que diz respeito à economia, ao respeito pelo trabalho das pessoas e à produção. "Um novo paradigma social dominante (DSP) se concentraria na criação de produtos de vestuário mais eficientes no uso de materiais, produção e utilidade para o consumidor, bem como em atender melhor às necessidades humanas da base de consumidores, inerentemente mais sociais do que materiais. Da mesma forma, a educação do vestuário no novo paradigma social dominante, promoveria o desenvolvimento de habilidades que provavelmente incluiriam a compreensão das necessidades humanas e das limitações do ecossistema, trabalhando em colaboração com o mercado ao invés de tentar dominá-lo e uma compreensão da cultura e tradição local "(LeHew , 2011).

Palavras-chave: Nova economia. Relações de materiais. Excesso de resíduos.

Enfoque basado en la capacidad. Reinventar relaciones viables de personas y materiales

RESUMEN

Sostenibilidad como acercamiento al diseño textil y de moda contemporáneo; no solo ligada a la visión ambiental sino a la economía, el respeto por el trabajo y la producción de las personas. "Un nuevo paradigma social dominante (DSP) se centraría en crear prendas de vestir que sean más eficientes en el uso de materiales, la producción y la utilidad del consumidor, así como en satisfacer mejor las necesidades humanas de la base de consumidores, inherentemente más sociales que materiales. De manera similar, la educación en ropa en el nuevo paradigma social dominante promovería el desarrollo de habilidades que probablemente incluirían comprender las necesidades humanas y las limitaciones del ecosistema, trabajar en colaboración con el mercado en lugar de tratar de dominarlo y comprender la cultura y la tradición locales ". (LeHew, 2011).

Palabras clave: Nueva economía. Relaciones materiales. Excedente de residuos.

1. INTRODUCTION

The transition from the economy based on a resource-based view to one based on the capability-based approach (SEN, 2003) determines a real break in the industrial production logic that sees in the hoarding for the exploitation of raw materials, the central node of development adhering to the mechanisms of the market.

Supply and demand chase each other to maintain a production system that is faltering because of the natural basis on which the pace of production, supply and satisfaction of demand, the transition from the economy based on a resource-based view to one based on the capability-based approach (SEN, 2003) determines a real break in the industrial production logic that sees in the hoarding for the exploitation of raw materials, the central node of development adhering to the mechanisms of the market.

Supply and demand chase each other to maintain a production system that is faltering because of the natural basis on which the pace of production, supply and satisfaction of demand, or the market, inevitably depends. Macrosystems governed by their own laws alienate the relationship between those who buy and those who sell; the balance shows self-determined production systems, fragmented into autonomous activities that do not interact with each other. So that marketing determines what the consumer will like immediately and according to what rhythms he will have to consume; the production-distribution-consumption model feeds itself and represents the fashion industry. The effects of the fashion industry model are visible in the so-called clothing waste (fashion waste), a direct consequence of the phenomenon of over-

consumption (overconsumption). The United Nations launched the Sustainable Development Goals SDG in 2015, also known as the 2030 Agenda, based on 17 issues whose scope the Fashion and Textile sector cannot ignore.

The United Nations itself supports the integration of objectives in this area through some projects and initiatives.

For example, the United Nations Alliance for Sustainable Fashion is an initiative that promotes coordinated action in the fashion sector to help achieve the SDGs and reduce its negative environmental and social impact.

To facilitate the integration of the SDGs in fashion and raise awareness among the protagonists of the fashion system, the SDGs for Better Fashion initiative was launched in November 2018, involving students, companies and consumers. The SDGs most affected by fashion are: the N. 4 "Quality education"; n. 9 "Enterprises, innovation and infrastructures"; n. 12 "Responsible consumption and production"; and n. 13 "Fight against climate change", but the initiative aims to offer recipients an overall view of all 17 objectives.

