

Title: The Role Of The Designer As Educator In Repairing Wicked Problems In Design.

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In response to the issue of Global Warming, this essay poses as a exploration into the role of a designer, as stakeholder in the fashion industry, to design-out environmental damage. It calls for a deeper analysis of the system, to identify the issue of unsustainability within the industry, as an interconnected and complex ,‘Wicked Problem’ (Buchanan, 1992). It will emphasise that solutions to these types of problems are also required to be complex, with the designer needing to look outside of their product-focused paradigm, and take on the role of educator, to inspire sustainable habits amongst consumers. To inform these ideas, I will be looking at Donella Meadows ‘Levers for Change’ (1999) and Chapman’s Emotionally Durable Design (2015), with reference to The Culture of Education by Jerome Bruner (1996). Informed by an internship with Hiut Denim, I will also be investigating the idea of education in the context of denim, with reference to the Jeans Re-design Guide by the Ellen Mac Arthur Foundation (2021). In connection to these ideas, I will also be exploring the idea of visible wear, and the educational qualities that may arise from these visible signifiers, referencing Barthes’ The Fashion System (2010), and craftivism (Fuad-Luke, 2009), (Lange, 2019).

Alongside the material object, design exists within many frameworks - as systems, services, and communications – which are all ‘designed’ (Buchanan, 1992). With our current societal system relying on economic growth, the consumption of these ‘designed’ relationships is key. Indeed, they form a paradigm in which design is forced into a cycle of creation, purchase, and disposal (Wood, 2022). With the idea of disposal signifying the throw-away culture in which we live, and therefore the pollution that comes with it. Another design issue that exists within this business model is ‘Planned Obsolescence’ (Shedroff, 2009). Planned Obsolescence began as an economic strategy, proposed by Marxist enthusiast, Bernard London, to combat The Great Depression, by reducing how durable a product was resulting in consumers having to re-buy (Gidwani, 2018). There is no doubt that this age of mass consumption is leaving a mark on the environment and driving global warming, with a new label being used to describe the current geological epoch, The Anthropocene, to

illustrate that it is the activities of 'man' (anthropo) shaping the environment (National Geographic Society, 2022).

The 2015 Paris Agreement (United Nations) acknowledged the urgency required for action against climate change, by officially stating that it is now effecting every corner of the world. It highlights that a global effort is required to reduce greenhouse gas emissions, and therefore human activity is driving the damage. The global responsibility required highlights that action is needed on every level (UNFCCC, 2022). It would be argued that the true responsibility lies with governing bodies to establish combating legislation, however, with economics often being the priority at this level, a habit of self-organisation (Meadows and Sustainability Institute, 1999) is required by stakeholders throughout the system to stimulate change.

With the idea of 'planned obsolescence' beginning with design, there is an argument that design is shaping the Anthropocene, and that therefore, global warming is a designed issue. However, as economic growth was the aim and not environmental damage, it could be said that global warming is a 'design flaw' (Berman, 2008). With the material object being designed for consumption by society, the designer has a responsibility to account for any possible flaws, and design them out, highlighting that planned obsolescence and non-durable design is bad designing (Shedroff, 2009). Through the design of something destined to be disposed, designers are in turn creating a polluted society or system of living for which the consumer is a part of. This refers back to the different frameworks of design (Buchanan, 1992), and how they are all connected, further highlighting the power and responsibility a designer has to alter the paradigm, and how they can do it through the design of the material object.

The interconnected nature of the framework refers to the fact that global warming is an issue that every 'anthropo' (National Geographic Society, 2022) has impacted, and is being impacted by, highlighting that it is a complex problem with no one-size-fits-all solution, due to the mix of factors such as culture, wealth, location and resources (UNFCCC, 2022). This indicates it to be what Richard

Buchanan calls a 'Wicked Problem' in design (1992), and highlights that designers have the responsibility to recognise that when they are designing something to be consumed, they are collaborating with society (Sennett, 1992) (Tromp and Hekkert, 2019), so in the case of Global Warming, they are required to design out any sort of pollution and wastage, during the production stage, but also once in the hands of the consumer. There may be an argument that at this stage the responsibility falls on to the consumer to extend the use of the product, however whilst this is to an extent true, the knowledge of use is held by the designer (Fletcher and Grose, 2012). In order to achieve sustainable use, the designer has to extend this knowledge to the consumer, to make them aware of both the consequences of disposal, to provide context, and how to extend use. The mix of responsible parties refers back to the idea of the Wicked Problem (Buchanan, 1992), and the designer becoming an educator of the implications of the material object, highlights the crossovers within the design framework, as through offering knowledge alongside the material object, they are offering a sort of service, which in turn transforms the design paradigm, within a system of living.



