

PRETTY UGLY



PRETTY/UGLY

FASHION, WASTE & CONSUMPTION

PROJECT PROCESS BOOK

Design for Social Innovation | SVA

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IN ORDER TO MANIFEST A
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IS FIRMLY ROOTED IN THE
INTERDEPENDENCE OF
MAN AND NATURE

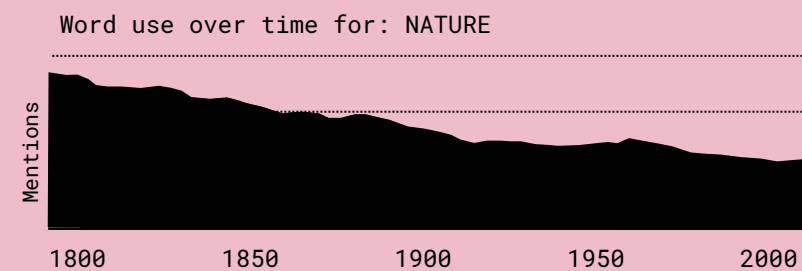
THERE IS NO GARBAGE IN NATURE

nature

/'nāCHər/

NOUN

1. the phenomena of the physical world collectively, including plants, animals, the landscape, and other features and products of the earth, as opposed to humans or human creations.
2. the physical force regarded as regulating these phenomena.

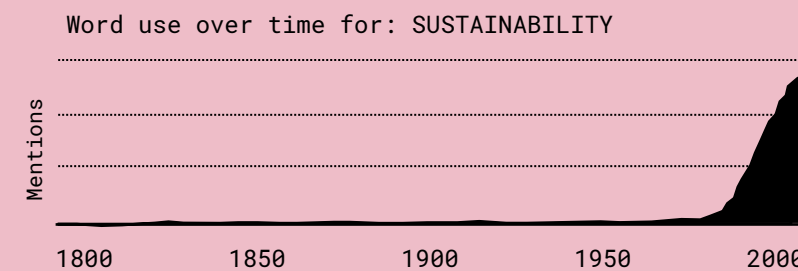


sustainability

/sə,ʃtānə'bilədē/

NOUN

1. the ability of conditions to be maintained at a certain rate or level over time.
2. avoidance of the depletion or degradation of natural resources in order to maintain an ecological balance.



* *DATA SOURCE - Google Dictionary Search*
THERE IS NO GARBAGE IN NATURE.

PROJECT OVERVIEW

BACKGROUND

The global Fashion Industry employs an estimated 65 Million people. With the emergence and influence of Fast Fashion, consumers purchase 80 Billion new clothing items per year which is an increase of 400% in the last twenty years. As a result of this massive and recent shift in consumption, the Fashion Industry is now responsible for roughly 10% of the world's annual greenhouse gas emissions, more than the airline and shipping industries combined. The average Western consumer wears only a quarter of their wardrobe, meaning the other 75% goes unworn. Of that, 87% of the clothing we buy is discarded within 3 years of it's original purchase. That is the equivalent of one full garbage truck's worth of textiles and clothing being landfilled or incinerated every second, of every day. Fashion now would seem to be a system that makes things for consumers to throw away.

Fashion is a global network of brands, suppliers and retailers, linked to a consumer who is driven by their own desires. Fashion now is the industry and consumer, intertwined and inseparable.

Fashion has become enamored in the last decade with the notion of sustainability. Despite the hype, however, consumption and the associated environmental impacts continues to rise unchecked, while consumers and designers display a growing sense of environmental unease. It would seem that something is amiss with sustainability.

OBJECTIVE

Through critical research, analysis and live events, PRETTY/UGLY is highlighting the misuse of the idea of Sustainability in Fashion. Despite the hype, the word has been distorted to mean a preferred consumption, but still consumption. PRETTY/UGLY's mission is to radically rethink Sustainability in Fashion in order to drive Brands and consumers toward a regenerative future that acknowledges the interdependence of Man and Nature.

“Fashion now is a system that makes things for consumers to mostly throw away.” – Tara MAURICE Designer

01 PHILOSOPHY

PRETTY/UGLY PHILOSOPHY

There is no garbage in nature, in the living world everything that dies becomes food for something else.

Nature is circular and regenerative. Over billions of years Nature has perfected complex webs of interdependence - tiny universes we call ecosystems - where nothing is wasted and every part relies on the sustained success of every other. The systems of the man-made world are mostly linear and designed to extract raw materials from the earth to make things so that we can throw them away.

PRETTY/UGLY is building the capacities to instigate a redesign of the built world that uses Nature as our guide.

THERE IS NO GARBAGE IN NATURE

PRETTY/UGLY | ABOUT

PRETTY/UGLY IS RADICALLY
RETHINKING SUSTAINABILITY
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REGENERATIVE FUTURE THAT
IS FIRMLY ROOTED IN THE
INTERDEPENDENCE OF
MAN AND NATURE

THERE IS NO GARBAGE IN NATURE



Tianyue ZHANG

Tianyue Zhang is an artist and designer, trained in Sociology. Her work fuses radical thinking with solid research and observation, in order to communicate the beauty and purity of people's day-to-day lives.

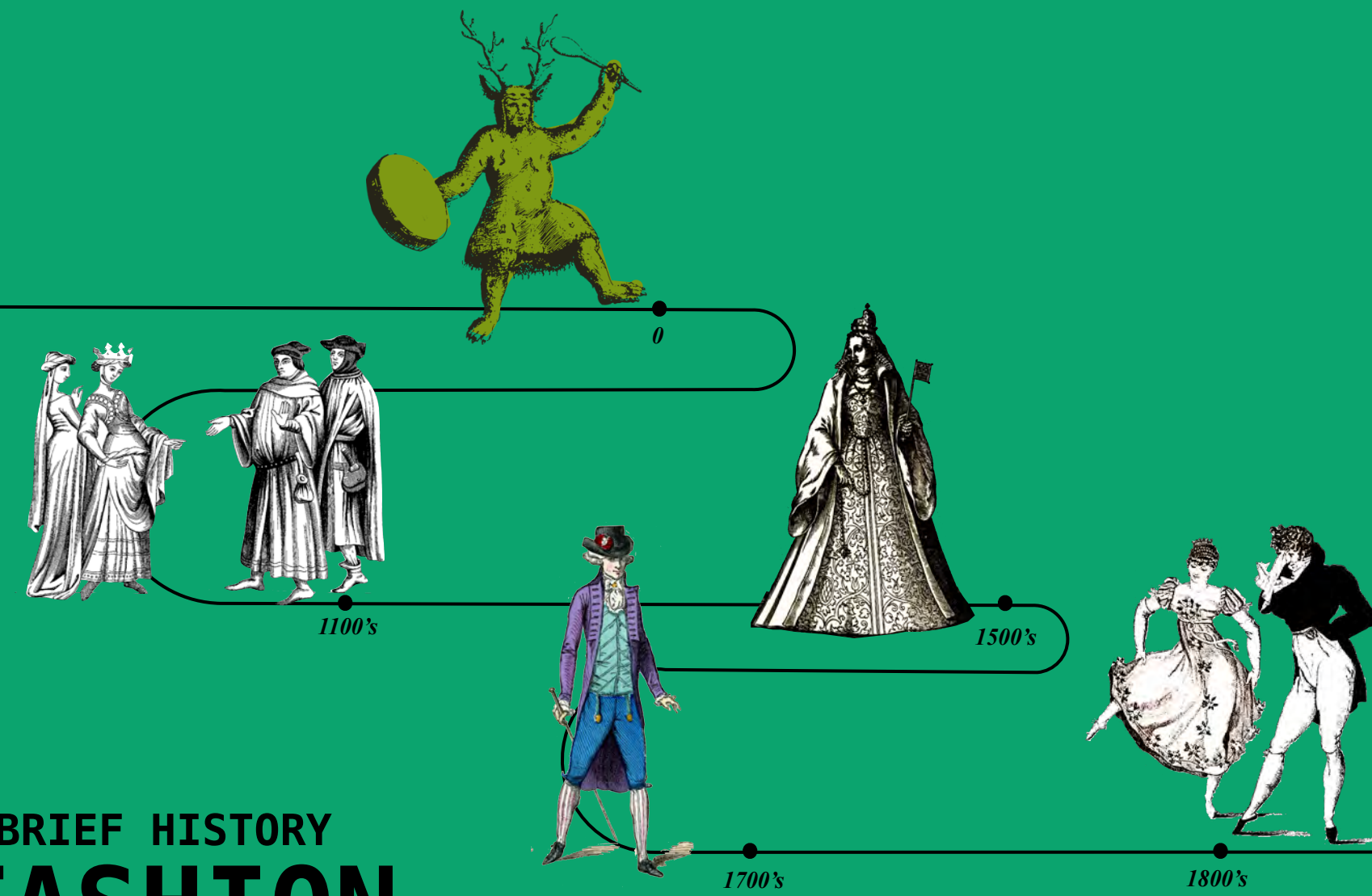
Tianyue is obsessed with the street, where she spends a lot of her time taking photos, skateboarding, and observing human beings. The power in her work is observation blended with art making to tell brave new stories about being human.

Tara MAURICE

Tara Maurice is a designer trained in Fashion with more than twenty-five years of experience making clothing in countries around the world. A deep obsession with the idea of garbage led Tara to Design for Social Innovation in order to interrupt the impacts of the Fashion system on the Natural world.

Tara's strengths are the ability to fuse strategy with art-making and design in a way that enables others to understand and empathize with problems that are wicked, abstract, and uncomfortable.

**THERE IS NO
GARBAGE IN NATURE.
IN THE LIVING WORLD
EVERYTHING THAT DIES
BECOMES FOOD FOR
SOMETHING ELSE.**



A BRIEF HISTORY OF FASHION

Earth and the systems of Nature are four and half billion years old. There is no waste in Nature, in the living world everything that dies becomes food for something else.

Then came Man and in order to survive man needed food, shelter, and clothing. Clothing served as protection from the elements and the signals to identify tribes. In time those basic needs were transformed into the signifiers of wealth, status and identity, and clothing became the fashion. What we call progress was the steady distancing of the systems of man from the systems of Nature, and the evolution of want over need.

Clothing, historically, was made by hand and for the average person would have been made in the home. Like most other goods the industrial revolution and changes in labor forces turned clothing into a product to bought and sold at the turn of the last century. Despite being mass-produced, clothing relied on handwork, pattern making expertise, and skilled craftsmanship. That remained largely true until very recently.

Fast Fashion has distorted the quantity and value we place on clothing. In 1960 the average American household spent 10 percent of their income on clothing, to purchase 25 items. About 95 percent of that clothing was made in the United States. By the 1970's textile mills and large garment manufacturing shifts to China. Over the coming decades that shift in production and capacity sets the stage and capability for the last two decades, and the introduction of Fast Fashion.

Today the average American household spends less than 3.5 percent of their income on clothing but buys close to 70 pieces of clothing a year. As the volume of purchasing has increased, the lifespan of more than half of that clothing is less than a year. Because of the poor quality and the distorted value placed on clothing much of it is discarded after only a handful of wears. As a result, now less than 2 percent of the clothing sold in the US is made in America.

Discarded clothing is landfilled or burned.





PHIL OH
Streetstyle, NYC

65 MILLION PEOPLE

The global fashion industry employs 65 million people.

- Devex

50% UNWORN

The average Western consumer wears a quarter to half of their wardrobe, meaning the majority of the clothes purchased are never worn an estimated 500 Billion\$ worth of clothing.

- Movinga

150 BILLION ITEMS

150 Billion footwear and apparel items are produced annually, enough for 20 items for every person on earth per year.

- Sharecloth

10% OF GLOBAL CO2 EMISSIONS

The industry produces nearly 10% of the world's greenhouse gases, more than the airline and shipping industries combined.

- The United Nations

400% INCREASE

With the advent of Fast Fashion, global consumption of clothing has increased four hundred percent in the last twenty years.

- The True Cost

87% DISCARDED

87% of the clothing we buy is discarded within 3 years of its original purchase, and will either be incinerated or landfilled.

- Ellen MacArthur Foundation

EVERY SECOND

The clothing we discarded within is the equivalent of one full garbage truck of clothing being landfilled or incinerated every second of every day.

- Ellen MacArthur Foundation



GARBAGE IS A MAN MADE THING.

In order to survive, Man needed food, shelter, and clothing. In time, people transformed those basic needs into the signifiers of our wealth, status and identity, and clothing became FASHION.

We made more of our needs than we needed. So much more, that MAN invented the idea of waste. GARBAGE IS A MAN-MADE THING.





Kadir van Lohuizen
Jakarta, WASTELAND 2016

“Fashion now is a system that makes things for consumers to mostly throw away.” - Tara MAURICE Designer

“Our enormously productive economy demands that we make consumption our way of life. - Victor LEBOW Economist

02 CONTEXT



Street view the Garment Center
NEW YORK CITY, circa 1955

“Our enormously productive economy demands that we make consumption our way of life. - Victor LEBOW Economist

HOW DID WE GET HERE?

THE 1950'S

As nations emerged from austerity and disruption in the recovery from World War Two, Industry and Governments made a collective decision to advance the idea of consumption as the mechanism to rebuild the economies of the Western world. The colossal shift away from rural life towards urban living that followed, required new man-made systems that were designed with little thought to the systems of Nature.

The economy that followed, shaped the globe in ways that would have been unimaginable in 1955. Consumption, and what is required to feed it, created what biologists in the 1970's named the ANTHROPOCENE. The ANTHROPOCENE is the era we have entered, its the time when the activities of MAN have the power to change the systems of NATURE.



“*Our enormously productive economy demands that we make consumption our way of life, that we convert the buying and use of goods into rituals, that we seek our spiritual satisfactions, our ego satisfactions, in consumption.*”

