



Fashion Education and Sustainability in the Same

Madhurendra Kumar

Assistant Professor-Fashion Design, Amity School of Fashion Technology, Amity University-Raipur

DOI: <https://doi.org/10.55248/gengpi.2022.3.9.5>

ABSTRACT

History reveals a series of nasty occurrences which affected mankind severely resulting in a reformed shape of the complete eco-system where humans have to start again from scratch to showcase their resilience towards the disorder, the same is true in the case of recent pandemic Covid-19 also. This Chaos affected all the facets of human life whether it is society, industry, ecology, belief system, or the way we live on the planet earth. So, seeing this Fashion Academia has planned to make curriculum accordingly to fight this issue. They are trying to create a battery of designers who can understand what sustainability is all about. To delve deeper into this tale, a series of research papers, journal articles, research projects, media reports, and forecasts by a reputed agency is reviewed and dataanalysed which will be beneficial in unlocking the true potential and adaptive measures for the future.

Key-words-Covid-19, Sustainability, Design, and Fashion Education

Introduction-

Why Sustainability in fashion education so important?

Post Covid-19 has not left a single domain to be out of sustainability measures. Fast fashion buyers across the world are feeling hopeless in wardrobe makeovers due to the chaotic supply chain network and unsafe consequences of visiting stores. (M and Kannappan, 2020b) Burgeoning of these brands in the past has given rise to multiple internal threats related to sustainability like water consumption, chemical pollution, and the plight of labor rights. (Tran, 2021)

Strategic planning for the sustainability of the fashion business is a must to have a sense of relief. (M and Kannappan, 2020b)

Following this sustainability in SCM (Supply chain management) can only be possible by introducing dimensions like diversion of wastage from landfills, controlling CO-2 emissions and environmental pollution is to be taken into account. (Rotimi and Hopkins, 2021) Similarly, the existence of limited purchasing power has made consumers more conscious about their money spent for these fashion brands causing a shift in demand and supply overall. It is subsequently initiating the fashion brands to reshape the fashion calendar, slow-fashion, and design collections beyond the realm of seasons. (Santos, Seibel and Silveira, 2021)

Now the push from eco-anxious consumers is causing Companies to build a biosafe fashion portfolio by all the facets like organic packaging, adherence to environmental norms, recycle and reuse (upcycling, renting & repairing) of materials. (Seibel, Santos and Silveira, 2021)

Circular strategy incorporating factors like Green-reputation, Eco-design, efficient usage of utility, accountable HRM, Traceable, Sustainably certificated incentives, and circular premium like factors post-Covid-19 for letting transition into sustainability happen. (D'Adamo and Lupi, 2021)

Seeing the poor performance of creative industries like fashion design and other related areas proves that they are not effective enough in preventing external threats like Covid-19 by maintaining a healthy work environment resulting in a sense of security among the professionals working here. (Comunian and England, 2020)

Now and then these professionals are seen abandoning the industries because of a lacking sustainable growth shortly. (Comunian and England, 2020)

It also entails a weak HRM practice related to most of the brands in the fashion world.

It will not be wrong to say that this is two-way damage for both the Fashion brands and workers in the market. (Comunian and England, 2020)

During the study of Consumer perception towards sustainable fashion consumption, a profound direct or indirect input of functional, social, emotional, conditional, and epistemic values were found during Covid-19. So to let the sustainable purchase happen with zero reluctance the fashion brands should come forward in increasing the weightage of these inputs. (Nadia et al., 2020)

In one study experts were seen propounding the up-cycling of no-use objects like old clothes, candy bags, Daily objects to overcome the shortage of PPE- Personal protective equipment such as masks, face-shields and protective suits during Covid-19 apart from innovative practices like modification of PPE- Personal protective equipment for introducing sustainable designs. (Li and Liu, 2020)

The benefits of Personal Protective Equipment (PPE) to mankind during pandemic has raised the issue of “considering Personal Protective Equipment (PPE) as a clothing category” and justifying “right to clothing” consequently. This right entails democratization of fashion & clothing for the general mass in economical figures. (Graham, 2021b)

Although the recent vulgarity of the market due to outside threats like Covid-19 has taught the Fashion leaders and consumers a lesson of adopting sustainable practices so that voluntary stay over internal threats may get materialized soon. (Tran, 2021)

In a nutshell it can be said that sustainability is the main theme of fashion world today and to make it possible fashion education needed to be modified accordingly. We can say it is not limited to fashion industry only but to have a good output at industry level the input at educational level is also to be pondered upon.

In the same line Faerm (2012) quotes “.....to nurture a new generation of designer citizens: productive, engaged, inventive business people, policy makers, and community activist, many of whom also make beautiful and useful thing” (Wolf &Rhee , 2011).

As fashion is globalized occurrence hence it has a very volatile future. As fashion caters to different economy, culture, societal values of the world therefore the fashion designers require to know the shades of the different culture and societies of the ecosphere along with the evolving technological innovation and new resources which are being identified for the sustainable future. The fashion academia needs to prepare the curriculum which is interdisciplinary and trans disciplinary which would prepare graduates to develop capability to synthesize with other discipline and technology to innovate new produces. Faerm (2012)quotes Joel Towers, Head of Parsons school of Design that there are times when restriction of academic studies makes sense when specific expertise is necessary but today the concern is that we have to discourse and their complexity require a breadth of knowledge. Faerm states that Parsons the New School of Design has created a transdisciplinary Design program in which students from diverse fields work as design team.Designers need to focus on frugal innovation that is produce more from less resources keeping in mind the environment altogether.

Wahl and Baxter (2008) says design should be holistic one keeping in mind the complete nature and for that designers are to be trained accordingly.

Venkataraman(2009) states that coming decades will be ‘Decade of Education for Sustainable Development’ (DESD) by the United Nations General Assembly in 2002.The main aim of education will be education for the development of society in tune with sustainability as a major factor.