Figure 1 (BAM Bamboo Clothing, 2022)

An example of how a designer could integrate an education on use into a product could be clothing labels (Ellen MacArthur Foundation, 2021). With the fashion industry being outlined as one of the biggest contributors to Green House Gas emissions (UNFCCC, 2022), and an industry example of Planned Obsolescence, with millions of tonnes of clothing heading to landfill every year (Ellen MacArthur Foundation, 2021), it is obvious that more sustainable design is needed, along with increased consumer awareness surrounding the consequences of waste. In their Jeans Re-Design Guide, the Ellen MacArthur Foundation (2021) outlines that a designer should include information about how the consumer should care for their jeans to extend use and limit pollution, such as reducing washing frequency, and avoiding machine drying. They state that this information should be presented on a label that is included in the material composition of the jeans, so is therefore part of the design. An example of this can be seen in the image above (Fig.1), BAM Bamboo Clothing, a company that took part in the Jeans Re-Design Guide, utilised the inside pocket bag to display information about how the consumer can extend the use of their jeans and reduce their energy usage, as well as providing context to the issue by mentioning carbon footprint (Ellen Mac Arthur Foundation, 2021c). Through the use of the pocket bag they have also reduced the need for extra material (Bamboo Clothing, 2022), and given themselves an area large enough to display a breath of

information. It is also quite a unique, quirky idea that will be more easily noticed by the wearer, and tap into the idea of emotional durability (Chapman, 2015) as the new-ness of it sparks a sort of excitement.

Consumer emotion is a big part of why the fashion industry is so polluting. To increase sales, fashion retailers will stimulate insecurities surrounding identity and social status (Fletcher, 2014), with the constant development of new trends we feel we need to keep up with. It therefore promotes the constant purchase of new clothes, and subsequently the disposal of the pre-existing (Ellen Mac Arthur Foundation, 2021a). The way in which these clothes are produced obviously has a big impact on the environment, through harmful dying practises and use of virgin materials that require a large amount of water and chemicals to process, however, it has been determined that most of the harm is done during the use stage (Fletcher, 2014).

As highlighted above, a designer can utilise the design of the product to educate consumers on how they can reduce the effects of laundering, and why they should do so, one of the reasons being that it makes the garment last longer (Bamboo Clothing, 2022). On paper, making the garment physically last longer sounds like the answer to sustaining the industry, as it presumes that waste is due to the fact that garments are made cheaply, and are therefore not physically durable. However, this symptom focused approach fails to recognise the deeper concepts of consumer habit (Chapman, 2005). As previously discussed, there is a drive to always be wearing the latest style, with new designs being dropped every week by some retailers, meaning that clothing in perfect condition, having only been worn a handful of times, is being discarded (Fletcher 2014). Increased physical durability in this case would actually do more harm than good as if it ended up in landfill, it would remain there for longer (Chapman, 2005). This is where emotional durability becomes important.

Ensuring emotional durability as well as physical is another element referenced in the Jeans Re-Design Guide (Ellen Mac Arthur Foundation, 2021b) to extend the use of garments, by enabling them to remain as desirable as they were when bought. Increasing the emotional as well as the physical

durability of clothing is a key element in reducing consumption and moving towards a more sustainable fashion industry, as it redefines clothing as non-disposable, through enabling consumers to see their value (2021b).