Victor LEBOW – Economist
“PRICE COMPETITION”, 1955

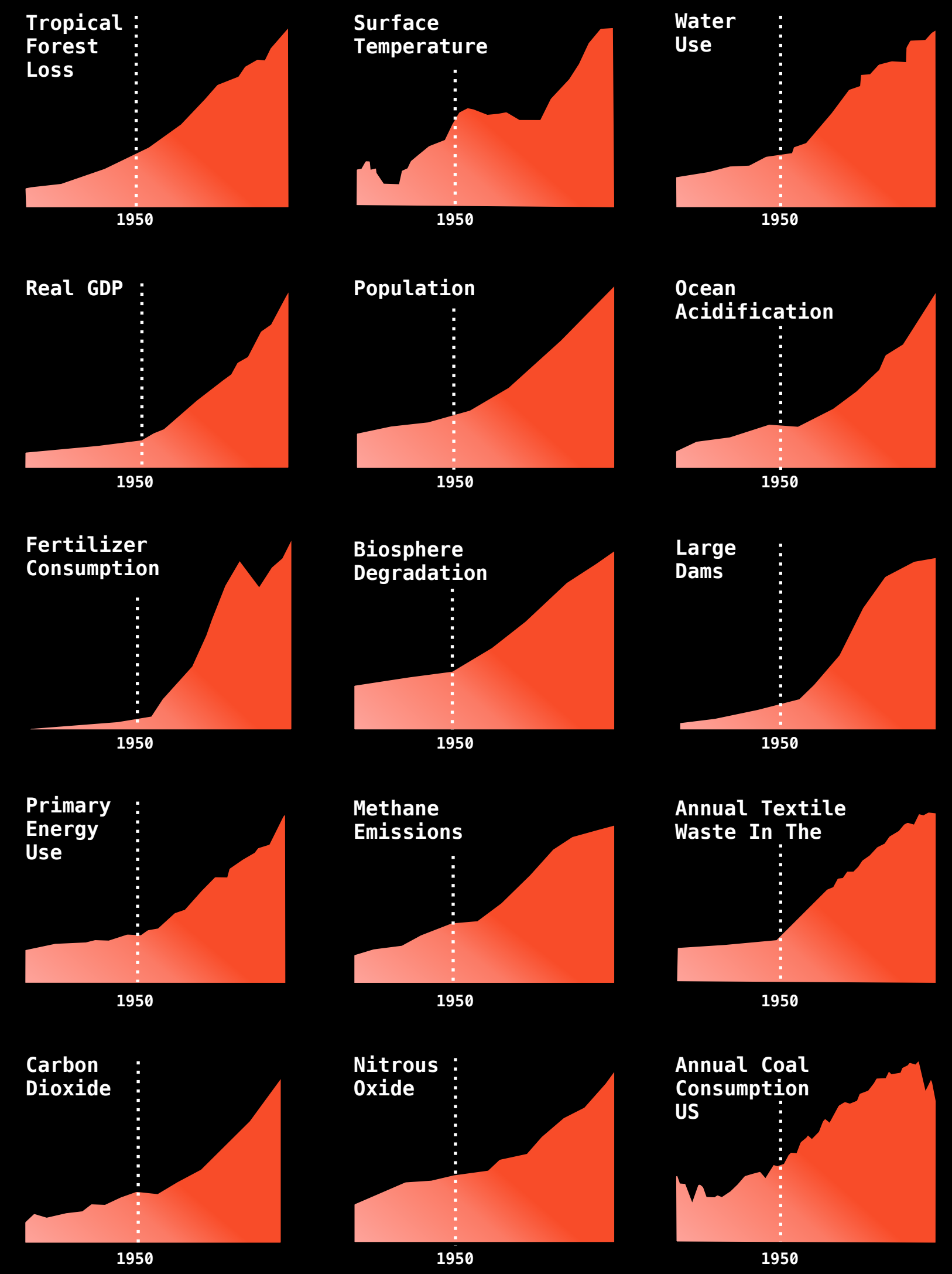


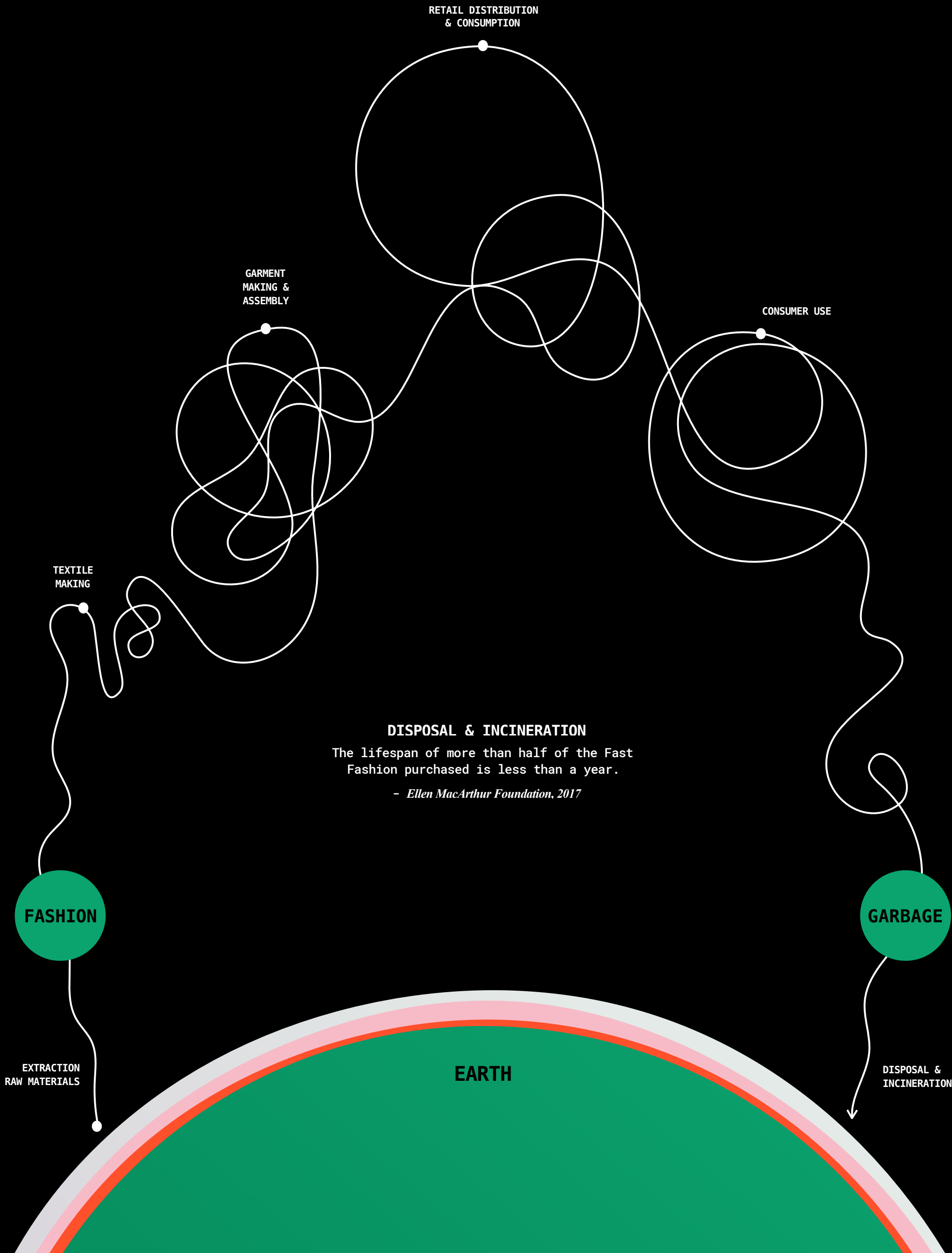
Humza Deas
NEW YORK TIMES

*Indicators
of The Anthropocene*

SOCIO- ECONOMIC & EARTH SYSTEMS TRENDS FROM 1950

Context





1.2B

Global production of textiles alone produces 1.2 Billion tons of greenhouse gases annually.

- Ellen MacArthur Foundation

400%

Increase in consumption of Fashion in the last twenty years, 80 Billion new clothing items produced annually.

- University of Queensland

60%

The average Western consumer buys 60% more clothing, but keeps those items for only half as long as a generation ago.

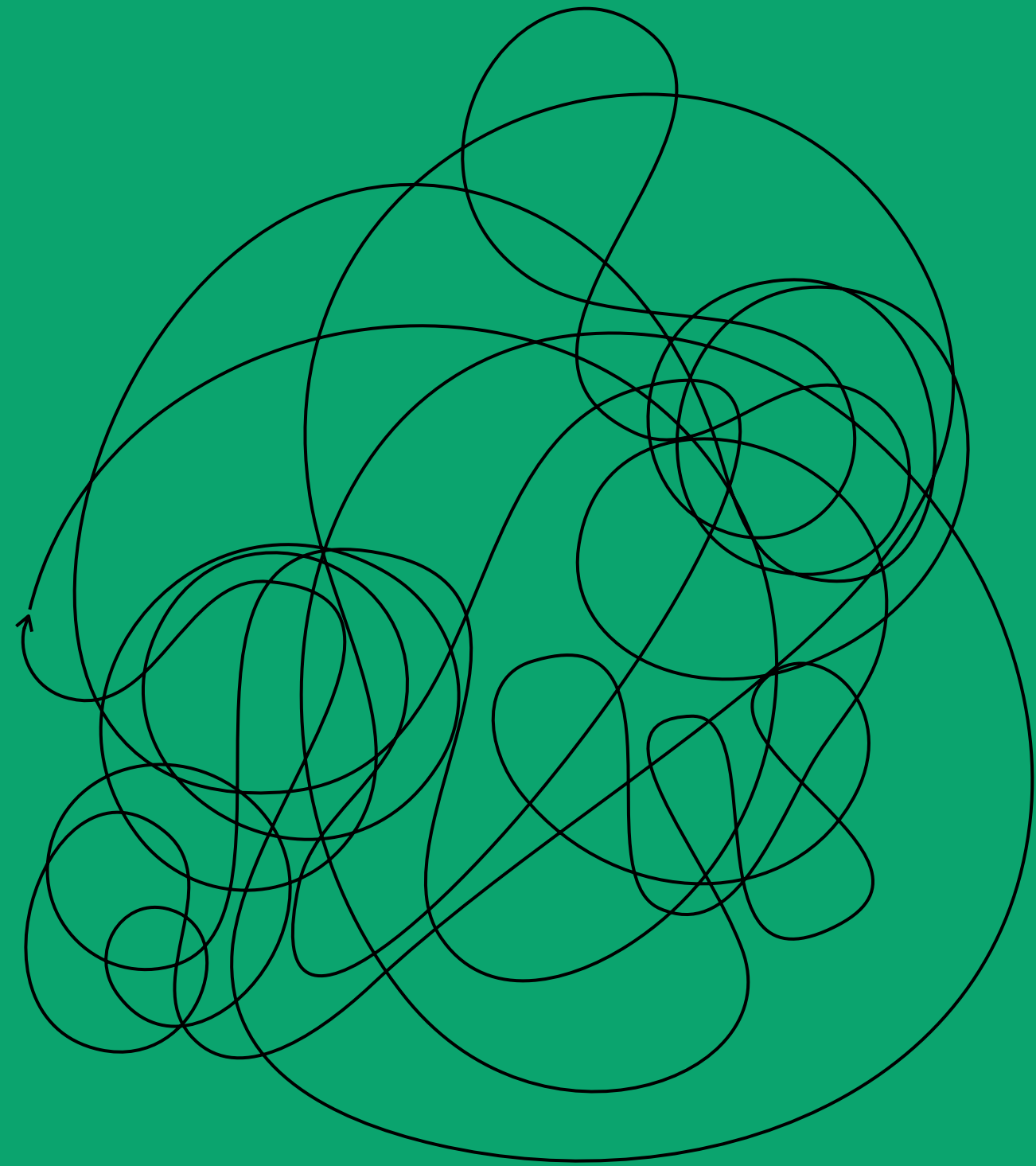
- Greenpeace

HOW FASHION IS MADE PROCESS

Fashion is a material craft that unlike any other industry, extracting and impacting all four of the Earth's systems: Atmosphere, Hydrosphere, Lithosphere, and Biosphere.

Design begins with the selection and assembly of materials, these materials come from natural and man made sources like cotton, silk, linen, hemp, wool, polyester, and spandex. The production of textiles is one of the largest water consumers on earth. The textile industry is one of the largest consumers of chemicals for fertilizers, pesticides, dyes, and tanning compounds. Textile and leather dyeing and finishing globally is one of the largest consumers and polluters of the world's fresh water. There is waste at every stage of the process from raw material to finished garment that touches air, water, earth and living systems.

For this heavy footprint on the earth, the lifespan of more than half of Fast Fashion is less than one year. While commercial textile waste can only be guesstimated globally, known post consumer fashion waste is the equivalent of one garbage truck of textiles and clothing being landfilled or incinerated every second, of every day.



The Systems of NATURE

REGENERATIVE

NATURE is circular and regenerative. Over billions of years Nature has perfected complex webs of interdependence - tiny universes we call ecosystems - where nothing is wasted and every part relies on the sustained success of every other.



The Systems of MAN

EXTRACTIVE

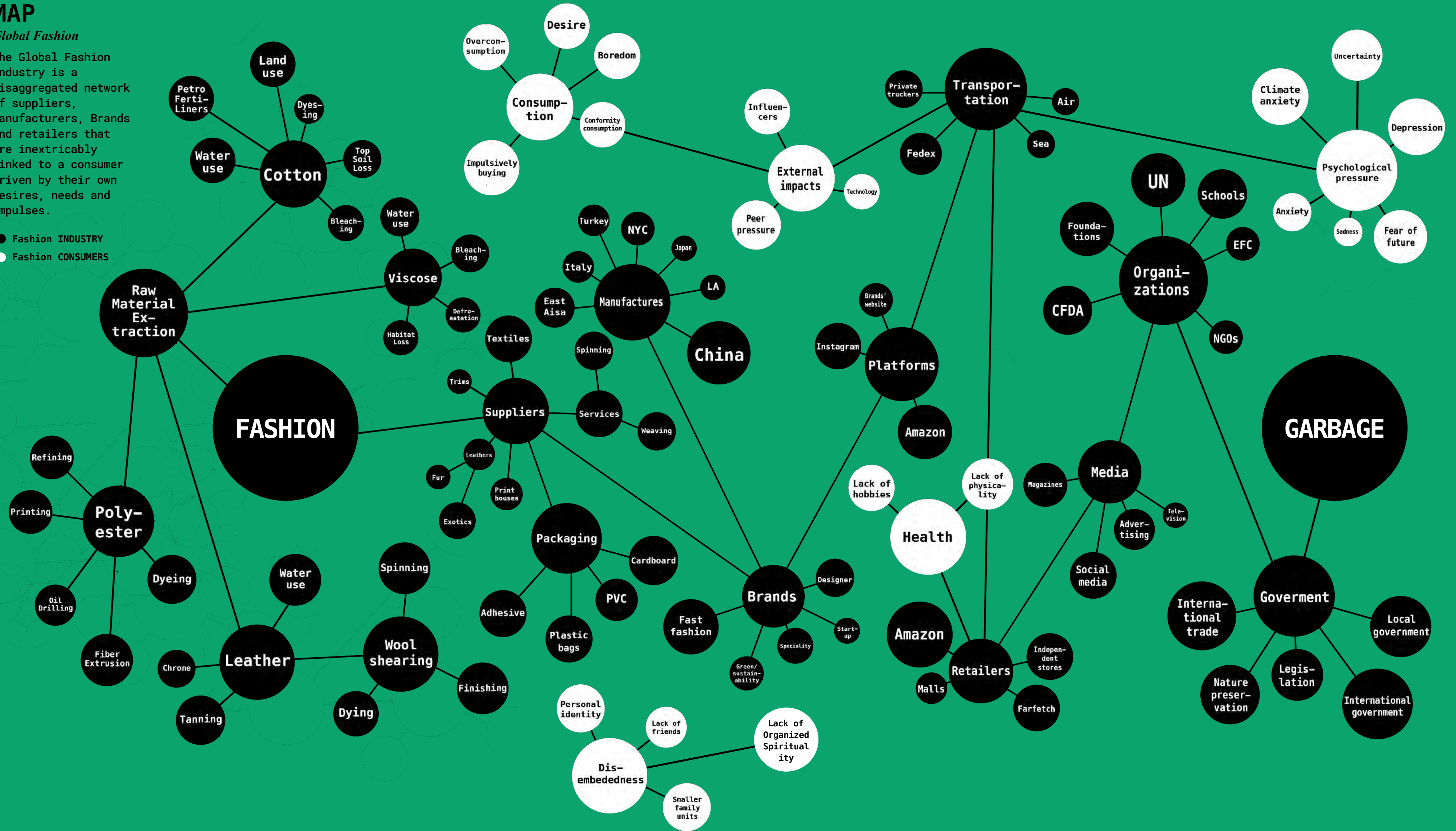
The systems of man are largely linear and designed to extract raw materials from the Earth to convert into the things that fill the built world.

ECOSYSTEM MAP

Global Fashion

The Global Fashion Industry is a disaggregated network of suppliers, manufacturers, Brands and retailers that are inextricably linked to a consumer driven by their own desires, needs and impulses.

- Fashion INDUSTRY
- Fashion CONSUMERS

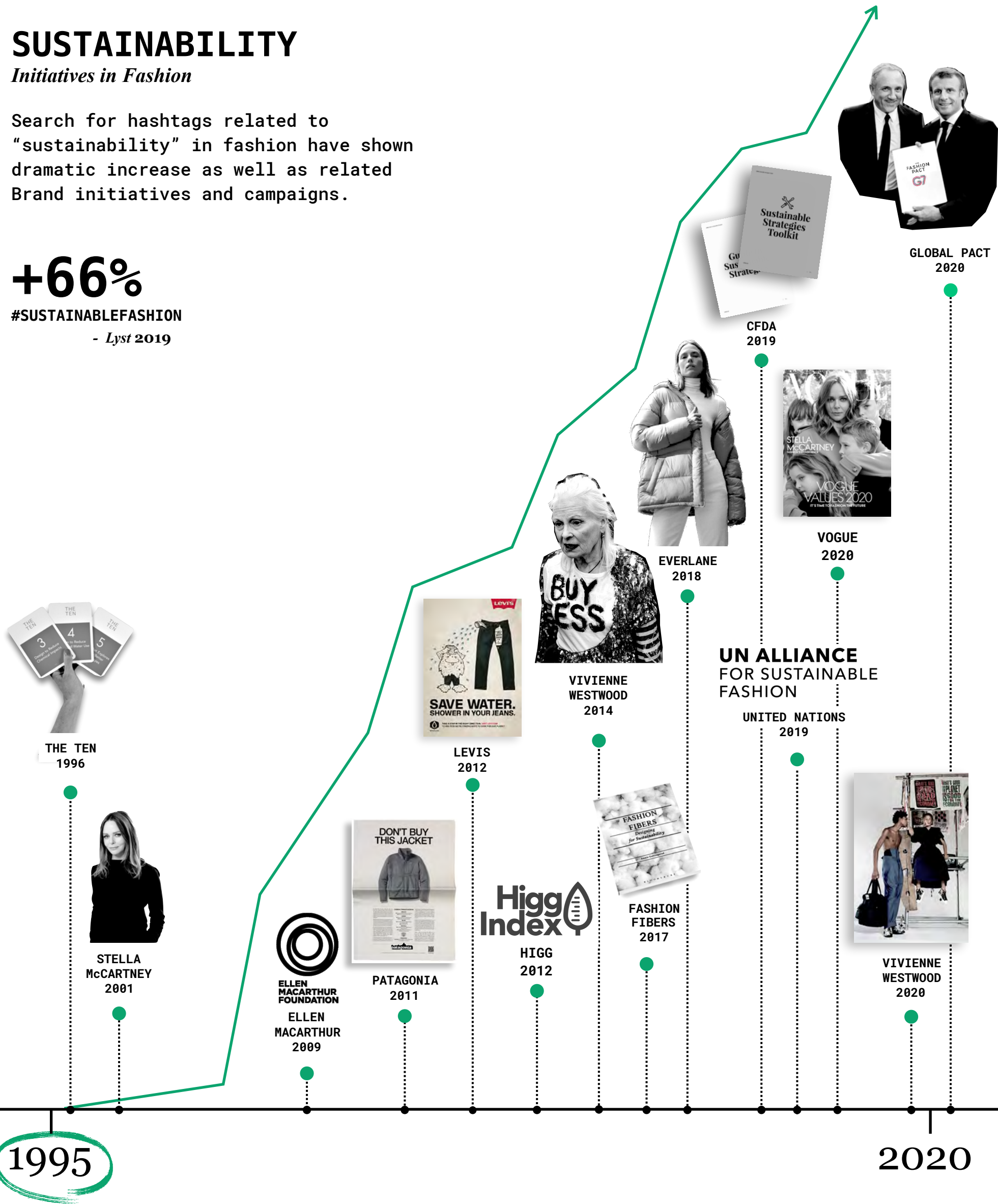


SUSTAINABILITY

Initiatives in Fashion

Search for hashtags related to "sustainability" in fashion have shown dramatic increase as well as related Brand initiatives and campaigns.