Challenges of Sustainable fashion education-

Publications on fashion design education for sustainability note various hurdles encountered at fashion institute.Despite the importance of the issue, sustainability-focused related programs are offered in elective modules. Most often, ‘sustainable fashion is viewed as an added proficiency, rather than as a core domain within the different fashion education courses.

The fashion sustainability dialogue may be impractical and apparent; it often differentiates stakeholders, and may offer a basic understanding of solutions and proof of identity of solution holders. In fact, some authors identify fashion education itself as one of the initiators of sustainability hitches in fashion.

Course objectives and outcomes do not always correlate .Not all students will fully grasp the complexity of sustainability and champion its principles or apply them in practice.

The magnitude of student groups and teaching time limitations are additional important challenges to active stimulation of image among students.

In addition, a diploma in the conclusion state that scholars need to discover a manner to make a dwelling of their profession. Even in the event that they come to be extra aware about the concepts of sustainability, they will paintings for unsustainable employers. As with maximum clothing companies, the position of designers remains narrowly understood, this is, as a fashion stylist, inclusive and sustainable, even though they’ve well-that means employers. Applying the technique may be tough after concept. This conflicts with the call for a broader technique to the layout process, now no longer simply making garments .Six out of thirty instructors face problems in teaching up-and-coming designers for an unsure destiny this is absolutely unimaginable, each in phrases of demanding situations and opportunities. They need to inspire college students now no longer best to put together for the complex, difficult and unstable fact in their profession, however additionally to take duty for his or her expert practices . Curriculum wishes to be up to date and changed to deal with new (once in a while now no longer absolutely tested) trends and inspirations .It isn’t smooth to foster a spirit of openness, collaboration and experimentation this is claimed to assist educate sustainable style. Happenings have to additionally be coordinated to consist of cultural and countrywide context-particular know-how. Another hurdle can be the school’s control structure. Teaching sustainability regularly calls for inter-situation and inter-college collaboration. Fashion layout schooling regularly follows “commercial style schooling,” which has a tendency to be linear. In different words, remember every degree of favor manufacturing and its numerous consequences separately .Not all college participants are satisfied and absolutely aid for a sustainable style technique, rely upon old coaching techniques or lack the know-how and revel in that calls for sustainable style schooling itself. Educators might also additionally locate it tough to include new thoughts and opportunities past subject limitations and beyond revel in and know-how limits.

Research Methodology-

A mixed approach of research was done consisting of qualitative and quantitative approach. Different stake holders of fashion industry were taken in to account. Insustry persons, designers, product designers, fashion educationist, researchers, students and general fashion buyers were taken in to account while gathering the data. Data were analyzed on mixed approach and result was obtained. Questionnaire was mix of likert scale and subjective questions. Scale based data collection is theorized.

The institution of interviewees becomedecided on for rangeeach in phrasesin their connections with stylefacultiesprimarily based totally in distinct cities, their expert experiences, and their very ownschooling, and additionally in phrases of the varieties ofpublicationsthey mightprovide to style students (style designers and specialists with extraschoolingwithinside the fields of psychology, style ethics, management, style styling, style history, and specialisationsconnected to styleadvertising and marketing and retail). All the interlocutors had been currently (or had currently been) teachers for at the leastone of thestylefaculties, and of them had beenadministrators of such institutions. In addition to their instructionalendeavours, they had beenconcerned in numerousstyle-associated activities, along withhandling their very ownstyle brands (4); handling sustainable styleshops with new or antiquestyle (3); jogging sustainable style blogs (3); and/or establishing sustainable style events (2). Six out of ten had beeneducated as expertstyle designers, and the others had beenstyle-associated professionals, along with historians of favor or style stylists. Some of them additionally had revel in as experts advising companies on company social responsibility (CSR) in style or running as private shoppers. The majority had beenlinked to professionalnon-publicstylefaculties, althoughinstructors representing public artworkfacultiesand personalfaculties with a broader profile had beenadditionally interviewed.

Core areas-

The literature overview and evaluation of interviews with stakeholders in style schooling brought about the identity of 3 interconnected dimensions of style layout schooling, inside which distinctive factors of schooling on sustainable and accountable style are covered .These 3 dimensions constitute the diverse multidimensional skills.

It referred to above required via way of means of style designers if a holistic technique is to be carried out to their schooling and to education them to characteristic within side the expert world. A well-educated expert style fashion dressmaker need to integrate 3 varieties of skills: inventive and innovative (essential for the improvement of thoughts and ideas for brand new garments), craft or vocational (a great deal wished to `translate` those thoughts into real portions of apparel which might be properly constructed, cut, and sewn), and entrepreneurial or commercial enterprise skills (permitting the fashion dressmaker to characteristic correctly withinside the style market, to promote, distribute, and promote garments or associated services). Our interviewees burdened that style layout schooling that neglects any of the above dimensions is incomplete and faulty because of their interconnectedness and interdependence.

Applying the above three dimensional conceptual framework to the activities of Polish fashion design schools, the information, data, publications, and documents from the 14 schools were analysed, and the contents of their web pages and Facebook (FB) posts were examined. Our main hypothesis was that if a given school considers sustainability important, sustainable approaches to fashion would somehow be included, visible, and promoted in its activities, either explicitly in official statements and declarations or implicitly in its educational and other extracurricular activities. Moreover, the school would be promoting these activities on its web page or social media (FB) page. In addition, since fashion majors are offered by different types of schools, we supposed that specialist private schools focused on fashion would be more likely to engage in sustainable fashion education than other school types, both for organisational reasons (the ease of making changes to the curricula and implementing new ideas) and out of commercial concerns (as a way to promote themselves and prove that they are up to date with current trends in the fashion market.