With the main drive to consume clothing coming from the desire to be on trend (Fletcher, 2014) (Reilly and Hawley, 2019), the emotional connection the consumer has with the clothing comes from it being a symbol of, or a means to, higher social status, highlighting that to increase emotional durability, the clothing would need to remain on-trend for longer. This obviously counteracts the economy in which the fashion industry runs as it would result in slower sales, further displaying the complexity of the Wicked Problem, as alterations are also required in areas of the system where a designer does not have influence (Buchanan, 1992). However, from a designer perspective, it highlights an opportunity for self-sufficiency (Meadows and Sustainability Institute, 1999) as in order to achieve a more sustainable industry, sustainable fashion needs to become the trend (Fletcher, 2014).

It has been noted that with Global Warming becoming more prevalent, sustainability has become a selling point, however, with retailers still prioritising sales, they seldom change their practises, and make no effort to educate their consumers about holding onto their clothes for longer (Fletcher and Grose, 2012). This has become known as 'Greenwashing' (Bravo, 2021), resulting in a deeper misunderstanding about what makes the industry unsustainable, and therefore increased unsustainable activity, as consumers feel reassured that they can continue to buy and dispose, as the clothing is now labelled 'green' (Shedroff, 2009).

This highlights that a deeper, more substantial education regarding the environmental implications of the fashion system is required, to inform that sustaining the industry is a much more complex issue than what retailers convey. With greenwashing adding another layer to the Wicked Problem, designers have the responsibility to identify more advanced ways of educating consumers on

sustainable practice, to differentiate themselves from those who greenwash, and establish a new norm in the industry (Chapman, 2021).

Having identified that an educator role needs to be adopted to enable a more sustainable industry, and that complex solutions are required to tackle the multifaceted issue, thinking about 'Alternative Ways of Knowing' (Fletcher and Grose, 2012) would be a useful tool for the designer as it highlights that an education can be designed in many forms, beyond traditional written or spoken communication.

Despite the idea of the designer becoming an educator, you cannot label the consumer as a learner of the designers teachings. A consumer is an epistemologist (Bruner, 1996), learning from a variety of outsider influences, such as what is being taught by greenwashers, and also by their peers around them and online, making them 'social epistemologists' (Goldman, 2019). This is both a blessing and a curse from a designer-educator perspective, as with desire being an influence to how individuals perceive information (Bruner, 1996), many may begin to receive an education about the harmful impacts of overconsumption, but counteract it with the social drive to always be wearing the latest thing. Nevertheless, with the idea of making sustainability a trend, in its true form through more diverse forms of education, social influences many help drive a positive output.

This further exemplifies how a designer should provide an education that stretches across the four ways of knowing; providing an experiential, and practical education, on top of the traditional, will enable consumers to establish more sustainable habits (Fletcher and Grose, 2012), and therefore transform the industry to be less polluting. By doing this, a designer is also more successfully fulfilling their responsibility to design for society (Tromp and Hekkert, 2019), and passing that responsibility more heavily onto the consumer, as they receive information from a variety of epistemologies, where previously, contrasting information may have come, allowing for more conscious decisions.

With reference to the idea of providing an experiential education, the Jeans Re-design guide (Ellen Mac Arthur Foundation, 2021b) suggests the designer offer services, such as repair, as a means for extending life through increased emotional durability. With services also being a framework of design, it indicates an opportunity for a collaborative experience between designer and consumer. An existing example of this is the Visible Mending Programme by Tom of Holland. Through a series of workshops and blogs, Tom of Holland aims to pass on his knowledge of repair techniques, such as darning, and encourage them to be visible to shine a light on the art of repair (Selvedge.org, 2019).

The education of repair coming directly from a designer can help the consumer appreciate fashion design and construction as a craft, bringing the value back into the clothing (Lange, 2019). This combined with the application of their own efforts onto the garment will hopefully help increase the emotional durability of the product, whilst at the same time lengthening the physical. The experience of becoming part of a community to perform these repairs will also help strengthen the emotional durability (Chapman, 2015), as it replicates the feelings promised by the fashion industry surrounding social status. Furthermore, the education surrounding why repair, and extending the life of your clothing is important, that is taught during this experience, will hopefully have a greater impact as it is reinforced with action, providing a *how* to the *why* (Fletcher and Grose, 2012).