+66%
#SUSTAINABLEFASHION
- Lyst 2019



NATURE

A Growing Disconnection

The graph shows the number of words used in popular songs that describe or reference "Nature" in steady decline from the turn of the last century.

"A Growing Disconnection from Nature is Evident in Culture Products"
Selin Kesebir, Pelin Kesibir | 2017
SAGE JOURNALS



~~NATURE~~

SUSTAINABILITY

CONSUMPTION

Fashion's Translation of SUSTAINABILITY

Despite the interest and activity in the Fashion space for "sustainability", the concept is not underpinned with a connection to Nature. Sustainability has been framed as an aspirational purchase whose translation results in Consumption.

**THE
PROBLEM****DEFINITION**

Sustainability is defined as the maintenance of natural resources over time in order to avoid depletion and ecological imbalance. Global Fashion is a depletion heavy industry. The early assumption at the outset of PRETTY/UGLY's work was that perhaps the industry, and consumers lacked the tools or blueprints to guide better outcomes.

The research showed this not to be the case. The Ted, one of the earliest sustainable design tools was published in the mid 1990's and is still in use today. The word sustainability, in fact, has spiked in usage in the last decade with #sustainablefashion one of the most searched hashtags of 2019 according to Lyst, the global digital search engine. In the past decade a majority of brands across price points have launched "sustainable" collections, waste reduction initiatives, or transparency models. While this may be the case, it is also true that the negative impacts by Global Fashion on the natural world have also spiked over the same period. PRETTY/UGLY speculates that Fashion has positioned "Sustainability" as a response to the growing environmental unease felt by people as the impacts of Climate Change become harder to ignore. It is critical to note that this positioning limits the operational value of the concept of sustainability to maintain ecological balance over time. As Ad Age wrote in 2010 that the word has come to be "a squishy feel-good catchall for doing the right thing" in a piece naming the Jargoniest Jargon of the decade.

PARADOX

Research from from Kesibir/Kesibir in the previous graph poetically illustrates a steady decline in references to Nature in popular song lyrics. It seems that while we talk about sustainability more and more, we refer to Nature less and less. For all the hype and hashtags, "Sustainability" in Fashion, has come to mean a different, aspirational, and better purchase. But still a purchase. If not in service of Nature, then Sustainability in fashion is simply more Consumption.

Insight

The consequence of Man's disconnection from the systems of the Natural world is that concepts like Sustainability are mistranslated into the language of the built world in order to be understood.

Thesis Question

How might we radically rethink sustainability in Fashion in order to drive Brands and Consumers towards a regenerative future that acknowledges the interdependence of MAN and NATURE?

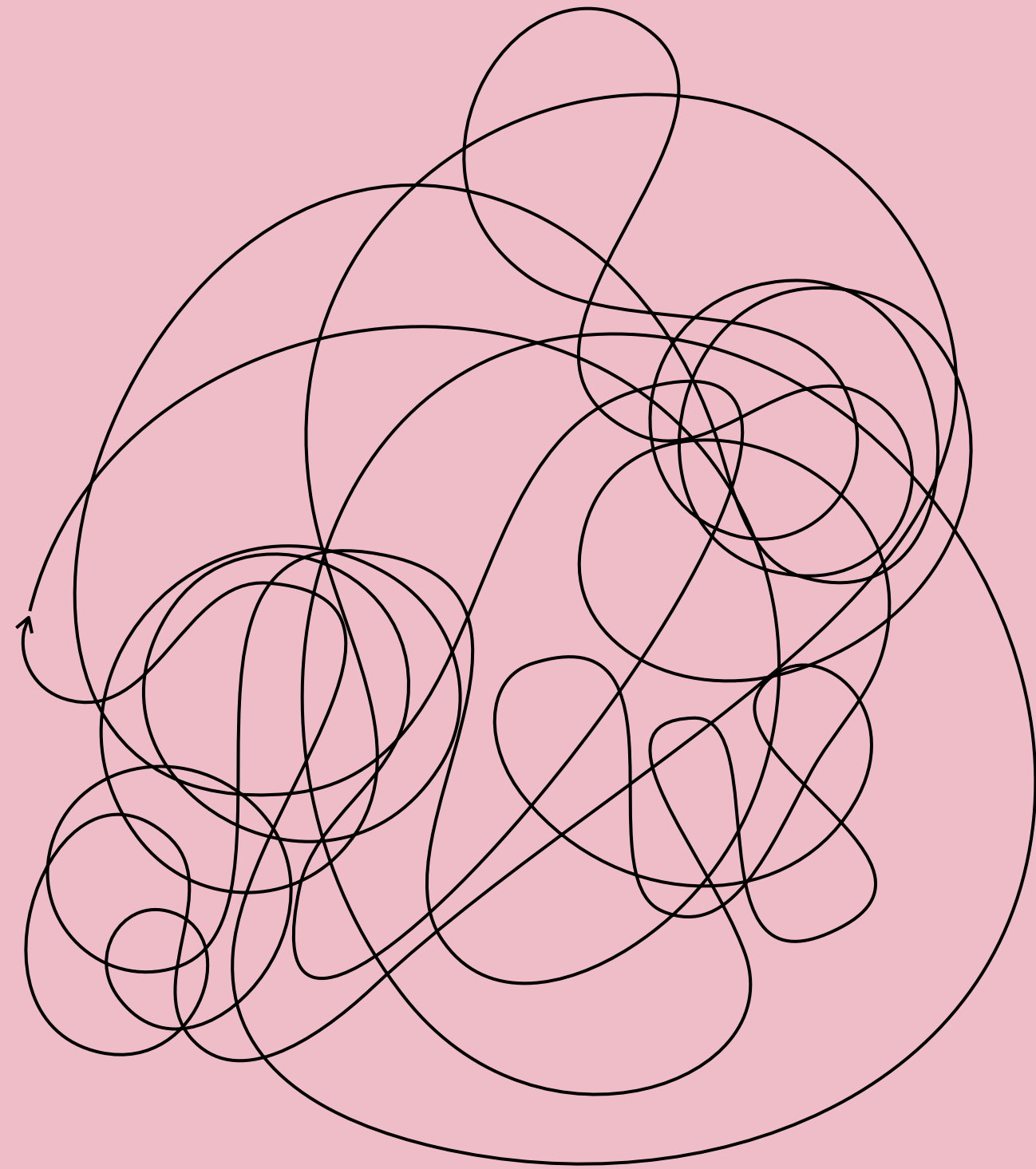
– PRETTY/UGLY 2020

**SUSTAINABILITY
IS A VERB
NOT A NOUN**

03

APPROACH

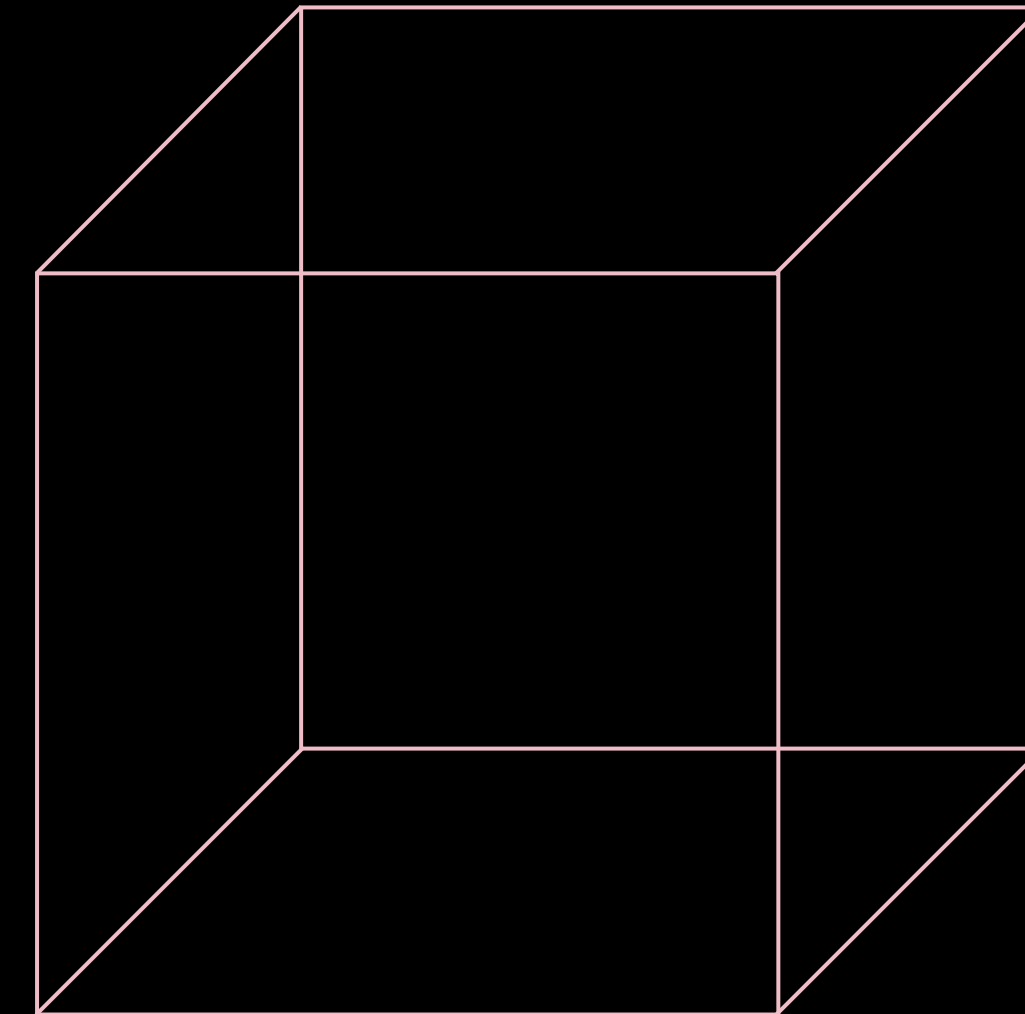
*“Seriously?!
That’s how it works?
Okay, that’s nuts!”* – HeLen Mender and Fashion Consumer



The Methodology of CRAFT

ARTISTIC

Design work that employs instinct and intuition. The ability to manifest insight from loose information and inputs to be assembled into a cohesive artifact that has meaning and resonance for the viewer and audience. The act of evoke feeling to inanimate works that compels the viewer to take action.



The Methodology of SCIENCE

STRATEGIC

Design work that employs primary and secondary research, literature review, survey methodology and data review. Tactical and observational in approach that yields quantitative material to hold up a body of work.

RESEARCH METHOD

ACADEMIC TRADITIONAL RESEARCH

HUMAN-CENTERED DESIGN

In all stages of the research, PRETTY/UGLY radically re-thought the function, structure and mechanism of social systems to envision conditions for problem-solving. Through the application of strategy design, game mechanics, social change, collective leadership, imagination and aesthetics, PRETTY/UGLY built deep empathy with users; sought for community partners; tested and shared the idea; co-created multiple prototypes with users; and finally applied interventions into the real world.

During the design process, PRETTY/UGLY worked with organizations: Extinction Rebellion (Global Climate Mobilization) and Dysturb (street level photojournalism activation), as well as communities of Fashion Designers, Brands and Consumers to understand behaviors, experiences, relationships and preferences.

DATA COLLECTION - QUANTITATIVE DATA

In total, PRETTY/UGLY sent out three surveys following events to gather attendees evaluation of our events. These included questions, such as: "Do you think the content and the conversation has shifted your way of thinking about the topic of Sustainability and Fashion?" to evaluate PRETTY/YGLY's influence. Overwhelmingly positive feedback was the norm.

PRETTY/UGLY designed booklets and content for every event allowing attendees to document feedback, answer questions, and take personal notes. The quality of the written notes and responses were detailed and thoughtful, showing the high degree of engagement.

DATA COLLECTION - QUANTITATIVE DATA

PRETTY/UGLY gathered first-hand qualitative data on feedback to evaluate the quality and engagement of the events through direct contact, including interviews, emails, and culture probes.

QUANTITATIVE DATA

To measure the engagement and quality of the newsletter, we calculated the open rate and top engaged contact. In total, we sent out 3 newsletters, received by more than 155 subscribers. The open rate is more than 52.7%. The average times of open per person are higher than 3.09, which means each subscriber, who opens the newsletter, has read or shared the content for more than three times.

DISCOVERY

LITERATURE AND MEDIA RESEARCH

Through searching for literatures, newspapers, book, dictionaries and media, the research of this part focuses on three areas: toolkits & media voices on sustainable fashion, the development of the notion of Sustainability, and socioeconomic history of the society that we are living in. Through the lens of economists and sociologists, P/U discussed the relationship of individuals with the larger social systems in a way that combined history and deeper thinking.

75+

Attendees Over 3 Events.

07

PRETTY/UGLY Events.

3.09

Newsletters Open Rate.

85

Newsletter Subscribers

295

Instagram Followers

40

Surveys Collected

RESEARCH METHOD

ART & INTUITION

DESIGN

In all stages of the research, PRETTY/UGLY radically employed art making in service of the project. Art making as defined by this project is both physical and intuitive.

It is worth noting that at the outset of the project in the Spring of 2019, PRETTY/UGLY stated "There is no Garbage in Nature". The spiritual North Star of the project was established from the it's origin as well as color palettes, fonts and visual language. PRETTY/UGLY views itself as a gentle if persistent rebellion of the manner that the built-world has been constructed

INTUITION

Harder to explain, and the search over centuries is the pursuit to define the artistic process. PRETTY/UGLY will be unable to explain it here other than to say we employ it. At each stage of the work an intuitive and artistic response guided the work. There was a shared vision guiding the graphic and thought content of the project from the outset. Other than to say that there is a "feeling" that something heard, seen, or described is important enough to chase further.

The intuitive response related not only to the content and output but also the process. At stages in the work, PRETTY/UGLY bumped into feedback that was destabilizing or unhelpful in the moment. Part of the process at these critical moments included reaching out wider to new eyes and ears to share the work with. At every point in the process a certain magic guided PRETTY/UGLY towards the next mentor who was able to ignite curiosity and forward movement to the next event, artifact or insight.

QUALITATIVE DATA

DATA COLLECTION - QUALITATIVE DATA

PRETTY/UGLY made a practice throughout the research process to pay attention to key statements during our events. Certain statements at various stages of the work had a certain "stickiness" and would rumble around agitating to be explored.

PRETTY/UGLY gathered first-hand qualitative data on feedback to evaluate the level and engagement of the events through direct contact, including interviews, emails, and culture probes. Attendees and participants responded to the aesthetic delivery of information and media.

TECHNIQUE

PRETTY/UGLY utilized art making throughout the process. The project includes, digital media, writing, graphic design, screen printing, large format digital printing, street level art, event design including facilitation materials, and photography. Unlike traditional design research PRETTY/UGLY utilized the art making process in service of communicating ideas and advancing the ability to gather information. It cannot be understated that we live in a visual and digital world and that to communicate it is essential to create a visual language to be recognized and understood.