In analysing specific schools, ten exceptional sides in their inclusion of references to style sustainability of their sports (pastime sorts and dimensions of evaluation outstanding with the aid of using the authors) have been taken into account, each inward-orientated (supposed for college students both as obligatory or extracurricular) and outward-facing (provided to college students however additionally to different style experts and the overall public), and performed independently or in cooperation with different partners. These have been as follows: (1) the point out of sustainability in authentic statements or different public communications (articles, blogs, podcasts, and manifestos); (2) sustainability as a leitmotif of the college curriculum (present in all publications or as a committed course); (3) inclusion of sustainability in scholar designs (created as assignments for specific publications or as a leitmotif of end-of-12 months or graduation collections); (4) organization of sustainability-orientated sports and occasions obligatory for its college students; (5) organization of sports and occasions (e.g., conferences and workshops). (6) Holding an event (example: workshop)

For the general public (non-expert participants who have nothing to do with fashion) Market); (7) Publications on sustainable fashion. (8) Participation of school representatives (Teachers and Students) Sustainable fashion events and initiatives organized by other organizations and organizations in INDIA and abroad. (9) Cooperation with other stakeholders Sustainable Fashion Initiatives (Other Schools, Fashion Industry Companies, Museums, And non-governmental organizations); (10) Promotion of sustainable fashion events And initiatives organized by other (external) organizations. A particular type of activity was considered to have been performed by a particular school if information about it was provided on the school's website. In-depth information-focused research The last 3 years. However, in some cases, it is an important activity .

Something particularly novel and groundbreaking in the Polish context was undertaken before this time.

As mentioned in the interview, these were also included in the assessment.

Results: Sustainability in the Education of Future Fashion Designers in India

Sustainability Education as a Part of the Creative Dimension of Fashion Education

Seeking out new creative impulses, aesthetic expressions, forms, and materials, discovering new artistic frontiers, and breaking down barriers are inherent elements of any creative profession. All the schools offering fashion majors and specialisations analysed here have an artistic profile; hence, developing creativity, artistic skills, and sensitivity are naturally fundamental aspects of their teaching and education philosophy. Students are confronted with the creative challenges necessary for their professional and artistic development and are encouraged to search for new inspirations, which may include references to fashion sustainability. The fashion designs produced as a result of these artistic experiments and explorations during the period under study were mainly haute couture projects, sometimes also unique, original clothing intended for people who want to stand out, who desire to be visible and noticed. In creating the designs, different methods of limiting material use were applied (recycling, upcycling, and deconstruction), not only as a way to economise the creative process (lower cost of supplies) but also intentionally as an artistic activity with a pronounced environmental meaning. As one of the teachers said: "For me, The most common way to respect the environment over and over is infinity Recycling of already produced materials that we already have".

Imaginative Reuse of Textiles and Other Supplies

Many of the designs included the reuse of natural leather and denim (eg). Students from design schools. Textile reuse and recycling and other materials of fashion design were presented to students as a means Fashion designers can express their concerns and responsibilities for natural resources and the environment (including respect for animals). Disposal of materials after use She was once regarded as a lack of "double" ethics in the fashion industry, She already uses the natural environment to procure leather, fur and natural silk.

Students are somehow damaged, worn, or torn apart can be a much more interesting alternative for creative efforts than new ones (Example: Faded textiles; I2). It is advisable to think outside the box and outside the box Material use (eg, as a time consuming process, make faux fur from unwound yarn) Allows the creation of alternatives to unethically procured materials)

Socially Involved Fashion

Some of the tasks given to students were in line with the paradigm of socially involved art.

The analyzed school emphasized the artist's role as the creator and promoter of this idea.

This issue is reflected in a comment from an interviewee. Fashion is an element of the cultural arts system and a language Visual communication "

Rethinking the Viewpoint of Fashion, Fixing Statements and Policies on Sustainable Fashion

More complicated initiatives incorporating a wide technique to style and its cultural, social, and financial features have been advanced with the aid of using the ones colleges wherein particular statements on ecological troubles have been communicated directly. It is likewise crucial to say that the business enterprise of such initiatives and their implementation changed into usually preceded with the aid of using a dialogue with college students, each at the issues of the current style marketplace and on broader worldwide ecological troubles, in addition to the function of the style fashion dressmaker in rendering style extra ecologically pleasant and responsible. The goal changed into to inspire college students to mirror on such troubles and remember the assignment and obligation of favor designers to society from a non-public perspective. This size of individual obligation appears to be the maximum crucial and on the identical time maximum difficult (though necessary) step that the would-be style fashion dressmaker desires to take: that of self-definition and self-understanding—accompanied with the aid of using a public announcement of private attitudes and viewpoints at the self, the world, and style consumers. For instance, at one design, college students have been requested to create a public style manifesto as a tenet for his or her layout sports and as a device for conversation with customers. The maximum crucial component of this venture changed into the requirement to make the announcement credible and to proportion the statements within side the manifesto with others, e.g., with the aid of using posting it on social media.

The workforce of favor colleges additionally take part or get concerned withinside the improvement of such manifestos themselves, with a view to strain the inevitability and the preferred route of alternate within side the layout and style marketplace. One instance of such sports is the participation of SF representatives within side the programme board of the design college. In one year, this concerned growing a manifesto, starting off values that have to manual designers in their paintings. This report proposed that current designers deepen the family members between guy and nature, focus on the not unusual place good, aid financial improvement based on social welfare and now no longer on a non-stop increase paradigm, and paintings to increase the round financial system and ecological patron orientations. One design college in turn, used social media to inspire readers to familiarize themselves with the Designers' Manifesto posted with the aid of using Trend studio, an business enterprise created with the aid of using people with connections to the style marketplace, inclusive of teachers from one design college .

Cultural Heritage as Fashion Inspiration

An essential detail of inventive schooling related with sluggish style is publications, lectures, workshops, and tutorials at the records of style, conventional and neighborhood substances, conventional craft techniques, and fabric ornament and dyeing techniques. One of our interlocutors mentioned that even though there have usually been sure unethical elements to style (e.g., use of leather, furs, and feathers), till the mid-twentieth century, the enterprise tended to be highly sustainable in phrases of the sturdiness and reuse of textiles and clothes. As lengthy as they retained a few usable qualities, methods of reusing them had been commonly located to be able to keep away from waste of each substances and of the human effort required to technique them into textiles (13). Artistic inspirations derived from anciantal and conventional textiles, costumes, and garb—each elite and humbler (e.g., vernacular and peoples clothes and textiles)—had been used withinside the analysed colleges in numerous methods and had been additionally often found in their instructional activities. A big variety of students who organized style designs and collections for specific publications or as a part of their very last degree primarily based totally their designs on textiles created the use of conventional weaving techniques (e.g., a degree series the use of hand-made textiles organized via way of means of the great-grandmother of 1 design college pupil), the use of anciantal clothing (e.g., a group organized via way of means of an FS pupil the use of her grandmother's communist-technology clothes), or referring in form, detail, and ornament to length garb or the background of sure ethnic groups.

