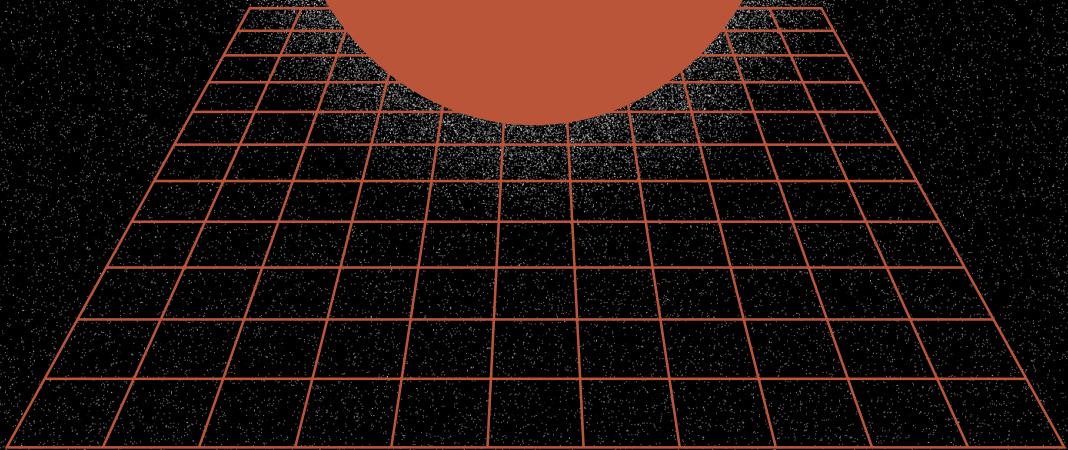


HANANEH
SEFIDABI

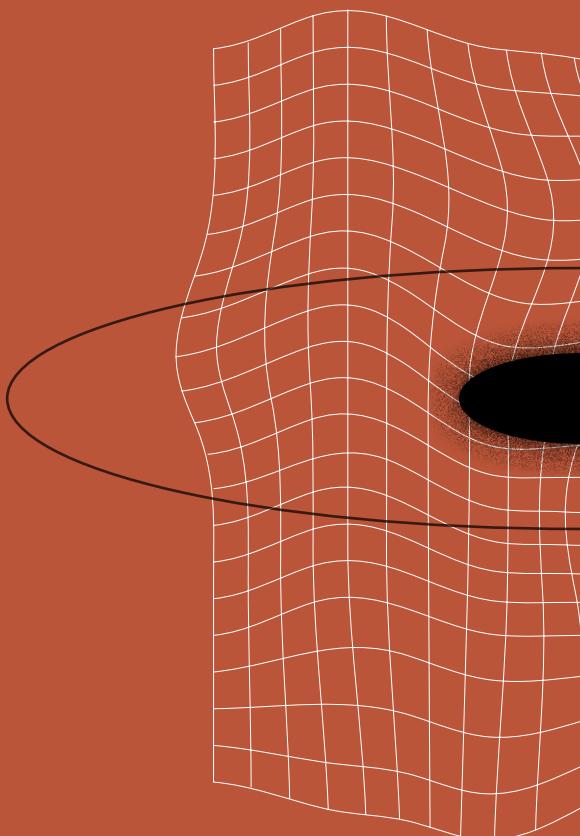
Selected works
Fashion design
- 2022 -

PORTFOLIO

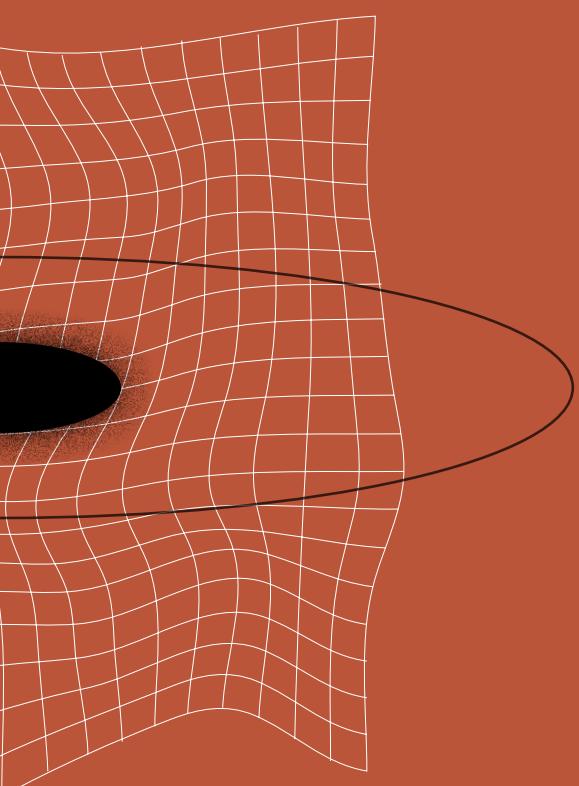


Portfolio

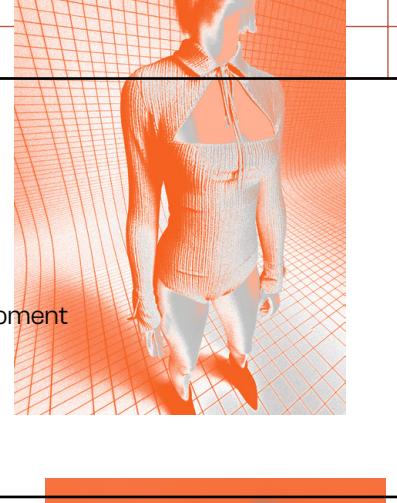
Selected works



2022



Fashion design

01	<h2>Aveh™</h2> <p>/2021-2022/ Client: Double A SRL Branding & first collection design & development #branding & strategy #collection development #2D/3D modelling #product development</p>		PG. 8-37
02	<h2>The reborn</h2> <p>/2018/ University group project Rebranding a sleeping brand #collection development #accessories design #pattern making & sewing #art direction</p>		PG. 38-63
03	<h2>Supre.marni</h2> <p>/2019/ University solo project Collaboration design project #collection development #2D/3D modelling #accessories design</p>		PG. 64-81

04	<h2>Erecta</h2> <p>/2019/ University group project Designing a technology integrated fashion product #digital manufacturing #interactive design #arduino #2D & 3D modelling</p>		PG. 82-95
05	<h2>Far, yet convergent</h2> <p>/2017/ Bachelor's final project #product development #weaving & sewing #digital manufacturing</p>		PG. 96-109
06	<h2>Master's degree Thesis</h2> <p>/2021-2022/ Design research thesis #digital fashion, metaverse, Web3 #diversity & inclusion #graphic design</p>		PG. 110-123

PROFILE

HELLO :)



I'm Hananeh Sefidabi, a multidisciplinary fashion designer who always seeks new challenges and opportunities to learn from and enhance skills. My passion for creation led me into the design world and I achieved a diverse range of professional experiences, from research, design development, and 2D/3D modelling to strategy, production, and technical know-how in the fashion system.

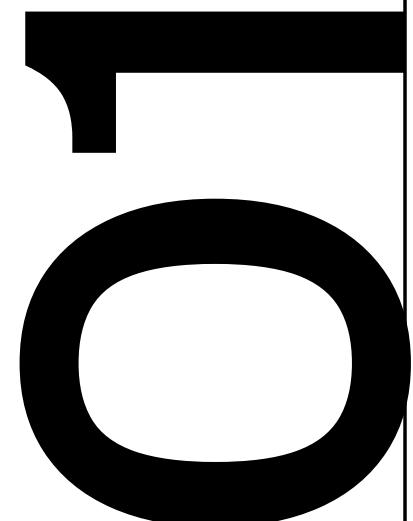
Enthusiastic about crafting ideas, art & creative direction, and digital fashion, my personal vision is to create value and recognition in the world of forward-thinking fashion by challenging myself in inclusive and dynamic professional environments.

+39 389 319 5069	hananehsefidabi@gmail.com	/hananehsefidabi				
Milan, Italy		/hananehsefidabi				
	www.hananehsefidabi.me					
EDUCATION		EXPERIENCES				
<p>M.S.C. IN DESIGN FOR THE FASHION SYSTEM</p> <ul style="list-style-type: none"> • Politecnico di Milano- Italy Sep 2018 - Apr 2022 *Degree: 110/110 <p>B.A. IN DESIGN AND APPLIED ARTS</p> <ul style="list-style-type: none"> • University of Art of Tehran- Iran Sep 2012 - Feb 2016 *Degree: 1st (equivalent) 		<p>FASHION DESIGNER & BRAND STRATEGIST</p> <p>Double A srl - Brescia, Italy Apr 2021 - Mar 2022 Fixed-term contract</p> <ul style="list-style-type: none"> • Devised brand strategy ground-up for AVEH®, an upcoming Italian responsible fashion brand; Designed robust brand identity and articulated business plan • Designed and developed the brand's first product line focused on women's bodysuits and supervised pattern & sample makers • Effectively counselled and aided the brand founders throughout the pre-launch steps including supply chain management and the production processes <p>DESIGN & SUSTAINABILITY RESEARCHER</p> <p>LeNS lab Polimi - Milano, Italy Sep 2020 - Dec 2020 Internship</p> <ul style="list-style-type: none"> • Assisted the research team in sustainable PSS design projects • Refined and created content for the digital platform • Collaborated with a team of 5 in research for an open-source fashion book and carried out case study investigation & analysis <p>FASHION & ACCESSORIES DESIGNER</p> <p>Freelance - Remote Dec 2018 - Nov 2020</p> <ul style="list-style-type: none"> • Conceptualized & executed creative designs for several small businesses • Sketching, market research, moodboard design, brand identity, 3D modelling, CAD design & technical drawings for products including jewelry, footwear, & bags • Efficiently handled off-site & remote workflows; Delivered end products to clients with precision and punctuality <p>FOUNDER, CREATIVE DIRECTOR, & PRODUCER</p> <p>Barisham™- Tehran, Iran Nov 2014 - Mar 2018 Self-employed</p> <ul style="list-style-type: none"> • Founded Barisham™ e-commerce focused on quality handmade leather accessories; a harmonious blend of hands-on execution skills, creative thinking, and excellent managerial skills • Undertook all aspects of the business development from market research, design, & production of the products to operations, marketing, and social media management ensuring the brand's vision was maintained • Attended various small fashion businesses events; built & maintained lucrative professional relationships with both clients & potential partners 				
LANGUAGES		HONORS				
<p>English Full professional proficiency (C1)</p> <p>Italian Professional working proficiency (B2/C1)</p> <p>Persian Native (Mother tongue)</p>		<p>SOFT SKILLS</p> <ul style="list-style-type: none"> • Detail-oriented & Self-motivated • Critical thinking & Strategic planning • Conflict resolution & Problem solving • Fast-learner • Able to work independently and within a team 				
<table border="1"> <tr> <td>SOFTWARE</td> <td>EXPERTISE</td> </tr> <tr> <td> <ul style="list-style-type: none"> • Clo3D • Rhinoceros • Blender • Keyshot • Adobe Illustrator • Adobe InDesign • Adobe Photoshop • Microsoft Office </td> <td> <ul style="list-style-type: none"> • 2D & 3D modelling • Product development • Project management • Branding & identity development • Graphic design • Freehand sketching • Sewing & patter making </td></tr> </table>		SOFTWARE	EXPERTISE	<ul style="list-style-type: none"> • Clo3D • Rhinoceros • Blender • Keyshot • Adobe Illustrator • Adobe InDesign • Adobe Photoshop • Microsoft Office 	<ul style="list-style-type: none"> • 2D & 3D modelling • Product development • Project management • Branding & identity development • Graphic design • Freehand sketching • Sewing & patter making 	<ul style="list-style-type: none"> • Porter magazine, YOOX Net-a-Porter group Jun 2020 "Erecta" & "Blush" group projects showcased in a published article featuring top fashion schools design talents • Iranian Artists Forum Jan 2017 "Metal bags" Bachelor thesis project shortlisted for "Creative design in contemporary Persian artefacts" competition
SOFTWARE	EXPERTISE					
<ul style="list-style-type: none"> • Clo3D • Rhinoceros • Blender • Keyshot • Adobe Illustrator • Adobe InDesign • Adobe Photoshop • Microsoft Office 	<ul style="list-style-type: none"> • 2D & 3D modelling • Product development • Project management • Branding & identity development • Graphic design • Freehand sketching • Sewing & patter making 					

AVEH

A WEARABLE JOURNEY

↳ 2021-2022	Solo project	
↳ Double A S.R.L.	Fixed-term contract	
↳ Launching an upcoming Italian fashion brand		
↳ I was approached by Double A S.R.L. to develop a brand from scratch based on their initial ideas. After designing a brief, a thorough research of the market was undertaken in order to create the proper brand strategy. Conducting and development of the branding, visual identity design, brand guidelines, and business plan were other parts of this project. Last but not least, I was in charge of designing the brand's first collection and product development which was focused on bodysuits.		



Branding & Strategy

Collection design

Tech packs & product development

Market Research

Competitor Analysis

Target Audience Personas

Business plan & strategy

A WEARABLE JOURNEY ♡ A WEARABLE JOURNEY ♡ A WEARABLE JOURNEY



AVEH

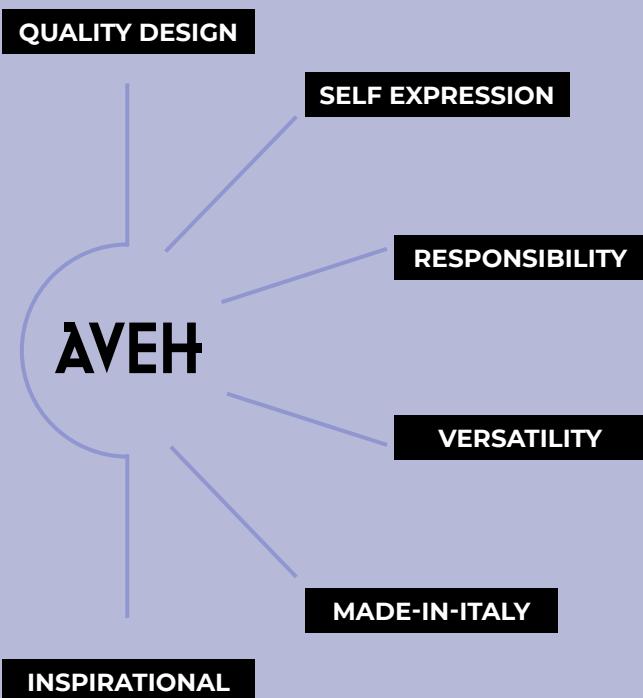
ABOUT AVEH®

I was approached by Double A to develop a brand from scratch based on their initial ideas. AVEH® is an emerging Italian fashion label established within the company Double A S.R.L. by two sisters, Alessandra Faustini and Anna Capellino, in the year 2021.

This Brescia-based brand originated from an aspiration to create high-quality and ethical Made-in-Italy products focusing on conscious and authentic designs in pursuit of promoting a new norm within the fashion industry which is "Responsible Fashion."

AVEH strongly believes that this would not happen overnight; hence, invites its customers to join the brand and see how AVEH is evolving through this [Wearable Journey!](#)

CORE VALUES



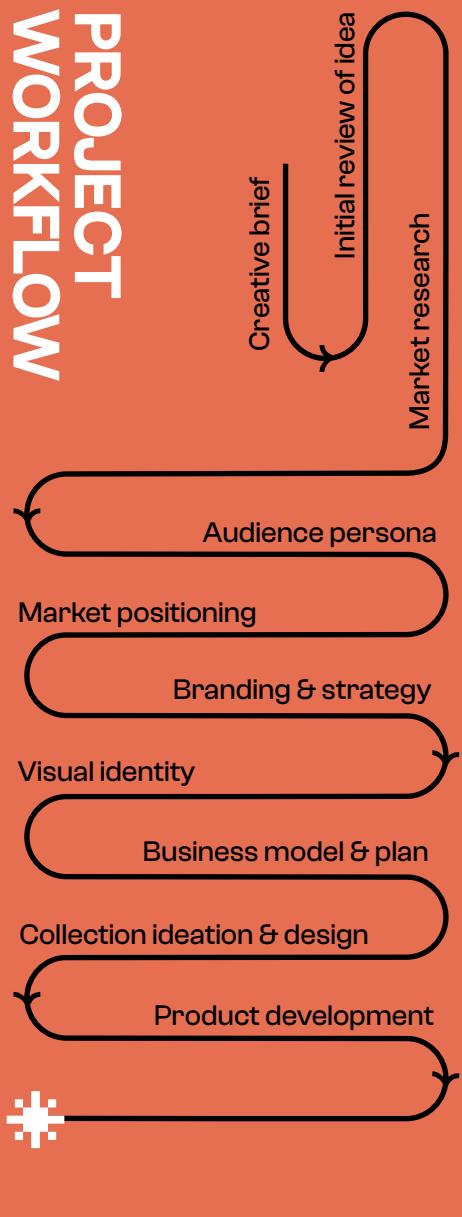
A!

AVEH

originated from Ave [‘Ah-veh’]
Meaning Hail (welcome)/ Farewell
(goodbye)/ Be well and happy!

Is a word used by the Romans as a salutation and greeting, used to express good wishes on meeting or parting.

PROJECT WORKFLOW



BRAND'S PROMISES

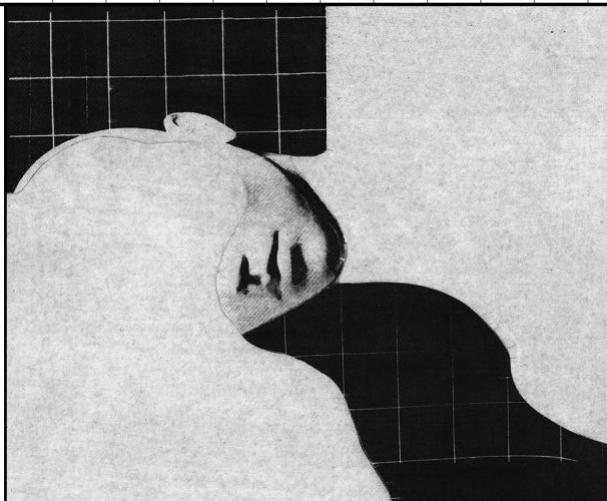
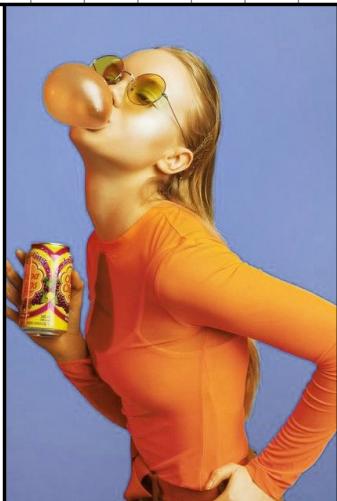
AVEH's journey is a journey from being revolved around ever-changing trends, consumption, and exclusiveness to putting ethicality, inclusivity, and diversity, and being more conscious into action and attempting to minimize our social and environmental impact constantly.

AVEH take steps every day towards its destination and tends to be transparent about its progress.

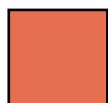
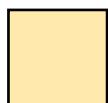
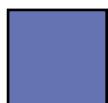
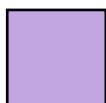


**BODYSUIT
IS WHERE IT ALL
STARTS FROM!**

MOOD BOARD



CONFIDENT
JOVIAL
CHARMING
TIMELESS
EFFORTLESS
CONTEMPORARY



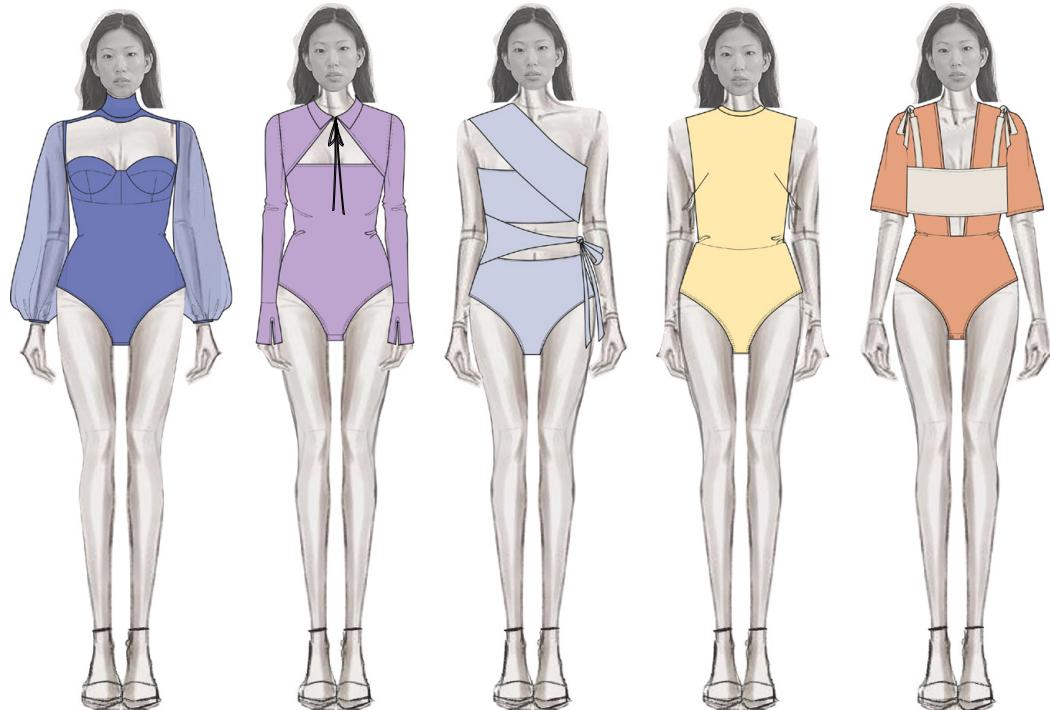
AVEH bodysuits remind the wearer to embrace our different body forms confidently and choose to express our genuine selves. In recent years, bodysuits have become a staple for any fashion conscious wardrobe. What AVEH adds to this market is a range of bodysuits that give a flattering fit and a stylish look that hugs your body while being an unbeatable choice when it comes to versatility.