PRETTY/UGLY
PHILOSOPHY

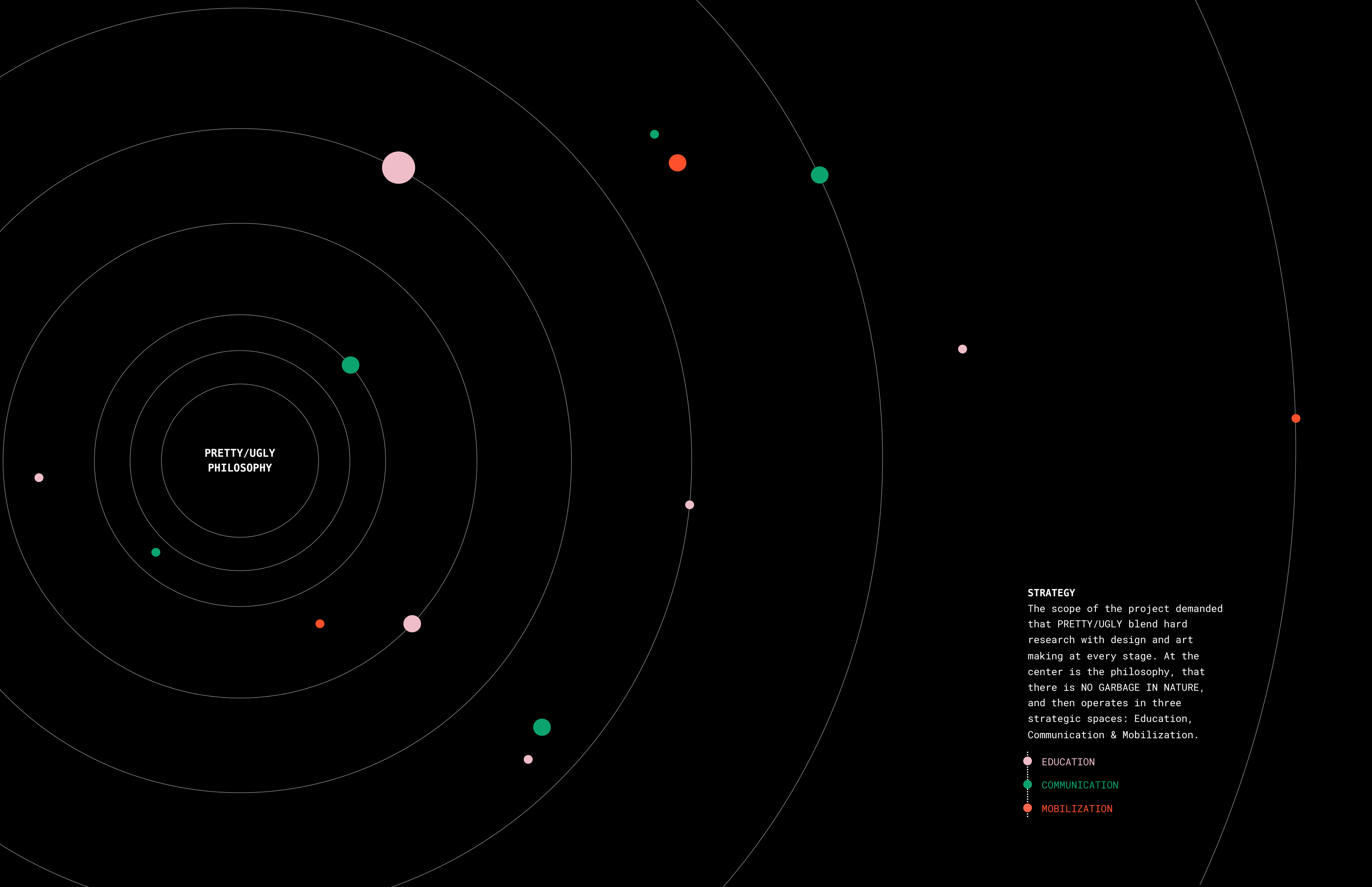
STRATEGY

The scope of the project demanded that PRETTY/UGLY blend hard research with design and art making at every stage. At the center is the philosophy, that there is NO GARBAGE IN NATURE, and then operates in three strategic spaces: Education, Communication & Mobilization.

● EDUCATION

● COMMUNICATION

● MOBILIZATION



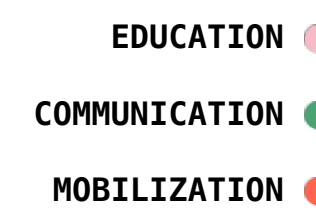
IMPLEMENTATION

STRATEGY

PRETTY/UGLY is radically rethinking sustainability in fashion in order to drive Brands and Consumers toward a regenerative future that acknowledges the interdependence of Man and Nature.

To achieve this, PRETTY/UGLY operates strategically across three domains to amplify the reach of the project philosophy.

1. **EDUCATION** Fundamental understanding of earth sciences, and the aims of sustainability are lacking among fashion professionals and Designers. The lack of shared understanding has hobbled meaningful and scalable change within the Industry. At the same time, consumers also have a shallow understanding on the environmental impact of Fashion despite self described interest in the topic. Education is a powerful and necessary tool to catalyze positive change for Brand and Consumer, together.
2. **COMMUNICATION** Operating across channels made up of PRETTY/UGLY official Instagram, visual assets, newsletter and the planned website to communicate our mission to Fashion consumers, designers, and Brands. Collectively, these channels convey Pretty/Ugly's ideas, exhibit the work, and engage and expand the audience. Strategically, effective education and mobilization are based on the power of P/U's communication.
3. **MOBILIZATION** Learning from movement building strategies of the Climate Change world, PRETTY/UGLY uses street level art and events to engage people and raise social awareness. Working collaboratively with Extinction Rebellion yielded the Daily Dissenter, a photographic series deployed during the New York Fashion Week. Future activations will continue to increase the volume on the philosophy.



THERE IS NO GARBAGE IN NATURE

EDUCATION TOOLS

THE MENDING Lab
THE MATERIAL Lab
THE DESIGNERS Workshop

COMMUNICATION TOOLS

Social Media
Newsletter

MOBILIZATION TOOLS

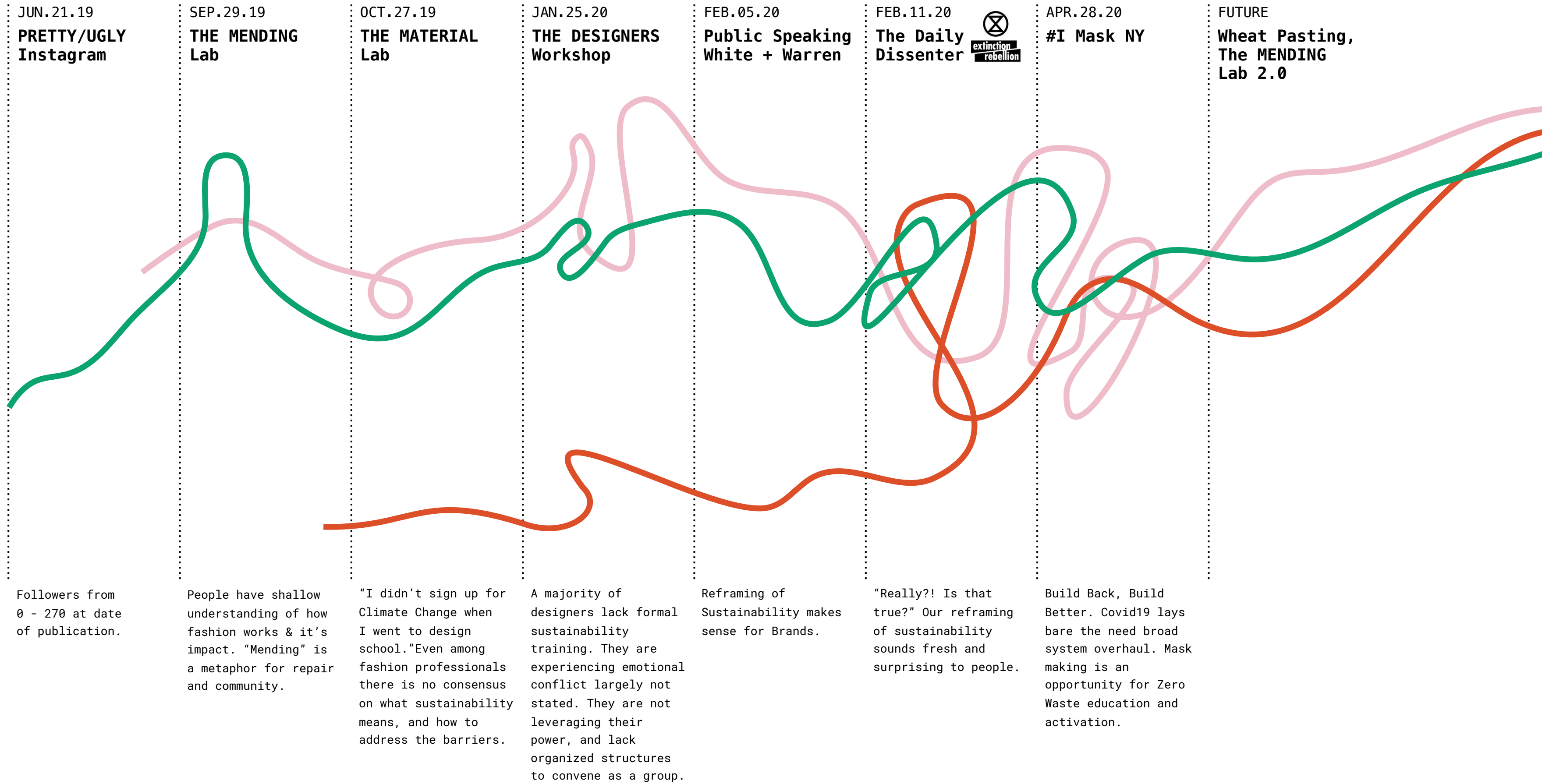
THE DAILY Dissenter
Wheat Pasting
#IMaskNY

THERE IS NO
GARBAGE IN NATURE

-PRETTY/UGLY PHILOSOPHY

PROJECT TIMELINE

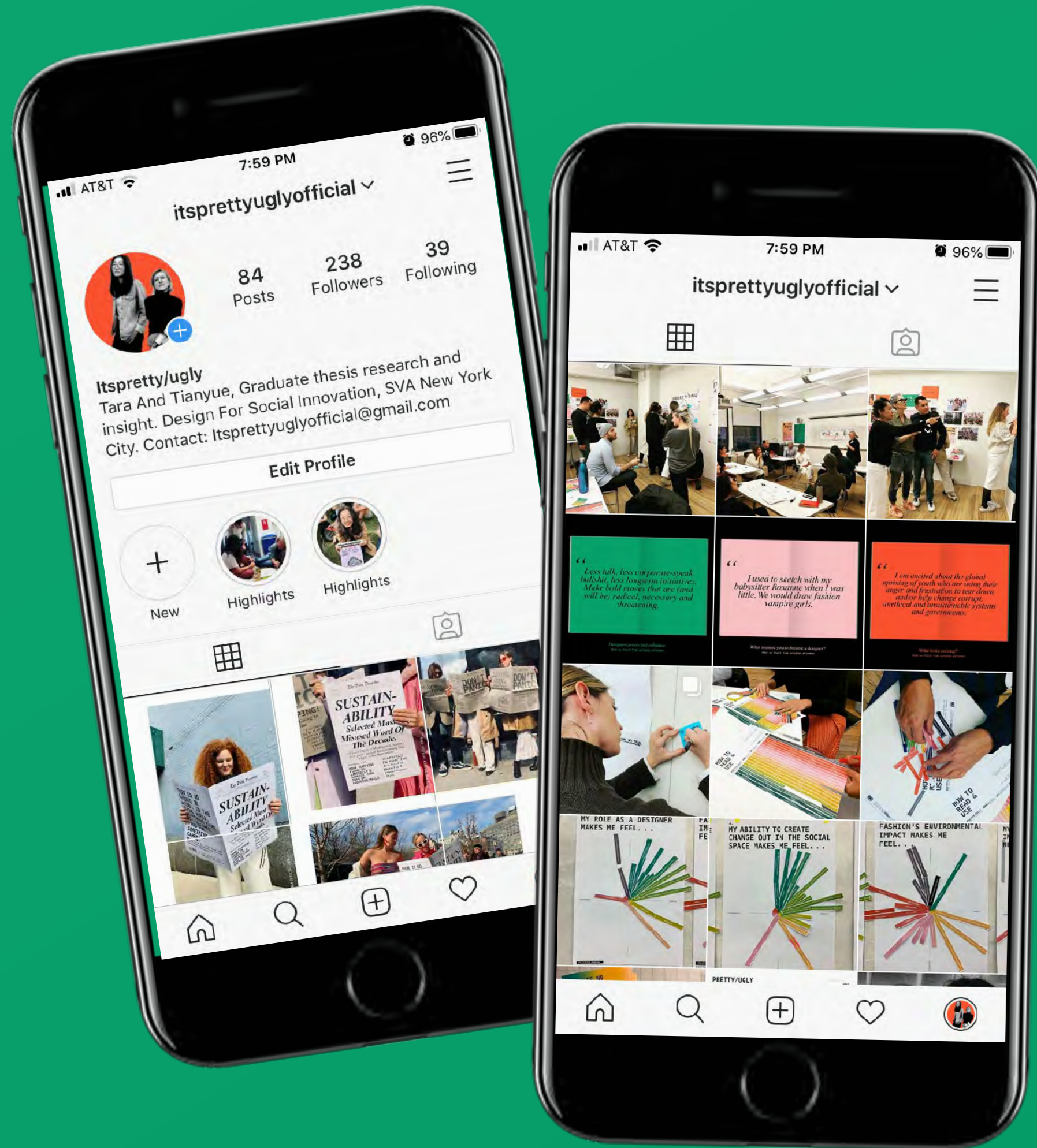
PRETTY/UGLY OPERATES
ACROSS THREE MODALITIES:
EDUCATION, COMMUNICATION
& MOBILIZATION. EVENTS
ARE FREESTANDING WITH
STRATEGIC OVERLAPS.



EDUCATION ●

COMMUNICATION ●

MOBILIZATION ●



INSTAGRAM
@itsprettyuglyofficial

MEDIA & CONTENT

PROCESS

PRETTY/UGLY operates across multi-media channels, including Instagram, visual assets, monthly newsletter and forthcoming website that communicates the project mission to Fashion Consumers, Designers, and Brands.

Currently nearly 300 people receive PRETTY/UGLY communication via social media our the newsletter. The official newsletter has a 3.09 open rate.



THERE IS NO GARBAGE
IN NATURE



ARTIFACTS
Printed Content

THERE IS NO GARBAGE IN NATURE. IN THE LIVING WORLD, EVERYTHING THAT DIES BECOMES FOOD FOR SOMETHING ELSE. GARBAGE IS A MAN-MADE THING.

ITSPRETTYUGLYOFFICIAL

PRETTY/UGLY FASHION, WASTE, & CONSUMPTION

PRETTY/UGLY is a Graduate thesis in Design for Social Innovation, by Tara Maurice & Tianyue Zhang, making sense of the critical distance between what we know about the negative impacts of the Global Fashion Industry, Consumerism, and the lack of

meaningful legislation by global Governments. PRETTY/UGLY Lab is a series of digital and real world experiences designed to make sense of the impacts of our fashion habit, so that we can mobilize the community poised to demand change.

400% The increase in Fashion Consumption in the last 20 years.

10% The annual global contribution of CO2 emissions from Fashion production & consumption.

80BN Number of new clothing items produced each year, 25 for every person on the planet.



Design for Social Innovation

POSTER Event Signage



NEWSLETTER Information & Communication



PRETTY/UGLY NO. 001

"Seriously?! That's how it works? Okay, that's nuts!"

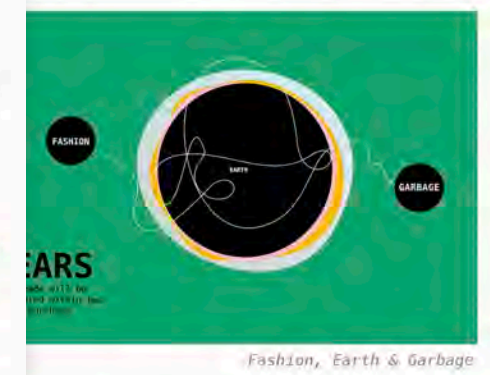
THE MENDING Lab

A one-day event on September 29th, 2019, on Manhattan's Upper West Side. Free, and open to the public, to teach basic mending skills while participating in a shared community experience.

More than 34 enthusiastic menders participated in what was originally planned for three hours, and was extended to five. More than 14 shirts, 8 jeans, 11 tops, and 1 stuffed animal were mended.

Invited to mend clothes, discussions about the current fashion system naturally unfolded. A look behind the curtain of the global fashion system and the vast environmental impacts of our fashion habit were shocking for people - even those who identified as having some understanding of sustainability in fashion.

The surprise of the day, a pop-up event to simply mend clothes, turned into an example of the desire to mend community as well.



choose the fashion field are drawn of image-making, playing with and setting flat fabrics into the reality is that Fashion has been tainted by the pernicious influence of fashion, and designing comes with a high environmental cost. These impacts are not being taught in fashion schools, meaning that designers become aware of their career only AFTER design school.

The change in the world today is something most of us can keep pace with, but working inside established Brands to make the kinds of change required to address the environmental impacts of our fashion industry is frustratingly slow. That leaves this generation of creative professionals sitting at the sidelines, cranking out more and more work, with a growing feeling of discomfort, frustration, and lack of power. There is a tension between love and discomfort for these designers. They exist on a tipping point.

Designers are hard-wired to embrace change, but they are often not closer to envisioning the kind of change necessary to avoid environmental and social upheaval.

PRETTY/UGLY hosted a WORKSHOP for DESIGNERS in 2020. Ten brave creatives mapped, discussed, and created four prototypes. We designed methods to make the world a better place. Check the Instagram for more.

A Workshop Designed for Fashion Designers

After one year of research about the messy and mostly misunderstood relationship between Fashion and Nature, we found one critical voice was not being heard - the voice of Designers.



PRETTY/UGLY hosted THE DESIGNERS Workshop on a rainy afternoon in late January. A group of designers, diverse in age, experience and training, came together as a cohort to explore what it means to be a working Fashion Designer in the world today.

BACKGROUND

"I mean, I didn't sign up for Climate Change when I went to design school." This comment from a designer during the last PRETTY/UGLY Lab led us down a new path of research and inquiry. Where does the Designer sit in this wicked situation?