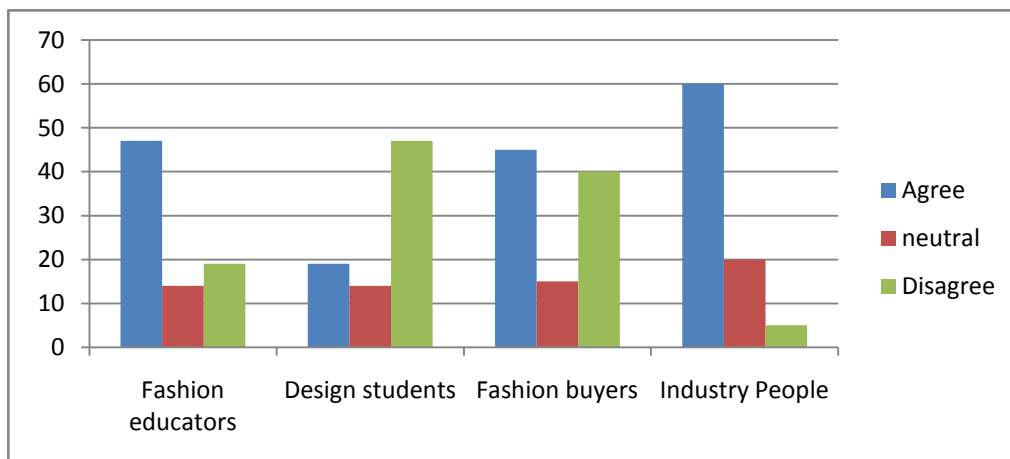
Sustainability as a theme of Diploma Collections

Students are seen making collection out of recycled, biodegradable and natural fibers like jute. These are socially conscious collection.

Quantitative data-results

A field survey was conducted with a structured questionnaire of closed ended question among of sample size 104 respondents. The results received from the field survey is detailed below-

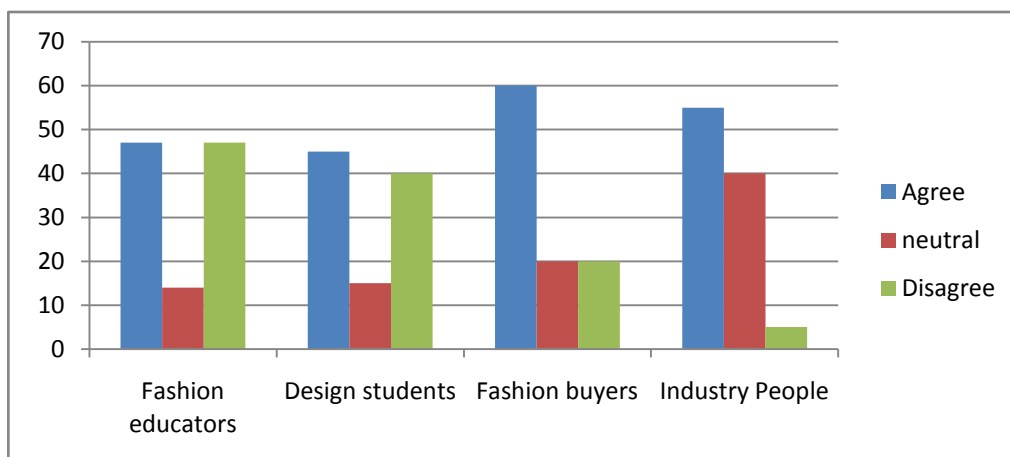
Sustainability Education as a Part of the Artistic Dimension of Fashion Education-



All respondent asserted development of creativity, artistic ability and sensitivity.

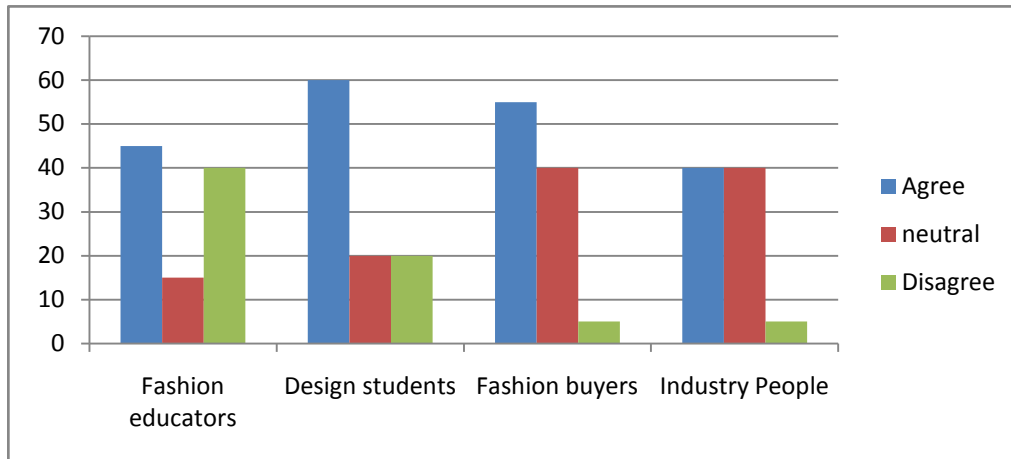
They said to have a creative challenge students need to have these core areas in their teaching input.