COLLECTION LINE UP

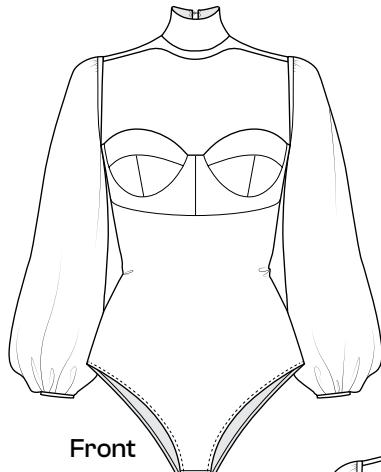
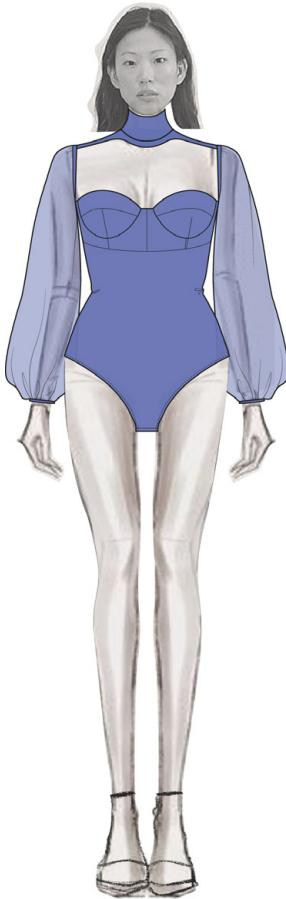


For the first collection, AVEH chose to focus on bodysuits for several reasons. It perfectly illustrates what AVEH believes in when it comes to female body shape:

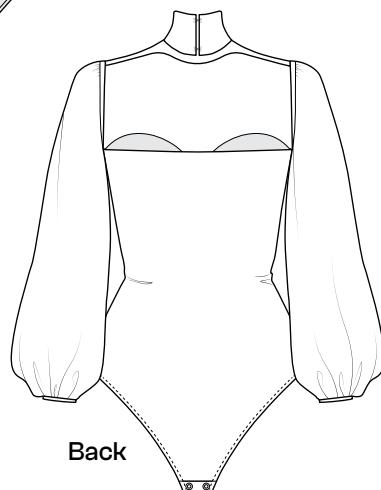
It is a flattering, versatile, and form-shaping garment that hugs your body!



BODYSUIT N.1 - 1/5



Front



Back

COLORWAYS

● PMS Black 6 C

● PMS 7456 C

FABRICS



Deadstock velvet
from 100%
recycled rayon



Organza
100% rPET

- Turtle neck

- Neckline

- Cuffs

- Body

- Shoulder straps

- Sleeves

TRIMS

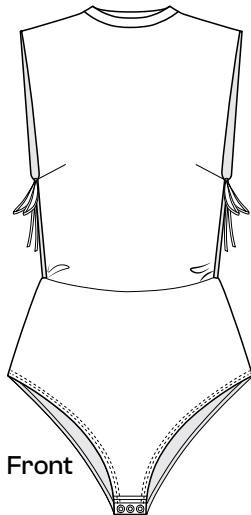


2 sets of covered hooks
and eyes

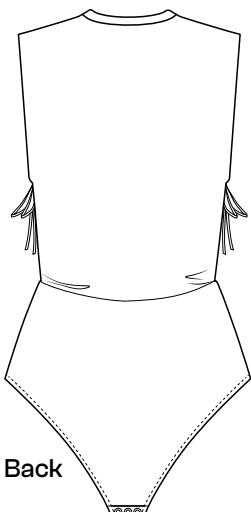


2 sets of stainless steel
ring press button (4 parts)

BODYSUIT N. 2 - 2/5



Front



Back

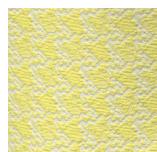
COLORWAYS

● PMS Black 6 C

● PMS 358 C

● PMS 2001C

FABRICS



Elastic Jacquard
36% Polyester
Coolmax, 33%
Polyamide, 31%
Roica



Jersey
89% Organic
Cotton, 11% Roica

- Lining

- Body
- Collar

TRIMS

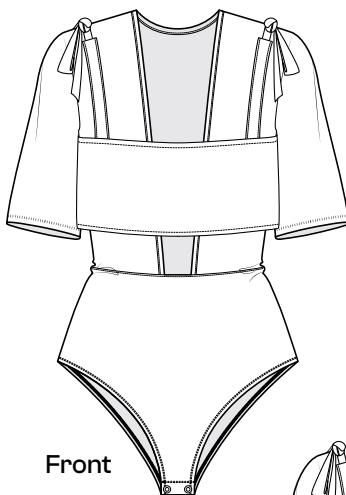
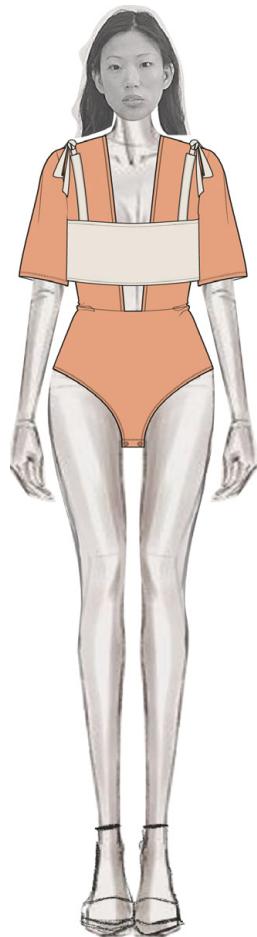


Round Elastic Cord for
lateral closure

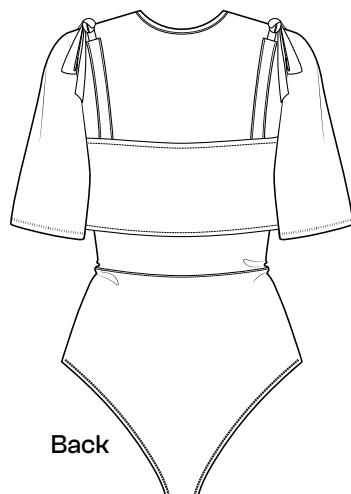


2 sets of stainless steel
ring press button (4 parts)

BODYSUIT N. 3 - 3/5



Front



Back

COLORWAYS



PMS 2434 C + 11-0601 TCX



11-0601 TCX + Black 6 C

FABRICS



Double Jersey
70% Amni Soul
Eco, 30% Roica
- Bodysuit



Jacquard
Rascheltronic
76% Polyamide,
24% Roica
- Crop-top

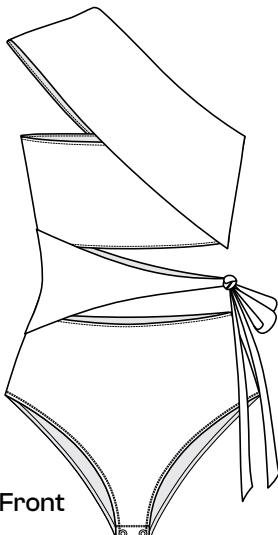
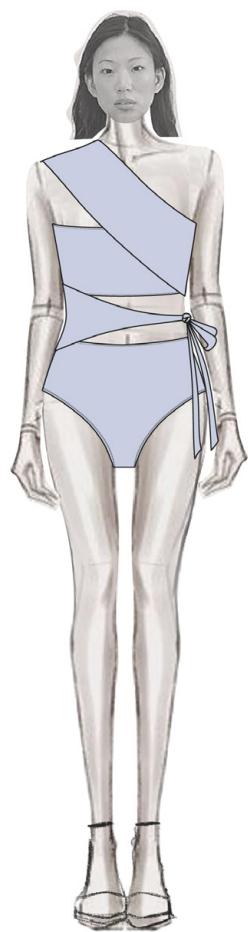
TRIMS



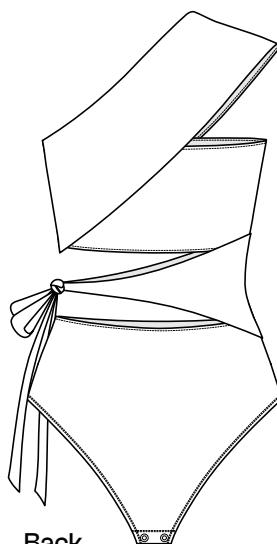
2 sets of stainless steel
ring press button (4 parts)

This look is made of a bodysuit and a crop-top on the top of it. It can be worn either with or without the crop-top.

BODYSUIT N. 4 - 4/5



Front



Back

COLORWAYS



PMS Black 6 C



PMS 271C



PMS 2717 C

FABRICS



Deadstock velvet
from 100%
recycled rayon



Jersey
89% Organic
Cotton, 11% Roica

- The whole
bodysuit outer
layer

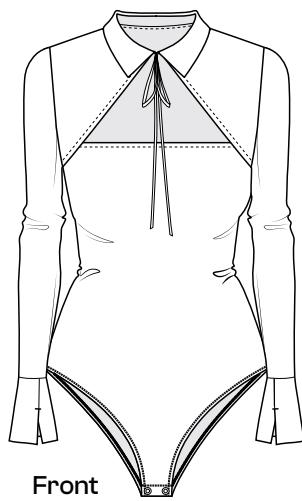
- Lining

TRIMS

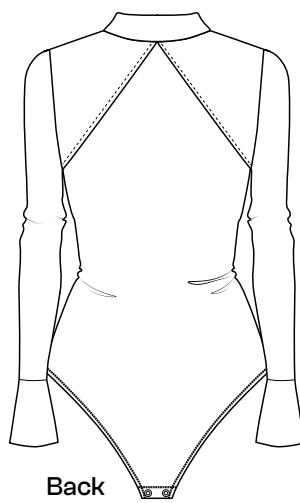


2 sets of stainless steel
ring press button (4 parts)

BODYSUIT N. 2 - 2/5



Front



Back

COLORWAYS

- PMS 264 C
- PMS 2434 C
- PMS 2717 C

FABRICS



Jacquard
Rascheltronic
76% Polyamide,
24% Roica



Jersey
89% Organic
Cotton, 11% Roica

- Body
- Sleeves
- Collar
- Cropped layer

- Lining

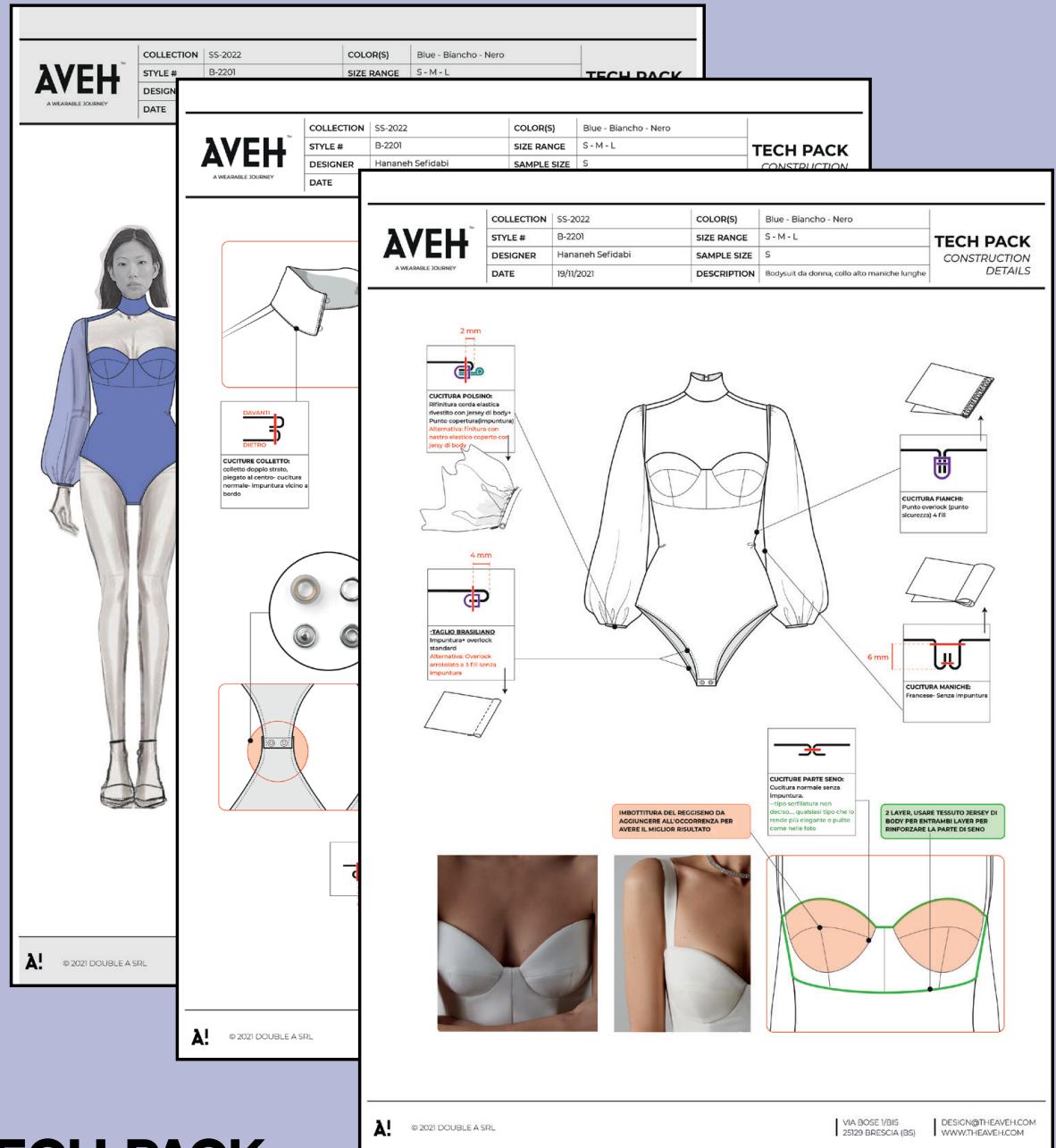
TRIMS



1 sets of covered hooks
and eyes



2 sets of stainless steel
ring press button (4 parts)



TECH PACK CREATION



I created tech-packs for the collection consisting templates specifically made for AVEH. These spec sheets illustrate the constructions, detailed drawings, and seam sewing instructions.

It involved meticulous and detailed garment views and material layers in Adobe Illustrator to best communicate the details to the prototype developers.



[CLO3D] VIRTUAL REPRES- ENTATION

It goes without saying that a digital twin allows users to investigate solutions for product lifecycle extension, manufacturing and process improvements, and product development and prototype testing.

In order to exhibit the garments in best way, I used CLO3D to create a digital version of the designed bodysuits. These virtual representations contain high details of the product and can help the pattern maker and producer to assist the process and make it shorter and easier.



AVEH

A WEARABLE JOURNEY







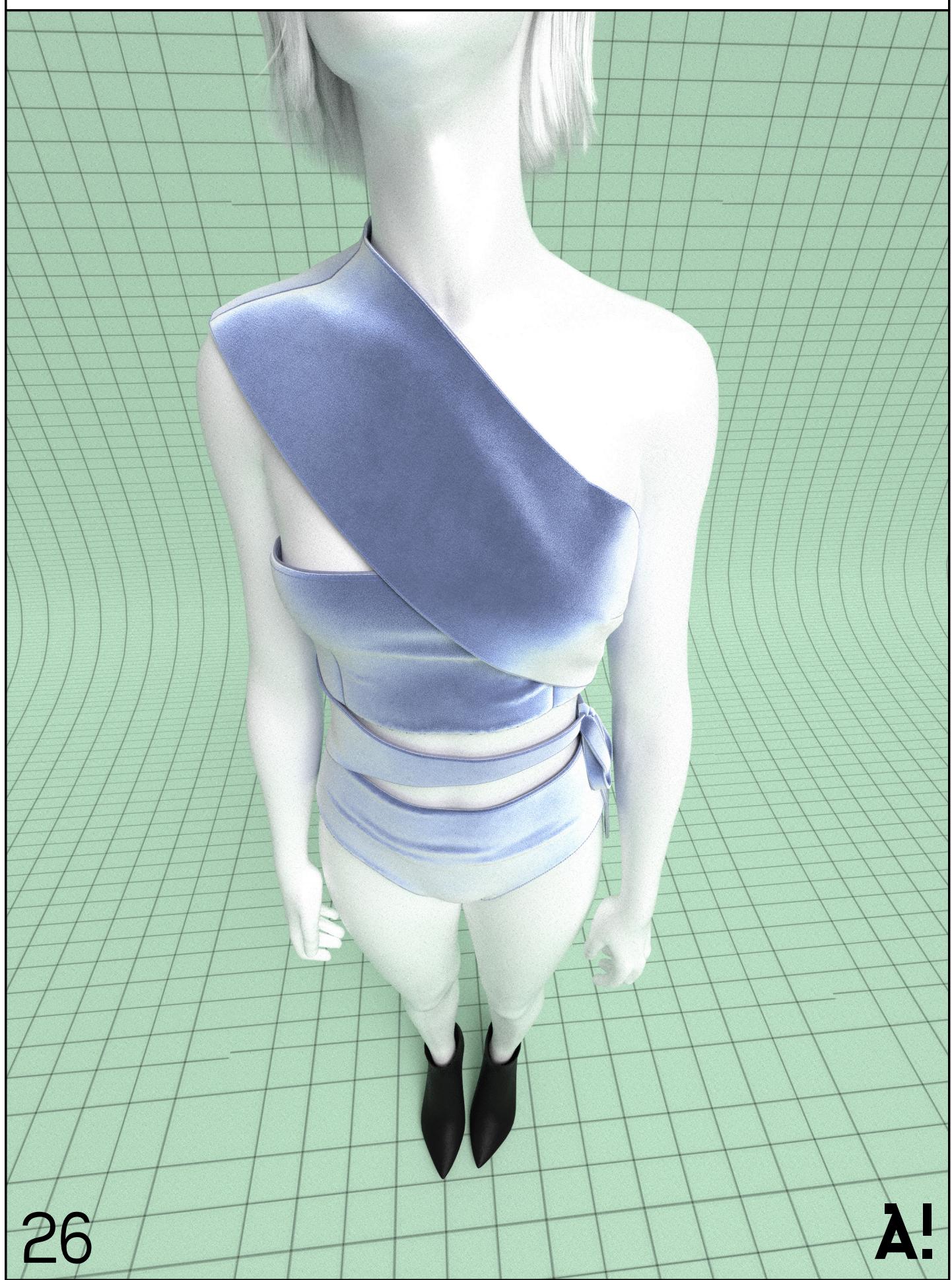


A!



A!





26

A!





28

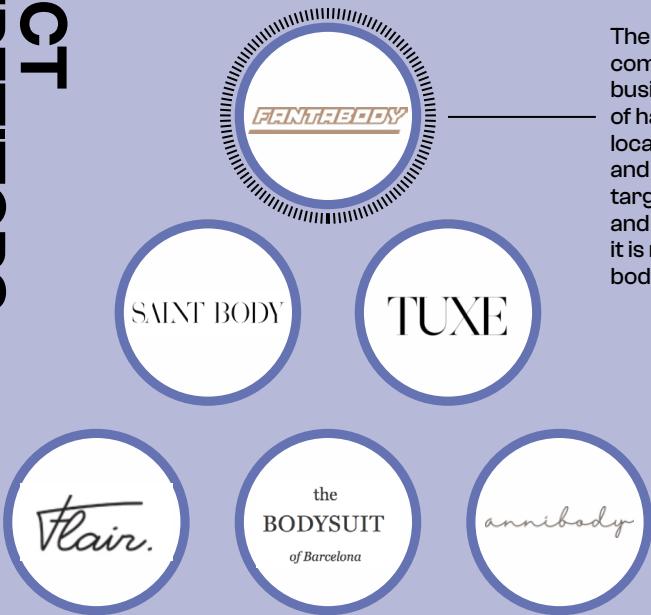


A!

**WEAR FREELY,
YET RESPONSIBLY!**

A WEARABLE JOURNEY AWEH A WEARABLE JOURNEY AWEH A WEARABLE JOURNEY AWEH A WEARABLE JOURNEY AWEH

DIRECT COMPETITORS



The most important competitor of the first business year because of having the same location (Italy, Milan) and having a very close target market to us, and last but not least, it is mainly focused on bodysuit.



Quality you can keep counting on.



Autumn Classics



GIOIA
19, Florence (IT) -
Family status: Single - lives alone
Archetype: LOVER/IDEALIST (+ JESTER)
Ambitious / Dynamic

RACHEL
25, Milano (IT) - communication
Studied Psychology
Family status: Single
Archetype: OUTCAST
Passionate / Audacious / Diligent / Tech-savvy
Spotify, YouTube

MICHELA
31, Milano (IT) - Celebrity Stylist
always travel between US, Europe, & Far East
(€ 10.000/month)
Studied: Styling at Central Saint Martins
Family status: In relationship - 1 child
Character archetype: EXPLORER/freedom
Confident Inspiring Fearless
Spotify, YouTube, Behance

BIO
Michela is a freelance stylist working with public figures worldwide. Prefers to be alone when she gets a chance to have a free-time. Always updating herself by reading, exploring, and searching new topics out of curiosity. She dedicates time for her child and is excellent in her job. She enjoys having the challenge of making balance between different aspects of her life. Her independence is important to her and always finds motivation inside herself. Supports LGBTQ and inclusivity.

GOALS
·To be an ethical fashion consumer & commit responsible purchasing
·To express her sophistication by her outfit
·To shop online without hesitation & delivery delay
·To find ethical fashion products that are innovative & exciting

FRUSTRATIONS
·To go in-store shopping since the website images don't give the actual feel of the product.
·Inefficient annoying marketing ads & communication
·Get trapped by conventional social expectations

MOTIVATIONS
·Self-discovery
·Exploration
·Liberation
·Independence

APPs
Instagram, LinkedIn, Spotify, YouTube, Behance

INTERESTS
·Reading books
·Rock, Indie Rock music
·Doing meditation & being alone once in a while for self recovery
Maison Margiela, Celine, Saint Laurent
Giulia De Lellis, Lotta Volkova, Nick Cerioni Fashion & Architecture journals

PERSONALITY

Introvert	Extrovert
Analytical	Creative
Conservative	Liberal
Passive	Active

SHOPPING PREFERENCES

Affordable	Premium
In-store	Delivery
Standard	Personalized

CHANNELS

Traditional Ads	Online & Social media
Referral	Guerrilla Efforts & PR
Direct sales	

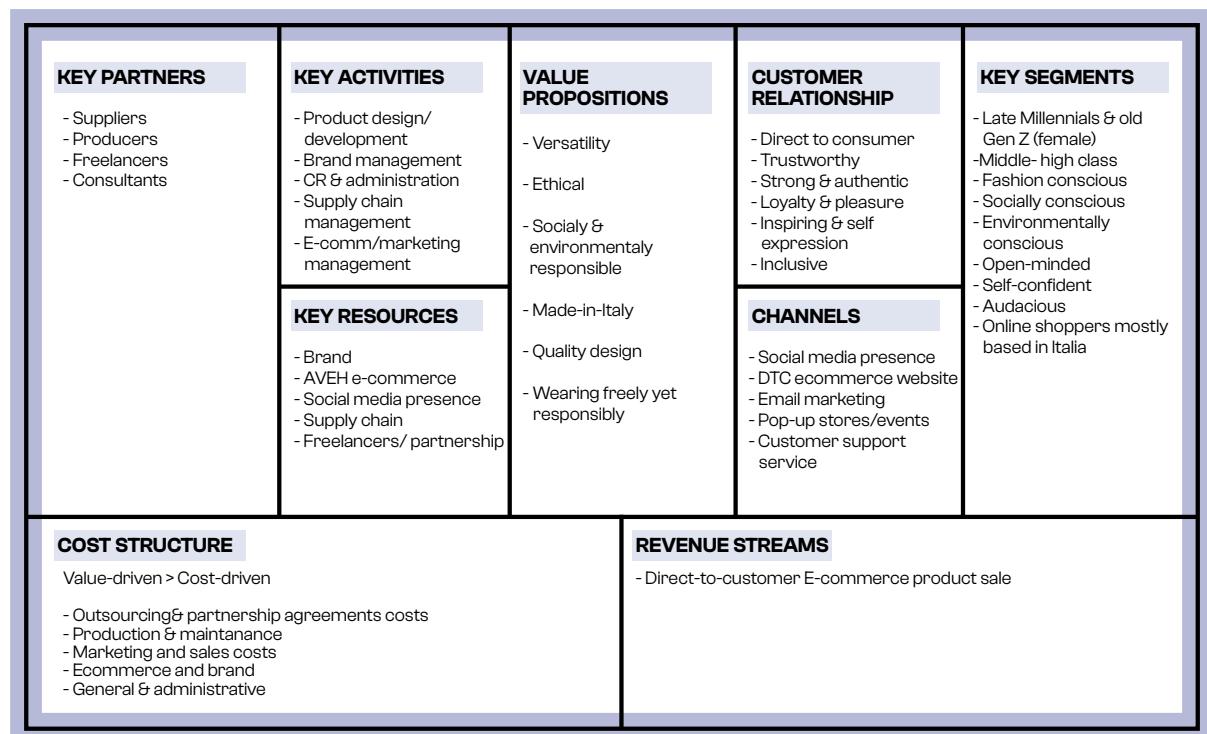
QUOTE

I believe that one can have everything in life, but you also have to earn it through sacrifices. To let my child enjoy living on the planet, I must consume responsibly & mindfully. I'm careful about what a brand story is before making a purchase. This is why I shop less recently.