The Jeans Re-design guide is a resource I became familiarised with during an internship with Hiut denim. Hiut denim is a jean company based in Cardigan, West Wales, who are working towards making 'the lowest impact jean possible', and offer a repair service as means to achieve this. Hiut's repair service enables them to maintain a relationship with their customers, which from a consumer perspective, strengthens the value they have for their jeans as they become a symbol of that relationship.

Despite the concept of visible wear being embraced by Hiut, their repairs are very discreet by a technique of machine darning, colour matching the thread perfectly to the fade of the jeans.

Machine darning is a very robust method of repair and enables strong physical durability, however, whilst there I experimented with a less intensive, visible repair technique; Sashiko.

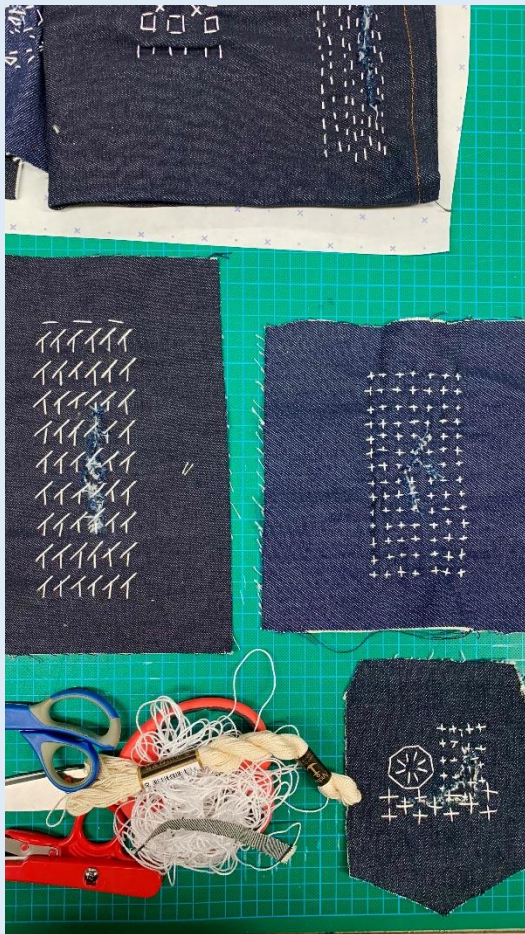


Figure 2 (Ralph, 2022)

Sashiko is a traditional hand-stitch repair technique which patches damaged or worn clothing with layers of material and running stitches. Like denim, sashiko stitched clothing was symbolism of poor wealth, due to it signifying that the wearers clothing was damaged and they could not afford to buy something new, or that they were working a hard labouring job that required the clothing to be more robust (Hayes, 2019). Likewise, sashiko traditionally used a white, undyed thread, as this was the cheapest option. Over time sashiko was adapted as an art form, as its visible nature lead those performing the repair to produce designs by crossing the running lines of stitches, highlighting a beauty in repair (Hayes, 2019). The history of sashiko and its similarities with denim, along with the contrast of the white thread and indigo dye, make it a great tool for re-writing the fashion system.

Visible repair techniques such as sashiko are now becoming a method of 'craftivism' (Lange, 2019), with it previously signifying poor wealth, it now signifies a rejection of consumerism. As highlighted by Hiut and The Ellen Mac Arthur Foundation, repair is something to be embraced in order to extend the use of clothing, helping to 'close the loop' (Ellen Mac Arthur Foundation, 2021a) for a more circular and therefore sustainable fashion industry. Whilst some brands, such as Hiut, offer a service for a more discreet repair, techniques such as sashiko are a repair performed by the wearer of the clothing, as it can be done by hand without much skill or knowledge of fashion construction required (Hayes, 2019).

There is a possibility for the wearer to use techniques such as sashiko and make it less visible, however, brands, such as the forementioned Tom of Holland, promote that the repair be visible to enable it to speak a language of a new fashion system (Selvedge.org, 2019). Through performing these stitches you are re-writing the idea of fashion being disposable, and bringing yourself as a consumer into other areas of the system. The repair you wear now signifies the slowing down of fashion, and the role of consumers to buy less and wear things for longer. It also however signifies the role of the designer as an educator, as to be able to promote wearers of fashion to perform repairs on their existing clothing, Tom of Holland teaches them how.