Creative Reuse of Textiles and Other Materials



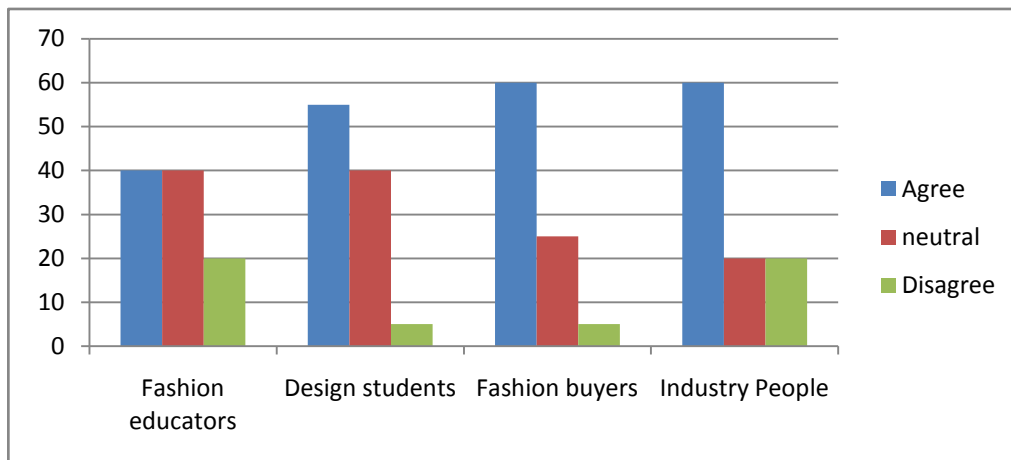
Students are seen involved in classic recycling based home assignments from different bunch of respondents which is targeting towards sustainability.

Socially Engaged Fashion



Respondents said fashion is not only aesthetically pleasing but utility based which is to have long term sustainability theme hidden in them.

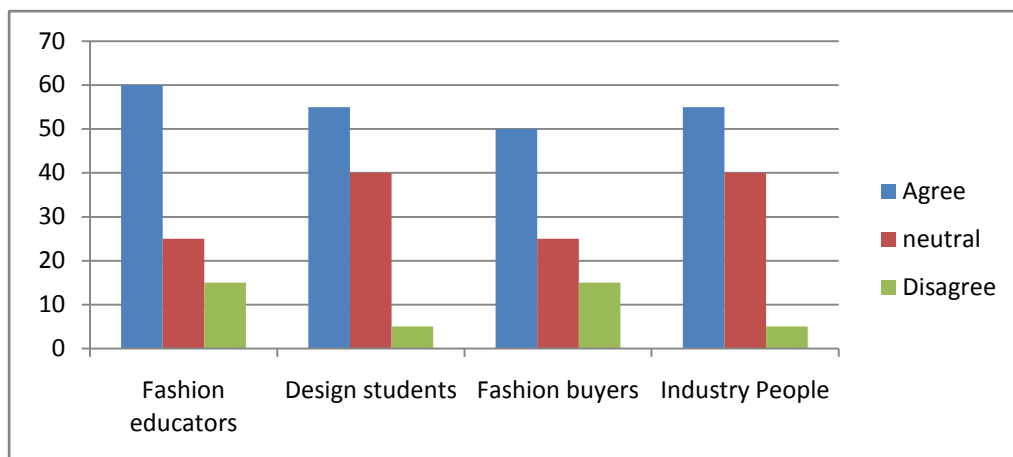
Rethinking the Philosophy of Fashion, Preparing Statements and Manifestos on Sustainable Fashion



Students are seen involved in social media and other platforms promoting sustainability.

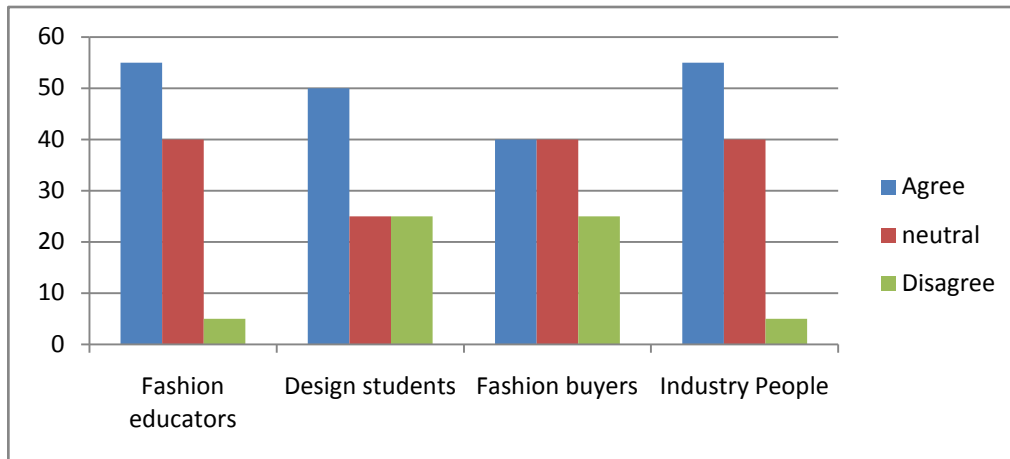
They are making posters and graphic slogans involving the same.

Cultural Heritage as Fashion Inspiration



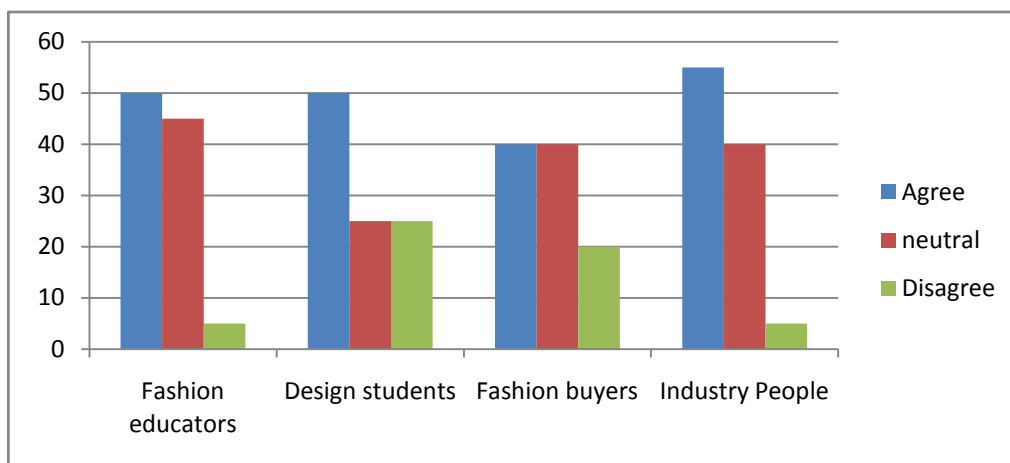
Till 20th century fashion has kept sustainability up to an extent and this has caused fashion schools to make heritage walks for the Design students.