We first surveyed trained Fashion Designers to understand the gaps between their fashion and environmental training. We found the majority of fashion designers care deeply about the impacts of their work, but nearly 90% of working designers had no earth science or sustainability training. Meaning, they learn about the enormous impact the industry has on the environment only AFTER starting their career. The industry at large has placed decision making about sustainable practices in the hands of the supply chain and finance teams, meaning that designers are largely left out of the conversation.



Five Stages of Grief, a tool to understand feelings - created by Elisabeth Kubler-Ross

THE DESIGNERS WORKSHOP

We created THE DESIGNERS Workshop to make space for designers to explore and understand their feelings, and to work as a shared community.

Through a series of led activities, the group created artifacts of their collective emotions through color and shape, mapped their professional assets and the barriers to change, and finally did a round of rapid prototyping to imagine radical new futures.

What we learned is that there is no single solution, but the first critical need is to create a community. Designers are precisely the people the world needs most right now.

THE MENDING LAB

PROCESS
SEP.29.19

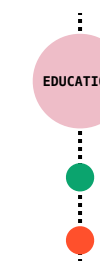
A free one day community event held on September 29th, 2019 on the Upper West Side of Manhattan to teach mending skills.

PRETTY/UGLY was gifted an available retail space for one week and quickly organized what became THE MENDING Lab. The learning objective was simply to see how people would embrace or engage in the idea of clothing repair. The event was announced on Instagram and with signage at street level not more than five days before the event. The space was divided into 3 areas: a hand mending area at front of store and visible at street level, a machine mending area, and a center display for media and gallery walls.

People had lined up for THE MENDING Lab before the doors opened, and as the event unfolded the hand mending area at front of store became a stage for repair and conversation that drew people in. Passerby's would stop and look inside the windows, then run home to grab something to repair and return. The machine mending area had an air of professional repair that enabled people to mend while having deeper conversations with Tara about the Global Fashion System.

THE MENDING Lab delivered on the invitation to teach repair skills, but was also able through conversation to deliver deeper and impromptu education on the impacts of fashion system. Those organic conversations about the material impacts of fashion on the environment was shocking for average people, even those who identify as being "sustainable" consumers. In the end, what was planned as a pop-up event to mend clothes, turned into an example of the desire to mend community as well.

More than 35 attendees showed up and the 3 hours event was extended to 5 hours as guests continued to arrive.



THERE IS NO GARBAGE
IN NATURE



THE MENDING Lab
Amsterdam Ave at 82nd, NYC

SERIOUSLY!?
That's how it works?
Okay, that's nuts!



PRETTY/UGLY INSIGHT

Consumers, even those who self describe as being "sustainable" thinkers, have little understanding of the scope, scale, and impact of the Global Fashion System.

- Helen Attendee THE MENDING Lab|NYC



THE MENDING Lab
Repair and Community Building

The local paper for the Upper West Side

THE SPIRIT

OCTOBER 10-16, 2012

The Spirit | Westsider | westsidespirit.com

AN UPPER WEST SIDE MENDING LAB

ENVIRONMENT
Clothes repair pop-up creates communities aimed at trimming fashion waste

BY LESLIE GERSING

Ripped jeans, tattered T-shirts, a moth-eaten sweater, even beloved stuffed animals—all found their way to a one-day pop-up at the shuttered Steven Alan clothing store on Amsterdam Avenue near West 82nd Street.

Graduate students Tara Maurice and Tianyue “Caroline” Zhang hosted the workshop for their thesis called “Pretty/Ugly Fashion, Waste & Consumption.” Their research for a Masters in Design for Social Innovation at the School of Visual Arts focuses on the economic, environmental and human costs of “fast-fashion.” They billed the Sept. 29th event as a way to learn a valuable life skill, while meeting friends, neighbors and others concerned about clothing waste.

“Jeans get better as they get older,” right?

THE MENDING Lab reported on the newspaper

“

I’m trying to do a different kind of designing, which is designing a solution.
Graduate student Tara Maurice

woman, who spotted the Mending Lab poster and returned with several damaged goods. “It’s always the one you love the most that gets the hole.”

Standing over a sewing machine, Maurice, a former fashion executive, revived piles of shirts and pants that would have become garbage. She sewed cloth patches on the inside to stabilize giant holes, before creating a web of stitching on the outside. “In terms of solid waste, we basically throw away most of what we buy within a year of its original purchase. So knowing that and being a designer, it got hard to be a designer,” said Maurice, who lives on the Upper West Side with her husband and children.

“Extend the Life-Cycle”

The women hung samples of potential art-messaging around the room. “Fashion now is a system that makes things for consumers to throw away,” read one poster,

Tara Maurice (right) with Mending Lab visitor. “I’m trying to do a different kind of designing, which is designing a solution.”

a photo of scavengers on a landfill. Another showed two well-dressed women in winter coats, and a recent claim, “80 pounds: the amount of shoes and clothing the average Western consumer discards per year.”

Caroline Zhang hovered over a growing group of novices and veterans, demonstrating hand-stitching techniques for mending tears, closing holes and reinforcing frayed seams. “We buy things and just give them away, so I think it is important for us, not to make a new life, but to extend the life-cycle of all the stuff we’ve bought,” said Zhang, who studied sociology in China before interning at several fashion magazines.

“I can’t find it!” said Mary Beth Lumley, marveling at a once-visible hole in her favorite cardigan. “It’s a nice sweater, and I haven’t had the heart to throw it away or recycle it. I didn’t want to give it to Good Will or Salvation Army because there was a hole in it.”

A Social Experience

Others chose “visible mending,” a technique that uses decorative fabrics and elaborate stitching to show repairs. Some say their interest in this technique is a deliberate rejection of “fast-disposable”

Social messaging posters from Mering Kapre

along with a move toward owning fewer things and living in smaller spaces.

In no time, veterans and helping beginners, and their wives were sharing their found skills with each other. The social nature of the pop-up surprised several who grew up mending belongings at home of necessity.

“This is just great,” said one woman, “together with other people to repair things.”

“I’m so conscious of my clothing choices now,” said Amy Stone, a Girl Scout leader.

“We want to connect with our community and do things together.”



THE MENDING Lab

A POP-UP EVENT TO TEACH CLOTHING REPAIR SKILLS THAT UNCOVERED A DESIRE TO MEND COMMUNITY AS WELL.

THE MATERIAL LAB

PROCESS
OCT.27.19

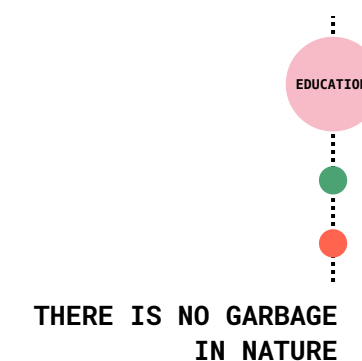
THE MATERIAL Lab was a panel conversation designed specifically for fashion professionals. Fashion professionals from Design, Sourcing and Production backgrounds were invited to a conversation about sustainability, the current fashion system, and barriers to change. PRETTY/UGLY designed a facilitation workbook where attendees can finish a short survey, leave comments for PRETTY/UGLY and to take notes.

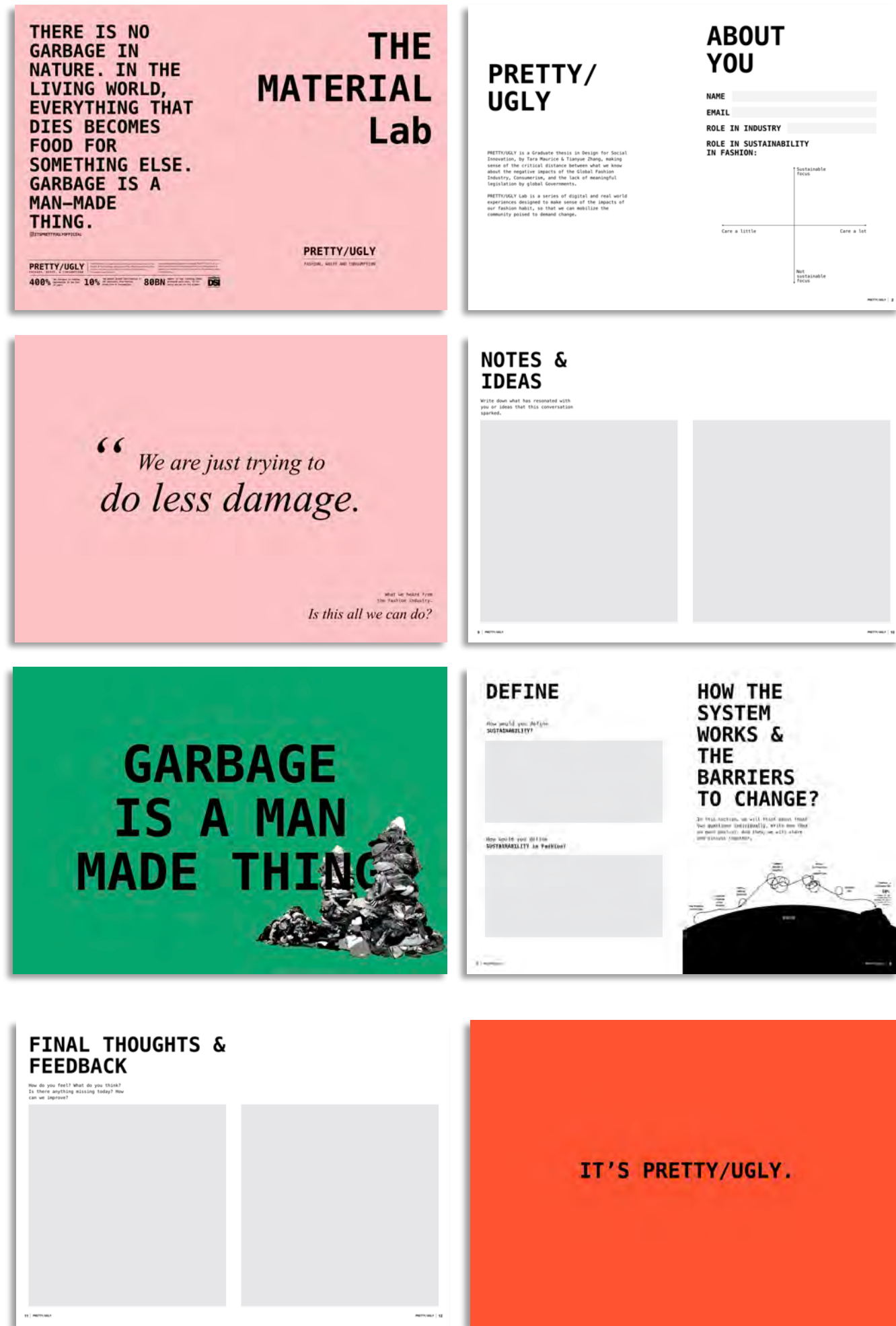
The panel revealed several concepts that led to three key insights that shaped PRETTY/UGLY fundamentally. First that there is no shared language defining the mission of sustainability. The mission of the concept varies depending on the area the fashion professional works within which results in varying frames and analysis of priorities.

Secondly, over a two hour conversation specifically about sustainability in Fashion the word NATURE was never mentioned by the participants. PRETTY/UGLY highlighted this disconnection for the group, and there was an audible gasp in the room as they realized what we already suspected, that NATURE and SUSTAINABILITY are not connected in Fashion.

Lastly, and most provocatively, the role of the Designer began to emerge. The Designer as "Rejector" concept was discussed, it's a perversion of the role that designers are rewarded for their discernment and ability to reject goods that will ultimately lead to waste. As the conversation unfolded from the Designer's perspective it is noted that because "sustainability" is just now being taught in school, professional designers learn about the impact of their work only after starting their career.

PRETTY/UGLY notes that if the industry has not defined sustainability as a realignment between MAN and NATURE, then the best the industry can hope for is simply damage mitigation.





THE MATERIAL Lab
Contents Facilitation Workbook

THE MATERIAL Lab

A PANEL CONVERSATION FOR FASHION PROFESSIONALS THAT REVEALED WITHIN THE INDUSTRY THE BEST OUTCOME IS SEEN AS DAMAGE MITIGATION, BUT THE DAMAGE IS ALWAYS ASSUMED.

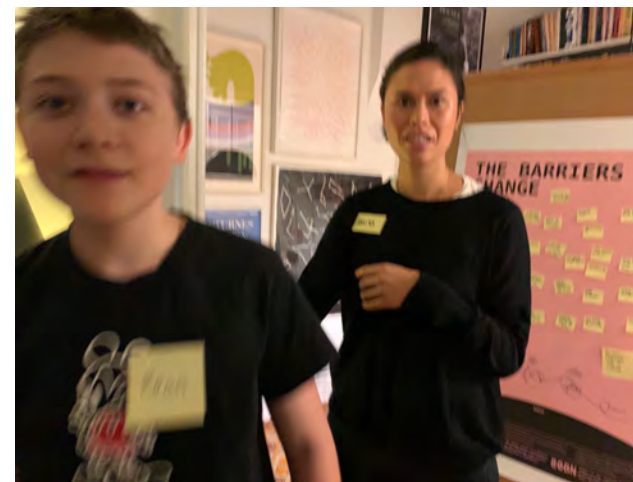
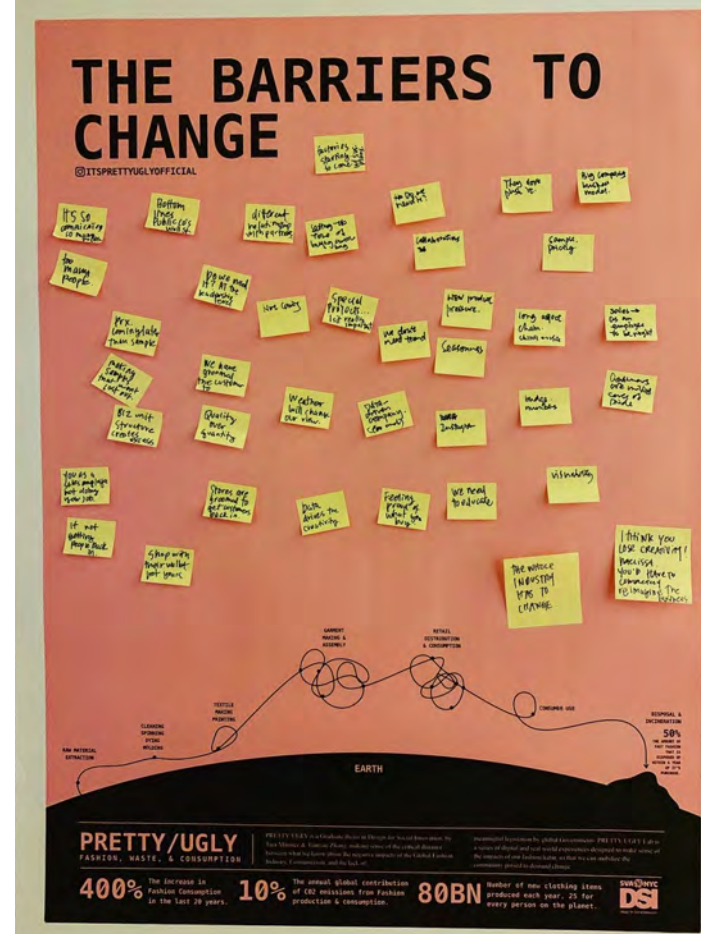
I mean, I didn't sign up for Climate Change when I decided to go to Design school.



PRETTY/UGLY INSIGHT

Designers have deep and undisclosed feelings about their profession and it's impacts on the living world.

- Jose UNZUETA Fashion Designer|NYC



THE MATERIAL Lab
Materials and Attendees

QUESTION:
HOW WOULD YOU DEFINE SUSTAINABILITY?

“The process to live in a world that is not being depleted of resources or filled with unnecessary waste.

Being sustainable is being able to be a part of the world but not have the world.”

- Material Lab Attendee

“Creating the means of producing a product that has the least amount of impact or footprint on our environment whether that be animals, ecosystems, people and takes into account the socially vulnerable communities at a large scale and global level.”

- Material Lab Attendee

*Using resources and giving them back. No waste, carbon neutral - circular economy
 Coexisting with other habitats and ecosystems in perfect balance for the quality of the planet.*

- Material Lab Attendee

Sustainability is a service/product whose business/production allows it to last for the foreseeable future, without causing lasting negative effect on the planets, environment, people (ex. employing ethical labor) and can maybe even start to reverse existing damage that has been done.

- Material Lab Attendee

QUESTION:
HOW WOULD YOU DEFINE SUSTAINABILITY IN FASHION?

“Using ethically and safely sourced water (organic cotton/fabrics for example).

Using minimal waste cutting & pattern making methods, low water usage, proper disposal of dyes & chemicals, low carbon-emissions/fuel efficient shipping methods, ethical labor.”

- Material Lab Attendee

“Implementing procedures for dyeing, manufacturing, and transporting that do less harm to the environment.

Figuring out a way to go fully circle to reuse and recycle clothing.

Different materials and material sourcing that is less damaging to the environment.”