Figure 3 (Rodabaugh, 2022)

The act of the stitch itself references the idea of re-writing, as with every stitch into the fabric, you are re-constructing the system of existing stitches, reflecting it as a solution to the wider issue of re-constructing the fashion system, with the interlocking stitches also reflecting the complexity of the Wicked Problem.

The symbolism present between the characteristics of a designer and the restructuring required highlights again the designers role in this Wicked Problem. Designers are predisposed with the ability to convey messages through the design of material objects, and their resourceful nature allows them to create new messages out of pre-existing things (Cross, 2010). This idea makes some types of design, such as repaired jeans, a sort of palimpsest (Colwell, 2022), using a previously new product to erase the culture of constant production and consumption of new, by working on top of it. With the idea of making sustainability a trend, the aesthetic signifiers for this could be a palimpsest style repair, as can be seen in Fig. 3. This pair of jeans are a repair by Kathrine Rodabaugh (2022), an

advocate, alongside Tom of Holland, for repair, using hand stitch and patchwork techniques such as sashiko. Similarly, she illustrates the repair of clothing as symbolism for repairing a broken fashion system, and through the slow, thoughtful act of stitching, you slow down the 'fast fashion' model (Rodabaugh and Pearson, 2018). Rodabaugh actually labels herself as a teacher (Rodabaugh, n.d.), alongside an artist, highlighting the relevance of a designer passing on their knowledge and skills to help shape the society in which they design for. She educates through a series of books, blogs, and events, highlighting a multi-discipline approach to education, as previously discussed.

The Ellen Mac Arthur Foundation created the Jeans Re-design Guide as they recognised that denim was a big polluter. At its origins, denim was regarded as work wear, due to the durable nature of cotton and its availability to the working class (Miller and Woodward, 2012). The signature indigo denim also captures the working class background of the material, indigo being the 'original dye' that could be easily derived from plants and stain a fabric without any additional fixers, making it a cheap and readily available accessory to the material (Miller, 2015).

Today, denim can still be regarded as workwear, due to its durable nature, however, denim jeans are now an apparel choice chosen by everyone regardless of class, wealth or gender (Miller, 2015) as they are recognised as a comfortable option both in physicality, but also in that they are ordinary; they hold no status so do not impose on your personal style or therefore your identity (Miller and Woodward, 2012).

Despite being recognised as a 'safe' option, denim, as a modern day material, is one of the worst polluters in the fashion industry (Lindwall, 2019); As well as requiring a large amount of water to grow, cotton also requires a large amount of water to process. Nowadays, the cheaper more readily available jeans are likely to consist of a cotton-polyester blend, so during the processing stage and even throughout the life cycle of the jean, harmful microfibres are released, polluting waterways and therefore marine life (2019). On top of this, the signature indigo dyes are now more often chemical

based, increasing the harmful effect they have on the environment and the workers processing them (Lindwall, 2019).

The widely varied styles, fits, and cuts of jeans available, and therefore the capacity to dress them up and dress them down for different occasions, has obscured the ability for them to be signifying garments. As Roland Barthes highlights, there are signifiers in clothing for them to be described as either 'real', through providing practical elements such as coverage and mobility, or 'represented', where they lack these practical elements and serve as a sort of 'fashion statement' (2010). Jeans can now be put under both these categories leading them to exist in a realm that has been described as post-semiotic (Miller and Woodward, 2012). This lack of signification references the idea of the 'ordinary', with the ability to 'go from day to night', jeans can exist in every aspect of our life, suggestibly making them 'ordinary' (2012). With being ordinary comes an aspect of invisibility. When in a discussion about the environmental and ethical implications of the fashion industry, the idea of invisibility that comes with the ordinary could be referenced as symbolism for the fact that producing fashion in a way that promotes quick, cheap and therefore harmful methods of production, and subsequently vast amounts of waste has become the ordinary, so much so that the resulting problems are invisible to consumers because the quick turnover of fashion goods is so normalised (Reilly and Hawley, 2019).