Some companies have created their own SDGs initiatives, but the turning point is determined in all cases by a greater awareness of their actions on the part of consumers. This represents the decisive step in the responsibility assumed towards the environment that is exercised in the choice not to buy compulsively but taking into account the needs and requirements expressed according to a new paradigm; the social dominant paradigm (Armstrong and Le Hew, 2011). It is intended as an indicator of the social behavior of society and plays a central role in perpetrating or maintaining unsustainable practices. Thus, the bottom-up movements of consumers who ask for greater transparency of the production chain and participation, engaging in the co-

creation phase, determine direct responsibility in the pre and post-consumption processes. According to Armstrong and LeHew (2011), "a new dominant social paradigm (DSP) would focus on creating apparel products that are more efficient in material use, production and consumer utility, as well as better meeting the human needs of the consumer base, inherently more social than material needs. Similarly clothing education in the dominant new social paradigm, would promote the development of skills that would most likely include understanding human needs and ecosystem limitations, working collaboratively with the market rather than trying to dominate it and an understanding of local culture and tradition".

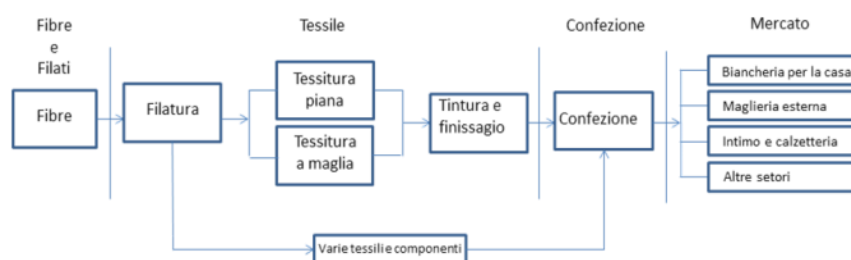
2. TEXTILE, CLOTHING AND FASHION SUPPLY CHAIN

The Italian clothing textile production chain is one of the most extensive, complex and articulated. There are several stages of processing that begin with the transformation of raw materials and end with the marketing of the final product. The Italian fashion system, which represents the textile and fashion industries, can be divided into eight production phases of the supply chain: spinning, weaving, finishing, packaging, household linen, external knitwear, underwear and hosiery, various textiles and components (Cia Diffusione, 2009).

Unlike other value chains, it is that this production chain includes a large number of process steps, carried out by several successive industrial units, which deal with the production of items for various applications, such as clothing in general, household items. and furniture makers, technical fabrics, hospital medical, non-woven fabrics, among others (Duarte et al., 2020).

Figure 1 illustrates the structure of this supply chain which is made up of different links (companies). At the beginning of the textile chain, spinning occurs which can be defined as a succession of operations that aims to transform a mass of textile fibres into threads.

Figure 1. Textile supply chain



Source: Sbordone et al. (2021).

After the production of the threads, they are distributed to the textile industry to be used as raw material for the production of fabrics, or sent to the clothing industry, where they are used as components for the manufacture of garments.

The textile industry transforms yarn into fabric through weaving, knitting or a non-woven process. Then the dyeing and finishing processes of the fabrics are carried out, to improve the visual and tactile characteristics of the textile material. However, another option is to dye the threads first and then carry out the weaving process (Sanches et al., 2021).

After the production of the fabrics, they are sent to the garment industry. In the packaging, the fabrics are transformed into products for the final consumers. After the production of the final products, these are distributed and sold by retailers in the vast majority of the time. Retailers are the link between producers and final consumers, making

products available for consumption and use, adjusting the discrepancies between the needs of consumers and producers with respect to quantity, variety, time and place (Fantin et al., 2020).

2.1 Environmental impacts of the supply chain

The main environmental problems generated by the companies in the supply chain are linked to pollution of the soil, air, water, improper disposal of solid and liquid waste that impacts the environment and is harmful to the health of the population (Fletcher, 2014).

According to the Ellen McArthur Foundation (2017), the textile sector occupies the 4th position among the sectors that use the rawest materials and water and the 5th position regarding greenhouse gas emissions, estimates that less than 1% of all textiles around the world are recycled into new products. The Global Fashion Agenda (2018) estimates that the fashion industry is the 2nd largest consumer of water (1.5 trillion litres per year).

