

# WEEK2-WE ARE ONE

## An Indivisible Whole

Nature and humans are interconnected and form a whole. We live in nature and walk on the soil. Separating ourselves from our surroundings is unrealistic. It is illogical to hold a dualistic view of nature and civilization, the environment and people. We must acknowledge that any human activity has a bearing on the environment and that the environment constantly influences human activities, social growth, and cultural development. These effects and modifications are ongoing consent changes. We cannot break them simply because their interdependences are too delicate and difficult to detect. In the book Environmental Histories of Design: Towards a New Study Agenda, the authors argue that in the context of the Anthropocene, design history and environmental history must forsake dualism and engage in cross-disciplinary study. Engaging with the natural environment can considerably help design history and ecological history can be advanced by focussing more on the importance of the created environment. Design and designers hold an ambiguous place in contemporary environmental discourse.

## Designer’s Role

We should never forget our role and position on the earth while promoting the importance of experience. That is, we are not simply thinking heads, but bodies with feelings and consciousness, and we understand the world via experiencing.

As a textile designer from the PGT program Design for Change, I can’t help but consider the role of textiles and materials in the present day, along with the function, obligation, and future actions of textile designers in this ongoing ecological crisis. Fabric design has an extensive past, but it has to contend with sustainability problems such as water usage, power consumption and emissions of greenhouse gases, toxic dye use, and an enormous amount of textile waste.

Rewriting the history of fabric design from an ecological and sustainable perspective could highlight developments and movements that have pushed the industry towards greater environmental stewardship. For example, the emphasis could be on the adoption of organic cotton, natural colors, and waste-reduction measures through design.

	Water consumption	Chemicals	Soil erosion and poisoning	Resources needed	Energy	Animal suffering
Cotton	💧💧💧	🦋🦋🦋	☹️☹️☹️☹️	🌱🌱	💡	n/a
Hemp	💧	🦋	~☹️	🌱🌱	💡	n/a
Wool	💧	🦋🦋🦋	☹️☹️☹️☹️	🌱🌱🌱	💡💡💡	🐑🐑🐑
Leather	💧	🦋🦋🦋	☹️	🌱🌱	💡💡💡	🐄🐄🐄
Linen	💧	🦋	~☹️	🌱	💡	n/a
Silk	💧💧💧	🦋	☹️	🌱🌱🌱	💡💡💡	🐛🐛🐛
Bamboo	💧	🦋🦋🦋	~☹️	🌱	💡💡	n/a
Tencel™	💧	🦋	~☹️	🌱🌱	💡💡	n/a
Viscose	💧	🦋🦋🦋	~☹️	🌱🌱	💡💡	n/a
Piñatex®	💧	🦋🦋	☹️	🌱	💡💡	n/a
Econyl®	💧	🦋🦋🦋	n.v.t.	🌱	💡💡	~🐑
Polyester	💧	🦋🦋🦋	☹️☹️☹️☹️	🌱🌱	💡💡💡💡	n/a
Elastane*	💧	🦋🦋🦋	☹️☹️☹️☹️	🌱🌱	💡💡💡💡	n/a
Nylon	💧	🦋🦋🦋	☹️☹️☹️☹️	🌱🌱	💡💡💡	n/a

\*Same for spandex and lycra

Image: from web  
<https://www.projectcece.com/blog/432/most-sustainable-fabrics-in-fashion/>

The design ought to consider into consideration not only aesthetics and usefulness but also the broader social and environmental implications. As designers, we have the ability to influence not only items, but also cultures, experiences, and lifestyles. Transformative fabric design entails taking into account how each design element influences the environment and society. This includes selecting sustainable materials, accounting for energy consumption during production, and developing goods that are recyclable or biodegradable.

## Case Studies

The Eden Project: <https://www.edenproject.com>





The Eden Project in Cornwall, 2000, UK Image: from web <https://common.earth/eden-project>

The Bullitt Center in Seattle, USA

Vegan Leather



Image : by marchenko\_family via Canva Pro, from web <https://www.sustainablejungle.com/sustainable-fashion/vegan-leather-sustainable>

## Books

1. **“Design Like You Give a Damn: How to Create Social Change Through Design”** by Various Authors. A collection of essays and case studies that showcase how design can address social and environmental challenges.
2. **“The Upcycle: Beyond Sustainability-Designing for Abundance”** by William McDonough and Michael Braungart. This book expands on the concept of upcycling, which is about creating value from ‘waste’.
3. **“Sustainable Fashion and Textiles: Design Journeys”** by Kate Goldsworthy.
  - This book provides an overview of sustainable design practices in the fashion and textile industries.
4. **“The Sustainable Fashion Handbook”** by Sandy Black.
  - A comprehensive guide to the ways in which the fashion industry is moving towards sustainability.

## Online Resources

1. **Inhabitat** (<https://inhabitat.com>).
  - A website dedicated to sustainable design and eco-friendly technology.
2. **Designboom** (<https://www.designboom.com>).
  - An architecture and design blog that often features sustainable and innovative designs.
3. **The Sustainable Fashion Forum** (<https://sustainablefashionforum.com>).
  - A platform for sharing ideas and solutions for sustainability in fashion.
4. **Fashion Revolution** (<https://fashionrevolution.org>).
  - A global movement that aims to change the way fashion is sourced, produced, and consumed.