However, by holding no status and being 'ordinary' jeans transcend the notion of 'trends' (Reilly and Hawley, 2019) so could arguably be a tool for rejecting the throw away culture in fashion and transforming it to a less polluting industry.



Figure 4 (Anderson and Hiut denim fades and fixes, 2022)

As can be seen above, over time with wash and wear, the indigo dye fades, leaving a silhouette of the wearers habits and routines, such as the placement of a phone in the back left pocket. The jeans become storytellers, counteracting this idea of them being post-signifying garments, as a lot can be suggested by the visible wear on the garment. The fades, tares and fold marks around the knees of the jeans above suggest the wearer was very active in their jeans, bending up and down suggestibly doing manual work. The outline of a phone and a wallet in the back pockets suggests the wearer was someone who didn't carry much with them, and therefore didn't carry a bag. Stereotypically, these signifiers would suggest the wearer was male, which would align with the fact that the main consumer of this brand of jean, Hiut Denim, is male.

As a company, they capitalise on the notion of storytelling to help them achieve their goals of producing low-impact garments. The image above was taken from their Instagram page made specifically to capture worn jeans, to highlight the beauty of visible wear, with the hopes of increasing the emotional durability of their products. For many, a faded jean would signify that it has come to the end of its life as a consumer may be unaware that denim naturally fades. This refers again to the idea of the ordinary (Miller and Woodward, 2012) and the invisible; jeans are such a mass produced, mass consumed item that the knowledge surrounding them goes unquestioned by consumers, made worse by the fact that the fashion system thrives off of repetitive consumption, so it is not in the interest of the retailers to highlight the beauty in wear (Fletcher and Grose, 2012). Despite this further demonstrating the difficulties of the Wicked Problem, it indicates that to be a conscious designer, being transparent and educating your consumers is a vital part of the process (Ellen Mac Arthur Foundation, 2021), Hiut denim takes this ordinary garment and uses it to make visible the harmful implications of its production and use.

In the context of 'craftivism' clothing is described as becoming 'half-way products' (Fuad-Luke, 2009), meaning that they are created by designers and industry, but 'finished' by consumers. This aligns with Hiut's ethos of 'made by us shaped by you', as they offer the consumer the raw product, but enable them with the knowledge that they will shape and fade with wear, really becoming *their* jeans. This also fits well with the promotion of visible mending, and rewrites the idea of planned obsolescence.

Bringing to light the idea of natural wear starts a conversation about the 'readily worn' jeans that have become available as a fashion choice in the modern day. To achieve this worn look in time for purchase, the jeans undergo a series of energy intensive treatments, often using additional chemicals, resulting in further pollution, as well as weakening the fibres of the jean leading to increased microfibre release (Lindwall, 2019). Here, Huit almost redefines Barthes idea of 'real' and 'represented' clothing (2010), by empowering consumers to embrace the natural wear of their 'real'

jeans, rather than opt for the 'represented' version, to reduce environmental damage. This highlights how important it is for a designer to also be an educator, as the consumer may not have been aware of the implications that come with the production of 'worn' styles of jeans. Through the production of their raw denim jeans, and the messaging around the idea of natural wear, Hiut have empowered consumers to make an informed choice about the products they are consuming.

This also demonstrates the balance of responsibility between designer and consumer, as once the designer took the responsibility of educating the consumer on the unethical options, through the design and production of a more ethical option, the consumer then had the responsibility of acting ethically based off of that knowledge. In the context of systems theory, by becoming self-sufficient and recognising their power to transcend the paradigm in which design exists, through taking on an educator role, the designer enables the consumer, another 'trim-tab' of the system, to do the same (Meadows, 2005). If the fashion system was to recognise these responsibilities, we could begin a shift to a more sustainable industry, with the pre-purchase rips and fades of the 'represented' clothing becoming signifiers of unethical fashion practices.

It can be said that the outline of the phone in the back pocket of the jean is a signifier of the digital society that is the modern day (Reilly and Hawley, 2019). It references how Hiut as a brand utilises social media to educate consumers about their jeans, such as fade being a natural part of their life-cycle, and that they offer a free repair service. This in turn increases not only the physical durability, but also the emotional durability of the product as it excites the consumer to embark on this journey with their jeans to see how they wear, and share this with the brand when they send for a repair.