Sustainability as a Leitmotif of Diploma Collections



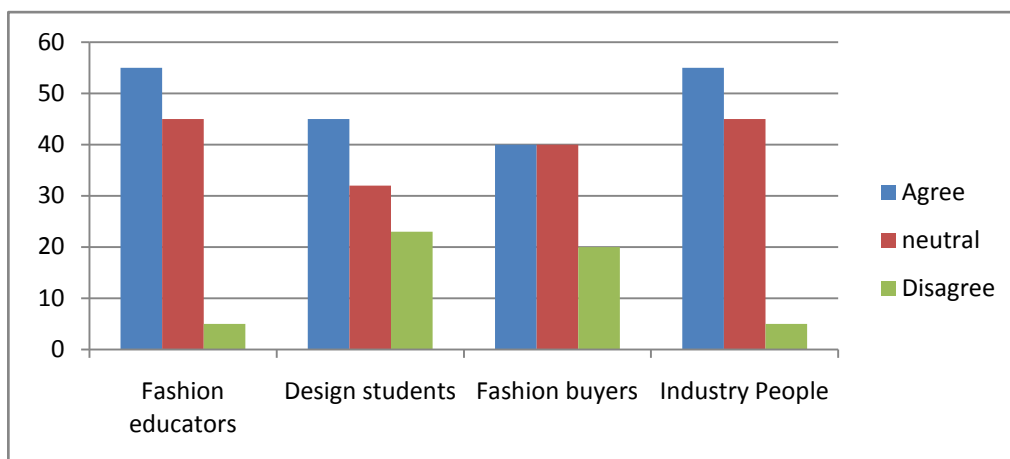
Graduate collection displayed by most of the fashion schools are now recyclable and bio-degradable material based as per the respondents.

Educating for Sustainability as Part of the Craft and Practical Skills Dimension of Fashion Education



Now most of the respondents are emphasizing craft involvement in teaching pedagogy and course curriculum.

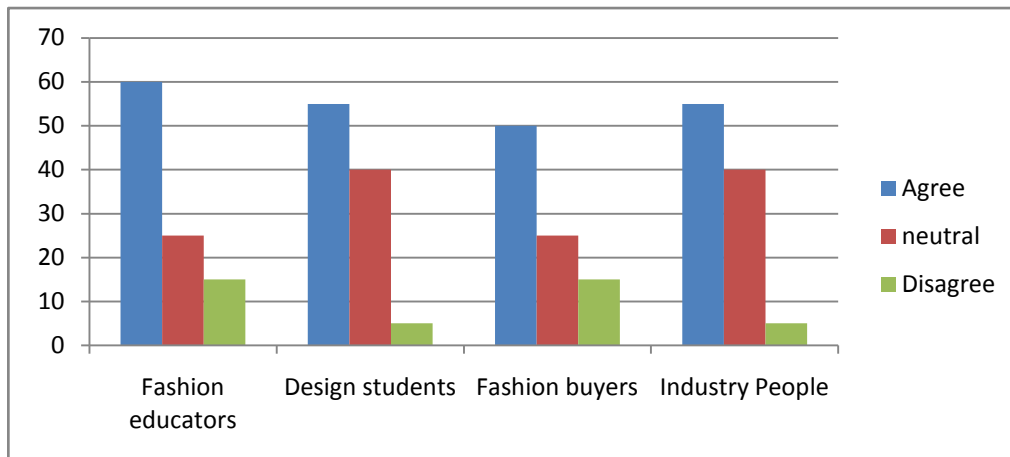
Making Fashion Students Aware of Practical Sustainability Challenges and Possible Solutions



The image of fashion students about fashion industry needed to be changed as per the respondents.

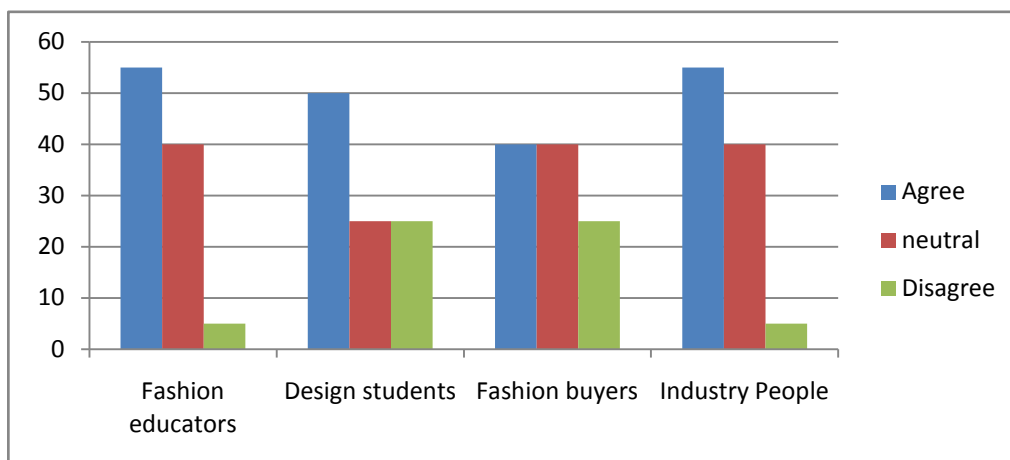
The fashion industry is not only limited to manufacturing but to take care of mother earth as well.