The fashion industry is one of the most important in the world, it is complex and involves other industries in its processes, making it difficult to make a complete comparison in terms of pollution and environmental impacts with other sectors. Currently, this industry is responsible for the high production of garments to supply the retail chain stores, which are constantly launching new products on the market.

According to Fletcher and Grose (2011), the impacts generated by improper disposal of textile residues can cause soil contamination, because textile materials have different origins, which can be natural or chemical, with different periods of biodegradation, making them unsuitable for disposal. with municipal solid waste.

In view of the above scenario and in an attempt to resolve these environmental impacts, it is necessary to seek solutions for the textile, clothing and fashion sectors that can subsidize not only new production and consumption models but also management systems for more efficient textile waste.

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2.2 Circular economy in the fashion supply chain

Studies carried out in recent years show that for the sustenance of the fast fashion model, clothing production has doubled in the last fifteen years and the average number of times each garment is used has decreased by 36% (Ellen MacArthur Foundation, 2017). Still, according to the survey, 73% of textile waste is burned or buried in landfills. About 12% of textile waste goes to recycling: most of it is crushed to fill mattresses, used to insulate or clean cloths. Less than 1% of the waste is used to make new garments.

Based on production systems of linear economic orientation (extraction-transformation-use-waste), the fashion industry is one of the main culprits of large-scale consumption, the misuse of natural resources and the disposal of solid textile waste (Fletcher, 2014; Roy Choudhury, 2014).

Solid waste can be defined as any material, substance, object or waste resulting from human activities in society. According to the Legislative Decree n. 152/2006, waste is classified according to its origin, in urban waste and special waste and, according to its dangerous characteristics, in hazardous and non-hazardous waste. They are classified as

urban waste, those coming from civil dwellings, street sweeping or cleaning green areas (art. 184, c. 2) and as special waste, instead, those coming from industrial, agricultural, artisanal, commercial and services (art. 184, par. 3).

In the clothing industry, the last phase of the production process, the waste of textile material generated by companies is characterized by knitted fabrics, flat-woven fabrics, non-woven fabrics, threads, yarns and waste of accessories. Therefore, they are classified as special and non-hazardous (Duarte et al., 2020).

The raw materials used by the garments are generally flat fabrics and knitwear that can be of natural origin - made with fibers obtained from renewable sources that decompose rapidly in the environment - or of chemical origin - produced from natural polymers (artificial fibers), raw materials renewables that decompose rapidly in the environment or from synthetic polymers (synthetic fibers) non-renewable raw materials, mainly petroleum-based, and take decades to decompose in nature (Sanches, 2011).

The disposal of this waste does not mean that it is no longer valuable, but that it is no longer necessary for those who disposed of it. However, there is a great chance that this residue is still useful for other people, in its original or transformed form. It is necessary to emphasize that in addition to the problems mentioned, all the material derived from the excess production of the textile and clothing chain industries, is usually discarded in landfills, but is sometimes often discarded in bulk into the environment.

According to Fletcher and Grose (2011), improper disposal of textile materials causes climate change, negative effects on water and its cycles, chemical pollution, loss of biodiversity, excessive or inappropriate use of non-

renewable resources, production of waste, negative effects on human health and the harmful social effects on producing communities.

The production process of the circular economy model includes the reduction, reuse, recovery and recycling of materials, forming a sustainable cycle from production to reintegration of the raw material for the manufacture of a new product (Avila et al., 2018).

This process is not new and refers to the period before the industrial revolution, before a dominant consumer culture in all social strata. Obviously, the differences that justify this previous proposal and the contemporary one differ, however, when the theme is a lower use of virgin raw materials and textile inputs.

Figure 2. Image illustrates the circular economy model



Source: Romania Journal (2020).

According to Pearce and Turner (1990), the concept of circular economy was conceived in the early 1990s. In this model there is no waste of materials or products produced, the destination and recycling of waste is defined at all stages of the production process - from product design to post-consumer disposal. Leitão (2015) adds that the model is

based on nature itself, it is implemented through innovation, design and processes that aim to reduce the consumption of raw materials, energy and water.

A circular economy can be defined as an economic model aimed at the efficient use of resources by minimizing waste, reducing the exploitation of primary resources and closed cycles of products, product parts and materials within the limits of environmental protection and socio-economic benefits (Morseletto, 2020).