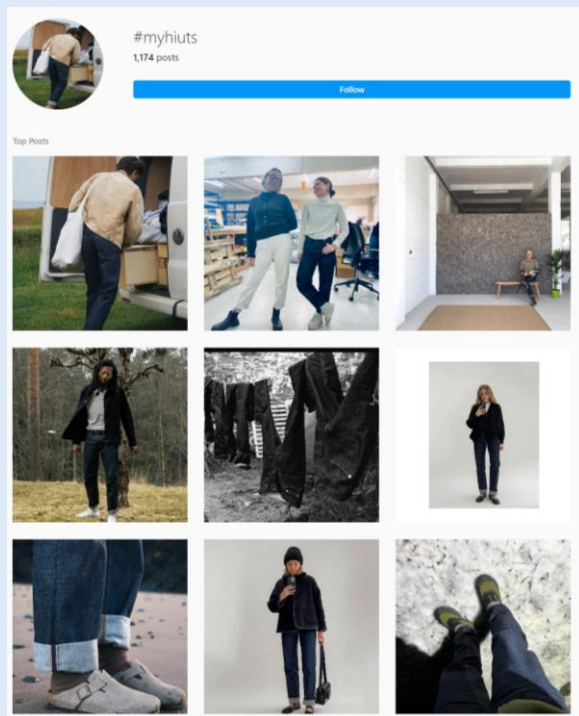


Figure 5 (Screenshot of '#myhiuts' search result on Instagram, 2022)

Beyond their own social media pages, the brand also promotes the use of the hashtag '#myhiuts', creating an online community for their customers, where they can share images of themselves in their jeans, and the visible wear that is marketed. Whilst social media and hashtags are often a promotional tool used by brands to increase sales, and therefore promote unsustainable activity (Reilly and Hawley, 2019), it does tap into the idea of increasing emotional durability, as the item of clothing now provides an opportunity for social engagement (Chapman, 2005). Through their use of '#myhiuts', Hiut are bringing the ordinary and invisible jean into the spotlight, being transparent about their harmful environmental effects, and starting a trend of lower impact jeans.

Despite Hiut promoting more positive consumption through their use of a hashtag, it must be noted how social media has worsened the throw away culture in fashion (Reilly and Hawley, 2019), to identify and inform how it can be re-defined.

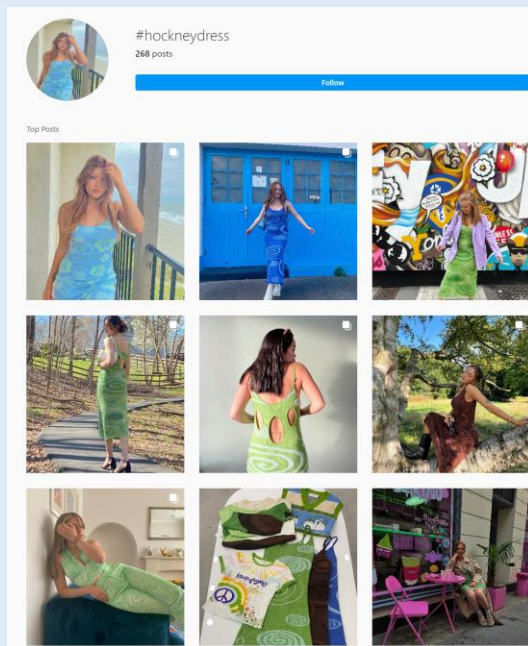


Figure 6 (Screenshot of ‘#hockneydress’ search result on Instagram, 2022)

Fig 6 captures a search result for the hashtag ‘#hockneydress’ on Instagram, a dress that went viral in the summer of 2020, by the brand House Of Sunny. With the rise of this dress being seen on social media, its appearance began to signify style and social status to its viewers, therefore leading them to make a purchase, without any written communication.