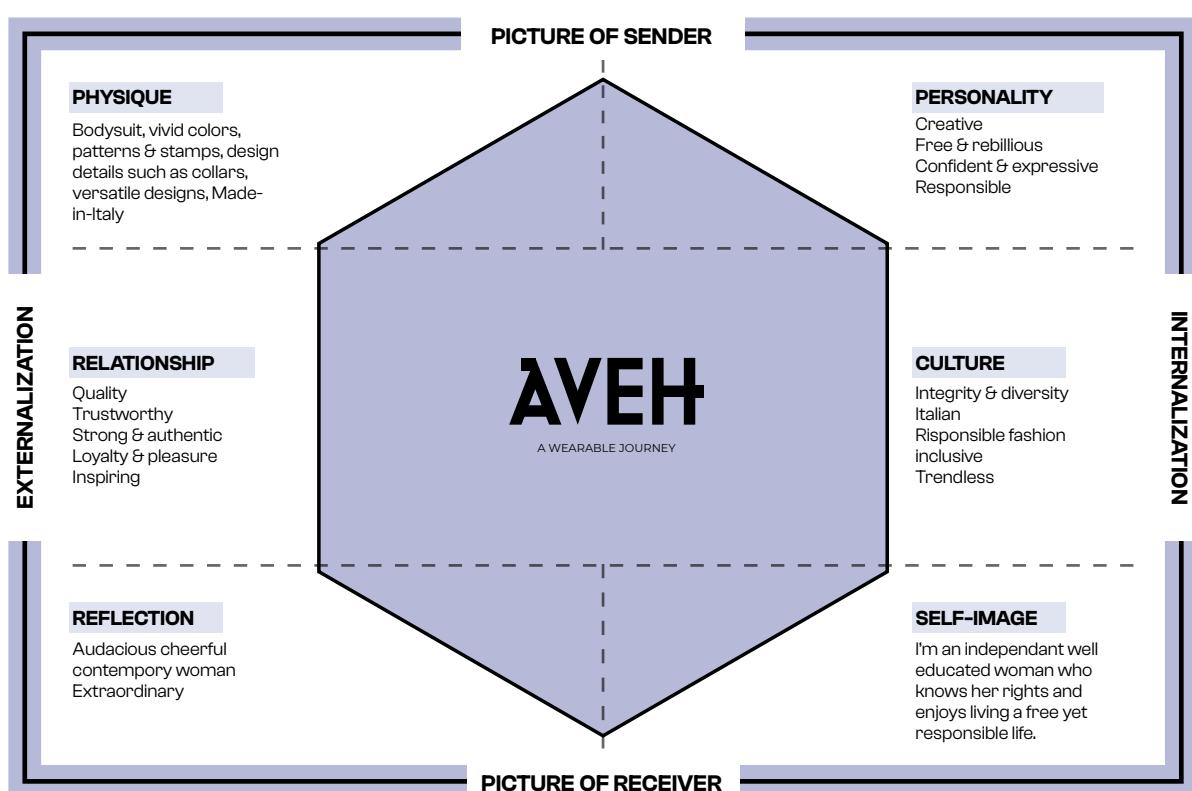
TARGET PERSONA

I created tech-packs for the collection consisting of templates specifically made for AVEH. These spec sheets illustrate the constructions, detailed drawings, and seam sewing instructions.

BUSINESS CANVAS

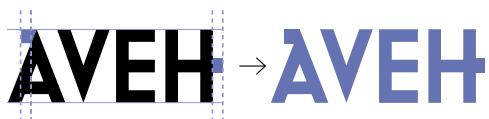


KAPFERER PRISM



TYPEFACE

LOGO VARIATIONS

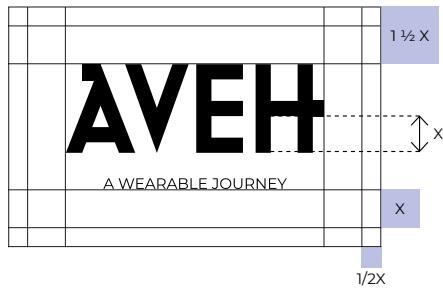


WORDMARK

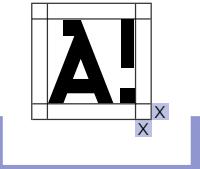
STRAPLINE

AVEH

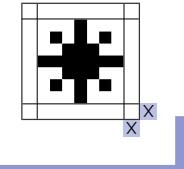
A WEARABLE JOURNEY



Our logo consists of a wordmark and a strapline that adds context to the brand name to express our brand essence.



SYMBOLS #1



SYMBOLS #2

The logomark acts as the identifying mark of the brand. So it can be mostly used alone. The strapline shall be used where applicable in terms of minimum legible size and where necessary to emphasize the story of the brand.

PRIMARY TYPEFACE

Aa.*

Animosa

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890?!*+(.,)

Extra Light
Extra Bold

SECONDARY TYPEFACE

Aa.*

Montserrat

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890?!*+(.,)

Thin
Light
Medium
Bold

BRAND COLORS

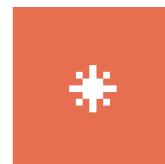
PRIMARY COLORS

Our color palette consists of vibrant evoking colors representing different aspects of the brand. These primary colors should be used in all branded materials. They can be used also in combination with the secondary colors



Violet Blue Crayola

#6673B2
RGB 102 115 178
CMYK 43 35 0 30
PMS 7456 C



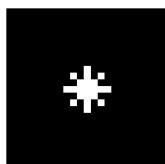
Burnt Siena

#E76F51
RGB 231 111 81
CMYK 0 52 65 9
PMS 2434 C



Granny Smith Apple

#A7CF90
RGB 167 207 144
CMYK 19 0 30 19
PMS 358 C



Black

#000000
RGB 0 0 0
CMYK 0 0 0 100
PMS



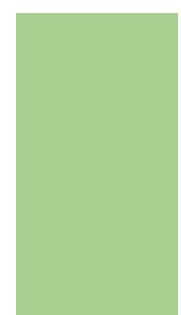
Represents

Feminine qualities
Intellect & creativity



Represents

Passion & affection
Physical self & being



Represents

Growth and healing
Various cultures



Represents

Being bold
Prestige

SECONDARY COLORS



Banana Mania

#FFE9AD
RGB 255 233 173
CMYK 0 9 32 0
PMS 2001 C



Blue Bell

#9096D0
RGB 144 150 208
CMYK 31 55 71 0
PMS 271 C



Wisteria

#C1A6E1
RGB 193 136 225
CMYK 31 28 0 18
PMS 264 C



Maximum Blue Purple

#ABBEF3
RGB 171 190 243
CMYK 30 22 0 5
PMS 2717 C



For background, the secondary colors can be a good choice if already used the primary colors. They can also be used as a complementary color in any brand asset.



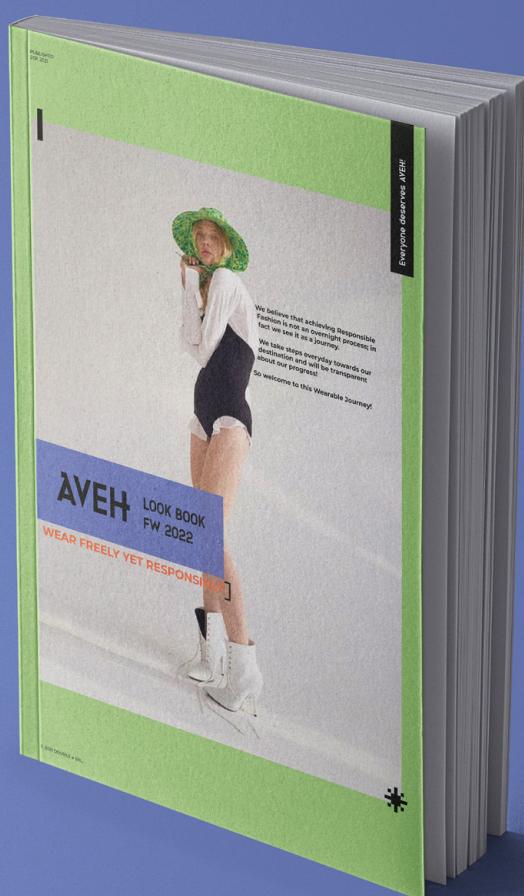
A WEARABLE JOURNEY . AVEH . A WEARABLE JOURNEY . AVEH .



VISUAL ASSETS

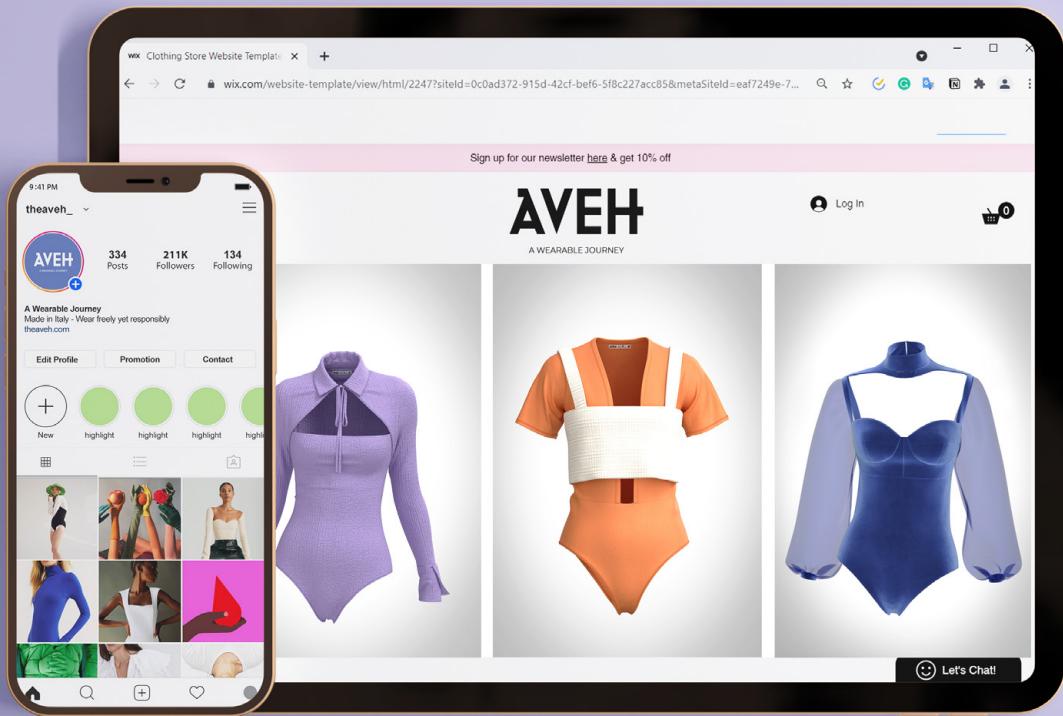


A WEARABLE JOURNEY . AVEH . A WEARABLE JOURNEY . AVEH .



The photo used in these mockups is for illustration purpose only- photo credit goes to: Bibi Cornejo Borthwick, Spring 2018

DIGITAL TOUCHPOINTS

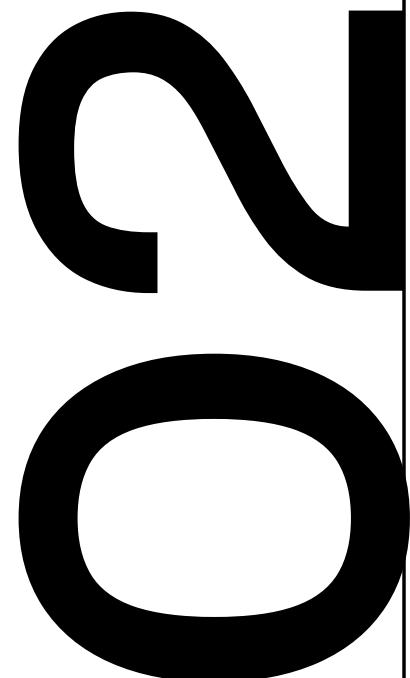


The photos used in this mockup is for illustration purpose only and is not Aveh's property

PACKAGING



- Targeting the customer
- Engaging the receiver
- Responsible (soluble or biodegradable)
- Recycled material
- An extra adhesive stripe for reuse



claudemontana therborn

↙ 2018 /Sep-Dec/	Group project
↙ University project	Fashion design studio course
↙ Rebranding a sleeping brand - f/w 19-20	
↙ The project was aimed to design the possible nowadays outcome of a well known fashion brand which - at the time being - is not present in the market. We were asked to do a detailed analysis of the brand, then we designed a collection as a fresh new interpretation of the brand as a group work and tailor one garment as an individual work. The choice of the brand for our group was "Claude Montana".	
↙ Other group members: Carlotta Grilli, Chiara Gronchi, Ethan Liu, Lauriane Verhille	

- # Product development
- # Pattern Making & Sewing
- # 2D & 3D Modelling
- # Design Thinking & Research
- # Branding & Graphics
- # Art Direction
- # Marketing & Communication

THE REBORN



Claude Montana

CLAUDE MONTANA



Claude Montana, the french fashion designer, known as the "King of the Shoulder Pad"

ABOUT MONTANA

He was a true fashion radical, it is hard to define Montana and is best put by the man himself:

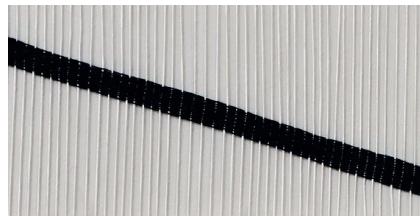
**"STYLIST – NO.
COUTURIER – EVEN LESS.
AESTHETE IS PRETENTIOUS,
AND DESIGNER DOESN'T
MEAN VERY MUCH.
LET'S SAY ...
DREAM-MAKER!" .**

THE NEW VISION

Cultural diversity has been present in societies for a very long time and it is one of the most important phenomena of the modern world; it's something that effects our individual and collective identities and perceptions; something which plays an important role in defining how we experience our lives and the world around us.

Inspired by the sleeping brand of Claude Montana, this collection is a reinterpretation of its ideal human and identity in post-modern society, in which racial, ethnic, individual and group identity are engraved in our collective history.

MOOD BOARD



BOLD
STRUCTURED
GENDERLESS
MINIMAL
ESSENTIAL
MULTICULTURAL

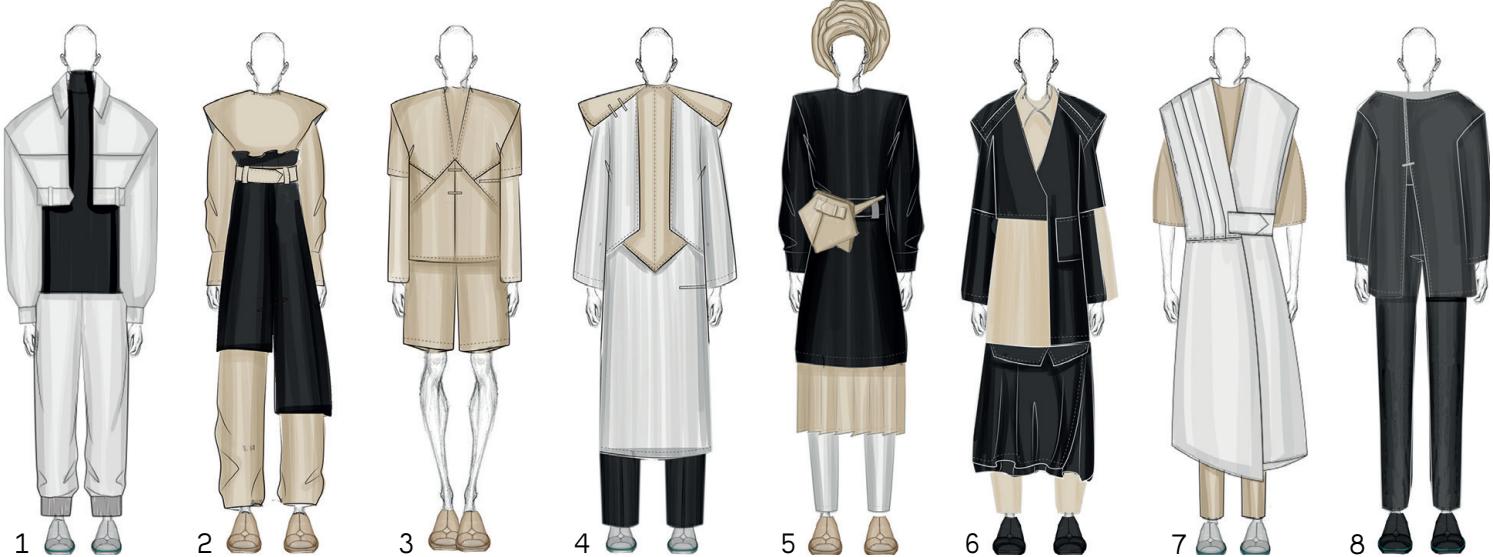


THE REBORN OF MONTANA

Maintaining the main aspects of Montana's designs, such as bold silhouette, color blocking, constructive lines and razor-sharp tailoring, the relaunch collection is aimed at a no-gender, pure identity refined by ethnic characteristics derived from humans' heritages; a new character as the target of this brand which represents authentic perfection rather than dramatic maximalism in Montana's original designs.

Our main keywords are minimalism, essential, genderless, bold, confident, structured.

CONCEPT BOARD



COLLECTION OVERVIEW



Five out of twenty looks of the collection were produced during the course of the program. Each student had to produce one complete look.
The look number 14 was produced by me.

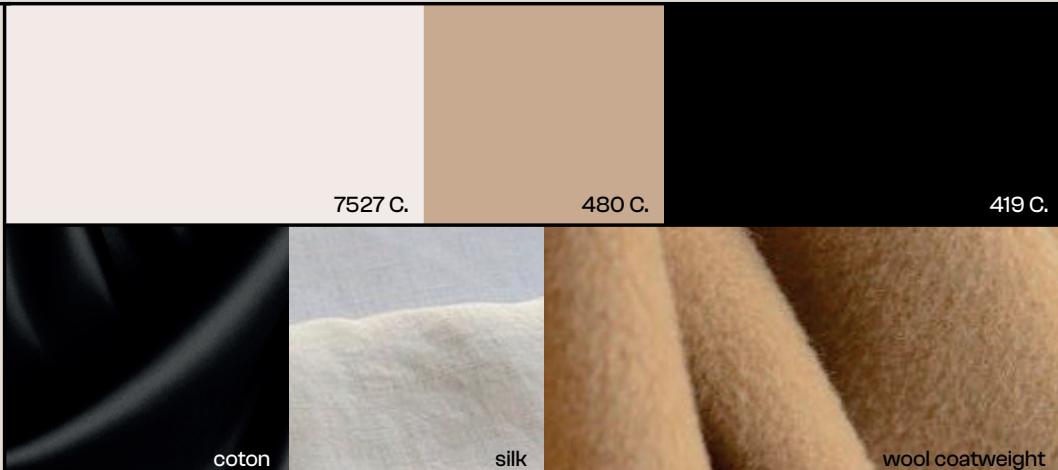
CLAUDE MONTANA
F/W 19-20



COLORS & MATERIALS

For Claude Montana f/w 19-20 collection, we chose on using only three specific colors: black, beige and white. Those colors are symbols of a decisive, cosmopolitan and intellectual personality.

For the fabrics, the choice fell on wool, cotton and silk. They are simple classic materials that combined together can give life to the first rebranded Montana collection and express sophistication as the wearer is.