- Material Lab Attendee

“Responsibly raised/sourced/cruelty - free material sourcing including fair trade practices. Start to add the idea that consumer purchase must have programs for end-of-life product take back that returns materials into the global supply chain. Circular economy.”

- Material Lab Attendee

“In fashion, sustainability focuses on who is making the product and how it is being made. Best practices - water use - how is it shopped, using more recycled packaging and less shipping which is hard these days with so much focus on on-line shopping.

Use the bi product of excess and over produced clothing & stop burning.”

- Material Lab Attendee

THE MATERIAL Lab

A TWO HOUR CONVERSATION SPECIFICALLY ABOUT SUSTAINABILITY IN FASHION, THE WORD NATURE IS NEVER MENTIONED BY THE PARTICIPANTS.

PRETTY/UGLY OBSERVATION

THE DESIGNERS WORKSHOP

PROCESS
JAN.25.20

Throughout the last year of research and Lab events, one distinct group of people, and their stories has consistently cut through. They are designers.

At this point, it is worth noting that the fashion industry has largely positioned sustainability roles within the supply chain and marketing teams. The irony is that Fashion is a creative industry, powered by designers, but for the most part designers are not in positions of power to influence decision making and the radical thinking this moment requires. And that has consequences in how designers feel about their work.

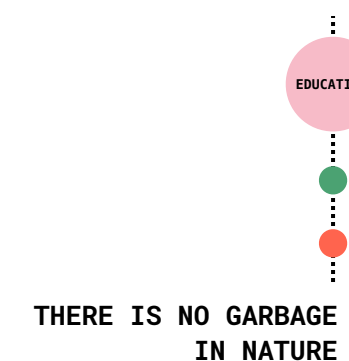
Conventionally, people pursue Fashion Design as a career inspired by a love of color, sculpting with materials, and playing with identity and image making. Fashion as an industry, however, has been distorted by the influence of Fast Fashion, and design now comes with a heavy environmental cost. These impacts are just beginning to be taught in design schools, meaning that designers become aware of the impacts of their career only AFTER going to design school. In the PRETTY/UGLY research, **anger ranks highest when designers are surveyed about their feeling toward the issue.** The pace of change in the world today is more than most can keep up with, meanwhile working inside a Brand the ability to make the kinds of dramatic changes required to address the impacts of Fashion is maddeningly slow. That leaves this group of creative professionals sitting at their desks producing more and more work, with a growing feeling of discomfort, frustration, and lack of agency. There is a tension between love and discomfort for these designers. PRETTY/UGLY believes this is a tipping point.

These findings inspired PRETTY/UGLY to host THE DESIGNERS Workshop, an event for working fashion designers to visualize their collective feelings and frustrations, map their personal assets and barriers, and to prototype radical redesigns of the fashion system.

THERE IS NO GARBAGE IN NATURE. IN THE LIVING WORLD, EVERYTHING THAT DIES BECOMES FOOD FOR SOMETHING ELSE. GARBAGE IS MAN-MADE THING.



THE DESIGNERS Workshop
A Facilitated Event for Fashion Designers



THE DESIGNERS WORKSHOP

JAN. 25. 20

A Facilitated Event for Fashion Designers



ONE WEEK PRIOR TO WORKSHOP
To date 16 respondents

INTRODUCTION
Visual preview of PRETTY/UGLY work and philosophy as a method to preview the event.

FEELINGS MAPPING
Collective group exercise to visualize feelings around the role of designer and personal power.

BARRIERS & ASSETS
Using Iceberg and 2x2 Frameworks to do collective analysis.

MINI-PROTOTYPING
Team activity to practice radical thinking and redesign of the systems.

CLOSE
Final reflections and thanks.

THANK YOU!



PRE WORK DESIGNERS SURVEY

In advance of the Workshop, PRETTY/UGLY surveyed Fashion Designers to understand the gaps between their fashion and environmental training. Questions covered professional training background, current working status, formal and informal understating of sustainability, current feelings in response to the issue, and their assessment of their power to drive change.

The Survey revealed that a majority of fashion designers care deeply about the impacts of their work, but nearly 90% had no earth science or sustainability training. Meaning, they learn about the enormous impact the industry has on the environment only AFTER starting their career. The industry at large has placed decision making about sustainable practices in the hands of the supply chain and finance teams, meaning that designers are largely left out of the conversation. Reported feelings map along the Kugler-Ross Five Stages of Loss and Grieving.

The survey is still accessible by scanning the QR code below.



PRETTY/UGLY THE DESIGNER SURVEY

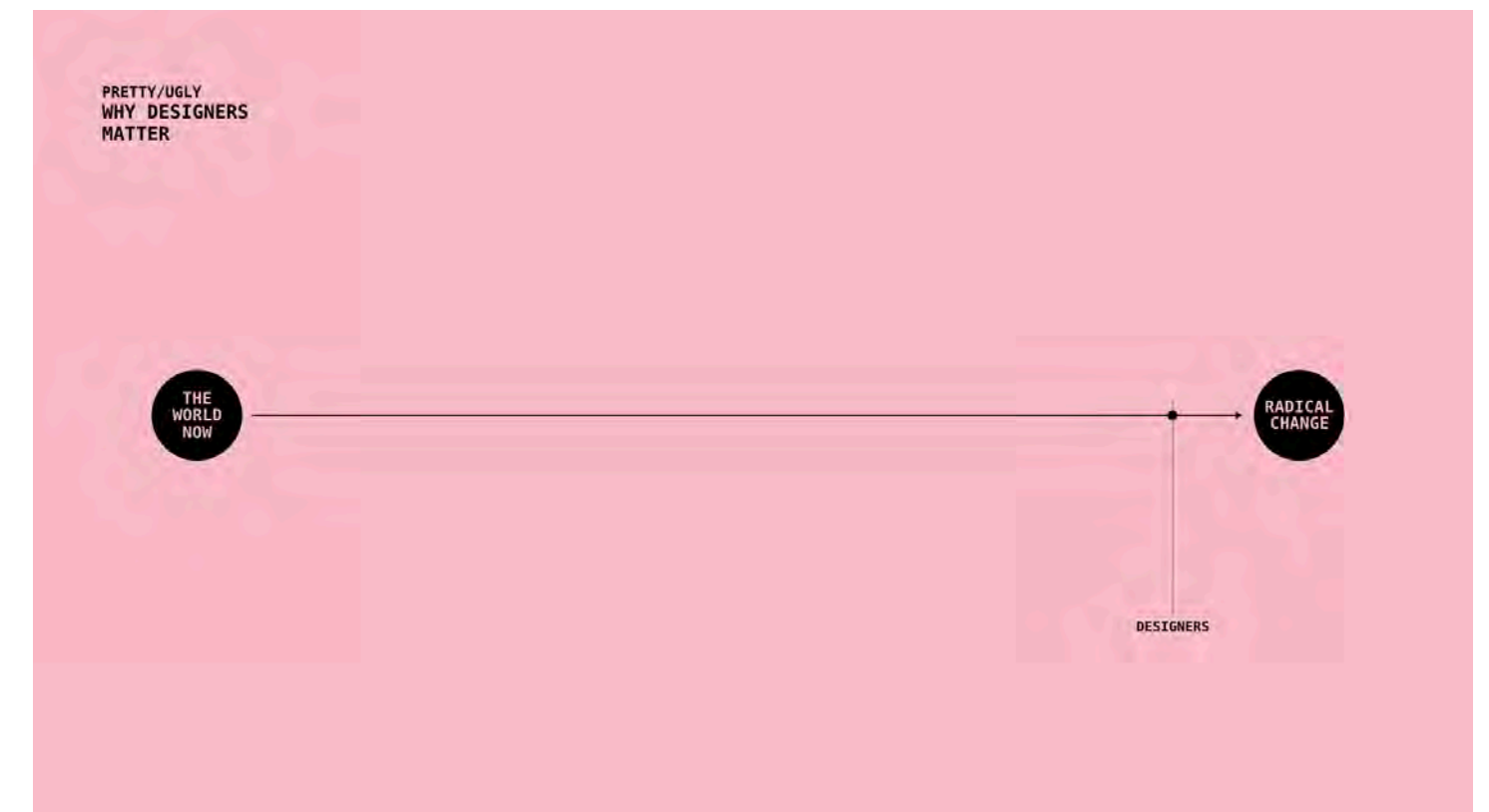
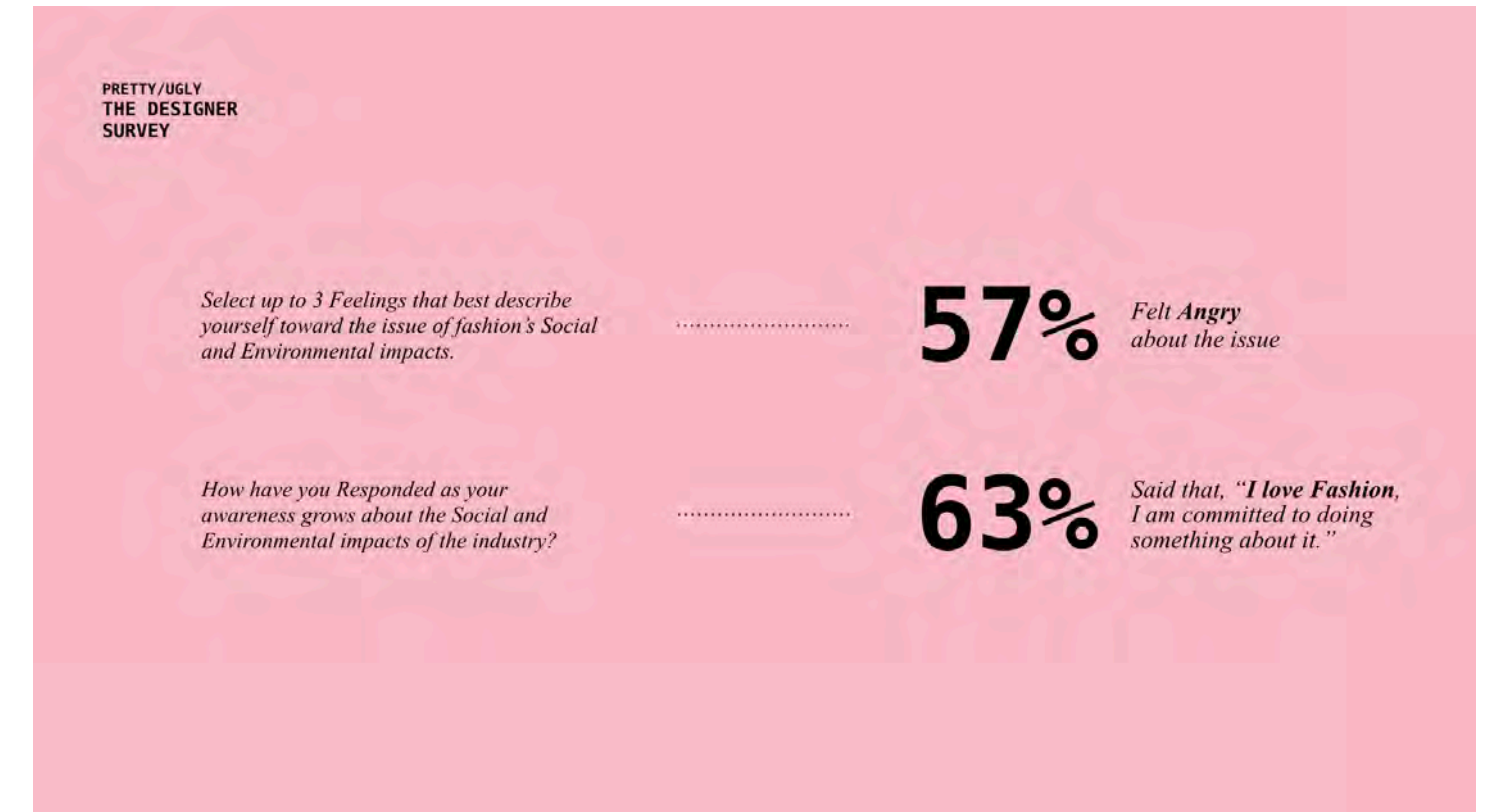
“I am still learning about power; I had more than I realized but that doesn't mean I was using it effectively.”

“Working in such big brand gives you the idea that you have more power than what I thought a designer could have, but it's not of course totally true because the decision making is shaped by many other (and more powerful) actors and factors.”

“In theory, the profession of design has much more impact than we would think, but it is quite possibly also less critical than we as designers might (want) to acknowledge.”

“I can influence but not make final choices.”

DESIGNERS SURVEY Documentation and Findings



HOW TO READ & USE

two sections = your strongest and most immediate feeling toward the question

one section = your second most noticeable feeling toward the question

PRETTY/UGLY FASHION, WASTE, & CONSUMPTION

400% The increase in Fashion Consumption in the last 20 years.

10% The annual global contribution of CO2 emissions from Fashion production & consumption.

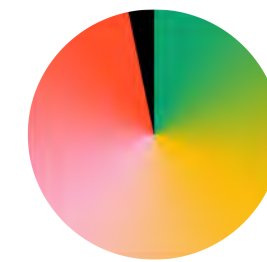
80BN Number of new clothing items produced each year, 25 for every person on the planet.

Joy/Appreciation/Empowered/ Freedom/Love	Passion	Joy/Appreciation/Empowered/ Freedom/Love	Passion	Joy/Appreciation/Empowered/ Freedom/Love	Passion	Joy/Appreciation/Empowered/ Freedom/Love
Enthusiasm/Eagerness/Happiness	Enthusiasm/Eagerness/Happiness	Enthusiasm/Eagerness/Happiness	Enthusiasm/Eagerness/Happiness	Enthusiasm/Eagerness/Happiness	Enthusiasm/Eagerness/Happiness	Enthusiasm/Eagerness/Happiness
Positive Expectation/Belief/Optimism	Positive Expectation/Belief/Optimism	Positive Expectation/Belief/Optimism	Positive Expectation/Belief/Optimism	Positive Expectation/Belief/Optimism	Positive Expectation/Belief/Optimism	Positive Expectation/Belief/Optimism
Hopefulness	Hopefulness	Hopefulness	Hopefulness	Hopefulness	Hopefulness	Hopefulness
Contentment	Contentment	Contentment	Contentment	Contentment	Contentment	Contentment
Boredom	Boredom	Boredom	Boredom	Boredom	Boredom	Boredom
Pessimism	Pessimism	Pessimism	Pessimism	Pessimism	Pessimism	Pessimism
Frustration/Irritation/Impatience	Frustration/Irritation/Impatience	Frustration/Irritation/Impatience	Frustration/Irritation/Impatience	Frustration/Irritation/Impatience	Frustration/Irritation/Impatience	Frustration/Irritation/Impatience
Overwhelm	Overwhelm	Overwhelm	Overwhelm	Overwhelm	Overwhelm	Overwhelm
Disappointment	Disappointment	Disappointment	Disappointment	Disappointment	Disappointment	Disappointment
Shame	Shame	Shame	Shame	Shame	Shame	Shame
Worry	Worry	Worry	Worry	Worry	Worry	Worry
Blame	Blame	Blame	Blame	Blame	Blame	Blame
Discouragement	Discouragement	Discouragement	Discouragement	Discouragement	Discouragement	Discouragement
Anger/Revenge	Anger/Revenge	Anger/Revenge	Anger/Revenge	Anger/Revenge	Anger/Revenge	Anger/Revenge
Hatred/Rage	Hatred/Rage	Hatred/Rage	Hatred/Rage	Hatred/Rage	Hatred/Rage	Hatred/Rage
Jealousy	Jealousy	Jealousy	Jealousy	Jealousy	Jealousy	Jealousy
Insecurity/Guilt/Unworthiness	Insecurity/Guilt/Unworthiness	Insecurity/Guilt/Unworthiness	Insecurity/Guilt/Unworthiness	Insecurity/Guilt/Unworthiness	Insecurity/Guilt/Unworthiness	Insecurity/Guilt/Unworthiness
Fear/Grief/Despair/Powerless	Fear/Grief/Despair/Powerless	Fear/Grief/Despair/Powerless	Fear/Grief/Despair/Powerless	Fear/Grief/Despair/Powerless	Fear/Grief/Despair/Powerless	Fear/Grief/Despair/Powerless