The House of Sunny brand, based in London, describes itself as somewhat sustainable by indicating that it makes ‘timeless pieces’ with a focus on craft, and that the Hockney dress itself was inspired by nature (Cary, 2020). The latter can be signified by the fact that it is green, and the swirl design suggests a lily pad, however, with the dress becoming “the cult dress of summer 2020” (Cary, 2020), it rather exemplifies the very issues discussed in this essay regarding the unsustainability of the industry.

By summer 2021, this dress was nowhere to be seen, highlighting a ‘micro trend’ (Reilly & Hawley, 2019), a term which has arisen to describe the quick turnover of fashion clothing, driven by retailers tapping into consumer desire to have the latest clothing, a notion of Planned Obsolescence (Shedroff, 2009). This deminishes House of Sunny’s claim that they produce clothing that will remain

'timeless', and exposes them as a culprit of greenwashing, with a simple reference to the environment being used to draw the consumer in, but no real evidence of sustainable practise or promotion to reinforce their claim (Bravo, 2021) .

House of Sunny may have the intentions of being a sustainable brand, however, the greenwashing present highlights the symptom focused approach that is preventing the industry from truly becoming sustainable (Chapman, 2005). As previously highlighted, the issue of waste in the industry is not due to a lack of physical durability (Tromp and Hekkert, 2019), highlighting that although the clothing may be made to last, through a focus on craft, if there is no consumer understanding about this, they retain little value and will be disposed of just as quickly as item that is poorly made. Where House of Sunny has made brief mentions to the idea of craft on their website and social media, they could use these platforms to provide a deeper education to help bring value to items such as the Hockney dress, that align with its aesthetical signifiers, highlighting how they go against the tactic of 'Planned Obsolescence' by making clothes that last, for the benefit of the environment.

To redefine the use of social media as an educational rather than a promotional tool, demonstrates a deeper understanding of what makes the fashion industry unsustainable (Chapman, 2005). It highlights the mindset shift needed amongst designers, from a designer of material objects, to a designer of societies and systems of living (Buchanan, 1992). A designer should no longer design clothing as a signifier of social status, but rather a different utopia, of sustainable living, through an education on why the industry is so polluting, to add value to clothing and create a sense of empathy amongst consumers (Chapman, 2005). This further highlights the power of a mindset change in transforming the fashion system (Meadows and Sustainability Institute, 1999), as the consumers mindset is also shifted to clothing being non-disposable.

This essay has identified that the designer taking on the role of educator, as a promising solution in transforming the fashion industry to be more sustainable, and therefore fulfil their role in the Paris Agreement as a stakeholder of the planet. Despite identifying the issue as a Wicked Problem, the

designer-educator role presents a non-symptom focused approach, as through techniques such as visible mending, both emotional and physical durability is being addressed. The range of possible approaches to education presented in this essay highlight the complexities of design, and therefore demonstrate the ability a designer has tackle Wicked Problems.

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List of Figures

Fig 1: BAM Bamboo Clothing (2022). *Care and Repair*. [Online image] *Bamboo Clothing*. Available at: <https://bambooclothing.co.uk/bamboo-denim-jeans/> [Accessed 30 Nov. 2022].

Fig 2: Ralph, L. (2022). *Sashiko Experiments*. [Photograph].

Fig 3: Rodabaugh, K. (2022). *A collection of mending*. [Online image] *Instagram*. Available at: <https://www.instagram.com/p/Ci0dv-mpJQm/> [Accessed 4 Dec. 2022].

Fig 4: Anderson, P. and Hiut denim fades and fixes (2022). *Hiut Jeans sent for repair*. [Online Image] *Instagram*. Available at: <https://www.instagram.com/p/CcVDcjcrLPA/> [Accessed 5 Nov. 2022].

Fig 5: Screenshot of ‘#myhiuts’ search result on Instagram. (2022). [Online Image] *Instagram*. Available at: <https://www.instagram.com/explore/tags/myhiuts/> [Accessed 9 Dec. 2022].

Fig 6: Screenshot of ‘#hockneydress’ search result on Instagram. (2022). [Online Image] *Instagram*. Available at: <https://www.instagram.com/explore/tags/hockneydress/> [Accessed 3 Dec. 2022].