Sustainable Selection and Use of Textiles, Minimising Textile Waste



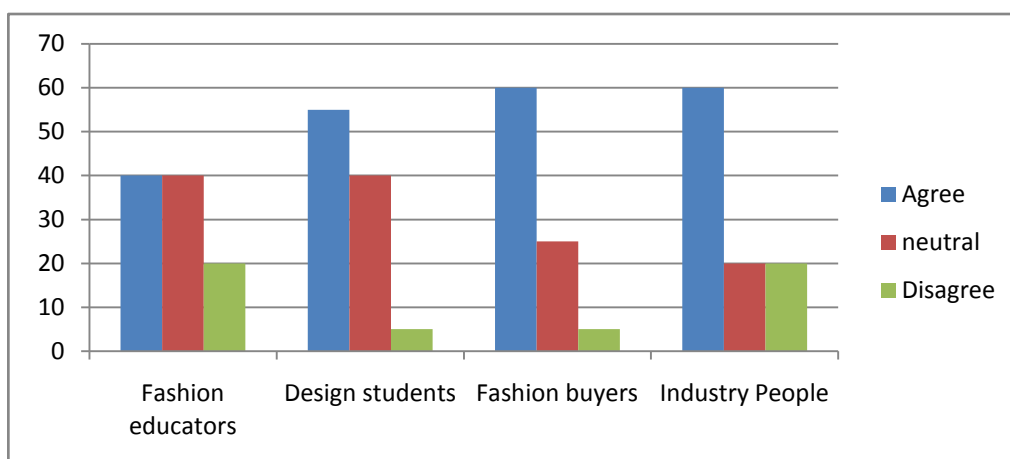
Students are seen neglecting fur and leather in their design process. They are instructed to use jute and hemp instead of that.

Awareness of Ethical Challenges Involved in Fashion Production



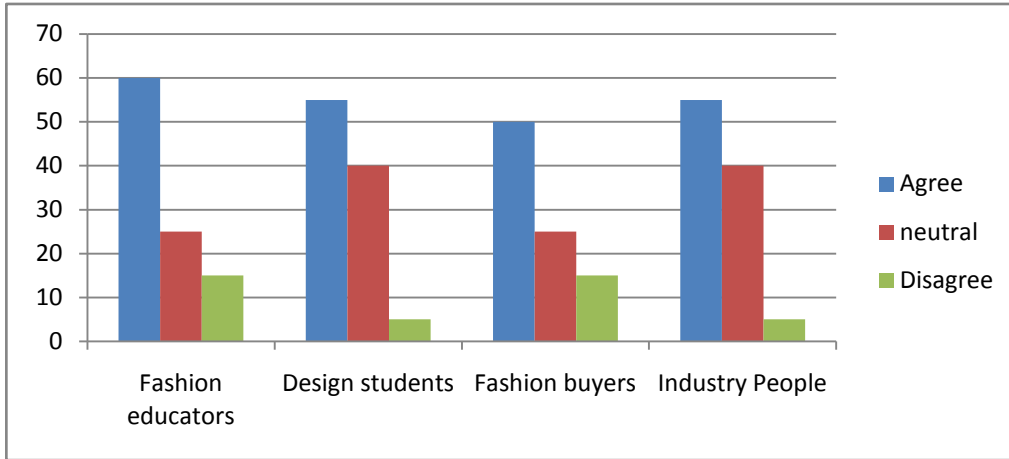
Students are made aware of researchwork concerning ethical challenges in sustainable fashion supply-chain.

Awareness of Special Needs of Particular Social and Age Groups



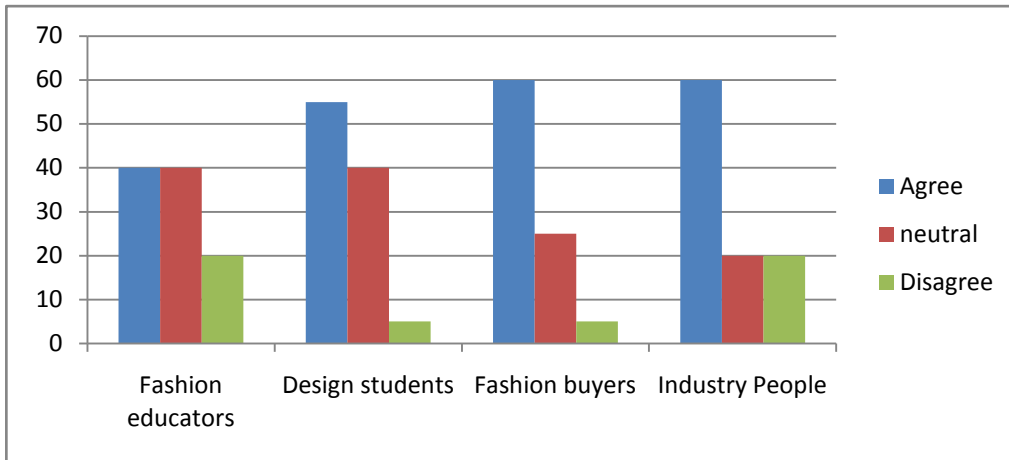
Students are made aware of empathy in their design process

Making Use of Local Heritage and Production Traditions



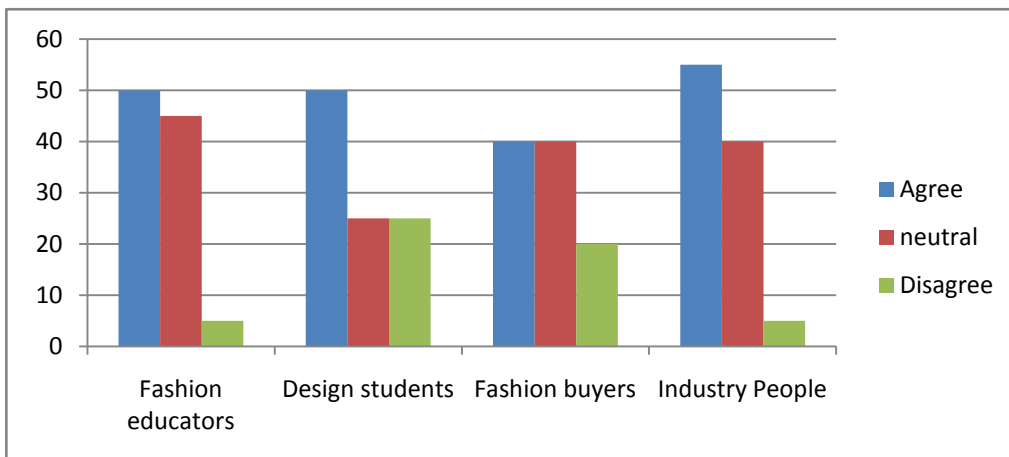
Post Covid-19 seeing the designers promoting local artisans, same is applied in teaching process of design education.