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# WEEK1-WHO AM I?

## Introduction

Hi! I'm Sally from Shanghai, China. I've been training in fashion design since 2019, and I developed myself in materials and textiles within sustainability and humanistic design. I also have a background in online jewelry business and public welfare.

I am a big nature lover who is super interested in Environmental Design. I believe that design has the power to transcend boundaries. We designers act as a 'point' that radiates outwards, connecting different individuals regardless of man or nature to reach a collective consciousness. In the process, it provides the audience with emotional resonance and output channels, and promotes our understanding of and respect for the environment, society, and culture.

My artistic language uses 'poor' everyday materials such as plants, stones, food, paper, and fabrics as the medium of creation, focusing on the formal expression of the material properties of these mundane materials, discussing the sensitivity of the real, and the natural, and breaking down the stereotypes of the ways in which materials can be used. Through the use of different materials, colors, shapes, symbols, and textures, I can convey the power of healing through the use of 'textiles' as a medium of communication and output (Langlois, 2023).

## My Works

Here are some of my previous works regarding recycled-materials, the relationship between man and nature, ecosystem and multi-sensory experience.



Figure 1: TOUCH, Sally Li, 2023

The sensation of touch is the actual foundation of human communication, connection, and health, and in today's highly visual environment, contact with nature is becoming increasingly rare. *TOUCH* depicts the invisible and intangible tactile experiences in our lives using a translucent bio-fabric blended with various materials.

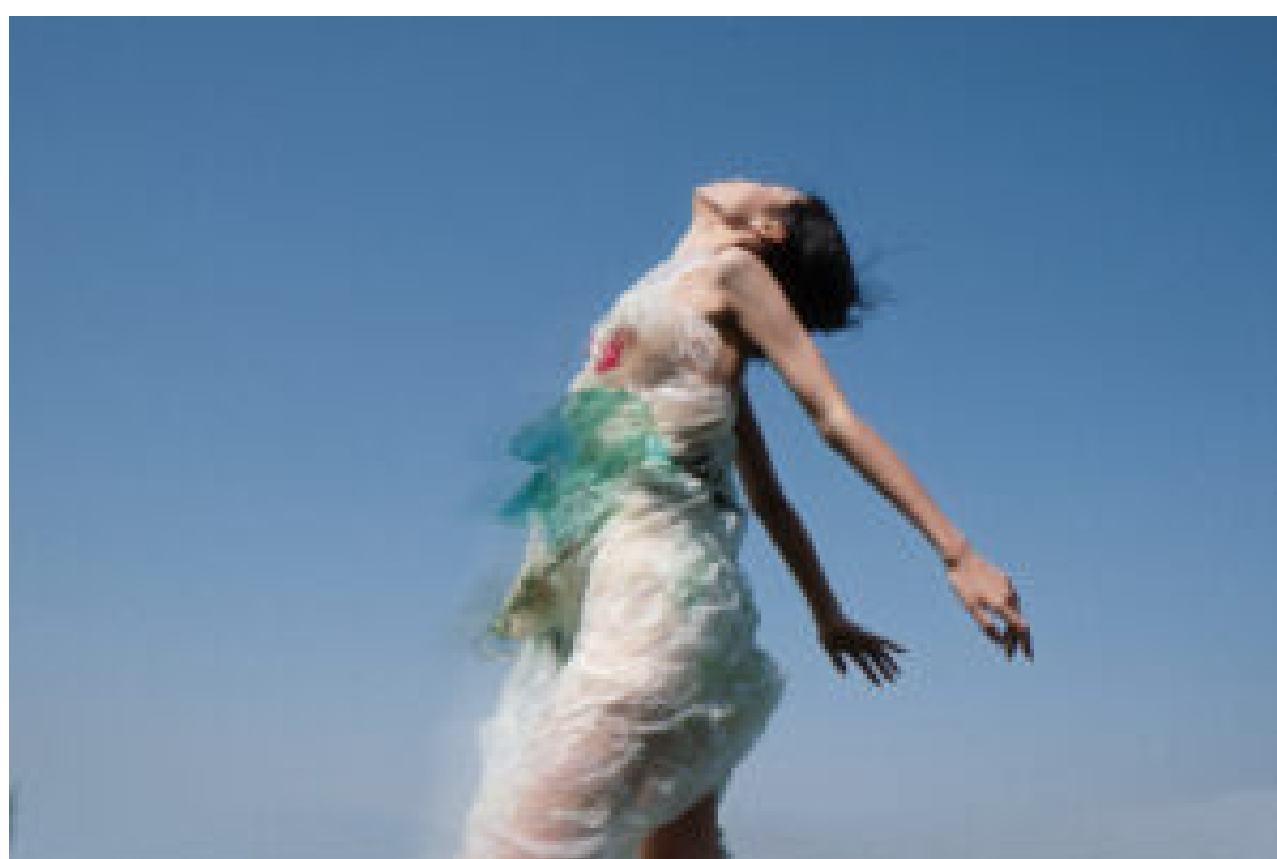


Figure 2: TOUCH, Sally Li, 2023



Figure 3:ZOOPHYTES, Sally Li, 2023

Through the study of nutrient cycles in wetland ecosystems, *ZOOPHYTES* attempts to exchange the attributes of plants (wetland flowers) and animals (clam shells and fish) with soft and hard materials, expressing a new ecosystem (symbiotic relationships, interactions, cycles) and future perspectives .