Directive 2018/851 regulates waste management, such as non-generation, reduction, reuse, recycling, treatment of solid waste and environmentally appropriate final disposal. According to the Directive, consumers, producers, importers and all those involved in the production chain have a shared responsibility for post-consumer disposal (EPR - Extended Producer Responsibility), which must be carried out in a conscious and sustainable way. In parallel, in Europe, the European Commission adopted a new action plan for the circular economy, in 2020, which includes an EU strategy for textiles, with the aim of developing innovation and promoting reuse in the sector. In 2021, the European Parliament voted for the new action plan for the circular economy, which includes stricter rules on recycling and binding targets for 2030 on the use and ecological footprint of materials.

For the transition from the linear economic model to the circular one in the textile and clothing supply chain, it is necessary to intervene in all its links and the first link of textile fibers is one of the greatest challenges in the sector, because instead of removing raw materials from nature it will be It is necessary to recycle discarded fabric leftovers from garments and textiles discarded by consumers (Duarte et al., 2020).

It is important to underline that the garment industry discards two types of waste: the fabric scraps from the cutting operation (fabrics of smaller dimensions), in this case, they can be brought together, for example by a studio, or they can be transformed into raw material (fibers/filament) and be reinserted into the textile supply chain to be transformed into new products, and larger fabrics are normally used in the manufacture of new products.

2.3 Reverse logistics of solid waste from industrial processes and the possibility of recycling

According to Directive 2018/851, companies and consumers in the supply chain are responsible for the logistics of the collection and disposal of post-consumer products. Therefore, the companies in the textile chain are responsible for the destination of the materials that were not used in the manufacture of their products, which are classified as industrial post-consumer.

Reverse logistics can be defined as an economic and social development tool characterized by a set of actions, procedures and means designed to allow the collection and return of solid waste to the business sector, for reuse, in its cycle or in other cycles. production, or other ecologically adequate final destination (Crepaldi, 2014).

According to Latte (2002), the strategic goal of post-consumer reverse logistics refers to the logistics complex of the value of the product that is no longer needed by the consumer, or that still have a use for discarded products, to have reached the end of your life and industrial waste. These consumer goods can come from durable or disposable goods

(disposable), passing through different channels, reversal of reuse, disassembly, recycling up to the final destination.

In this way, it can be said that the goal of reverse logistics is to add value to a material/product that has been used for commercial reasons, processing errors, manufacturer's warranty, product malfunction, problems caused by transport products, among other reasons (Santana, 2018).

According to Leite (2009), reverse logistics is understood as the management of discarded goods, from the point of consumption to the point of origin, bringing the possibility of reusing these materials and/or products. The same author divides the way of reusing materials through reverse logistics into three subsystems: reuse, remanufacturing and recycling, he also believes that part of the post-consumer products will not be reused (dismantling), because it is worn and degraded, it is properly disposed of through landfills or waste-to-energy plants for energy production.

When re-using products, they can be cleaned and left in use condition, but receive no repairs or any kind of augmentation. The remanufacturing aims to reconstruct products with the same purpose and nature as the original product. Therefore, in general, some parts of the products are reused, and others are replaced. Recycling can be understood as the process of reusing waste, discarded by companies/consumers, to transform it back into raw materials and give rise to a new product.

In this way, both the materials discarded from packaging and by consumers can be recycled, using the circular economy model and reverse logistics, and transformed into new products.

3. METHODOLOGY

3.1 Desk analysis: REMIDA the creative recycling center

Fashion research is implementing new business models and technological innovations to reduce the impact on the environment. The circular economy can generate value from the recovery of waste; one of the themes of the SDGs, specifically point 12, concerns the logic of consumption and production.

The case study we are analyzing focuses on the recovery of textile scraps that are reintroduced into a creative recycling circuit: giving new life to materials destined for landfill, through cultural projects of sustainability, creativity and research; promoting the idea that waste is the bearer of an ethical message, capable of stimulating reflection; offering itself as an educational resource; escaping the definition of useless waste in favour of waste understood as an object capable of generating integrated creative processes involving people and materials. A kind of remanufacturing that pursues innovation rediscovering ancient local manufacturing traditions and thus enhancing the capabilities of people, products and the processes that are triggered between them.