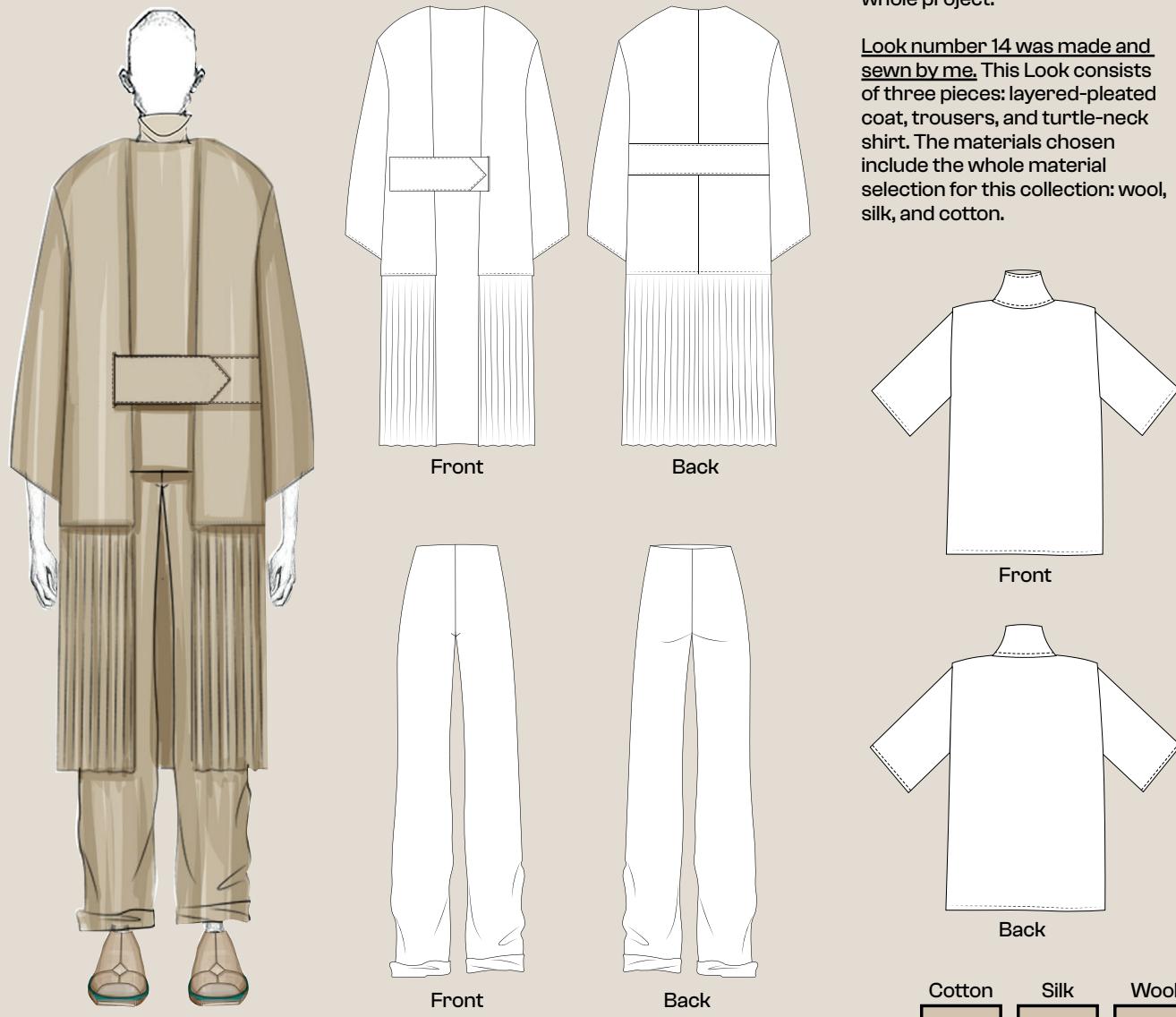
TECHNICAL DRAWINGS



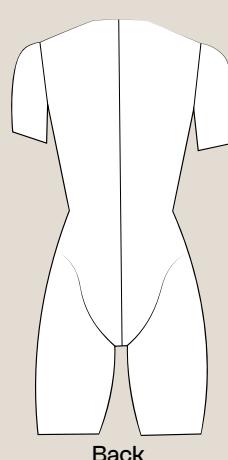
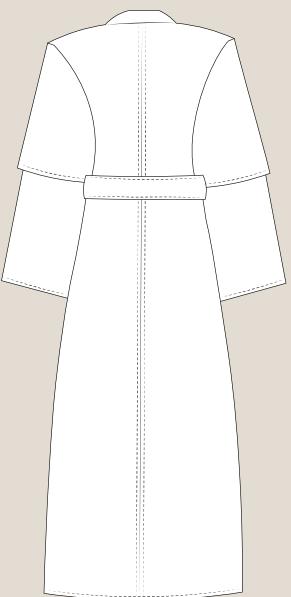
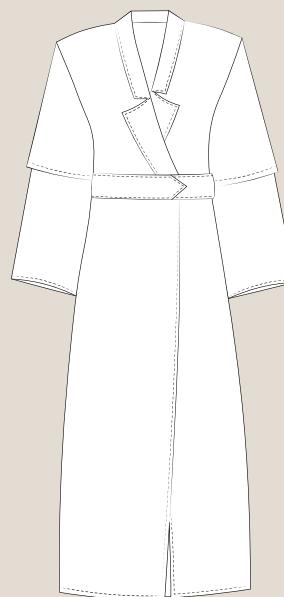
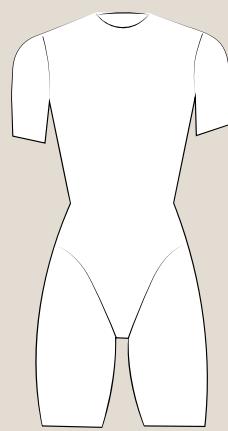
LOOK NUMBER 14.

Each group member had to produce one complete look from the collection besides working within the group for doing the whole project.

Look number 14 was made and sewn by me. This Look consists of three pieces: layered-pleated coat, trousers, and turtle-neck shirt. The materials chosen include the whole material selection for this collection: wool, silk, and cotton.



LOOK NUMBER 11.

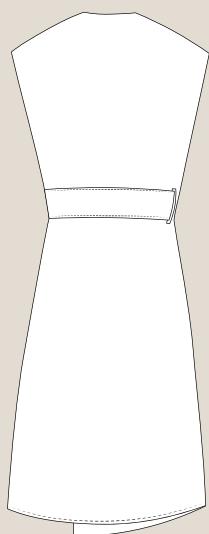
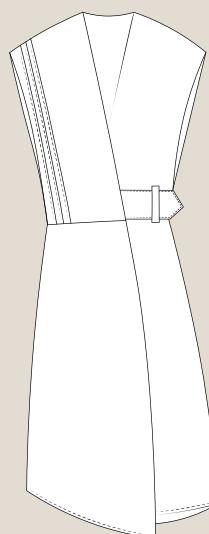


Front

Back

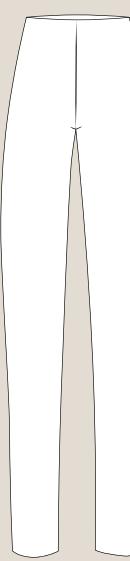
419 C.
Lycra

419 C.
Wool

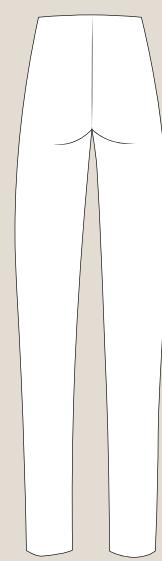


Front

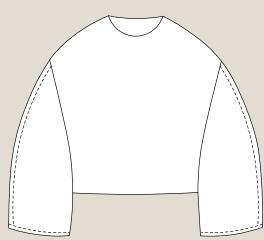
Back



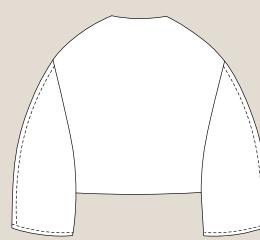
Front



Back



Front



Back

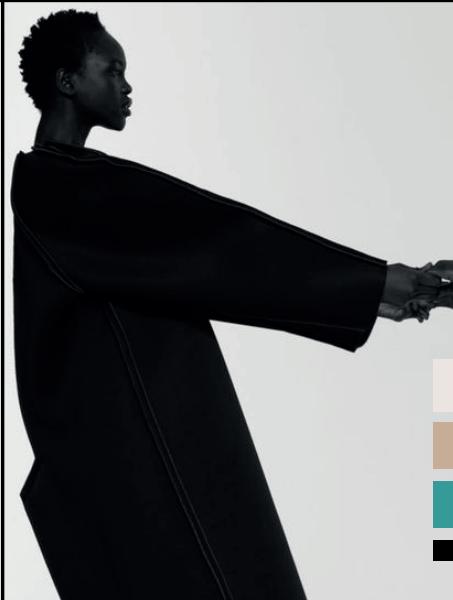
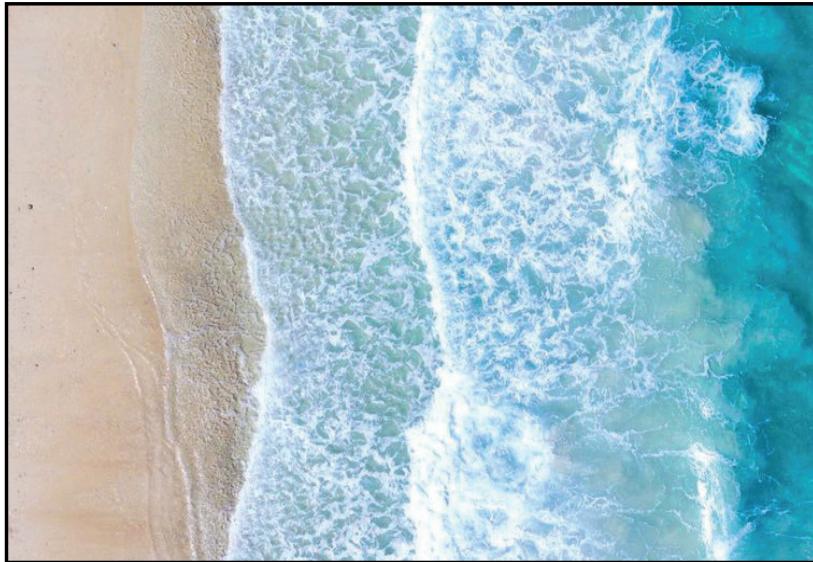
480 C.
Cotton

480 C.
Silk

7527 C.
Wool

LOOK NUMBER 7.

ACCESSORIES COLLECTION



Accessories in Claude Montana fall winter 19-20 collection represents multiculturalism, a world without borders, all together living in a united world yet with our own individual identity.

We are all from a world covered with lands and oceans, with the sand and the sea, and the color of this one of a kind house for all of us is only the color of sand and sea.

MOOD BOARD

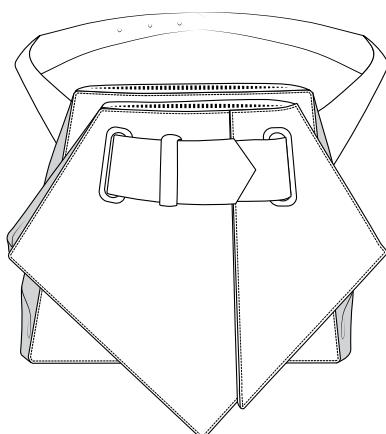
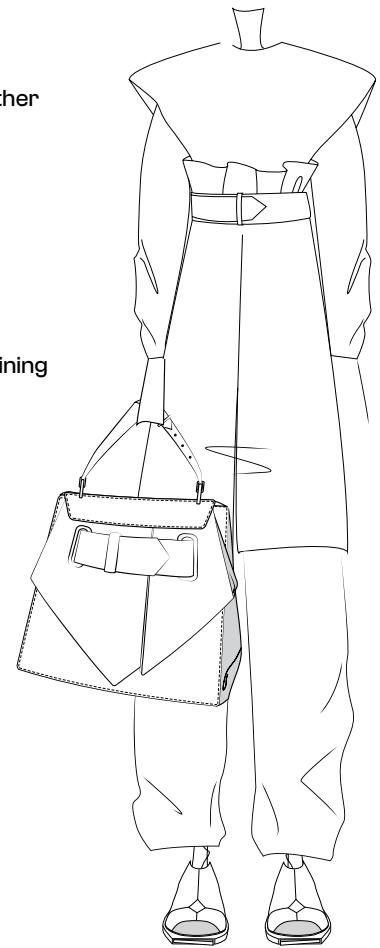
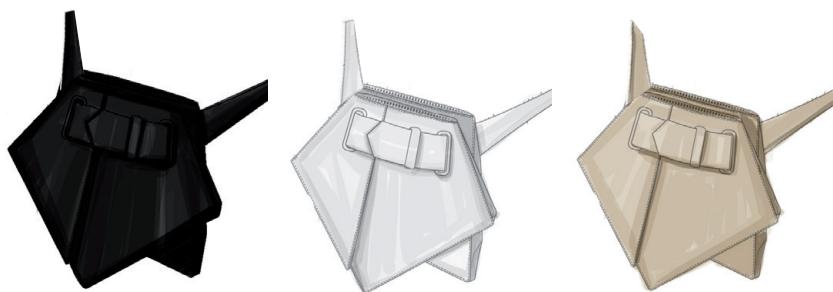
LEATHER HAND BAG N. 1



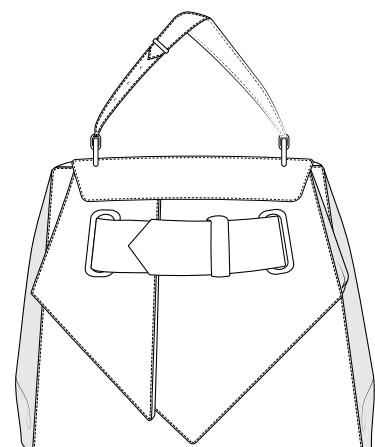
The main attributes of the leather bags of the collection are as following:

- Shoulder/ waist carry
- Adjustable strap
- Metal clasp closure
- One internal slip pocket
- One external zip pocket
- Calfskin zip pulls
- Herringbone cotton canvas lining
- Embossed Montana logo

LEATHER WAIST BAG N. 2

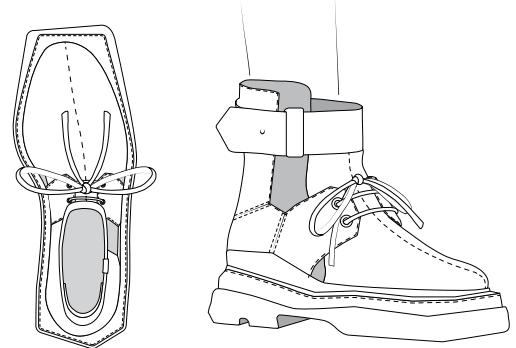


Leather Waist Bag

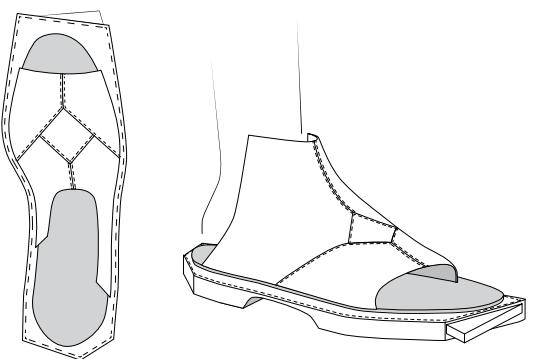
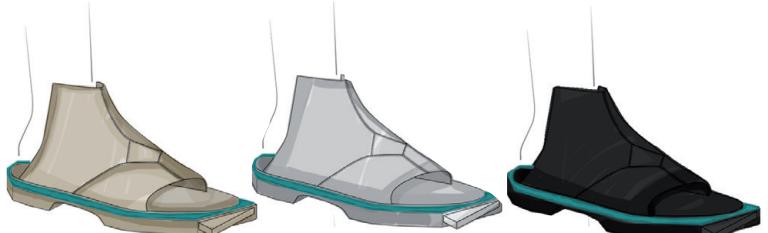


Leather Hand Bag

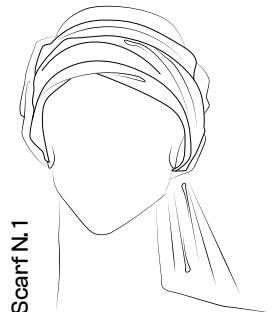
LEATHER CROPPED ANKLE BOOTS N. 1



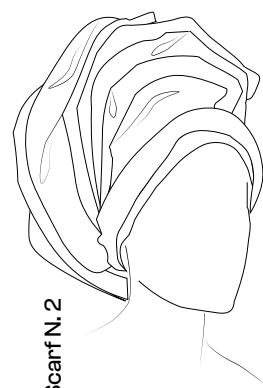
LEATHER CROPPED MULES N. 2



HEAD SCARFS N. 1 & 2



Scarf N.1



Scarf N.2

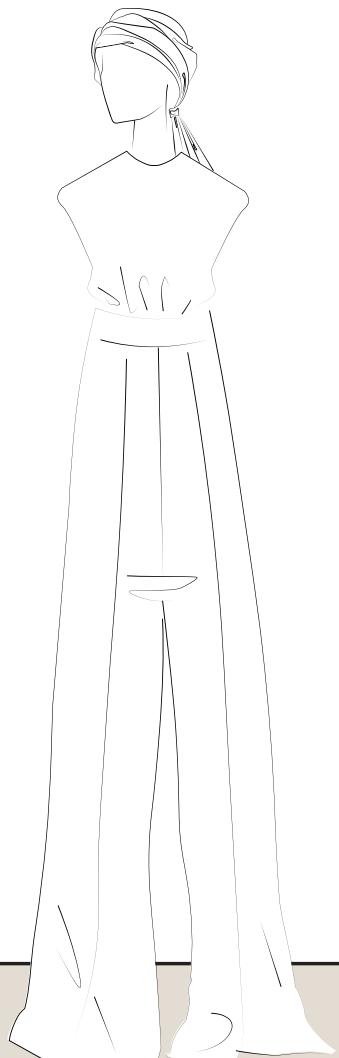
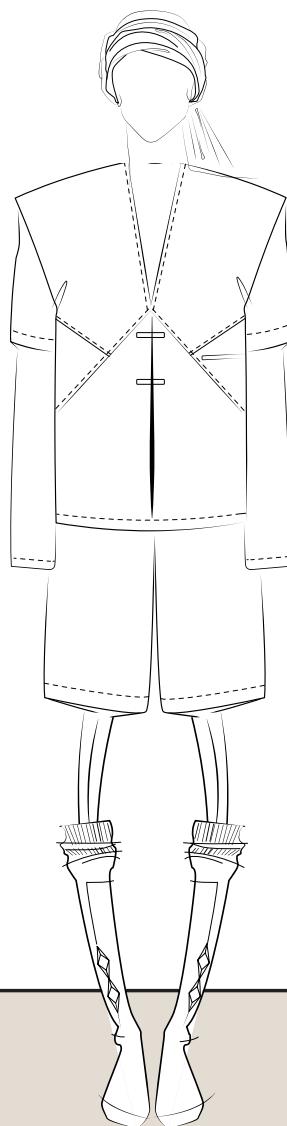
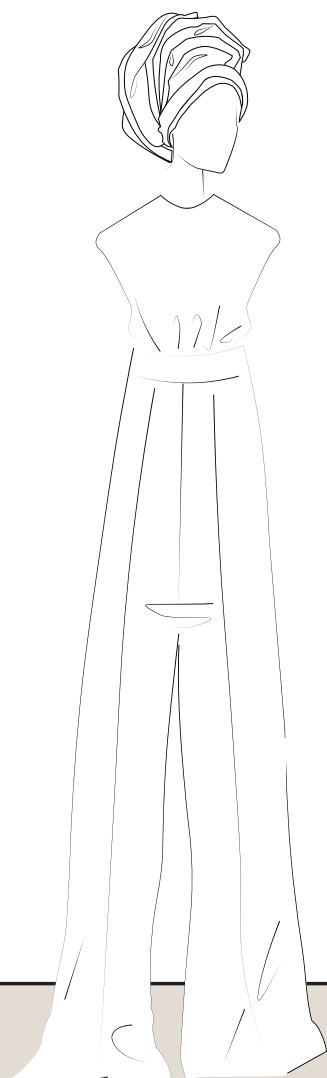


SOCKS IN 3 HEIGHTS



Other pieces of this accessories collection consists of:

- Leather cropped-ankle boots with laces
- Leather cropped mules
- Head pieces and scarfs in two different style
- Three different socks decorated by some ethnic motifs



BRANDING & IDENTITY

COMPETITORS



Rad Hourani

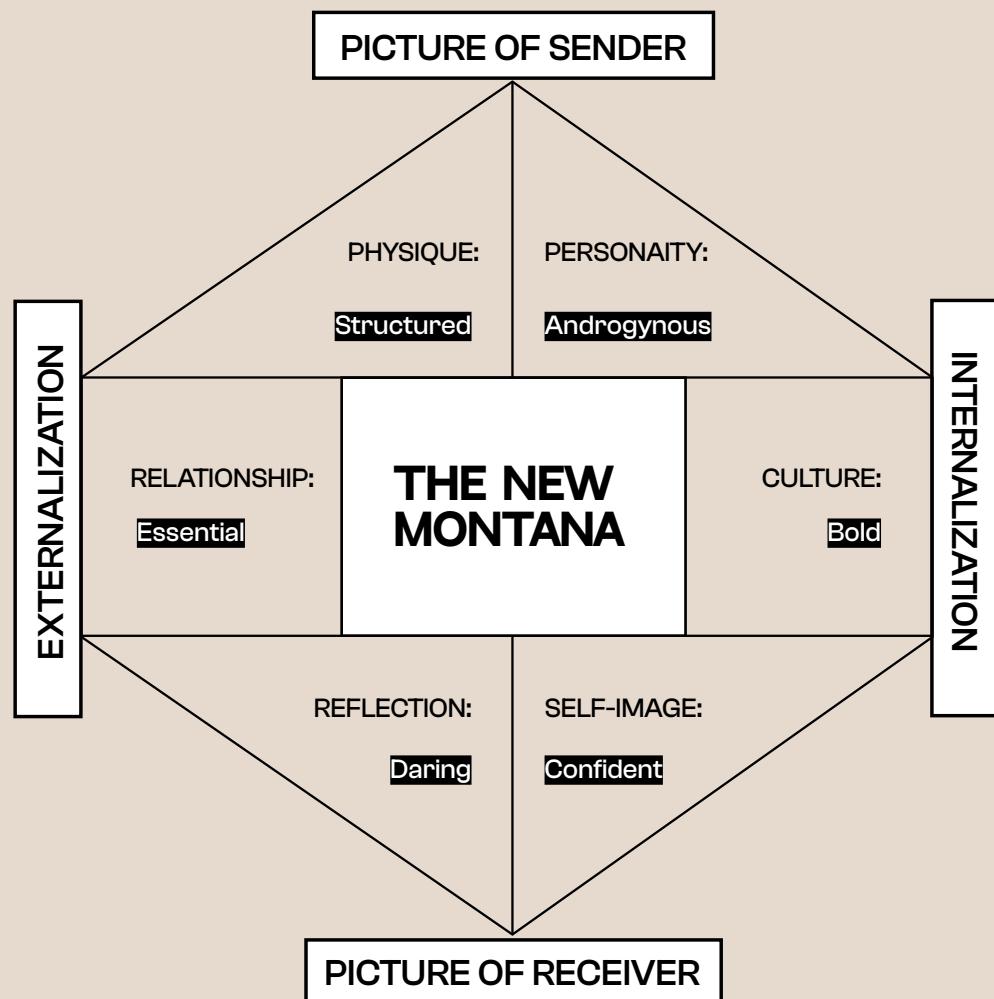
The Row

Victoria Beckham

Edun

Cos

KAPFERER BRAND IDENTITY PRISM



VISUAL IDENTITY

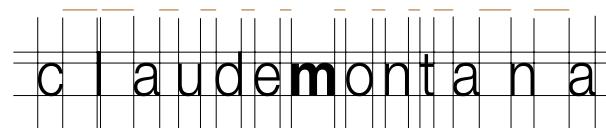
LOGO DESIGN



claudemontana
the reborn

TOP-LEFT: the original Claude Montana logo
TOP-RIGHT: the rebranded Montana logo

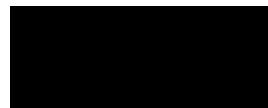
The new logo consists of the brand name and the brand tagline (the reborn) in smaller size below the brand name. It can be the same color or a contrasting color yet from the brand color palette.