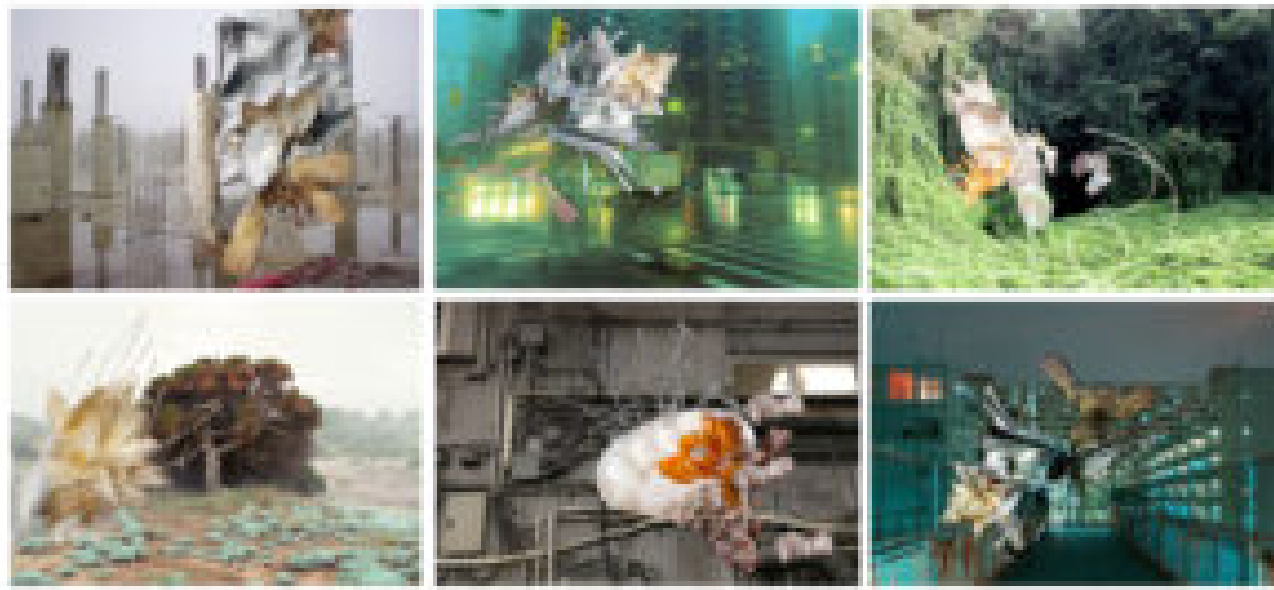


Figure 4:ZOOPHYTES, Sally Li, 2023

*SIZE THE GAP* sources plant colors, marble, and other natural materials from various aspects of Dali's local environment and Bai traditional culture. It intends to mock the sophistication, templated batch procedures, and repeated rules of modern industrial products.



Figure 5:SIZE THE GAP, Sally Li, 2023



Figure 6:SIZE THE GAP, Sally Li, 2023

*FLOWING* uses plastic tubing to simulate the flow, static, and clogged states of water, eliciting a healing and sympathetic response from the viewer. The audience can also roam around and engage with the sound-activated lights, which respond to their voices to create visual effects.

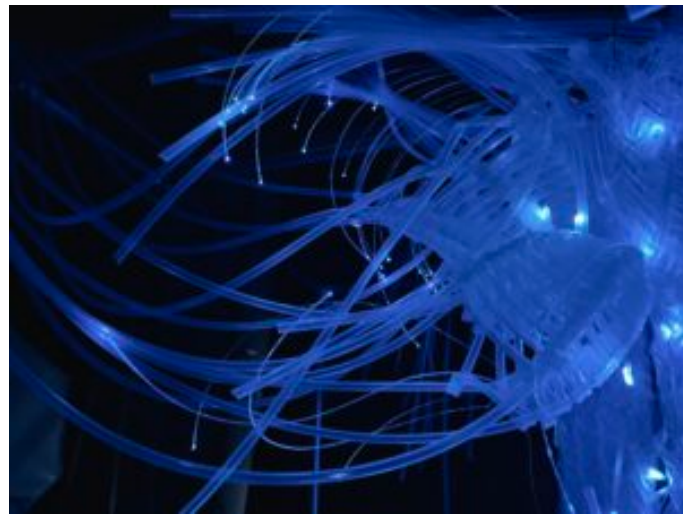


Figure 7:FLOWING, Sally Li, 2023

#### **Bibliography**

Langlois, G. (2023). *How Textile Communicates*. Bloomsbury Publishing.

Figure 1,2,3,4,5,6,7 are my own work.