Designers' Potential to Impact Consumer Awareness and Choices



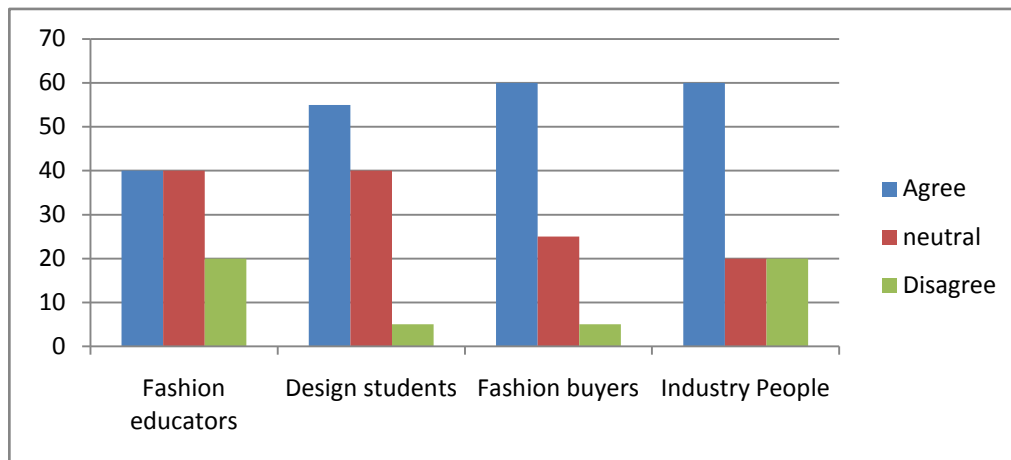
To be designers are made aware of giving focus to contemporary sustainable area apart from catering to the client base.

Educating for Sustainability as an Element of Business and Entrepreneurship Education



CSR(Corporate social Responsibility) is made part of curriculum to have a win-win situation for all the stake holder.

The Need for a Holistic Approach



360-degree supply chain involvement towards sustainability and its benefits are incorporated in teaching methodology for design courses.

Conclusion

The fashion design curriculum needs to go through a paradigm shift to address the concept of a "sustainable future." Curriculum needs to be modified to include social media, technology and electronic communication tools. Doing so will make it easier for a new generation of tech savvy and active on social media to learn training. This allows both teachers and students to understand the creative ideas they are expressing and to help teachers point their ideas in the right direction. Class hours need to be shortened to give students the freedom to think and explore. Tasks should be designed with the concept of sustainability in mind. The curriculum should give students the freedom to express their creativity using the concept of the subject. Educational institutions need to ensure that the teacher-student relationship works so that teachers can conduct research and guide students in a systematic and free way. The teacher's workload also needs to be resolved by the institution to give the teacher enough time to provide questions and support to the students as needed. International exchanges between different institutions around the world help students understand the demands of globalized fashion. In addition, faculty exchange through dedicated workshops and seminars helps students gain interdisciplinary and interdisciplinary understanding. In order to deepen the understanding between teachers and students, it is necessary to increase the interaction between teachers and students by increasing mentoring sessions. Therefore, the fashion curriculum needs to go through a paradigm shift due to the relationship between society and design and the demand for a sustainable future.

References

1. M, A.S.R. and Kannappan, S. (2020). Marketing agility and E-Commerce agility in the light of COVID-19 pandemic: A study with reference to fast fashion brands.
2. Tran, A.N. (2021). Sustainable Marketing in the Fashion Industry.
3. Rotimi, E.O.O. and Hopkins, J. (2021). Towards A Conceptual Framework of Sustainable Practices of Post-consumer TextileWaste at Garment End of Lifecycle: A Systematic Literature Review Approach.
4. Seibel, S., Santos, I.H. and Silveira, I. (2021). Covid-19's Impact on Society, Fashion Trends and Consumption. Strategic Design Research Journal.
5. D'Adamo, I. and Lupi, G. (2021). Sustainability and Resilience after COVID-19: A Circular Premium in the Fashion Industry. Sustainability.
6. Comunian, R. and England, L. (2020). Creative and cultural work without filters: Covid-19 and exposed precarity in the creative economy. CULTURAL TRENDS, 29, pp.112–128.
7. Nadia, N., Hasbullah, Sulaiman, Z. and Mas'od, A. (2020). The Effect of Perceived Value on Sustainable Fashion Consumption in the Era of Covid-19: A Proposed Conceptual Framework.
8. Li, J. and Liu, X. (2020). The Study of Sustainable Strategy in Design of Protective Clothing and Accessories After Coronavirus (COVID-19) Outbreak. Journal of Physics: Conference Series.
9. Graham, L.D. (2021). The right to clothing and personal protective equipment in the context of COVID-19. THE INTERNATIONAL

JOURNAL OF HUMAN RIGHTS.

10. Faerm, S. (2012). "Towards a future pedagogy", International Journal of Humanities and Social Science, (2) 23.
11. Wahl, D.C. and Baxter, S. (2008). "Designers role in facilitating sustainable solution". Design issues, (24) 2.
12. Venkatraman, B. (2009). "Education for sustainable development", Environment, (51), 2.