

INTERNATIONAL

THE GREEN TEAM

Young designers, creatives, entrepreneurs, and communicators are reshaping the future of fashion in a sustainable way. A responsible approach guides every business decision of this group of pioneers. The aim is to give fashion back its ability to meet new social needs without harming the planet and future generations.

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KIDSOFBROKENFUTURE

Marta Sanchez and Elbio Bonsaglio

Born in 2018, KidsofBrokenFuture is a brand which is sustainable in its processes, in its production, in environmental protection and in initiatives supporting social charities. It is a true «movement» with an aesthetic directed at the artistic vision of the late 20th century street subcultures. The mission of Marta Sanchez and Elbio Bonsaglio, a work-life couple at the helm of KidsofBrokenFuture, is to portray the contradictions of current times. Each season the brand supports an ethical cause and collaborates with emerging artists.

You have founded an overall sustainable brand, how did you achieve it? Marta Sanchez and Elbio Bonsaglio. Our vision covers all activities. From fabrics to dyes, from prints to zips, we always try to dig deeper. Our supply chain and the whole production process is carried out responsibly; we even have a small forest. Or more precisely, every season we plant trees to counterbalance our CO₂ emissions. Sustainability means transparency, and this is exactly how we started our collaboration with Flowe, the digital bank that is supporting us in becoming a B-corp, perhaps the only certification in the world qualifying the total transparency of companies' work. Just think about the great brands which have built the history of fashion and about the impact they could have had on our society if they had communicated their respect for the planet.

You define yourselves as a collective of social protest... M.S. and E.B. The brand was born as a social critique. We are creatives and we therefore have the possibility and the great privilege to communicate our dissent through our work. We want to shake things up, and shock people in some way. The brand is also about ethics. We believe in «giving back», because sup-

porting a cause through our business is fundamental to us.

Do you believe in green activism? M.S. and E.B. We can all be fashion activists, starting with what we choose to buy. Reading labels is important...

How do you influence your followers? M.S. and E.B. Younger people do not influence themselves by communicating obsessively about sustainability, but by explaining what rappers sing in their favourite songs, which is dressing oversized and being irreverent and it can perfectly match with respecting the planet. Young people know very well that the world is full of plastic, and that the way you communicate it will be the way to lead them to a change. This is how we want to make our revolution. Green is cool and we already know that.

You have launched a collaboration with the Pacha disco. Is a clubber green as well?

Yes, together with the environment, ethics and aesthetics, there is also music, because it connects people, just as much as fashion or other artistic disciplines do. The co-lab was created with the intention of combining the history and the heritage of an iconic nightclub like Pacha with the disruptive style of KidsofBrokenFuture. The collection has a very relaxed vibe: printed shirts and baggy trousers with graphics and bright colours. The vintage prints depict the magical atmosphere of the island Ibiza. The collection is produced in Portugal using the same standards as the ones of the main line, with sustainable materials and packaging.

WRÁD

Matteo Ward

Matteo Ward is CEO and co-founder with Victor Santiago and Silvia Giovanardi of Wrd, a start-up founded to generate social value, already winner of the Best of the Best Red dot design award and a finalist in the Green carpet challenge awards. Before creating Wrd, the manager worked at Abercrombie&Fitch and as co-CEO of the Diversity & Inclusion council. He is also a member of Fashion Revolution Italia and curator of Warm-White Milano. In Wrd he designs identities, systems, and processes for third party clients.

What is the best way to talk about issues of responsibility without becoming just a censor?

Alarming or extremely pedagogical communications are ineffective if the aim is to inspire more and more people to adopt a responsible lifestyle by involving

everyone, not just the most sensitive or passionate ones. School of Wrd, our academy, was created for this reason: inspiring a new generation of marketers to use their art and profession to influence an increasingly wide audience, leading them to embrace a sustainable lifestyle. The latest data from an extensive survey conducted by Fashion Revolution Italia in five European markets, revealed a clear focus on textile product responsibility, with a particular emphasis on brand transparency and honesty, by generation Z. **Sustainability is a sometimes-overused term. In fact, greenwashing exists...**

Greenwashing is the (criminal) practice of those who use communication to sell the illusion of supporting environmental and/or social projects through their products. It is a practice that is becoming increasingly common given the market's growing awareness of the issue. A recent report by the Changing Market Foundation, which analysed the communication of 46 international brands, reported that 59% of their sustainability claims were false and misleading. This is dangerous because nowadays a brand with large financial means is able to create false narratives around the word sustainability.

You have launched a sustainable denim project with Candiani. How did you manage to ethically develop a product that is considered one of the most polluting ones?

One of our most complete projects was born with Candiani, where we applied our strategy and communication methodology for sustainable development, from the design of the in-store experience to the communication of the packaging. The aim was to present the innovative Coreva fibre, the world's first naturally elastic, biodegradable, and compostable fibre. This aspect did not become an excuse to consume more but, on the contrary, a service to extend the life of jeans and to avoid pollution.