TYPEFACE & COLORS

Helvetica Neue Bold

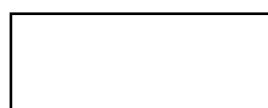
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z



CMYK: 0,0,0,100
RGB: 0,0,0
HEX: #000000



CMYK: 22,39,64,11
RGB: 196,154,108
HEX: #c49a6c



CMYK: 0,0,0,0
RGB: 255,255,255
HEX: #FFFFFF

Helvetica Neue Light

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z

LOGO VARIATIONS

claudemontana

■ CMYK: 0,0,0,100

■ CMYK: 0,0,0,0

claudemontana

■ CMYK: 0,0,0,0

■ CMYK: 22,39,64,11

claudemontana

claudemontana

■ CMYK: 0,0,0,100

■ CMYK: 22,39,64,11

claudemontana

■ CMYK: 0,0,0,0

■ CMYK: 22,39,64,11

claudemontana

the reborn

claudemontana

■ CMYK: 0,0,0,100

■ CMYK: 22,39,64,11

claudemontana

■ CMYK: 0,0,0,100

■ CMYK: 0,0,0,0

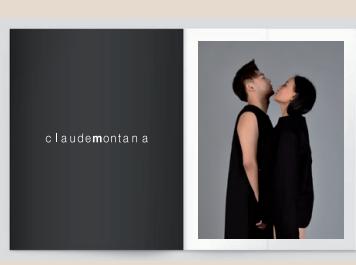
the reborn

COMMUNICATION STRATEGY

OFFLINE ADVERTISING



1. Human Being



2. Numéro



3. System

THREE MAGAZINES

For the communication strategy we chose 3 magazines that our ideal consumers usually follow and read:

Numéro because anyone interested in culture, fashion and design could read. **System** is a more niche magazine yet the Montana target audience appreciates and reads. It is the same for **Human Being**, a magazine with on fashion, events and culture with a minimal and sophisticated style.



1. London

THREE CITIES

And for cities, in Europe, we chose 3 cities to focus on:

the brand Claude Montana is aimed at **London**, its cosmopolitan and multicultural character. Even **New York** because we can define it as the most cosmopolitan and multicultural city in the world. The brand expands in the Asian world by taking **Hong Kong** as a reference, a young, vital and ever-expanding city.

2. New York



3. Hong Kong



RETAIL SPACE



OFFICIAL WEBSITE

INSTAGRAM ACCOUNT



claudemontana
therborn









58

Top-left:Look n. 16 & Look n. 14, Bottom-right: Look n. 10



Bottom-left: Look n. 7, Top-right: Look n. 11



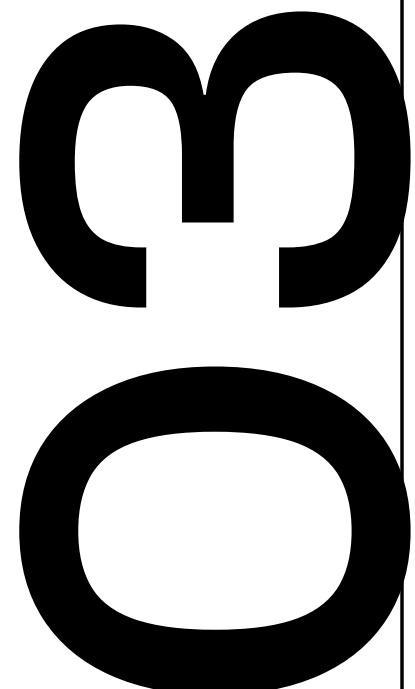




62



c l a u d e m o n t a n a
t h e r e b o r n



SUPRE.M A R N I

↙ 2019 /Apr- Jun/	Solo project	
↙ University project	Contemporary Art Debate course	
↙ The aim of the project was to get inspiration from a contemporary art movement, artist or group of artists and propose a collection of accessories or fashion products based on the related artworks.		
<p>The artist of my choice, with whom I resonated the most, was <u>Kazimir Malevich</u> from <u>Suprematism</u> movement. I went one step further and decided to envision this project as a potential collaboration between Malevich's artworks and the fashion brand <u>MARNI</u> and created an accessories and footwear capsule collection that would represent both the artist's and the brand's concept and identity.</p>		

- # 3D modelling
- # Footwear design
- # Accessories design
- # Design research
- # Product development
- # Collaboration design project

SUPREMARNI



KAZIMIR MALEVICH X MARNI

ABOUT MALEVICH & SUPERMATISM



• 6 artworks by Kazimir Malevich and the heirs of Malevich. 1915-1921

• Self Portrait, 1933, by Kazimir Malevich

• Complex Presentiment: Half-Figure in a Yellow Shirt, 1928-1932

DESIGN RESEARCH

KAZIMIR MAL

The artist of my choice, with whom I resonated the most, was Kazimir Malevich from Suprematism movement. I went one step further and decided to envision this project as a potential collaboration between Malevich's artworks and the fashion brand MARNI and created an accessories and footwear capsule collection that would represent both the artist's and the brand's values and identity.

SUPREMATISM

Suprematism was one of the most influential trends in abstract art of the twentieth century. It rendered the structure of the universe in simple geometric forms, like a straight line, a rectangle, a circle, a square on a light background, signifying the infinity of space.

The ideas of Suprematism, with its countdown marked by the famous Black Square, were also embodied in the architecture, scenography, graphic arts and industrial design.

In 1913 Malevich and other Russian artists teamed up and worked on the opera Victory Over The Sun. Malevich created the stage that resembled a square and later he called it the manifestation of Suprematism, a term which expressed the notion that colour, line, and shape should reign supreme over subject matter or narrative in art. In 1915, the artist laid out his beliefs in an iconic manifesto, outlining Suprematism and the value of pure aesthetic feeling derived from geometric shapes.

Kazimir Severinovich Malevich (February 23 1879 – May 15, 1935) became part of a movement known as Russian avant-garde artist. He was also a theorist, whose pioneering work and writing had a profound influence on the development of abstract art, in the 20th century.

He studied at the Moscow School of Painting, Sculpture, and Architecture where he learned to paint in an impressionistic style. When Soviet politicians decided against modern art, Malevich and his art fell out of favour. During his last years, his works show a return to figuration. Instead of the abstraction he had espoused he now produced works of peasants and genre scenes, whilst also producing portraits of family & friends.

MALEVICH

WHY MARNI?



• All images by Marni® from Marni.com and instagram account

FROM OTB FASHION GROUP WEBSITE

Marni celebrates **individuality** through an unpredictable visual language of graphic rigor.

Marni is a state of mind, a playful spirit, with a history of friendly, humanist values combined with an experimental approach to materials and colors, as well as a unique flair for mixing prints and shapes.

The brand's aesthetic paradigm mirrors the vision of Creative Director Francesco Risso: the quirky elegance of Marni is a range of possibilities, an exploration of ideals, a lifestyle with an avant-garde attitude that holds a constant dialogue with the world of art.

M A R N I



PLAYFUL SPIRIT
AVANT-GARDE ATTITUDE
UNIQUE MATERIALS & SILHOUETTES
DIALOGUE WITH THE WORLD OF ART
FOCUS ON ACCESSORIES
VISUAL LANGUAGE



• All images by Marni® from Marni.com and instagram account



KAZIMIR MALEVICH



M A R N I

**'SUPREMATISM'
REFLECTS THE
SUPREMACY OF
PURE FEELING.**

-The Non-Objective
World, The Manifesto of
Suprematism, Malevich, 1926

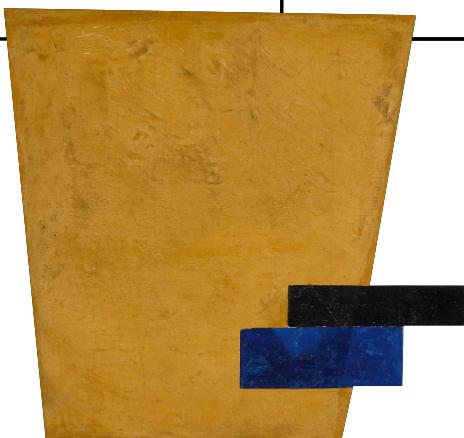


COLLABORATION

"The democratization of luxury fashion that collaborations allow is so positive."

- Consuelo Castiglioni (Founder of MARNI)

Based on the art-conscious spirit of Marni as well as its focus on accessories products, a capsule collection of accessories was designed by me inspired by an avant-garde artist that resonates the brand's core values and aesthetic.





TARGET AUDIENCE

CURIOUS
JOYFUL
ART CONSCIOUS
NOVELTY LOVER

SUPRE.MARNI



PURE FEELING
SUPREME
CONSTRUCTIVE
COLORE BLOCKING
SOPHISTICATED

MOODBOARD

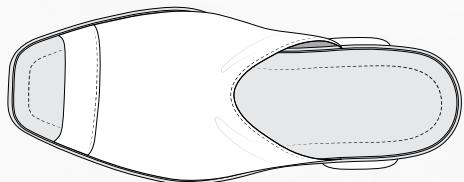
SKETCHES



FOOTWEAR 0.1 SPECIFICATIONS



Front view



Side view

COMPONENTS	MATERIALS
1. Upper	Black floater top grain leather
2. Lining	Yellow calfskin leather
3. Upper	Yellow floater top grain leather
4. Insole	Black floater top grain leather
5. Midsole	Yellow floater top grain leather
6. Outsole 1.	Rubber
7. Heel 1.	ABS plastic/Fiberglass
8. Heel 2.	Covered ABS/Fiberglass
9. Top piece	ABS plastic/Rubber
10. Outsole 2.	ABS plastic/Fiberglass

SWATCHES



Floater top grain leather Floater top grain leather Calfskin leather for lining ABS/rubber for heel

INFORMATION

Item Type:	Heel-Platform Mule Sandals
Toe Type:	Squared-open toe
Heel Height:	11 cm
Platform Height:	1.5 cm

COMPONENTS	MATERIALS
1. Upper	Blue floater top grain leather
2. Lining	Red calfskin leather
3. Upper	Black floater top grain leather
4. Insole	Red floater top grain leather
5. Midsole	Blue floater top grain leather
6. Outsole 3.	ABS plastic/Fiberglass
7. Outsole 2.	Covered ABS/Fiberglass
8. Heel 2.	ABS plastic/Fiberglass
9. Top piece	ABS plastic/Rubber
10. Outsole 1.	ABS plastic/Rubber

SWATCHES



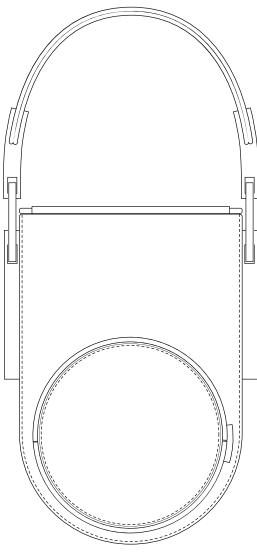
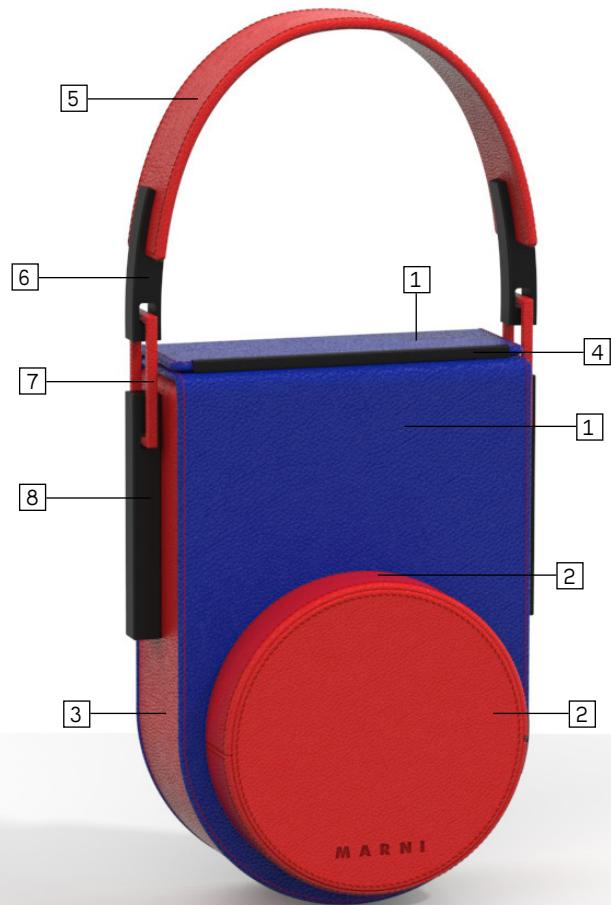
Floater top grain leather Floater top grain leather Floater top grain leather Calfskin leather for lining ABS/rubber for heel

INFORMATION

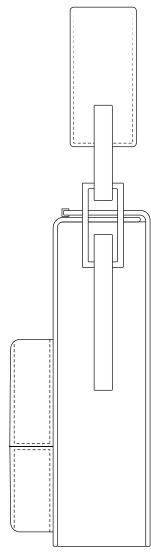
Item Type:	Heel-Platform Mule Sandals
Toe Type:	Squared-open toe
Heel Height:	11 cm
Platform Height:	1.5 cm



HANDBAG 0.1 SPECIFICATIONS



Front view



Side view

COMPONENTS	MATERIALS
1. Body	Blue floater top grain leather
2. Pocket	Red floater top grain leather
3. Side & Base	Red floater top grain leather
4. Closure	ABS plastic+Magnet
5. Handle	Red floater top grain leather
6. Hardware	ABS plastic
7. Ring/Hardware	ABS plastic
8. Hardware	ABS plastic

SWATCHES



Floater top grain leather Floater top grain leather Calfskin leather for lining ABS plastic

INFORMATION

Item Type:	Mini Shoulder Bag
Closure Type:	Magnetic closure
Body Height:	21 cm
Handle Height:	15 cm

SHOPPER BAG 0.2 SPECIFICATIONS

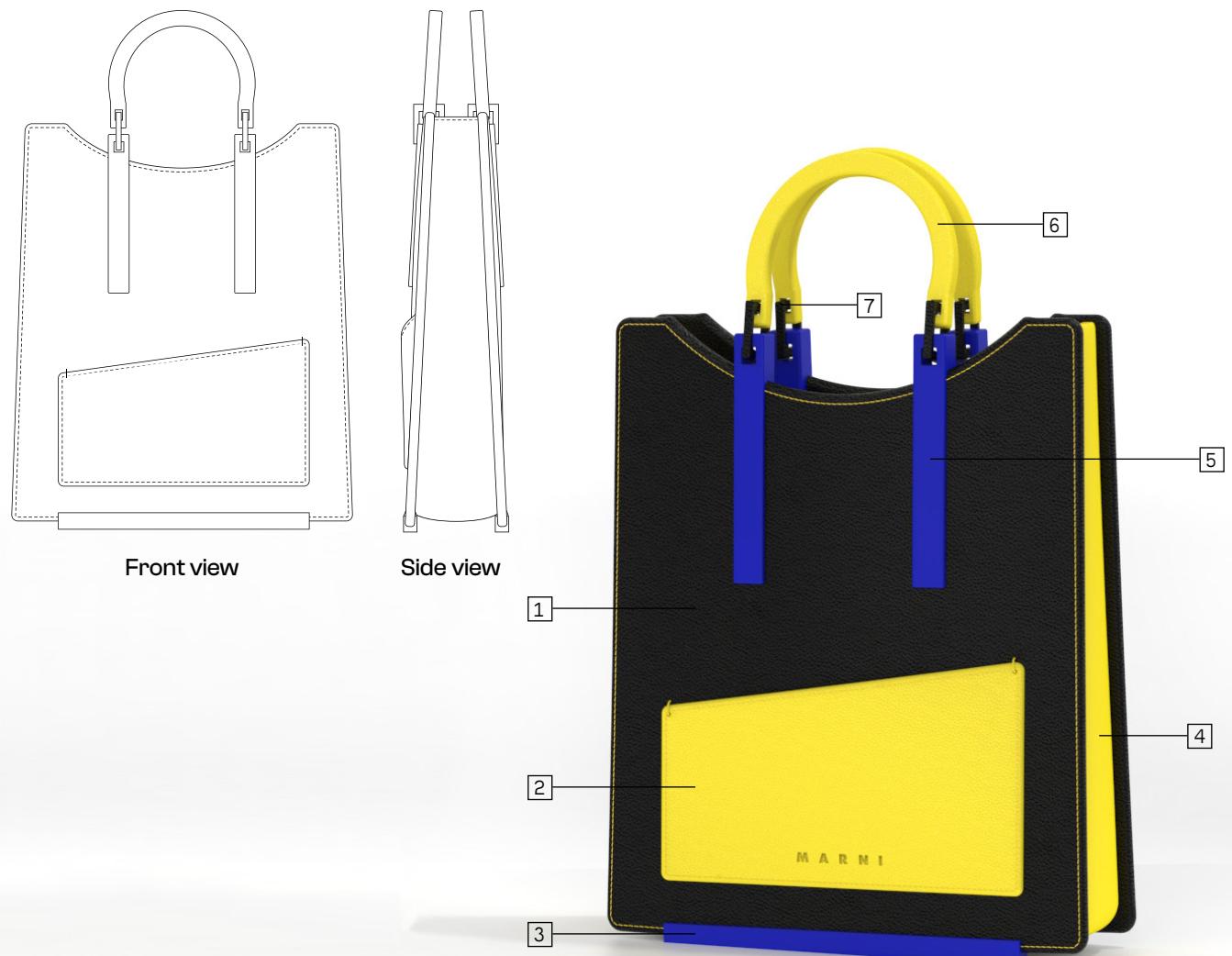
COMPONENTS	MATERIALS
1. Body	Black floater top grain leather
2. Pocket	Yellow floater top grain leather
3. Hardware	ABS plastic
4. Side & Base	Yellow floater top grain leather
5. Hardware	ABS plastic
6. Handle	ABS plastic
7. Ring/Hardware	ABS plastic

SWATCHES



INFORMATION

Item Type:	Tote bag with metal handles
Closure Type:	Without closure
Body Height:	32 cm
Handle Height:	15 cm









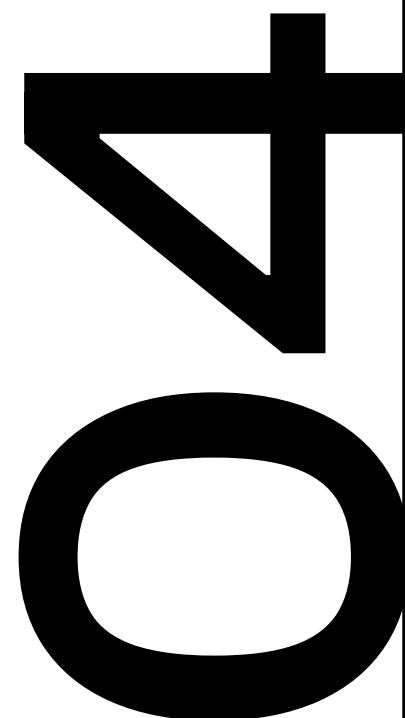


KAZIMIR MALEVICH  **M A R N I**



ERECTA

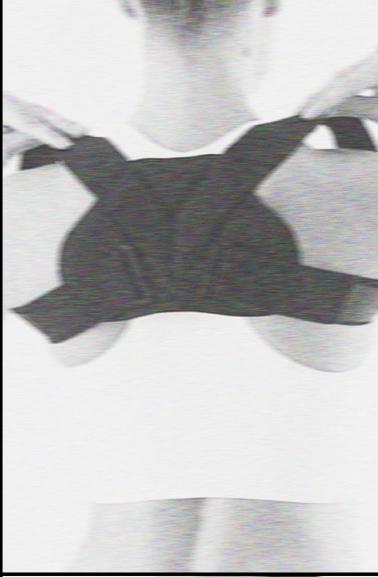
2019 /Oct/	Group project [10 days]
University project	Fashion 4.0 course
Designing a technology integrated fashion product	
The aim of the project was to design an interactive fashion garments or accessories utilizing 4.0 technologies such as laser cutting, 3D printing, Arduino, integrated electronics, etc within the design and production process.	
Erecta is a versatile and stylish accessories equipped by microcontrollers to help the users correct their poor posture through vibration.	
YOOX NET-A-PORTER GROUP	
Showcased on: Porter Magazine online; YOOX NET-A-PORTER, [published article featuring top fashion schools design talents]	
Other group members: Silvia Birolini, Iskra Mladenovska, Sofia Reitano, Yixin Zhang	



- # Digital manufacturing
- # Interactive design
- # Accessories design
- # 2D & 3D modelling
- # Arduino
- # Design research



ERECTA



• 4 typical posture correction belts available in the market

PROBLEM

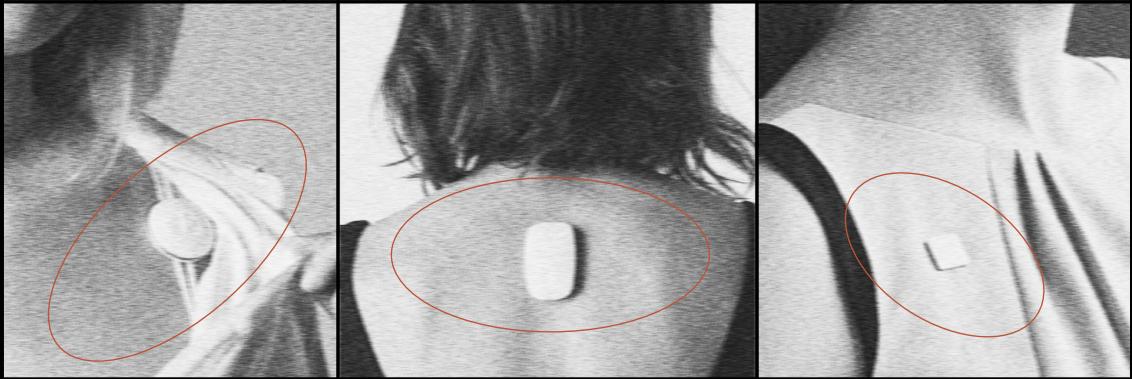
Typical medical devices used to correct the posture, such as postural corsets and elastic bands, are not only uncomfortable but also perceived the consumer as "ugly" and "unappealing".

SOLUTION

Designing a functional and fashionable accessory to correct poor postures through vibrating to inform the user when he/she is having a poor posture and to highlight the "dis-ability" and make a statement as a "super-ability".