The REMIDA center for creative recycling has an approach to sustainability developing a model of creative recovery as a pro-active way of producing value, building through social change.

REMIDA was founded on 2 December 1996 in Reggio Emilia and is managed by the foundation Reggio Children Centro Loris Malaguzzi. The heart of its research is matter, as an industrial product and waste, as an artefact, as a

subject to be investigated or an object of relationship. Around this experience the REMIDA network was born, which today consists of 15 centres in the world, 9 of which in Italy inspired by the same philosophy that brings the culture of creative reuse of recycled materials.

The network is led by the Creative Recycling Centre in Reggio Emilia, the first in Italy. The centres that make up the network are in Reggio Emilia, Naples, Turin, Rovereto, Genoa, Milan, Borgo San Lorenzo, Varese (Italy), Trondheim (Norway), Södertälje, Skillingaryd (Sweden), Frankfurt (Germany), Buenos Aires (Argentina), Perth (Australia).

Embodying the concept of an extended circular economy, REMIDA is the symbol of 20 years of commitment to promoting perspectives through new models of thought and new practices that respect man, the environment and the planet, a decisive change in a logic of sustainability between man, object and environment, from the recovery of waste materials, to their valorisation in products to the creation of new communicative and creative possibilities.

3.2 Analysis on field: REMIDA Napoli

REMIDA Napoli is the Association identified as a case study, as well as the starting point in the definition of the contents for a new project, found in the applied case S'ARTE Progetto sartoriale Remida Napoli (paragraph below).

REMIDA Napoli was established in 1999 in agreement with the Municipality of Reggio Emilia and Reggio Children and is already a cultural project carrying an ecological, ethical, aesthetic, educational and economic message. The association is led by Paola Manfredi and Anna Marrone, who support the idea of a 'world in progress' centred on the dialogue between the culture of sustainability and creativity.

REMIDA Napoli promotes the culture of creative reuse of recycled materials, investigating and experimenting with waste materials, contrasting the culture of use and reuse with the culture of waste. It is not a simple place connected to the services already existing in the area, but is characterised as a real service, an important resource for the requalification and enrichment of the educational-ludic-didactic proposals offered to citizens.

The concept of sustainability represents an idea, a way of producing, an opportunity that we can seize to rethink, review and plan the actions that shape the future.

Everything starts with the materials collected and proposed, which do not come from waste dumps or even from rubbish bins, but are "new stuff", scraps and production errors, waste and warehouse stocks that can no longer be sold, so their supply represents a fundamental area of development for the project, both concretely, for the material as a resource, and ideally for the relationship it establishes with the production world, thanks to which it makes sense to talk about waste as a source of research and knowledge.

Nowadays, the association is involved on two fronts, on the one side the FACE

project, which involves numerous families, with the aim of combating school drop-out and educational poverty, through courses dedicated to children in the 0-6 age range and their parents, exploring waste materials, including light, sounds and composition, exploring a new narrative of matter that unleashes the power of imagination; on the other side, the experimentation of new relationships of human interaction through a tailor space, a meeting place for women in difficulty who, through training courses and workshop experiences based on craftsmanship, use and

design waste materials with a view to discovering, promoting and enhancing both the products they make and providing them with a space in which to grow, learn new skills and professional knowledge, thus reducing occupational disorientation.

Lastly, S'ARTE Progetto Sartoria Remida Napoli represents a social project in collaboration with the University of Campania Luigi Vanvitelli that extends creative recycling to a co-creation space based on the circular value chain between human skills and material recovery in creative terms; it wants to be an opportunity to translate the project into the creation of an innovative space for the production and dissemination of a new territorial culture born from waste materials, involving unemployed local women aged between 18 and 40, which will have its own recognisability thanks to the design of a brand identification for the project and in which this cooperative of women invest in the skills they learn, strengthening them, in the "construction" of solid foundations in the cultural, social and entrepreneurial spheres for better future prospects.