What is the meaning of the hashtag you promoted, #challengestatusquo?

The challenge is to find a compromise between two dichotomous positions: on the one hand, the industry's need to survive and grow, protecting jobs, and on the other, the need to produce and consume less to preserve resources for the survival of living species. We need to think about what the additional value is to legitimise the creation of clothing in the 21st century and what new functionality to give to the product, building a business model around this service, which must not be limited to the mere desire to

dress and to communicate an appealing message.

CASADEI

Arianna Casadei

Arianna Casadei, granddaughter of the founders of the Casadei footwear brand, represents the new generation of strategic figures guiding the luxury brand into a new innovative era of production and communication. Working alongside his father, creative director Cesare Casadei, the label has grown into a company famous for its quality, design, and experimentation. Today, while remaining loyal to the Made in Italy status of excellence, Arianna Casadei has also introduced sustainable practices, working methods, responsibility, and projects with ethical and social implications.

Casadei is a historical company focused on quality and craftsmanship. How did it start approaching sustainability?

Sustainability, together with ethics, are issues that Casadei has always considered very important and which we have developed from various points of view. Our primary interest has been to pay attention to social sustainability by investing in training and development, supporting the resources of our territory and beyond. For the spring-summer 2020 season, for example, we launched a capsule collection in collaboration with the EF-Ethical fashion initiative, to support women's businesses in less privileged areas of the world. In this case we wanted the wonderful cotton from Burkina Faso woven by expert craftswomen who receive not only a job but also welfare so that they can teach their craft to the new generations. Education, information, and resources are the tools we need to help disadvantaged populations to get back on their feet with their own labour.

How do you cooperate with sustainable material partners?

Obviously, being my father a creative person, he has always been looking for new materials and he works with long-standing partners, who help him to discover innovative and unique products, such as those made from recycled waste materials like Ecoreyl (nylon, which is also obtained by processing abandoned fishing nets, etc). The pre-fall 2021 collection, for instance, embraces an ethical and sustainable approach in terms of both upcycling and reuse, proposing basic styles which, thanks to the use of special accessories, can be used for two purposes, such as the gaiter with a

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jacquard C-chain monogram to be worn together with leather boots in three different heights creating a functional double lock. Another transformation involves the Blacko heel, the iconic stiletto so sharp as a blade, which has been covered in a sophisticated degraded polka dot pattern with an impalpable texture. We are obviously not stopping here and have very interesting plans for the near future.

Have you considered developing a collection with vegan materials?

For the summer of 2021, we have presented a model in vegan woven leather with a raffia effect, which is very popular among our customers and will be included in our collections on an ongoing basis. To be fair, I would like to say that as shoe specialists we must also be able to guarantee the excellent craftsmanship of our production district: San Mauro Pascoli. Today, a shoe manufactured at a high level and one hundred percent vegan is still not possible. Besides the fact that some elements of the shoe are still made of leather. But the journey has begun, and technology will be of fundamental support soon.

MYAR Andrea Rosso

Launched in 2015 by Andrea Rosso, Myar (an anagram of Army), reworks vintage military clothing. An ambitious project based on the search for memorable archive pieces in disused department stores and flea markets to spit special uniforms and camouflage made contemporary with small sartorial interventions, embroidery and workmanship through modern technologies. The brand is committed to choosing natural dyes and cold dyeing, recovering dead-stock fabrics and accessories.

Why the army and why is not producing the equivalent of being responsible?

As a teenager I was obsessed with second-hand clothes and vintage. On my Sundays I visited many flea markets buying all sorts of second-hand items, but military clothing always attracted me the most. Growing up in the 90s with skaters and writers, I proudly wore cargo trousers, because military clothes are durable, comfortable, have many disruptive patterns and were part of the clothing style of Generation X. The beauty of a garment with a history has always fascinated me. Why should we create something new when we already have so much beauty? What we do at Myar is responsible because we do not produce, but reinvent something that is already on the market, giving new life to it in the wardrobe of the new buyers. What I mean is that the desire to dress is not dead, but we will always have more desire to do it with a certain intelligence.

How do you manage to make

second-hand more desirable?

With customisation. There are various types of product customisation available for used military garments and deadstock fabrics with different approaches from tailoring to innovative techniques such as laser, ozone, thermobonded and different types of natural dyeing. All these customisations are part of a platform, which we have called At your service, where we can connect customers with our expertise on military garments. We then dialogue directly with them to complete an «upcycled sartorial transformation» to create together a unique collection with a responsible approach. At the Tonello Research Centre, the partner company we work with for these finishing, we have set ourselves ambitious goals. The first one is to make used military clothing newer, the second one is to reduce consumption as much as possible.

Myar kids is now born, are you heading towards a new generation of responsible customers?

We are enjoying the launch of the kids' line by trying to explain our philosophy and the additional value of Myar to customers and parents. To create responsible individuals, it is necessary to start with the youngest and the education that their parents give them.

How important is it to be transparent? Have you ever thought of implementing a blockchain process?