MARKET RESEARCH

Available competitors in the market of posture correction vibrators



1.

2.

3.

- 1.iPosture
 - 2.Lumo Lift
 - 3.UpRight Go

PROS

All these devices automatically alter the user when is having a poor posture by vibrating and inform him/her to correct their postural behaviour.

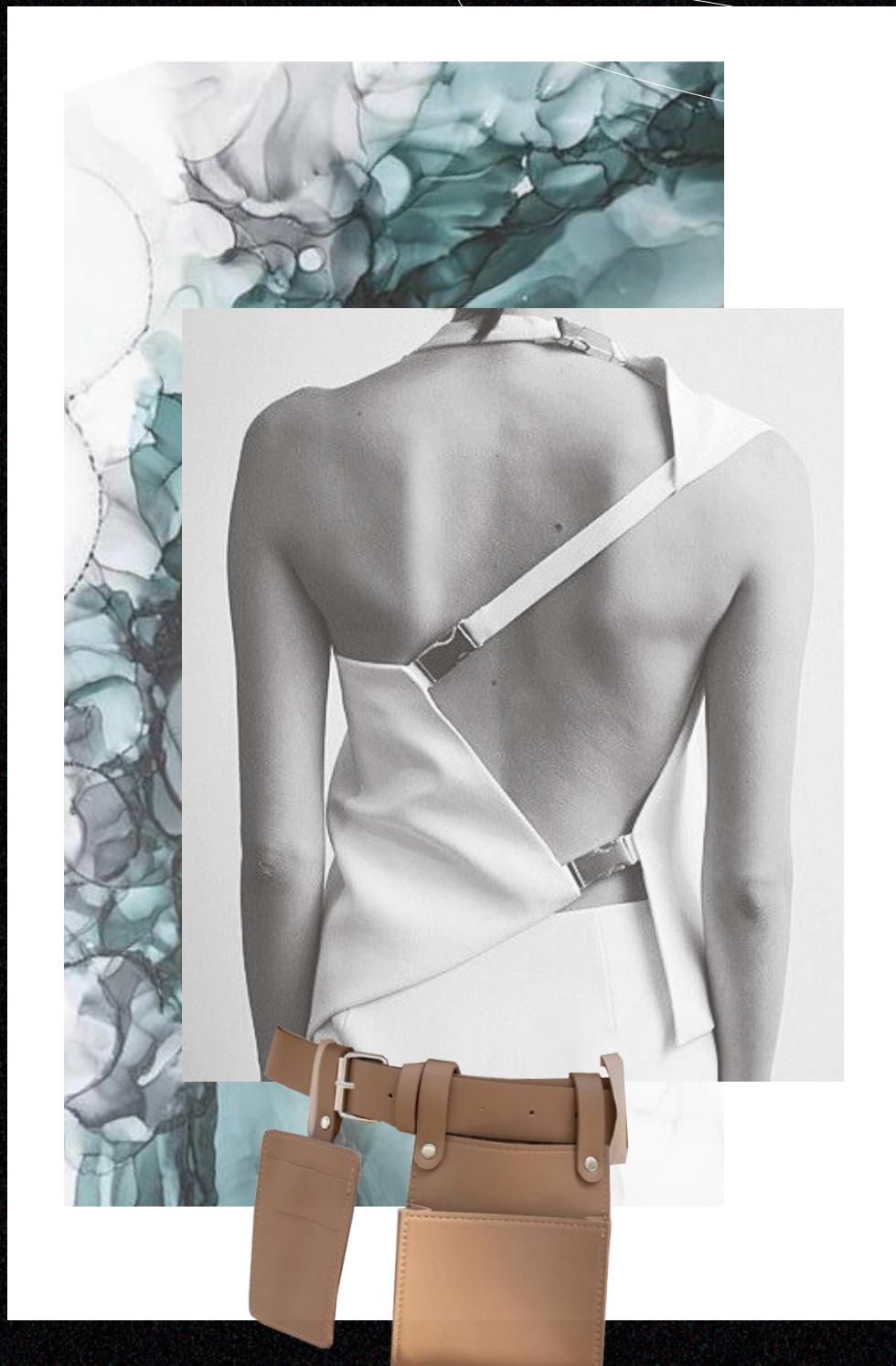
They can be integrated in the garments or stick on the body.

CONS

Although these devices are tiny and can be hidden into the garment, but they still don't have a fashionable aesthetic and lack a striking identity and appearance.

CONCEPT BOARD

Digital manufacturing
Natural sense
Asymmetric structure
Striking appearance
Practicality



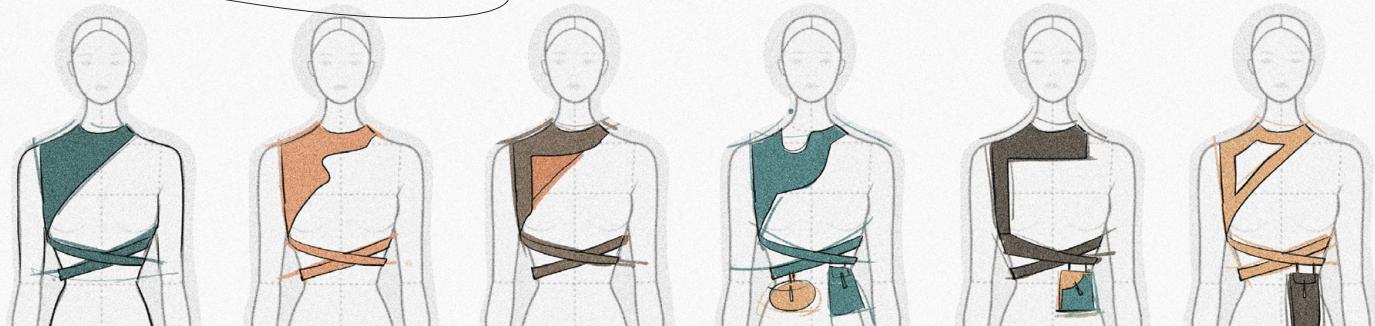
ЕЯЕСТА



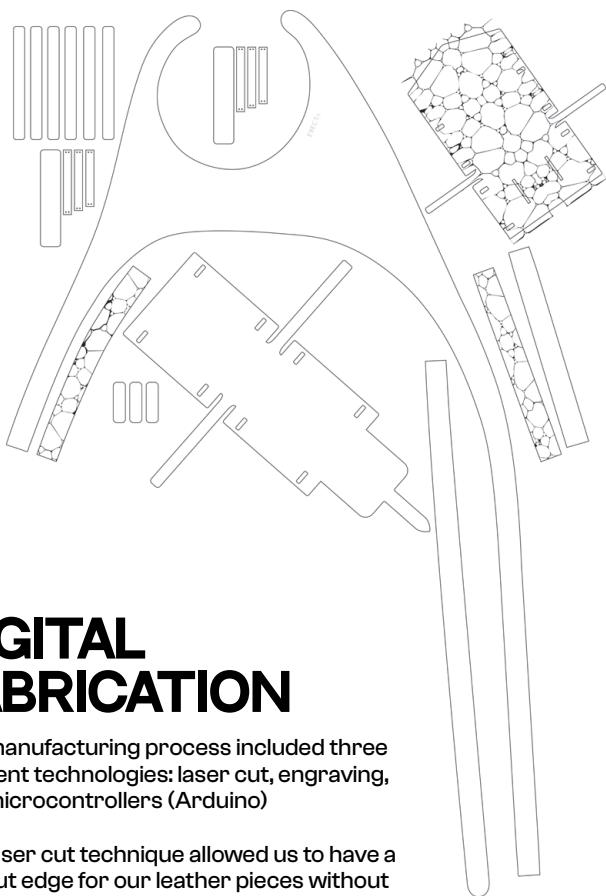
Second skin
Enhanced body
Empowered imperfections

MOOD

INITIAL SKETCHES



LASER CUT PATTERN



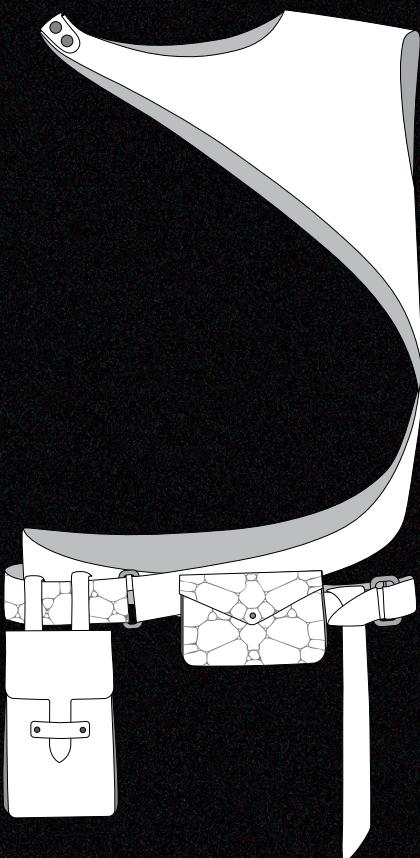
DIGITAL FABRICATION

The manufacturing process included three different technologies: laser cut, engraving, and microcontrollers (Arduino)

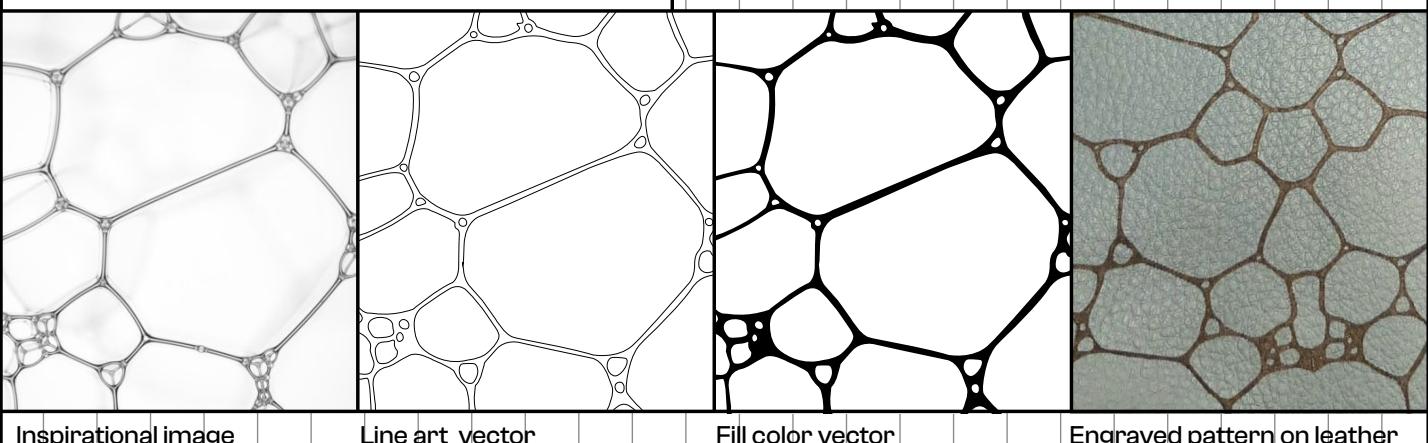
The laser cut technique allowed us to have a fine cut edge for our leather pieces without any need for further finishing. We also used engraving method to add our designed pattern to the surface of our product as an embellishment. Last but not least, the vibration function was made possible through the usage of arduino kit.

TECHNICAL DRAWING

The chosen material was natural leather to represent the natural sense chosen as our inspirational concept. The small hanging bags were designed to add some technicality to the whole design and were made in a stitchless technique to enable us create the product only using the three chosen technologies.



ENGRAVING PATTERN PREPARATION



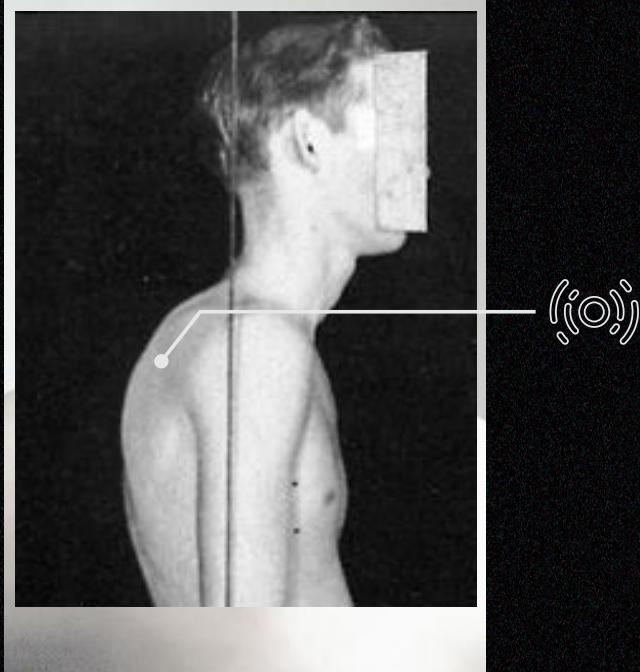
Inspirational image

Line art vector

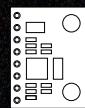
Fill color vector

Engraved pattern on leather

INTERACTION DESIGN

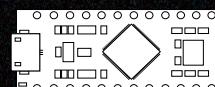


COMPONENTS



GYROSCOPE
[MPU6050]

The gyroscope was used to measure the changes in angular position over time, along the X, Y and Z axis. The MPU6050 IMU has both 3-Axis accelerometer and 3-Axis gyroscope integrated on a single chip.



MICROPROCESSOR
[ARDUINO NANO]

The MPU6050 sends the data to Arduino Nano Microprocessor. The Arduino code was uploaded on the microprocessor to process the data received as inputs and send them as an output to the vibromotor.



VIBROMOTOR

The vibromotor receives the data from the microprocessor. If the values of the gyroscope falls out of the assigned ranges for a correct posture, the vibromotor receives the vibration command and sends a vibration to the user.

ANGULATION WITH GYROSCOPE

The gyroscope perceives any body posture change and gives a vibration when the spine is bending forwards or falling backwards.

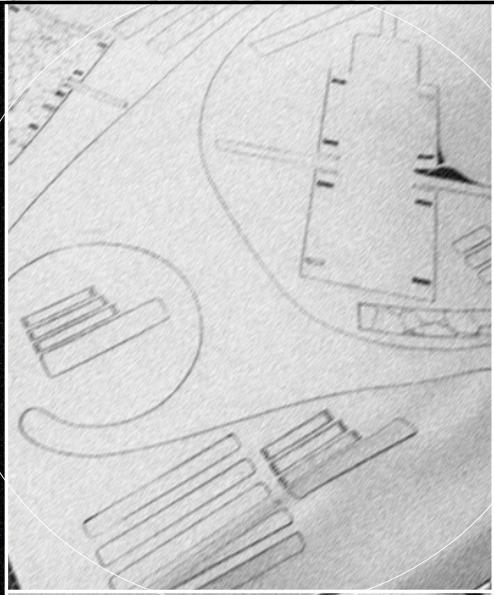


angle between
0 and -55°

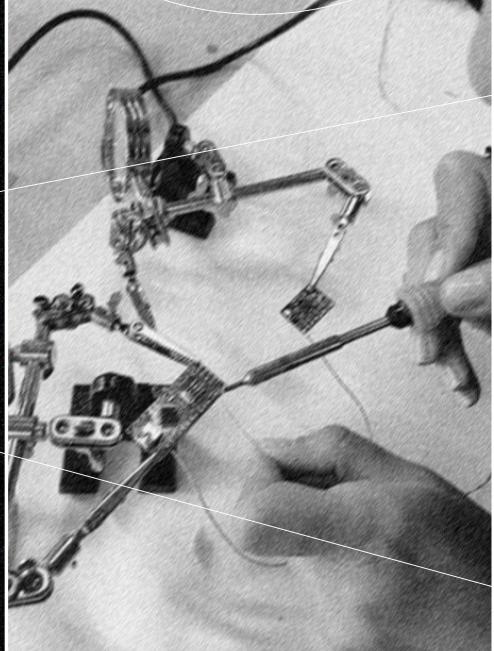


angle between
-70° and -180°

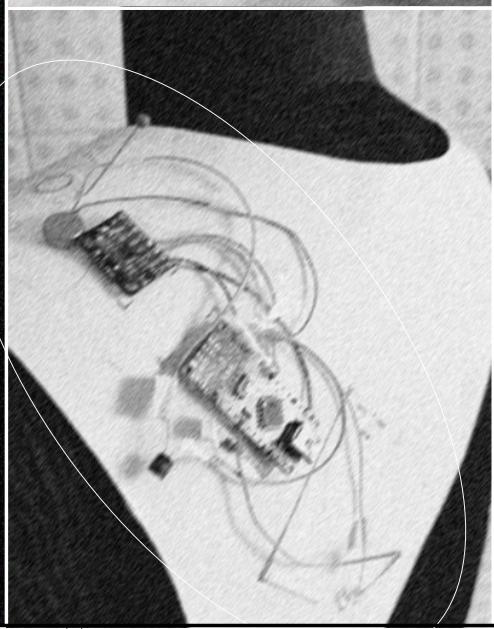
MAKING PROCESS



laser cut and engraving at Wemake fablab

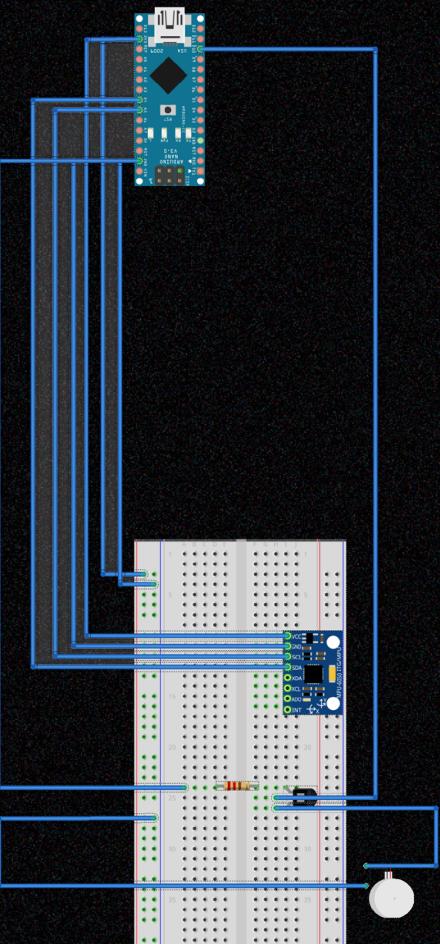


Soldering the arduino circuit



Testing the arduino kit on the dummy

ARDUINO CIRCUIT



ARDUINO CODING

```
File Modifica Sketch Strumenti Aiuto
COPIA_ARDUINO_SAVIAN
void loop()
{
    // Read normalized values
    Vector normAccel = mpu.readNormalizeAccel();

    // Calculate Pitch & Roll
    /*int pitch = -(atan2(normAccel.Xaxis, sqrt(normAccel.Yaxis*normAccel.Yaxis+normAccel.Zaxis*normAccel.Zaxis)));
    int roll = (atan2(normAccel.Yaxis, normAccel.Zaxis));
    */
    // Output
    /*Serial.print(" Pitch = ");
    Serial.print(pitch);
    Serial.print(" Roll = ");
    Serial.print(roll);

    Serial.println();*/

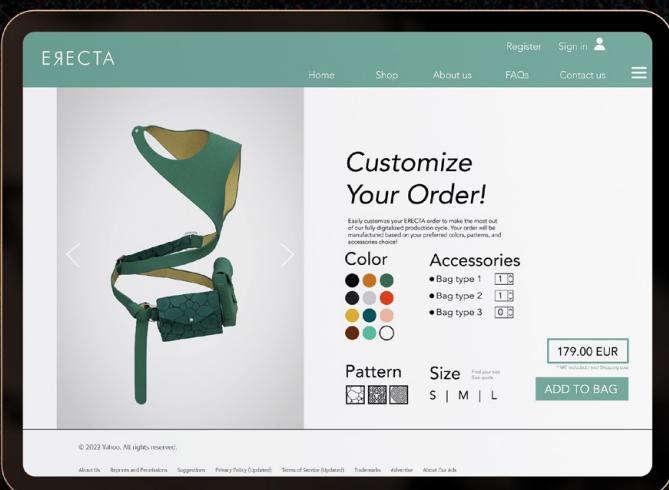
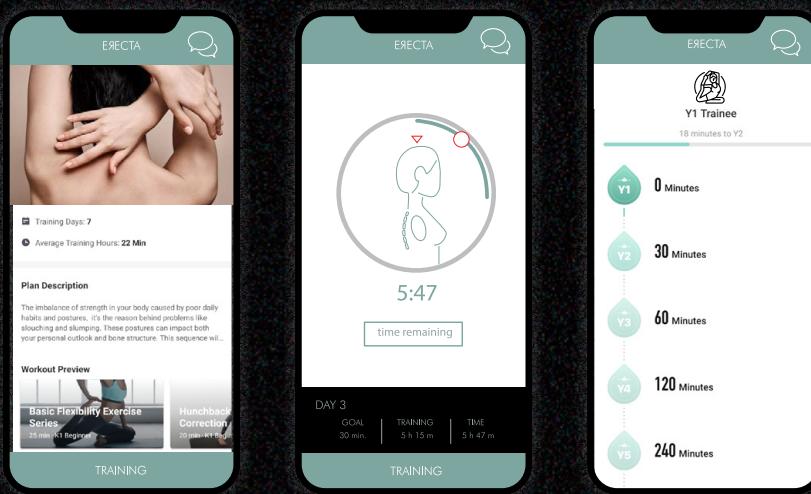
    // 1° wrong position >>
    if ((roll>-80) && (roll<=100)){ // cambiare limiti
        if (vibration == false) {
            Serial.println("Postura Errata !");
            vibration = true;
            Ltempo = millis ();
        }
    }
}
```

FUTURE DEVELOPMENTS

BUILD CORE STRENGTH AND POSTURE AWARENESS IN 3 SIMPLE STEPS!

- Sync the device to the ERECTA App with few taps.
- Sync the device to the back.
- Train and track your posture with real-time feedback.

Given the importance of user experience in contemporary product design, a future development for ERECTA would be designing an app for enabling the costumer to track his/her posture during the day and also enhance his/her posture by taking advantage of other features of the app, such as daily training and stretches.



COSTUMIZE YOUR ACCESSORY!

The website gives the opportunity to the costumer to modify the color and engraving pattern of any part of the accessory and also choose the bag type from existing options and make a truly customized accessory. ERECTA will only produce the products only after the order has been placed to prevent any excess production and stock.