3.3 S'ARTE: REMIDA tailoring project in Naples

Brand identity

The S'ARTE brand identity definition project was developed by implementing a series of strategies in collaboration with a team of professionals with different skills. The first phase of the project involved a general brainstorming from which some fundamental concepts emerged on which to build the brand identity: social tailoring, creative recycling, ethical value, social inclusion. The concepts that emerged make it clear that at the base of S'ARTE there is the need and the will for recognition of a

reality that is not just about creative recycling and social recovery but about people and materials circular value chain. The message he speaks of is a profound message with an ethical value, a message full of meaning, a general exhortation to study and training.

These initial considerations refer to the position that S'ARTE chooses to take in defining itself, as well as being assessments that emerged from a series of initial research carried out to better understand the situation that is currently occurring in our area. First of all, it is appropriate to define the identity of the brand with a section indicating the peculiarities of the project, the values and its mission, the set of characteristics that define and make everything unique and unmistakable.

S'ARTE is the expression of an ethical vision aimed at promoting the concept of co-creative dimension dedicated to the plus-enhancement of relationships between people and materials, combined with technological progress, sustainability and research. S'ARTE is a strong and sincere brand that addresses the public in a clear and direct way. The communication is aimed at those who wish to be part of it by starting paths together, but also, and above all, to all those who decide to take advantage of the products made in the project. S'ARTE, therefore, concentrates all its energies in a collective promotion of a dimension that adds to the recovery of materials the regime of relationships with other materials, with innovative production technologies and with different skills of people from different realities; a dimension in which attributes to the product are defined, often having an unquantifiable value. S'ARTE wants to be a symbol of identity and affirmation of human capital and that allows the enrichment and consolidation over time of established reality.

The S'ARTE naming comes from a combination of tailoring and art, key attributes of the brand identity. Visually the reference to art is strong, given by the colors and the characterizing material elements. In S'ARTE the apostrophe after the S marks a truncation that best highlights the word art, as well as being a valid typeface. It is a figurative trademark containing word elements, consisting of logotype, pictogram, payoff.

The S'ARTE logo was born from the design of the font through a color zigzag and the use of a linear sewing machine. This first phase defined the material and irregular imprint that best distinguishes the brand from the others. In a second phase, the digital characterization of the font followed with a structural-graphic intervention.

The REMIDA Naples Tailoring Project payoff emphasizes the brand's mission with precise concepts: a new extended tailoring project, made up of people who work together and for other people, albeit connected to the macro-project in which REMIDA is rooted.

The pictogram, given by the apostrophe, is fundamental in the representation of the brand; it is expressed in an articulated graphic proposal that transmits a sense of balance and strength, as well as being a distinctive sign of the brand itself.

4. DISCUSSION

The planned opening to the discussion downstream of the methodology followed (on-field and fashion design) focuses on:

- *materials* - the S'ARTE project draws on the 200 companies involved in the REMIDA Center that donate scraps, flawed materials, warehouse funds or excess

production destined for disposal, which the Center itself recovers and which in part distributes to schools and structures with socio-cultural purposes, and partly uses for his projects.

Given the material surplus, it was possible to choose among the various types of waste those most suitable for the type of reuse for the realization of the final product:

- scraps of men's fabrics, noble scraps of a company and warehouse stocks have been selected for the development of collectable garments;
- excesses of trimmings, lace and lace have been selected for the creation of decorations that characterize and complete the outfit;
- zips, zippers and various plastic scraps have been selected to re-use them in the new garments with the same function, reinforcement, button, closure and opening. Additional materials come from seizures of warehouses managed by the Camorra and therefore become a common good to re-emerge from illegality and become materials of common use;

Figure 3. Recycling materials



Source: Sbordone et al. and REMIDA Napoli (2018-2020).

- *upcycling* - the culture of mending, upcycling and reinvention of garments is a practice re-introduced into creative recycling systems to promote processes for the protection of the planet. Sustainability, creativity and research promote social messages capable of soliciting reflection, education and training, overturning the definition of useless and waste, for strategic re-use in view of new organizational forms of cooperation, sharing and re-organization of resources.