Transparency is my goal. On every Myar garment there is a QR code that explains where it was found, how it was reconditioned, and how it was treated. I am in a dialogue with my brother Stefano Rosso and he has introduced me to a whole new world with the D-cave gaming community platform. The challenge is to be able to reach a wider and wider audience, dialoguing in a fun and interactive way through video games.

FLAVIA LA ROCCA

Winner of the Green carpet fashion awards 2019, since her first collection Flavia La Rocca has used only organic fibres for the brand bearing her name. Her Modular fashion concept allows the clothes to be used in various occasions, with different functions. Through hidden zips they can be «disassembled and reassembled». Made with certified partners such as Ecomyl, the items are a symbol of green minimalism. La Rocca is the first Italian designer to be portrayed on the cover of National Geographic in March 2020 for her commitment as an ambassador of sustainable fashion in the world and is supported by major companies such as Lanificio Flli. Cerruti.

What is your view of women's role in sustainability?

Sustainability is not about gender, it is the responsibility we have towards our planet and towards the people who inhabit it

today and will live on it in the future. We should all play a key role in this and take a stand as professionals in the sector and as private individuals even in small everyday gestures, which concern the environment but also the ethical and inclusive practices of the system.

Your brand is based on the modular concept. How much do you save through it?

Considering that my «not just a dress» is a project with three modules + two braces in a small bag, you can create up to ten different combinations. From the midi or mini dress or skirt, from the sleeveless crew neck top to the crop top, from the look for the office to the one for a night out with friends. The biggest saving is on the environmental impact, where clearly only one item is produced instead of ten different ones. In addition, modules of the same size, having the same zip circumference, always match, so that the modularity and the possibility of renewing a garment lengthen the product's life cycle. In terms of savings, a set costs 30% less than the prices of a brand in the same price range.

How is your relationship with nature?

Spontaneous, a respectful relationship in everyday life and an admiring one when I can stop and enjoy it properly. I would also like to communicate this message to my children. In the same way I communicate with those who appreciate my work, namely with total transparency and simplicity. I wonder what the new generations think about that.

What is the ambition of an emerging brand professing true sustainability?

I would like to collaborate with other brands, I would like to test myself with better known and established brands that want to expand their field of action and use my expertise as a designer and sustainability expert. On the other hand, I would also like to encounter a business based on an established supply chain to develop new responsible projects. I would like to collaborate with retailers through a new method of buying and selling, which values the role of the shop, even in an age where online is predominant.

How did the collaboration with Lanificio Flli Cerruti start?

The modules are made using a special and unique fabric: a mixture of mulesing-free virgin wool and the eco-botanical version of Tencel lyx silk, the first cellulose yarn obtained from sustainable wood resources.

VITELLI Mauro Simonato

Since its foundation in 2016, Vitelli has set itself the goal of telling the story of Italy's underground culture and of using artisanal techniques as the strength of the brand, aiming to become increasingly sustainable over time. The «luxury freak»,

as Mauro Simonato, Vitelli's creative director, defines it, consists of knitwear collections with a contemporary design and the continuous search for innovative and responsible production processes. Since 2019, Vitelli has been working towards a 100% sustainable production with Doomb: leftover yarns from production are felted and used to create non-binary and zero impact collections.

What makes Vitelli truly innovative?

We are trying to approach knitwear differently from other knitwear brands, which means not only working on the design of the knit, but also re-conceiving the yarn. The inspiration and attitude drawn from street culture refer to the Italian comic scene of the early 80s, a scene whose motto was: music is culture. Our creative headquarter is also a place of encounter, there are young knitters working there, and an experimental collective called Rayon vert. As soon as possible, we will launch several aggregation initiatives to present what we do, but also to listen to music and hang out. We really believe in the idea of creating a group.

How do you convey your vision of fashion to your community?

We are digital, but we believe in spontaneous and physical connection. In addition to posts and stories on Instagram and events in our Spazio Vitelli, we always dialogue with the group and receive many direct messages. This leads to proposals for collaboration and requests for internships. We have a good communication relation with the community that follows us, which we will never interrupt. The message of responsibility certainly spreads in the right way, also because we are part of a natively responsible scene, so if we were not aware, we would not have this important audience.

Does the responsible approach limit your creativity?

We use waste raw materials, so it is not recycled yarn, but 100% recovered yarn, and we manufacture locally with a very low impact, being therefore very close to the whole idea of upcycling. Those who buy our products should know that they are limited in quantity, depending on the amount of raw material we find. This aspect should not be seen as a disadvantage, but rather as a personalisation, a uniqueness, an exclusivity that is the essence of true luxury.

For the first time, you have presented a collection using «waste» fabrics in collaboration with Bonotto. Does this represent an evolution within the brand?

Bonotto and Vitelli are united by a deep knowledge of fine craftsmanship, which is a form of art, not just an industrial process. The slow fashion culture of working with vintage machinery and producing everything by hand is a further common ground. Overland Vitelli x Bonotto, made of three tapestries and a capsule collection of products with weaving tests by

