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Collana	Sustainable Textiles: Production, Processing, Manufacturing & Chemistry, , 2662-7116
Altri autori (Persone)	Larios-FranciaRosa Patricia
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Soggetti	Sustainability Cultural property Building materials Clothing and dress—Social aspects Human body in popular culture Economic geography Cultural Heritage Wood, fabric, and textiles Fashion and the Body Economic Geography
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Nota di contenuto	Introduction -- Retrofitting ETRO: Upholstering the robe's design tradition through transitional spaces -- A Communal approach to Sustainable Fashion -- Towards an inclusive Fashion System -- Frankie Welch's "Cherokee Alphabet" Design: Cultural Appreciation or Cultural Appropriation -- Fashion and the ethnography museum - Practices of decoloniality -- Other Voices: Dynamic Tradition, Empowerment and Andean Fashion in Peru -- Cultural & Cultural Appropriation Challenges of Indigenous People in the Global Fashion Industry -- The Anatomy of One Size Fits All -- Conversations on Decoloniality and Fashion: Speaking, Listening and Collectively (Un)Learning -- Fashion and identity in virtual spaces -- Interventions in traditional clothing systems through anthropological perspective -- Foregrounding the

Value of Traditional Indian Crafts: Voices from the Fringe -- Change, imitation and cosmotechnics: fashion and its political possibilities -- Telling the Indigenous Ghanaian Fashion Cosmology: The Case of Royal Ahenema Sandals -- Artisans, Creativity, and Ethics: "Skill Regimes" in a Mumbai Fashion Export House -- The Fashion Crossroad Method: Political and Epistemological Practices.

Sommario/riassunto

Fashion, and the growth of fashion, are presented as the manifestation of a process of civilization, within a capitalist culture (capital understood as material possessions) that has become global and imperialist, of which - in an economic sense - the industry (or the fashion system?) functions as one of its main instruments of exploitation. And with respect to design, Arturo Escobar said: "Can design detach itself from its roots in modernist practices of unsustainability and defuturization and reorient itself towards other commitments, practices, narratives and ontological enactments? Moreover, can design be part of the toolkit for the transition to the pluriverse (i.e. a world in which many worlds can fit)?" This book presents the importance of cultural sustainability in the textiles and fashion industry, decolonizing fashion system and promotes the design for transitions.