ERECTA SMARTPHONE APP

ORDER CUSTOMIZATION

ERECTA



3D modelling in clo3D

Final prototype on dummy



94





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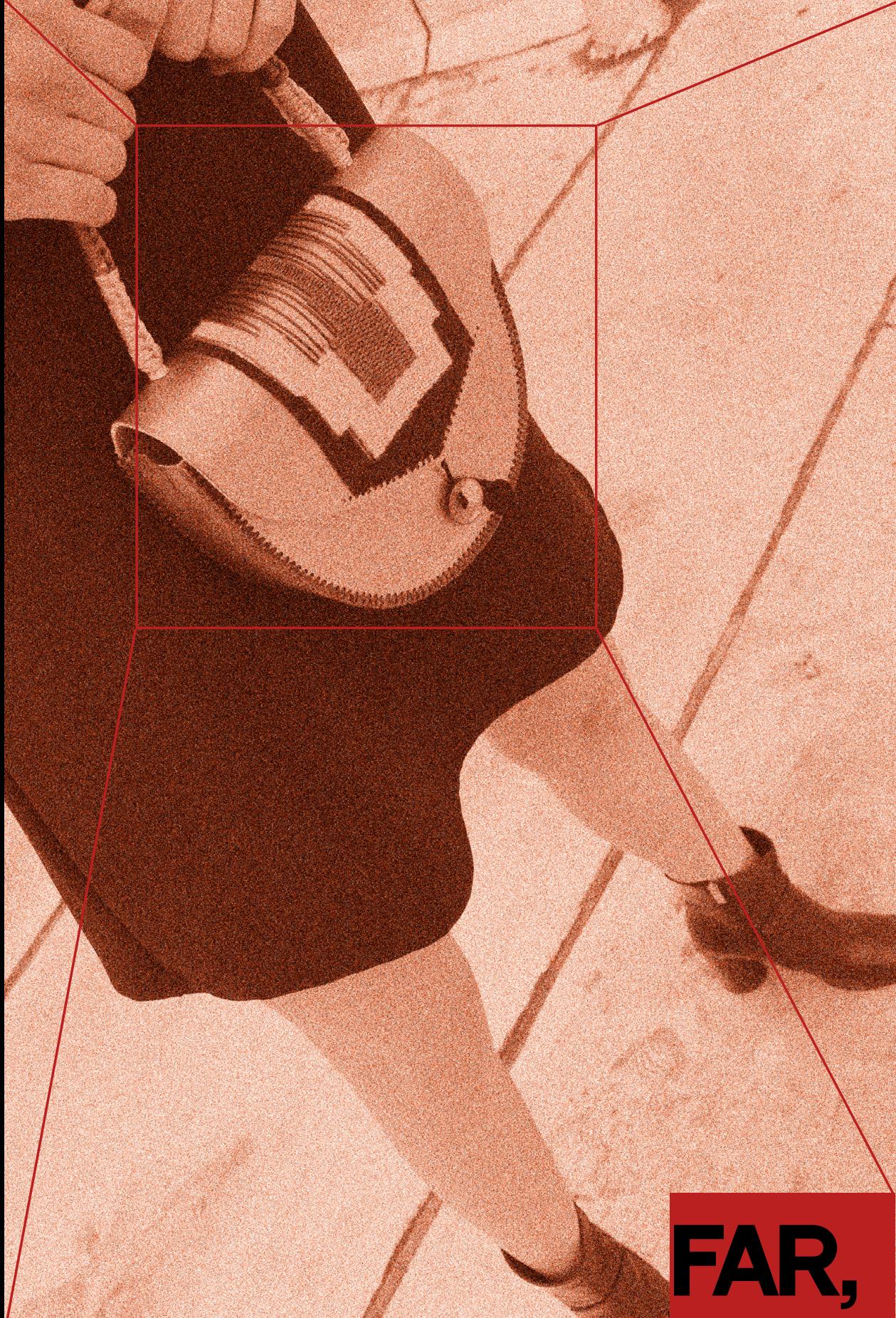
far, yet convergent

- ↳ 2017 /Oct-Dec/ Solo project
- ↳ Bachelor's degree final project
- ↳ Designing & making two metal hand bags
- ↳ The project's objective was to display a capsule collection that was motivated by contemporary daily life. Persian cultural heritage served as one of my main sources of inspiration for this project. In addition, the fact that I live in a large, modern city like Tehran was another inspiration for me to show how these two worlds can coexist in a design concept, just as they do in our everyday lives.



Shortlisted for "Creative design in contemporary Persian artefacts" competition, exhibited in Iranian Artists Forum, Tehran, Iran, 2017

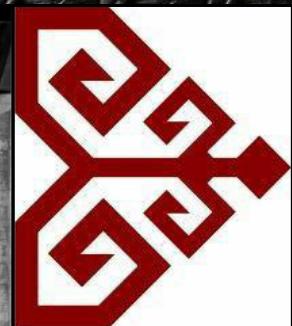
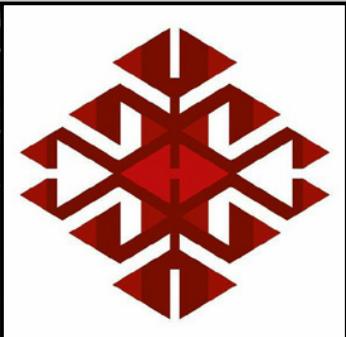
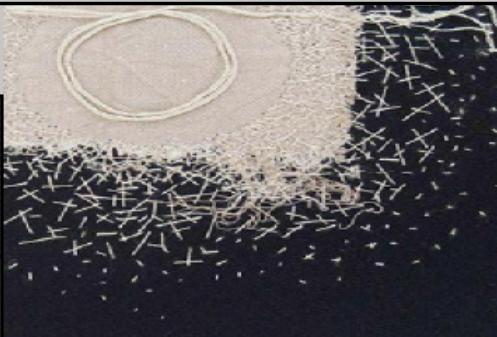
- # Product development
- # Accessories design
- # Digital manufacturing
- # Art Direction
- # Weaving & sewing
- # Pattern making



YET CONVERGENT

FAR,

MOOD & CONCEPT



98

This capsule collection was made around my obsession with a philosophy that provides us with a new lens through which we can view and understand the world around us: **post-modernism**.

The concept for this design was inspired by my daily life in an industrial city with a rich history and cultural heritage. Although the combination of metal and fiber may appear conflicting, they have been properly integrated in this design to reflect the overall concept.

Metal symbolizes perseverance and modern industrial life. Fiber, on the other hand, brings to mind images of handwoven fabrics and traditional crafts.

THE ENTIRE ENSEMBLE DEMONSTRATES A NEW AND DISTINCT METHOD OF ACCESSORY DESIGN THAT INTEGRATES BOTH TRADITIONAL CRAFTSMANSHIP AND MODERN TECHNOLOGIES.

MODERN LIFE

POSTMODERNISM IS AN UNSTABLE TERM THAT DEFIES DEFINITION.

UNLIKE MODERNIST CULTURAL RESPONSES TO THE Ephemeral NATURE OF MODERN LIFE, POSTMODERNISM EMBRACES DIVERSITY AND IRREDUCIBLE CONFLICT IN HUMAN AFFAIRS, AS WELL AS PLURALITY IN WAYS OF BEING AND KNOWING.

CULTURE,
IDENTITY, &
DIVERSITY

CAD DRAWINGS & SKETCHES

BA2020

BACDE3

C1COBE

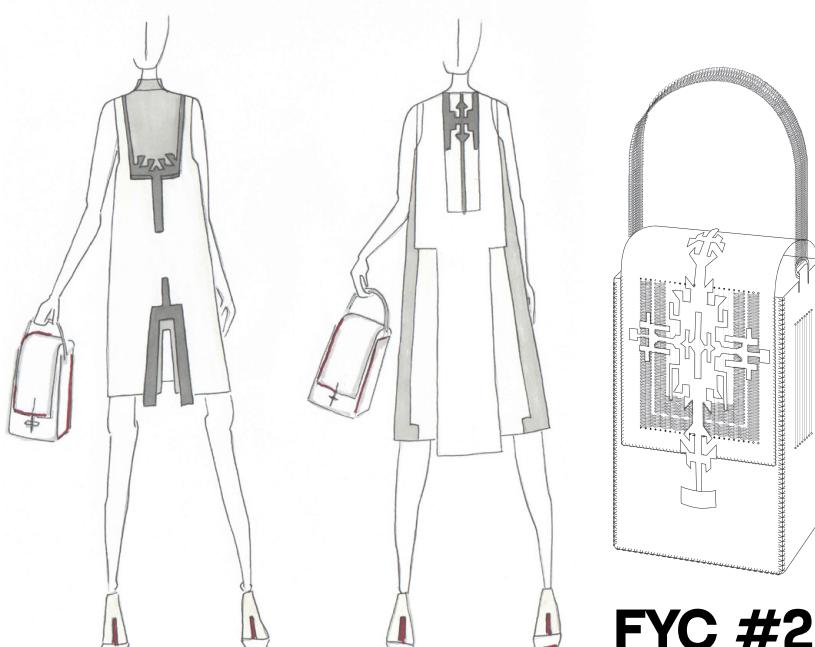
FBF2EB

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FYC #1

This set is strongly influenced by "Chogha," a type of traditional clothing used in western Iran.



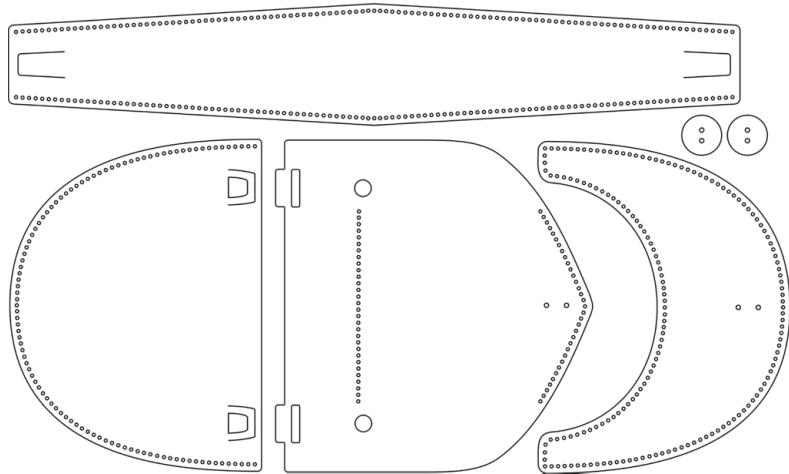
FYC #2

The motifs are inspired by traditional Persian kilims and appear in both garments and accessories.

LASER CUT PATTERN/CAD

I made the body of these bags out of stained steel sheets and picked simple basic geometrical forms for their overall design to allow the details reveal their versatility and strike a balance between delicacy and simplicity.

The pattern of each piece was developed in Adobe Illustrator, and all pieces were laser cut (the only stage in the process that I did not do). They were then ready for polishing and hand stitching.

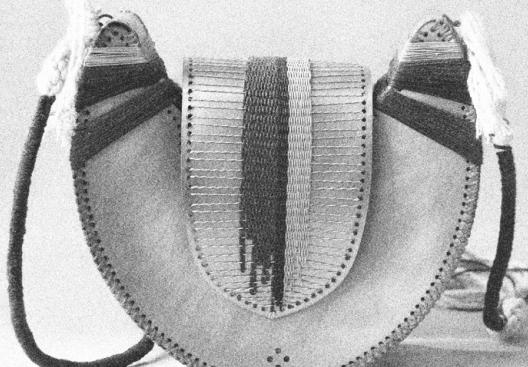


CAD pattern of the bag FYC #1

Prototype #1



Prototype #2



PROTOTYPES & TAPESTRIES

These bags have a unique combination of innovative design and technology. I produced two trial versions before making the final product to inspect all the features and possibilities during the production process.

The stitching technique is based on traditional leather hand stitching. Making a loom for the tapestry was the next stage after assembling all of the pieces.

The loom was constructed on the body of the bags using a needle and waxed thread passed through small holes located on the steel pieces and allowed me to weave motifs to complete the look

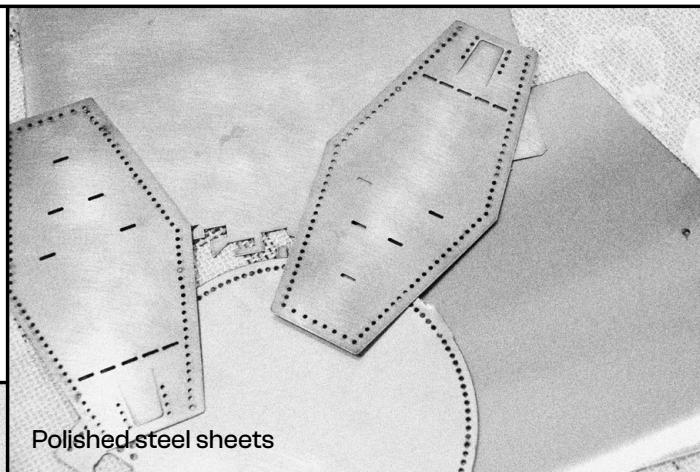
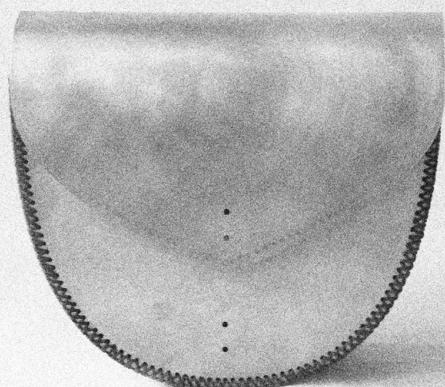
FINAL ARTEFACTS



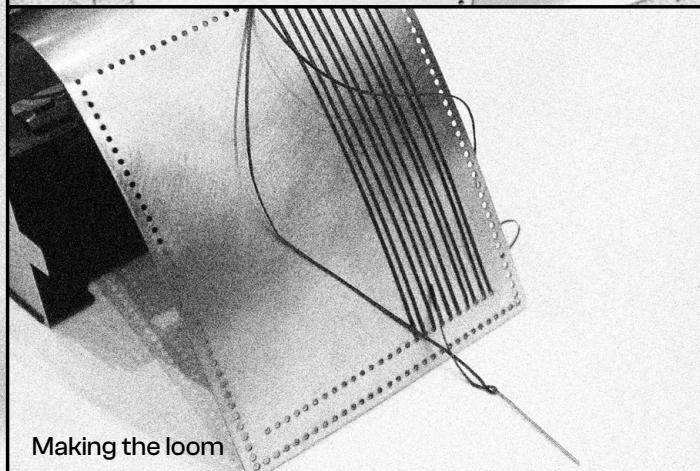
101

PRODUCTION PROCESS

Front view- before weaving the tapestry

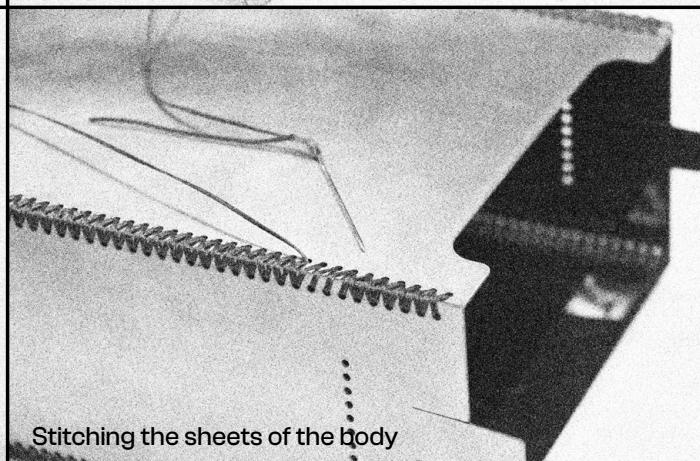
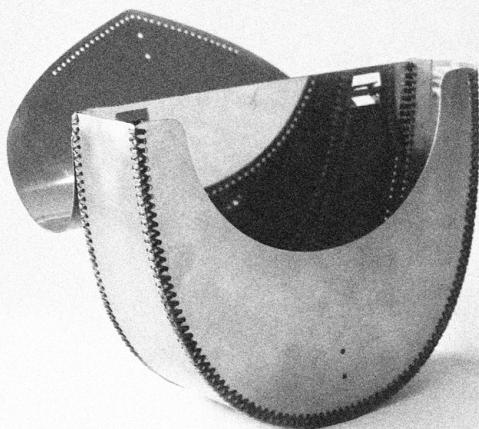


Polished steel sheets



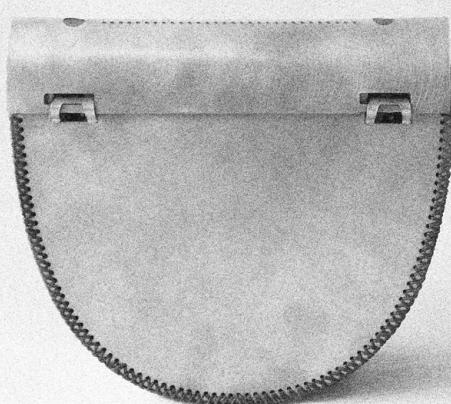
Making the loom

Opened bag- before adding the lining



Stitching the sheets of the body

Back view- hinge for the closure of the bag



All the parts of the bags (steel sheets) were polished before being stitched together. There was a hinge placed in back of the bags in order to let the user open the bag and put stuffs in it.

I believe that the idea and production of these bags can even be more developed by the skills and knowledge I will gain in my future career path.



LEATHER LINING

With adding a layer of natural leather lining inside and weaving a handle for them, the crafting process was finished.

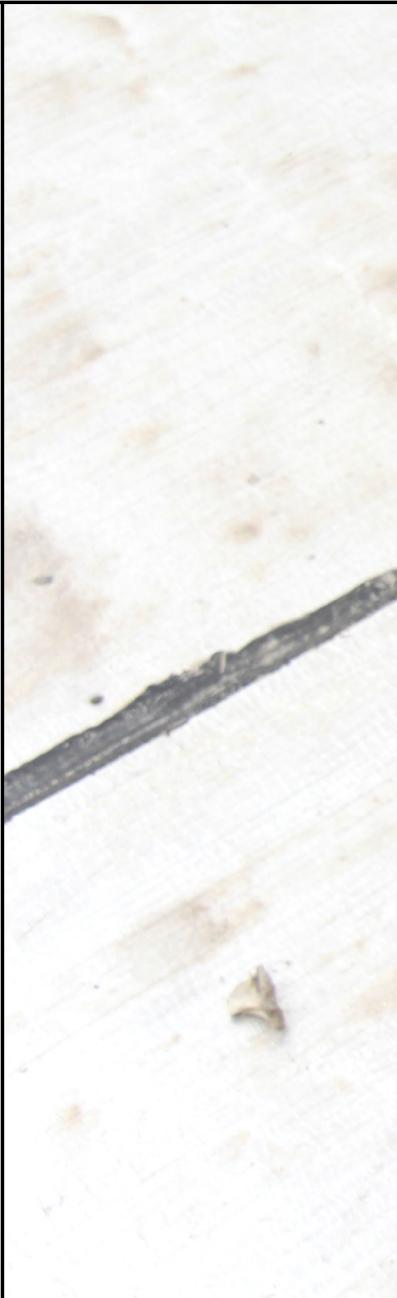
This leather lining provided a smooth feel inside the bags and prevents any scratch on the stuff inside the bag while using it.



104



106









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DIGITAL FASHION: THE REDEMPTION OF DIVERSITY, EQUITY, & INCLUSION?

↳ 2021-2022 / Oct-Apr

↳ Master's Thesis Politecnico di Milano, A.Y. 2020-2021

↳ Design school- Design for the fashion system

↳ Grade: 110/110
Supervisor: Alessandra Spagnoli

In this research thesis the core question
was whether digital fashion and emerging
technologies can foster social inclusion,
diversity, and equity within the fashion system?

Design research

Digital fashion,metaverse,Web3

Diversity & inclusion

Ethical fashion

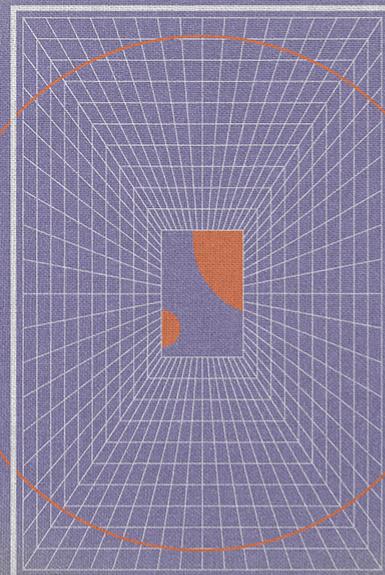
Graphic design



MASTER'S THESIS

d settle on the waves. The sea will
als will be darkened with sea water.
d then sink. Rolling over the waves
hing falls in a tremendous shower,

DIGITAL FASHION: THE REDEMPTION OF DIVERSITY, EQUITY, AND INCLUSION?



Politecnico di Milano
Master's Degree in Design for the Fashion System

Hananeh Sefidabi
Academic Year 2020/2021

DIGITAL FASHION: THE REDEMPTION OF DIVERSITY, EQUITY, & INCLUSION?

Digital fashion and social issues such as diversity, equity, and inclusivity are two of the most widely debated topics in our contemporary world. In this research thesis the core question was whether digital fashion and emerging technologies can foster social inclusion, diversity, and equity within the fashion system?

Given that digital fashion is still in its infancy in which designers and creatives are attempting to reshape the future of the fashion system, and given the critical importance of diversity, inclusion, and equity in the fashion system, this dissertation explores the two fields through literature review, case study, and conduction of a glossary for providing a shared understanding of the terminologies associated with each domain.

The study's findings reveal that, despite some barriers to DEI in the domains of digital worlds and digital fashion, various opportunities exist due to the more egalitarian nature of digital fashion and Web3, which can support DEI in the fashion ecosystem.