THE DESIGNERS Workshop
Feelings Mapping Tool

THE DESIGNERS WORKSHOP

TOOLS #1 FEELINGS MAPPING

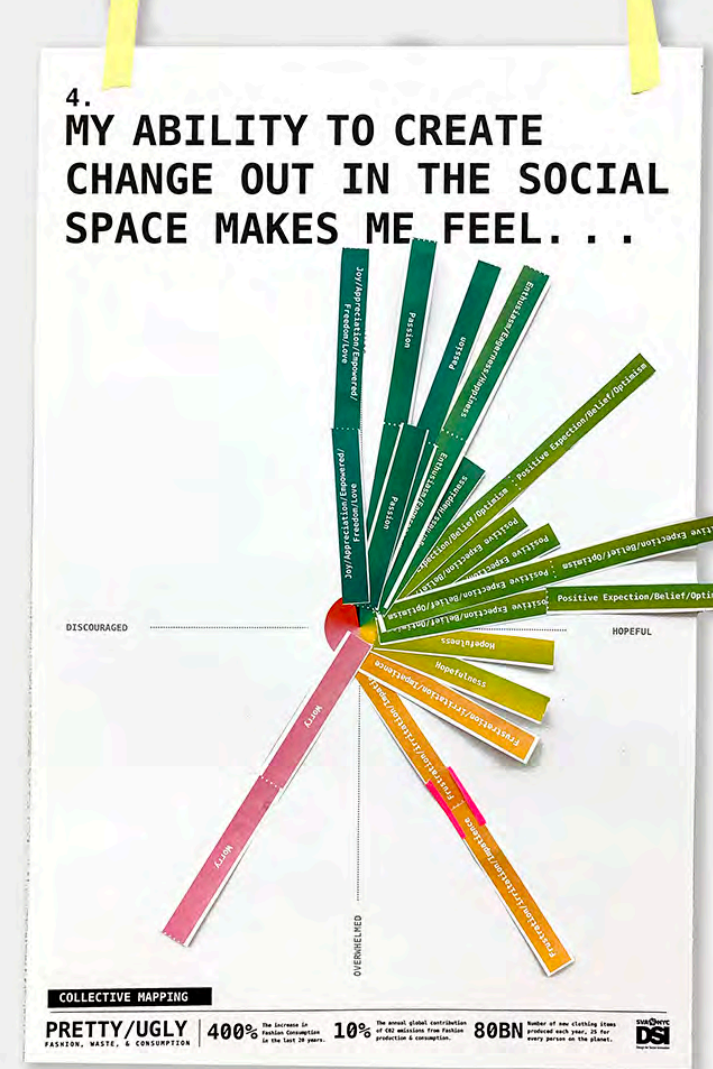
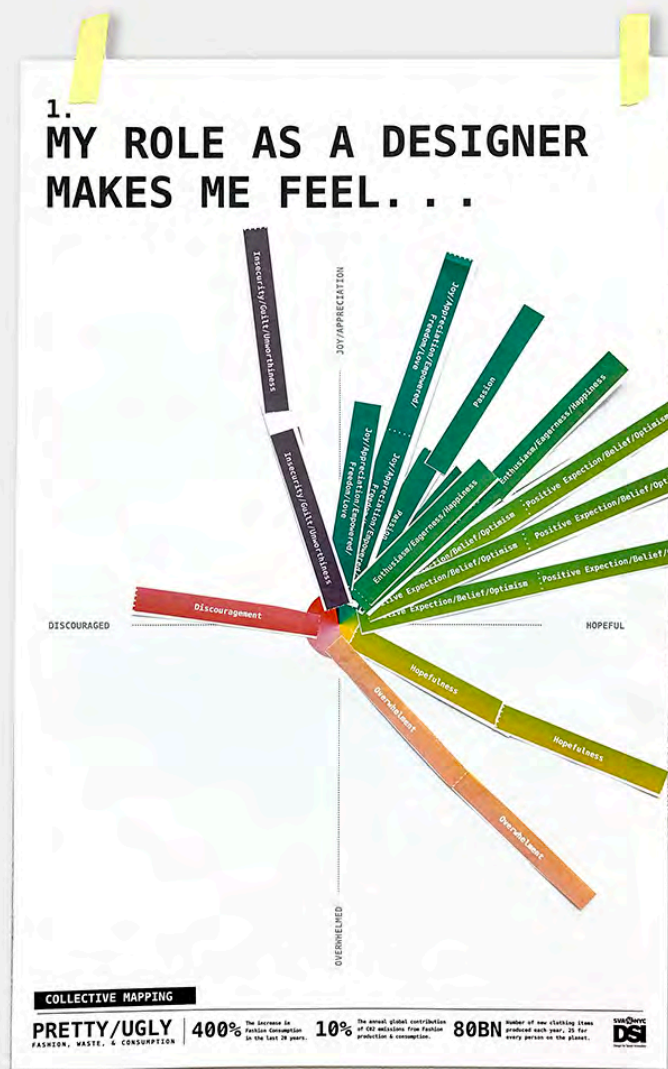


The survey had revealed the complex emotions felt by the Designers. What was unclear was whether or not the Designers themselves had interrogated their feelings individually or collectively.

The Feelings Mapping Tool was designed by PRETTY/UGLY as an icebreaker and collaborative activity. The Tool was based on the Abraham-Hicks Emotional Guidance framework. The designers were given five key questions to answer ranging from how they felt about their role, their future, and their power as creative professionals. The collective output was a visual metaphor that allowed the group to align and find community.



THE DESIGNERS Workshop
Feelings Mapping Exercise



FEELINGS MAPPING
A Collective Visualization of Designer's Feelings



THE DESIGNERS Workshop
Barriers and Assets Mapping

THE DESIGNERS WORKSHOP

TOOLS #2 BARRIERS AND ASSETS MAPPING

To document how the Designers felt about their power, PRETTY/UGLY designed two maps to enable attendees to share their ideas on these two topics by using post-its. Barriers to Change used the Iceberg framework to uncover the hidden barriers to change, and a 2x2 grid to document personal and collective power.

Valuable conversation happened naturally during the process as the group discussed the meaning and merits of their responses.



THE DESIGNERS Workshop
Barriers and Assets Mapping



FASHION NOW IS A SYSTEM THAT MAKES THINGS FOR CONSUMERS TO MOSTLY THROW AWAY.

FASHION NOW IS A SYSTEM THAT MAKES THINGS FOR PEOPLE TO MOSTLY THROW AWAY.



15 MILLION PEOPLE WORLDWIDE WORK IN THE FASHION INDUSTRY. THAT'S 1 IN 6 PEOPLE ON THE PLANET.

THERE IS NO GARBAGE IN NATURE. IN THE LIVING WORLD EVERYTHING THAT DIES BECOMES FOOD FOR SOMETHING ELSE.

THE MENDING Lab
THIS SUNDAY
SEP 29th
1:00-4:00 PM

FASHION NOW IS A SYSTEM THAT MAKES THINGS FOR CONSUMERS TO MOSTLY THROW AWAY.

MINI PROTOTYPING

Team members: MENDING Lab 2.0, Stories, Rebellion, Unlikely Partners, We The Designers

1. LOVE ♥ (1 min)
What drew you to this idea? What feeling is it sparking? Why you love it?

2. PURPOSE (2 min)
What's the purpose would be? What does it designed for?

3. MATERIALIZE (2 min)
Is your idea starting to remind you of something (an event, space, object, place or show)? If your idea is real, how does it manifest?

PRETTY/UGLY
400% The increase in Fashion Consumption in the last 20 years.
10% The annual global contribution of 682 emissions from fashion production & consumption.
80BN Number of new clothing items produced each year, 25 for every person on the planet.

DSI

THE DESIGNERS Workshop
Mini prototype

1 Why you love this idea? (1 min)
Specify what this idea is about. Why it attracts you?

2 What's the purpose of this idea? (2 min)
Who's the audience? What is the problem that it is solving?

3 What does it reminds you of in the real world? (2 min)
Does it remind you something already existed? Do you have any inspiration?

4 Sketch it out. (2 min)
Sketch out how this idea would look like. Build a mini prototype by using any material you can see lying around.

5 Sketch it out. (2 min)
Add to your idea again! You can either build a new prototype of your idea or add more details on the one you've already built.

THE DESIGNERS WORKSHOP

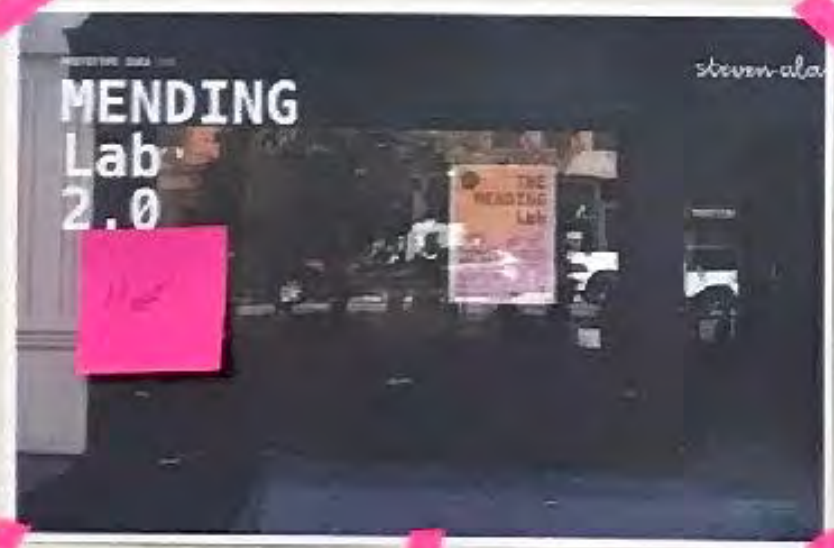
TOOLS #3 MINI PROTOTYPE

Finally, the third part of the Workshop allowed the group to mini prototype alternate realities for the industry. PRETTY/UGLY initiated this section with six prototyping prompts from the tactical to the extreme: "Unlikely Partners", "Regenerative Systems", "Mending", "Storytelling", "Designer's Manifesto", and "Rebellion".

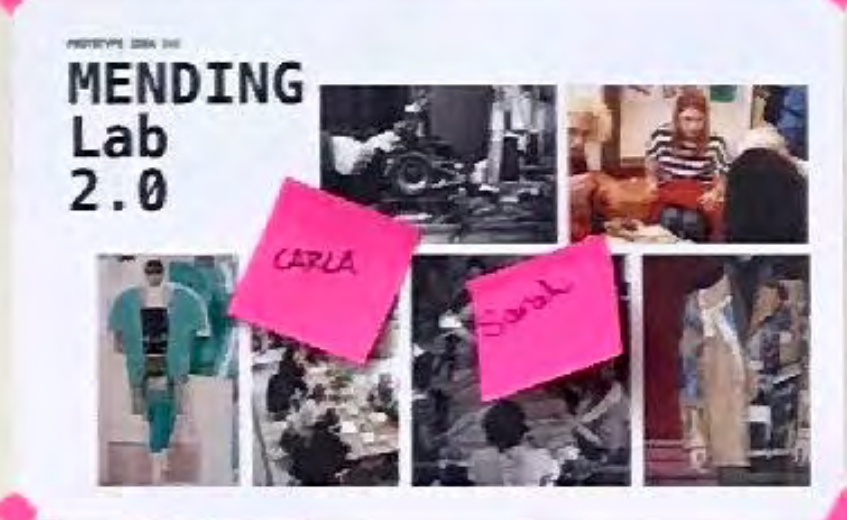
Designers formed groups according to the prompt idea that resonates most for them. PRETTY/UGLY provided a canvas to facilitate the process, walking the designers through a scaffolded ideation process to create and visualize concepts.



THE DESIGNERS Workshop
Mini prototype



Handwritten pink sticky note with illegible text.



CARLA

SARAH

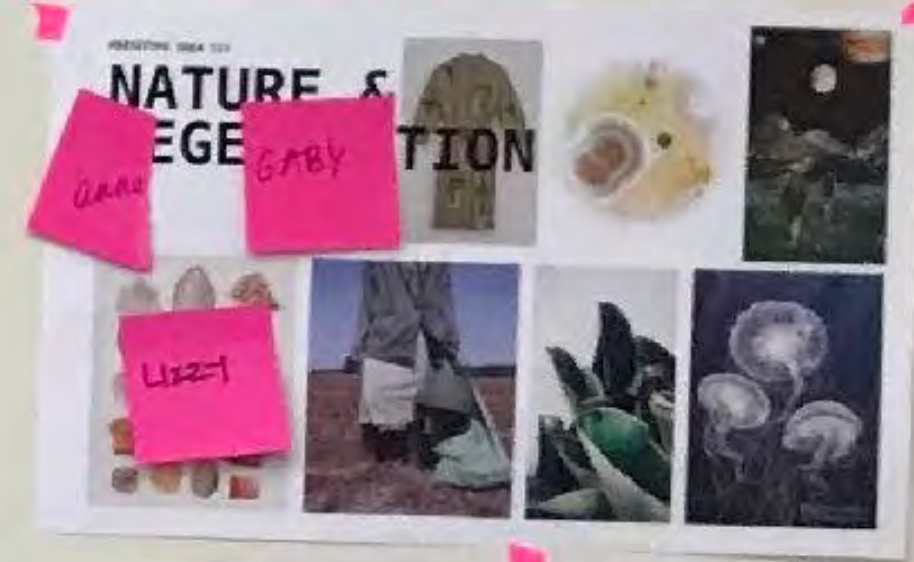


Handwritten pink sticky note with illegible text.

Handwritten pink sticky note with illegible text.



GABY



Handwritten pink sticky note with illegible text.

GABY

LIZZY

As people, we construct our worldviews around narrative. Almost everything we do has story as an underpinning, from music, art, history, politics, war and identity. The future is simply our ability to find the words to describe it.

Wicked problems are enormous by nature, causing them rarely comes from pushing from one side. The healthiest systems are diverse, the wisdom comes from the crowd. Who are the "foes" in this conversation, and what would partnership look like with them?

Bertram survives to speak in the language of Nature. If fashion continues to be extractive, could it be regenerative. There are systems in Nature that weaken structures and behaviours, could we build networks like tree roots, or repair and rebuild according to the systems nature.

Our first probe was the MENDING LAB, inviting people to bring their clothes for repair. People come with their favorite things, and we taught them how to repair their clothes. The hidden surprise was community. People stayed to talk and share on experience with strangers. It was lovely.

THE MENDING Lab FREE 3 DAY EVENT! THIS SUNDAY SEP 29th 1:00-4:00 PM 465 Amsterdam Ave. OTHER SIDE & 82nd STREETS



PATRICK



JAN

Every movement that reshapes our understanding of the culture starts with a manifesto. What do we as a community need, demand, or stand for. What do we need to say to the world?



Sometimes you just need to scream. In organized chaos, Extinction Rebellion, NYC offers a non-violent and highly organized way to respond to the emergency of the world faces, while understanding the language of fashion and it's relationship to the bio-system.



THE DAILY DISSENTER

PROCESS
FEB. 09.20

THE DAILY Dissenter, was an art and activation photo series shot by PRETTY/UGLY during New York Fashion Week that played with communication through image making and pop culture. The objectives were two fold, first inquiry about the notion of "sustainability" within a fashion forward context, and secondly to create photographic content that was additive to PRETTY/UGLY's growing body of work.

PRETTY/UGLY created and assembled several copies of the mock newspaper, THE DAILY Dissenter. The tone was ironic, but also contained the philosophy statement that there is no garbage in nature. PRETTY/UGLY shot over three days during Fashion Week at street level, at newsstands, coffee shops, and on the subway. An edited selection of these images were posted on Instagram at itsprettyuglyofficial.

During photo shoots in coffee shops when the audience had longer time to spend with the artifact, PRETTY/UGLY heard more than once "Really, is that true?". Throughout the process of evolving this project there has been a response from people, both inside and outside the industry, that the language and imagery from PRETTY/UGLY feels different, accessible, and urgent.



THE DESIGNERS
Workshop

THE DAILY Dissenter
Photo Series Shot During NYFW, 2020



THERE IS NO GARBAGE
IN NATURE



THE DAILY Dissenter
As seen on itsprettyuglyofficial Instagram

THE DAILY Dissenter

**A PHOTO SERIES
SHOT DURING NEW
YORK FASHION WEEK
SUGGESTS SHALLOW
UNDERSTANDING OF
SUSTAINABILITY.**



"Act Now" **The Daily Dissenter** 106°F
VOL.000 NEW YORK, FEBRUARY 2020 FREE

SUSTAINABILITY

Selected Most Misused Word Of The Decade.

A Term That is A Meaningless, Squishy, Feel-good Catchall But Ultimately Too Vague To Be Operational.

Just Discovered:
MORE CLOTHING FOUND IN LANDFILLS & GARBAGE CANS THAN IN SHOPPING MALLS.

ALARMING!!
The World's Last Tree Just Cut Down For A Printed Viscose Dress.

IN STUNNING GLOBAL UPSET, CLIMATE SCIENCE IS REJECTED IN FAVOR OF FAST FASHION.

"Act Now" **The Daily Dissenter** 106°F
VOL.000 NEW YORK, FEBRUARY 2020 FREE

DON'T PANIC

GO SHOPPING!

"Everything Is Going To Be Just Fine."

PLASTIC HANGERS & POLY BAGS, Fashion's Plastic Straws.

FASHION, WASTE, AND CONSUMPTION: THE REALITY IS PRETTY/UGLY.

"FASHION NOW MAKES THINGS FOR PEOPLE TO MOSTLY THROW AWAY."