Male fabrics thus find themselves dressing female bodies transformed into models that defy conventions: from pinstripe to grisaille, from lace to embroidery, the garments play with volumes, soft widths and cuts that derive from personalized body mapping; colored zig-zags decorate the hems and mark new lines on the garment.

The color palette is dominated by tones ranging from brown to grey to black with red and white declinations to emphasize the role of women, her position in a society increasingly made up of antagonisms.

Figure 4. Fashion Design Process



Source: Sbordone et al. and REMIDA Napoli (2021).

Body Mapping as Body Positivity - body positivity was born a few years ago, created to promote the acceptance of all types of bodies regardless of size, race, gender or physical appearance to break down the beauty standards imposed by society, to strip away from prejudices and give value to the single individual.

The women of S'ARTE themselves "recreate" the social fabric in a multitude of visions and values based on identity and new beauty. As an active part of the S'ARTE project, women themselves are models through their silhouettes, they define new models and build their models. In the first phase, they were studied by detecting the anatomical measures for each in order to develop a body mapping that allows an easy approach for an ad-hoc design. United in the diversity of professional skills and bodies, they are today a symbol of true social and shared value.

Figure 5. Fashion Show and Shooting



Source: Sbordone et al. and REMIDA Napoli (2021).

Prototyping-Lab - the modelling process involves the construction of the prototype that supports the stylistic concept of the recovered materials and the techniques adopted. The process involves women and their manufacturing skills, integrating knowledge and visions, traditions, with a view to innovation.

The prototyping process used is based on a strong root of innovation and experimentation, starting from the body mapping identified on the body of each woman in the tailoring to create models that are declined in new silhouettes, configure the collection, and in which each model maintains its point of recognizability. From a primary model sketched through conceptual sketches, we move on to the modelling of the fabric on the body with the moulage technique, thus defining lengths and volumes.

The creative, design and prototype phases that each body needs to be covered uniquely, constitute a process that takes into account long and laborious steps, the combination

of different techniques, partial realizations, continuous checks: a practice is undertaken more and more guided to the project, triggering creative-prototype techniques that will flow into the final models.

Figure 6. S'ARTE Logo



Source: Sbordone et al., REMIDA Napoli and Università della Campania (2021).

Communication Strategies - the S'ARTE project ends with the S'ARTE show event.

For the occasion, various communication strategies were developed to strengthen the concept of ethical and social fashion:

- communication for the promotion of the event (physical and streaming on social media): the communication strategy involves, in the first phase, the creation of an editorial plan for the promotion of the event on social media (Facebook and Instagram). Digital contents have been specially created to be distributed on the two social networks in parallel in order to guarantee a coherent and homogeneous strategy. The promotion, timed through a well-defined calendar, was initially accompanied by published content that does not provide detailed information on the event, causing users to feel expectant

and curious. Progressively more and more information were provided through a program divided into various phases: publication of images of materials, short videos, women at work, activities and more detailed information, alternating with the S'ARTE logo; more dynamic and detailed content follows, including informative posts, countdowns with the days missing from the event; it was also thought about the creation of gadgets for the participants to extend the value of the event;

- communication of the product packaging for sale (packaging and tags): the communication strategy involves the creation of packaging through the recovered materials, for the packaging and sale of the garments made. These are equipped with front/back rectangular tags, bearing the brand and technical notes for the description of the materials and the production process.
- digital communication, social media and Interaction Design (likes for monitoring the satisfaction of followers and customization service): the communication strategy involves the publication of images of the product after purchase, in order to generate reactions and thus monitor the level to the user's liking. In addition, the direct interaction of customers on the various social channels makes it possible to have the technical support of S'ARTE women available with the possibility of customizing and re-interpreting the models.

5. CONCLUSION

Empowerment and inclusion facilitate the process of self-determination to gain awareness of oneself, of one's potential, of one's action to be part of the decision-making process that comes from below and thanks to which to become an active part. The new role of women in becoming aware of environmental limits and the consequences of over-consumption and fashion waste requires a collective awareness capable of using time in a creative and socially recreational way.

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