Check out the full text of the THESIS & the presentation [from the links below!](#)



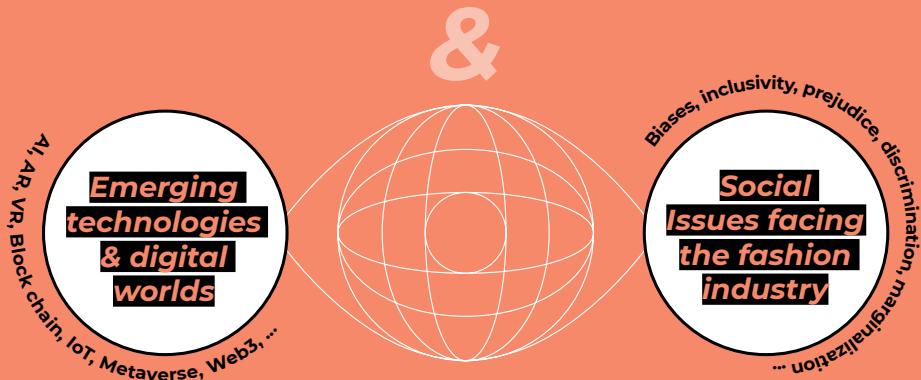
[Full text Thesis Book](#)



[Thesis Presentation](#) (Summary)

CONCEPT OF RESEARCH

WHAT IT'S ALL ABOUT



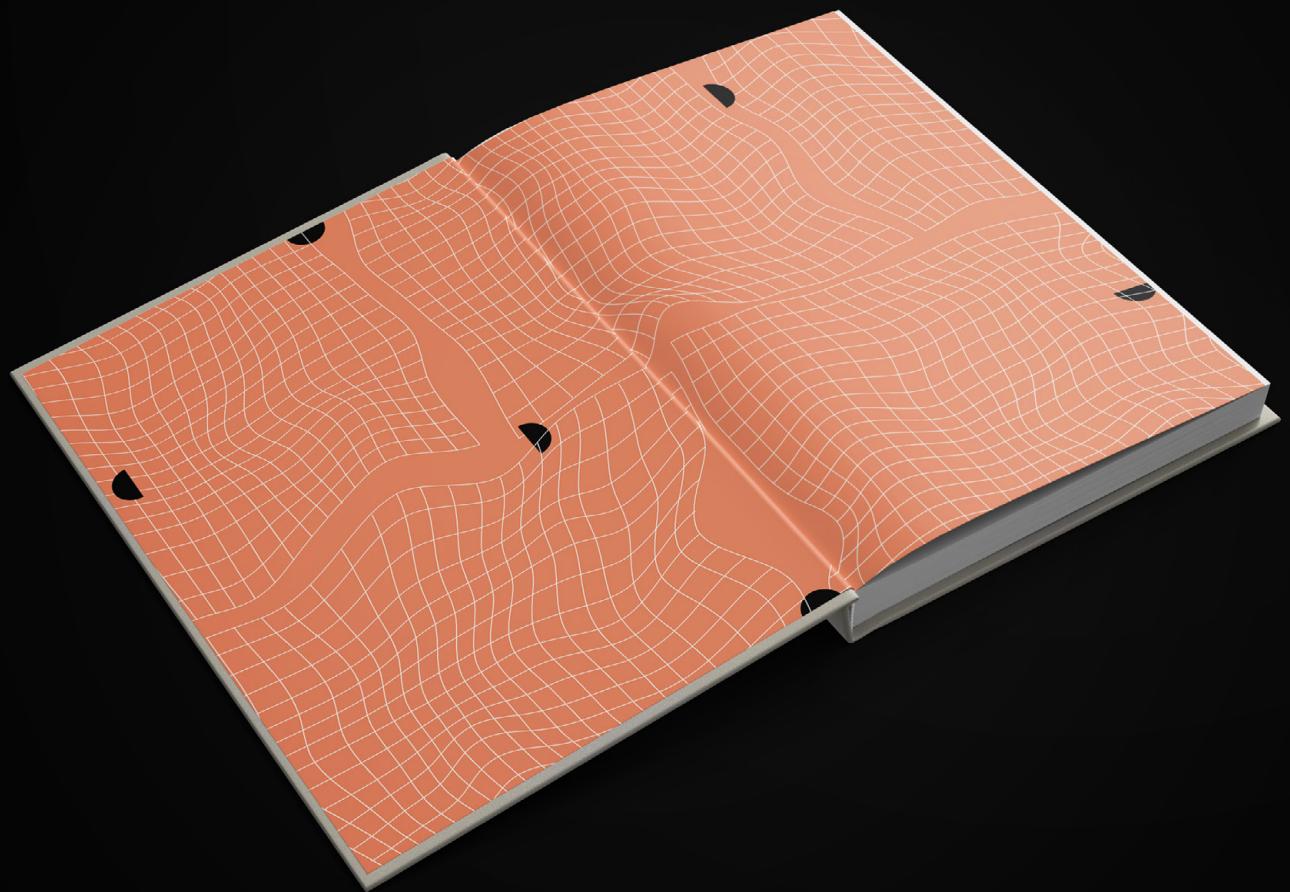
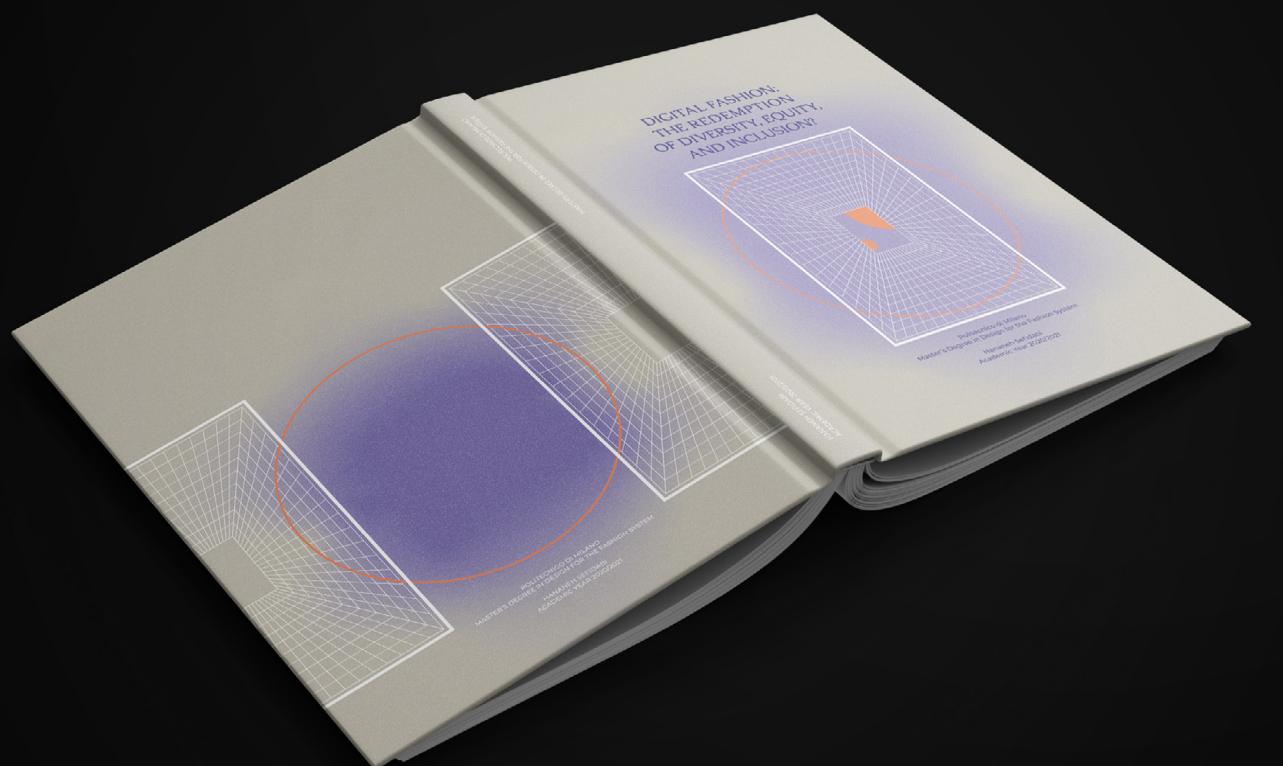
Can digital fashion and emerging technologies foster social inclusion, diversity, and equity within the fashion system?



This study is carried out at the intersection between digital worlds, social debates such as Diversity, Equity, and Inclusion, and the world of fashion and design.

Objectives

- 1) The significance and relevance of the DEI trinity in the contemporary global society and fashion system?
- 2) The origins of the digital fashion & how digital fashion can influence our lived experiences?
- 3) Whether and how digital fashion may foster DEI culture?
- 4) How can designers and executives leverage opportunities afforded by the digital realm to amplify the DEI culture inside the fashion system?



INTRODUCTION



10

11

A FEW BOOK SPREADS



3.2

DEI DRIVERS in the digital fashion

A qualitative case study analysis in chapter 3.1 helped us to see how these relatively new organizations, brands, institutes and companies are shaping the world of digital fashion— both the ones natively established in digital realm and those ones that are established in IRL fashion world and try to adapt and benefit from digital fashion contribute to developing this domain that is heavily tied to self-expression, creativity, co-creation, and the sense of belonging. All these attributes of the digital fashion world provide the whole fashion system stakeholders a whole new set of design, production, and retail opportunities while offering a more open version of the fashion.

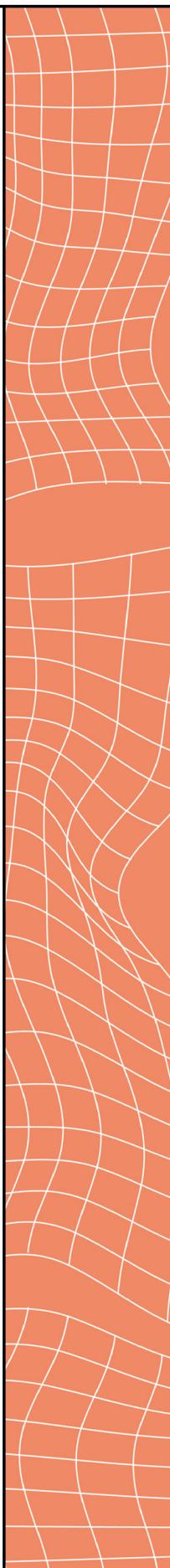
The themes presented in the following table were drawn from literature and identified from the case studies to answer the question of whether and how DEI is deeply embedded to the digital fashion landscape.

To summarize the findings of the case-study analysis, I identified three main group of drivers nurturing the DEI culture in the digital fashion realm. Although these factors were initially emerged to defy frustrations driven by lack of DEI in the fashion system, they can mutually be a driver for DEI culture to be fostered not only in the digital fashion world but also act as a DEI framework to be adopted by the traditional fashion executives to step toward DEI culture and benefit from the digital realm. The three main drivers are:

FIG. 101.
Case study analysis

	<i>IoDF</i>	<i>Daz 3D</i>	<i>GCDS</i>	<i>DRESSX</i>	<i>The Fabricant</i>	<i>Digi-Gxf</i>	<i>The Digitsals & HUM.AIN</i>	<i>Digitalax</i>
DIVERSITY								
Consumer-facing representation & advocacy	*	*	*	*	*	*	*	*
Non-consumer-facing representation & advocacy	*					*		*
Customization & self-expression		*		*	*			
EQUITY								
Decentralized	*			*	*	*		*
Democratized & accessible	*	*	*	*	*	*		*
Open-source					*	*		*
INCLUSION								
Co-creation		*	*	*	*			
Creative community	*			*	*	*		*





32

It is essential to note that even if a community or organization is accepted in the world of laws and policies, they can still feel excluded if the effort to accommodate them ends up doing more harm than good if its culture is dismissive or exclusionary of the thoughts, challenges, and passions of members of marginalized communities (Darke, 2020).

It takes time for us to unlearn what we have subconsciously or consciously accepted over the years. Thus, inclusion is a necessary part of the DEI framework since it enables us to go from theory to practice. It allows traditional cultures to learn how to accommodate others to feel belonging and empowers them to engage fully and meaningfully in the growing culture, influencing and redefining it in different ways.

As Busatto argues in (Busatto, 2007) emphasis should be placed on recognizing the individual and the link between the individual and the community. It demonstrates that inclusion benefits both the community and the individual. Inclusion refers to the factors (barriers and processes) that prevent inclusion. Participation is crucial in inclusiveness since it is an enabler of the process not only having access to society's activities but also participating in them and developing and maintaining social networks.

Additionally, participation creates a sense of responsibility toward others, a community, or an institution and affects decisions or enables individuals to participate in decision-making processes (UNDESA, 2009). Social inclusion is important at multiple levels, from the individual, community, and local to the regional and national, since social inclusion affects all societal stakeholders (figure 4).

It is argued in the World Bank inclusion report (The World Bank, 2019) that individuals and groups desire inclusion in three interconnected domains: markets, services, and spaces. (figure 4).

These domains are interconnected, as are the drivers to and enablers of inclusion. Hence, inclusion is without regard for the where is arguably one of the main reasons for inclusion policies and programs' poor performance. Feelings of being included and respected by others, or being heard by the state, are central to shaping people's abilities, their sense of dignity, the opportunities they access, how they take part in society, and how the state responds to them.

33

16

17

DIVERSITY, EQUITY,
INCLUSIVITY

2.0

2.1

INTRODUCTION to the Digital Fashion

Although some may think digital clothing and culture only exist in sci-fi movies, today digital fashion has found its way into the fashion industry and blurred the lines between the digital and physical worlds. We blurrer more and more every day. We are no strangers to dressing up a character and choosing the outfit for our avatars in The Sims videogame or playing dress-up games on mobile phones. However, digital fashion is not just about video game characters and styling—although it is an important part of the digital fashion world and we will take a closer look at it later in this study, it is not the only one.

Digital fashion is a fast-growing fashion subculture that encompasses the digital design and 3D modeling of real-world clothing, digital garments, and accessories. After designing and uploading digital clothing and designs onto the blockchain to be sold as NFTs (non-fungible tokens), and even a digital version of a product you are trying on through the "Virtual Try On" feature of your favorite brand app.

Finding diversity, inclusion, and equity as fundamentals of digital fashion, creativity, and fun, acknowledging their importance in the fashion system in the first part of the thesis (in this section), I will take a profound look at the digital fashion world and the culture that has spread around it. In this chapter, I will also see how we should in this field be operating and moving towards a more ethical and equitable version of fashion.

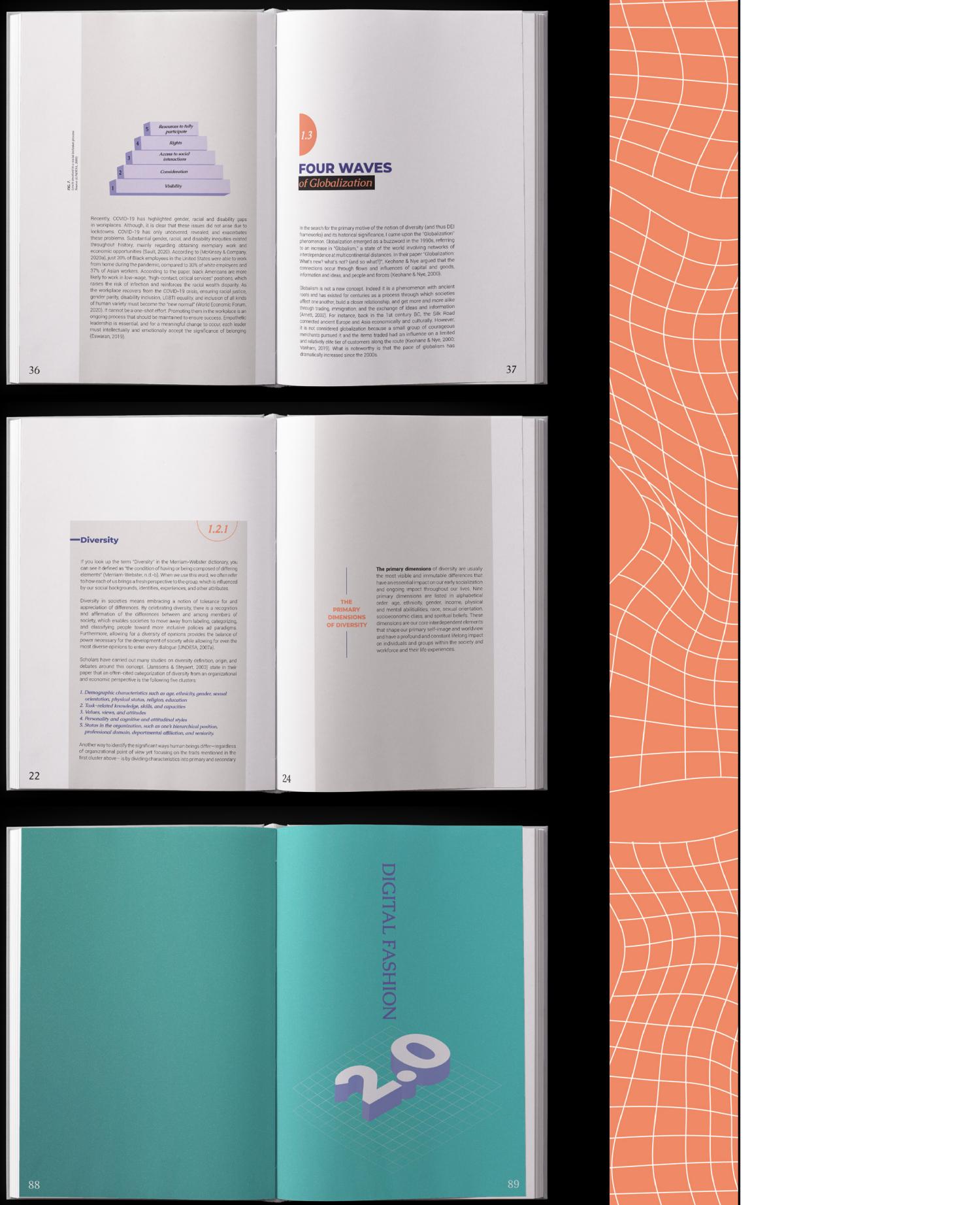
"DIGITAL FASHION IS A PROCESSUAL TOOL TO ASSIST DESIGN BUT ALSO A NEW FASHION SPACE, CULTURE, AND COMMUNITY."

(SÄRMÄKARI, 2021A)

90

91





THESIS PRESENTATION AT ONE GLANCE

123

PART 1

DIVERSITY, EQUITY, & INCLUSION



DEI TRINITY (the starting point)

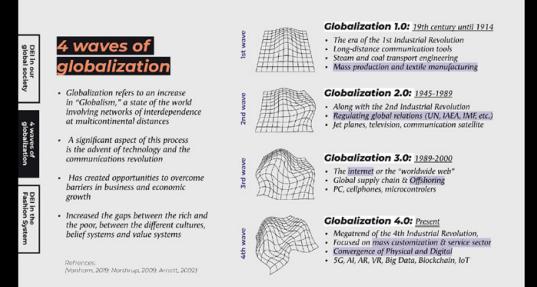
DEI is a conceptual framework of three concepts that have been increasingly applied to social issues in recent years and are highly relevant in progressively transforming our post-industrial global society shaped by globalization and technological advancement.

Any of the three intended elements missing from the DEI puzzle would result in incomplete "Lived Experience".

DIVERSITY EQUITY INCLUSION



References:
Patterson, 2009



The question is

Since when and why the concepts of diversity, inclusion, and equity became significant in our lives?

→ "GLOBALIZATION"

PART 2

THE DIGITAL FASHION WORLD



DIGITAL FASHION

is both a processual tool to assist design process and an non-processual tool that can support community-based subculture in the fashion system

- accelerated by the COVID-19 pandemic becoming the catalyst of the intersection between digital socializing, fashion, and mixed reality



GOING MAINSTREAM

Why & how digital fashion is gradually going mainstream:

- 1. Tech-eration**
- Increasing consumers' reliance on tech
 - Celebrity, Gen Z, Gen Alpha are tech-savvy digital natives
 - 76% of global consumers say their everyday lives and activities depend on technology
 - businesses rushing to build tech driven 360-degree digital experiences
 - Mixed realities are being increasingly integrated into the fashion system
- 2. Living in metaverse**
- Beyond gaming: transforming from singular game environments into social spaces and massive global venues
 - Borderless virtual community: MMO communities are becoming immersive virtual communities
 - Extension of Self: Avatars, digital identity, authentic self-expression
 - The creativity catalyst: from passive consumption to active creation, beyond RL limits
 - Interoperable: integration of numerous virtual worlds



What is it?

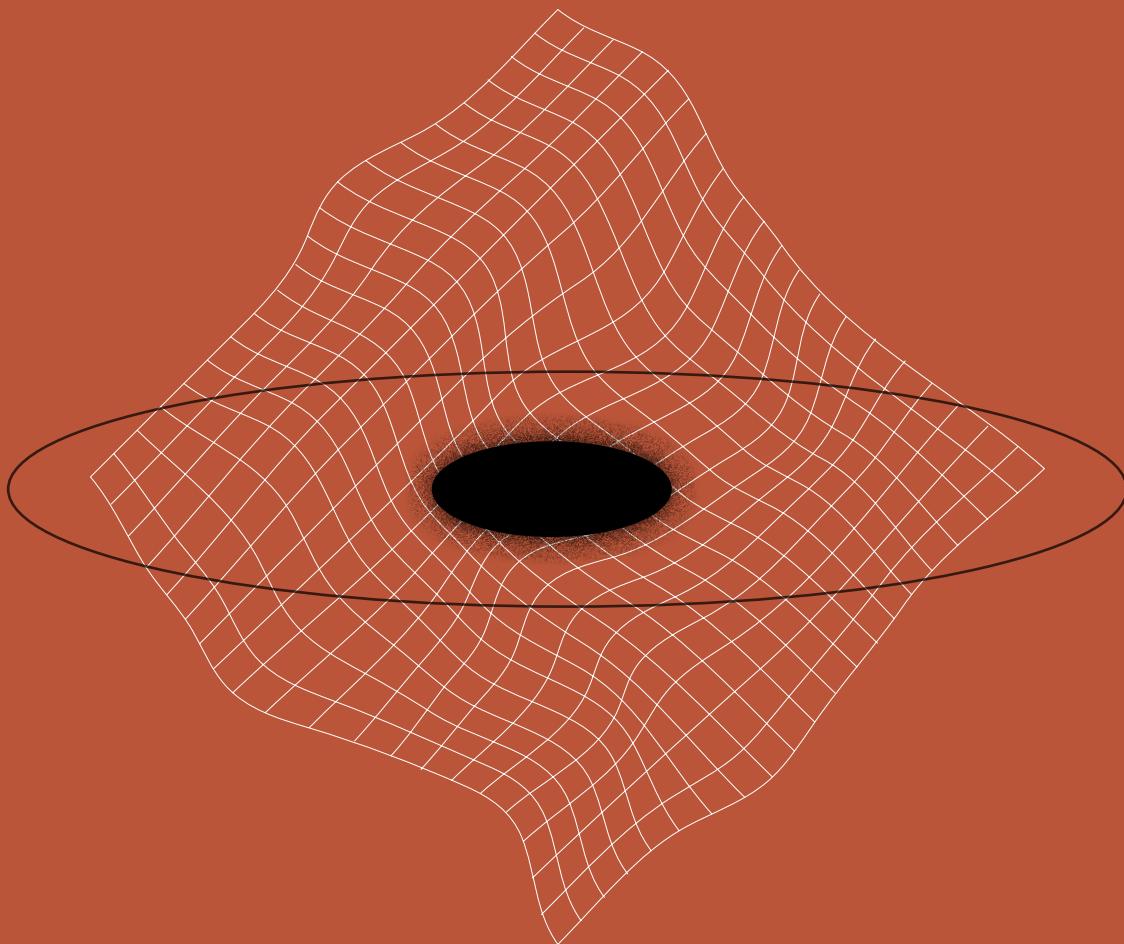
metaverse

digital fashion

case studies

Portfolio

Selected works



2022

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Fashion design

Portfolio

HANANCH SEFIDABI

Fashion design
Selected works
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