THE DAILY DISSENTER FEBRUARY, 2020
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THE DAILY Dissenter
Photo Series Shot During NYFW, 2020

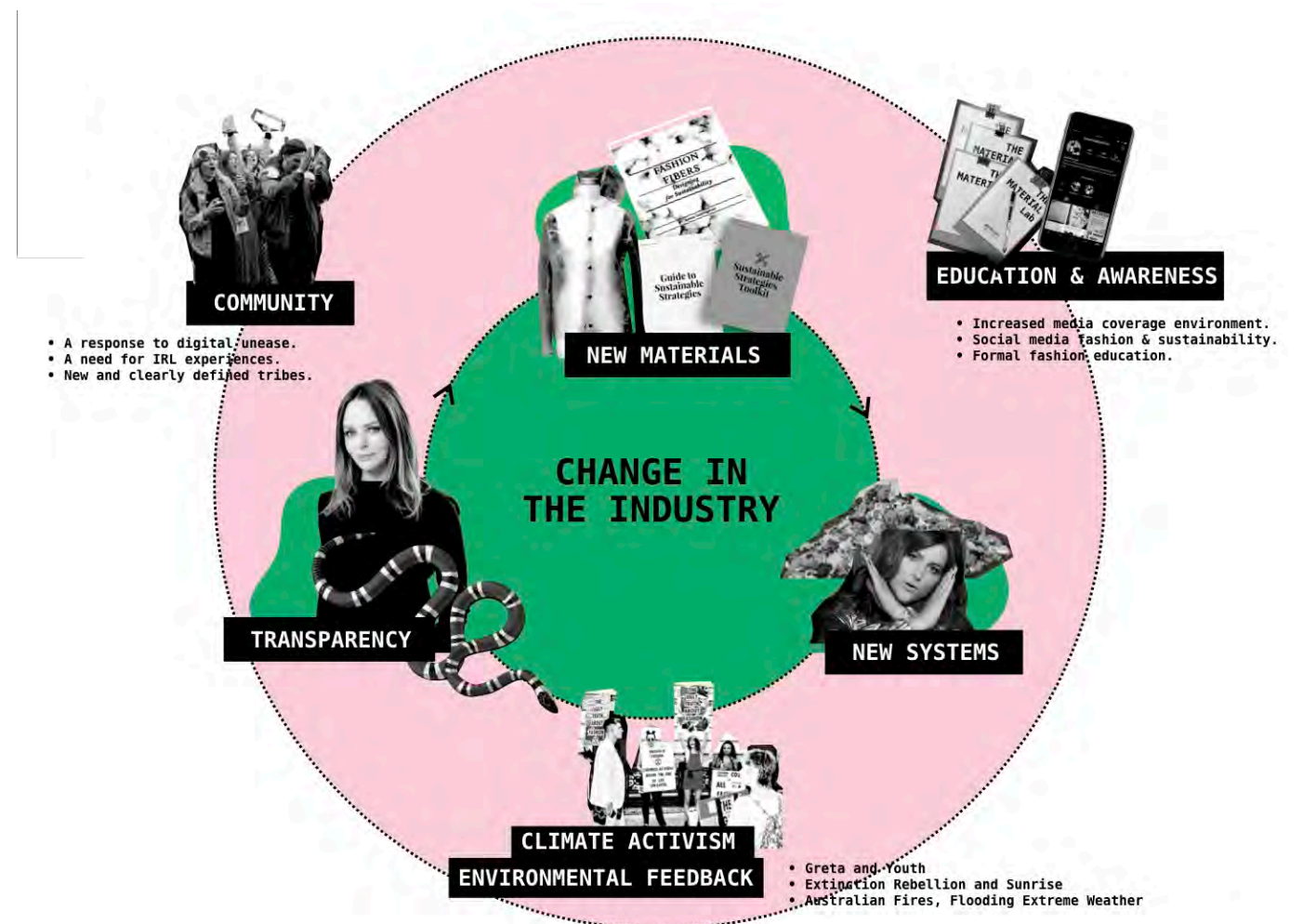


PUBLIC SPEAKING
Workshop NYC Fashion Brands

PUBLIC SPEAKING

PROCESS

PRETTY/UGLY began public speaking in addition to conducting workshop and serving as consultants directly to Brands and Designers in NYC. PRETTY/UGLY's unique approach and philosophy appears to feel both different and urgent for people inside the industry.



THERE IS NO GARBAGE
IN NATURE

PUBLIC SPEAKING
Materials

3.5

CORONA VIRUS

CORONA VIRUS
New York on Pause, April 2020

#IMASKNY |

PROCESS APR.28.20

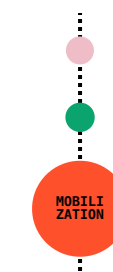
Like everyone else, PRETTY/UGLY's work and the events planned as part of the thesis were interrupted by the Global Pandemic. Ironically the desire for fashion stopped almost overnight when the only clothing item we all seemed to need is a mask. Right now, the global retail industry is projecting losses of over two trillion dollars, while supply chains are being disrupted in a way that they may never fully recover.

PRETTY/UGLY used this time of pandemic to experiment with a small but radical redesign - #IMaskNY. In early April, the state of New York required citizens to wear non surgical masks out of doors for public safety. PRETTY/UGLY saw this as a moment to experiment with new systems that are like Nature and circular in their design. #IMaskNY is a Zero Waste prototype using the immediate need for masks, available textile waste, and the opportunity for education about creative reuse.

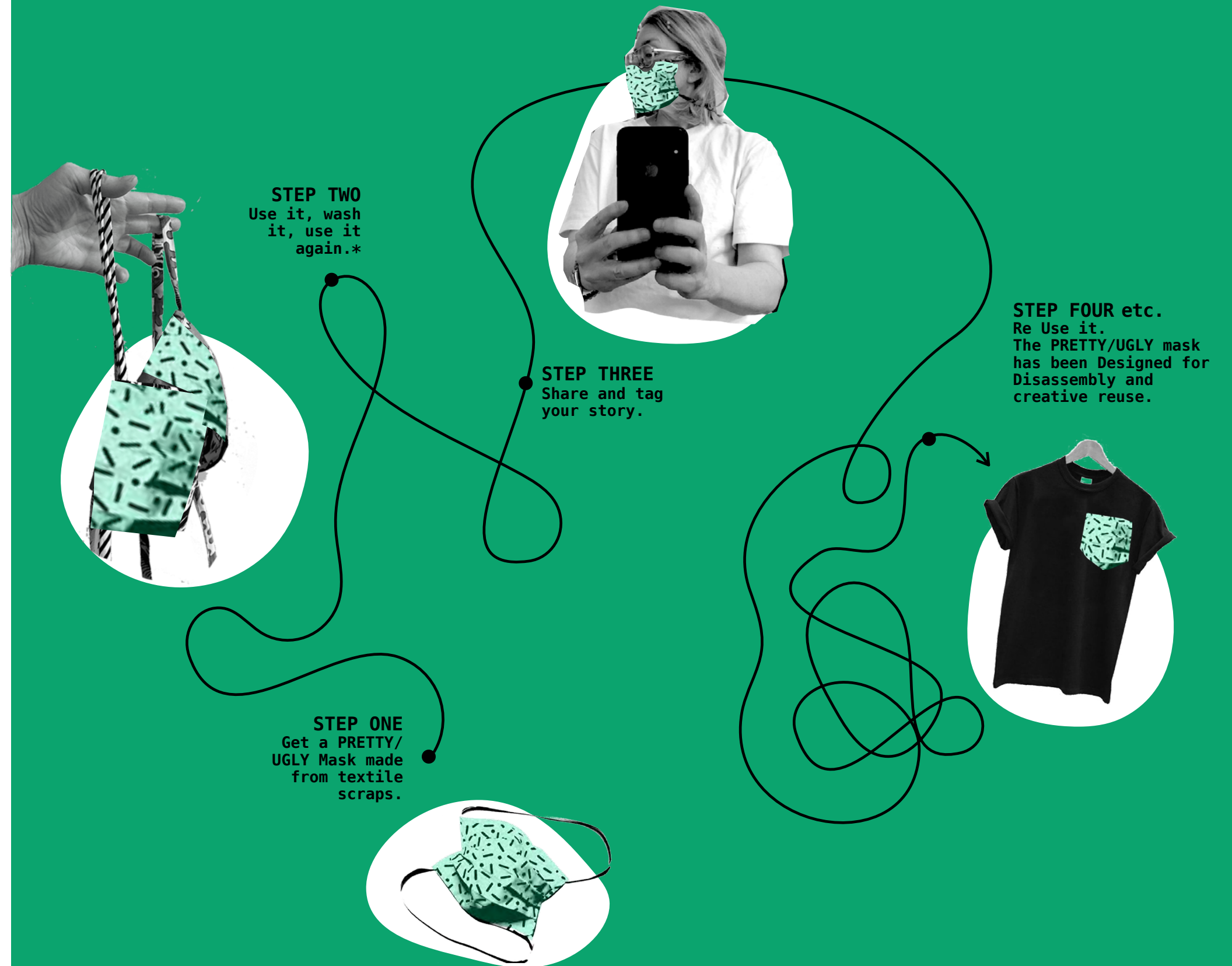
#IMaskNY is PRETTY/UGLY's way to be of service, while using the needs of this unprecedented moment to redesign understandings of existing problems in order to mobilize people towards change. As the Governor of New York has said don't just build back, build better.



BUILD BACK/BUILD BETTER



THERE IS NO GARBAGE
IN NATURE



#IMaskNY

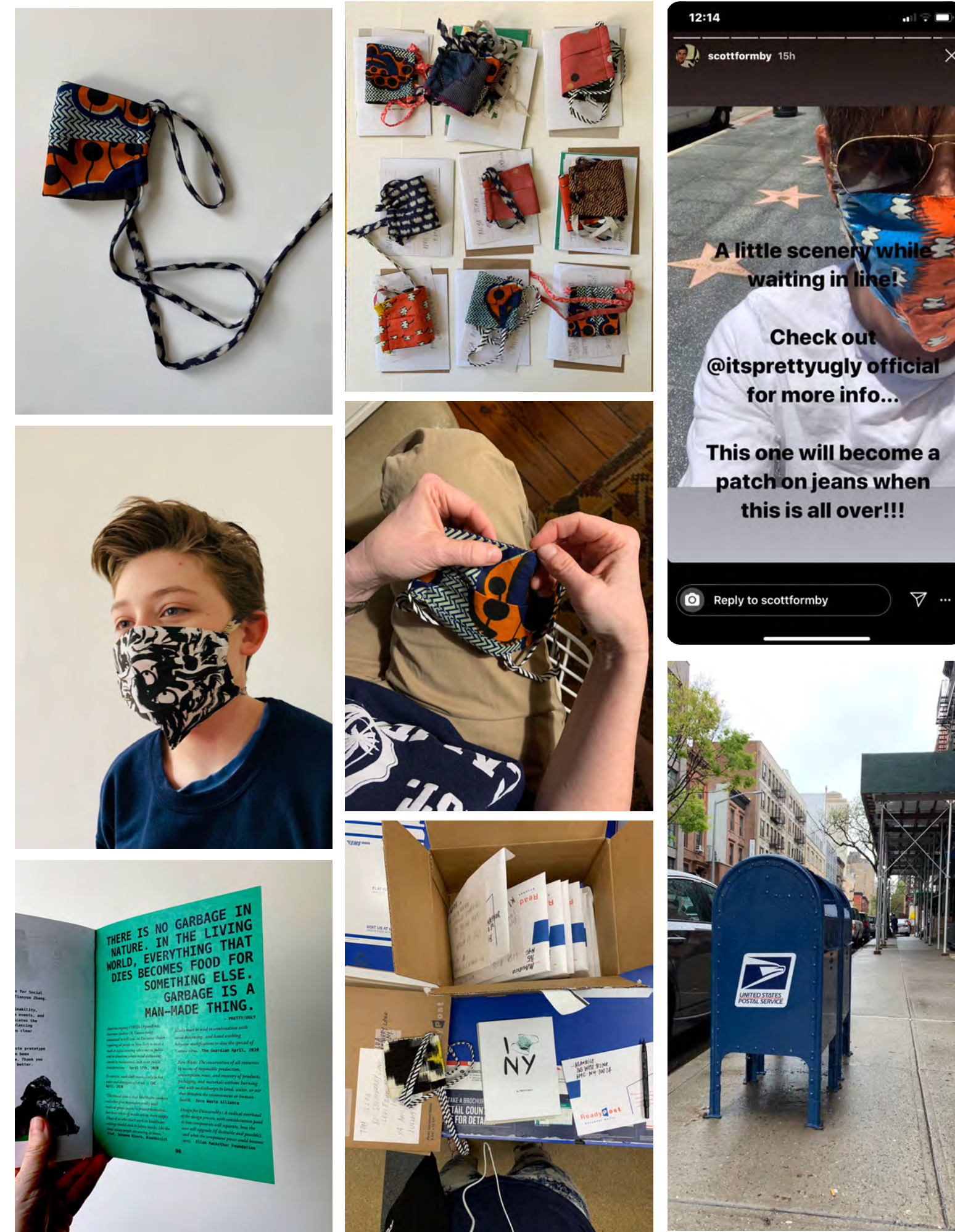
Answering the need for social distancing masks in the time of Covid, while creating systems that reimagine waste.

BUILD BACK/BUILD BETTER



#IMaskNY

**FASHION IS
ETERNALLY ADAPTIVE.
AS NATIONAL LOCKDOWNS
KEPT PEOPLE AT HOME,
SHOPPING FOR APPAREL
PLUMMETED WHILE
DESIRE FOR ONE OF A
KIND MASKS SPIKED.**



#IMaskNY
As of Printing 25 Handmade Masks and Books Distributed

*“I mean, I didn’t sign up for
Climate Change when I
decided to go to design school.” - Jose Designer*

04
FUTURE

WHEAT PASTING

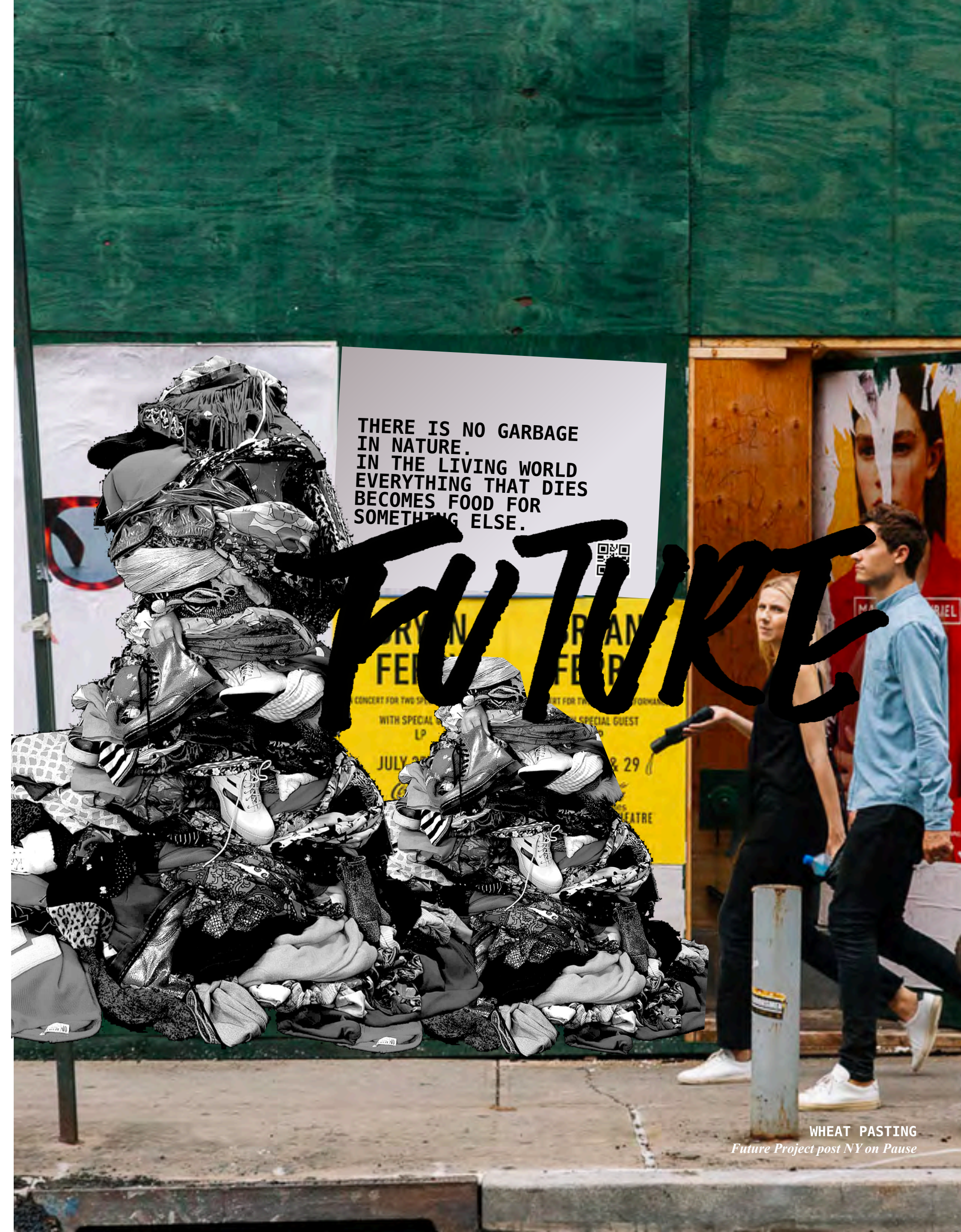
PROCESS

Learning from the social movement, PRETTY/UGLY will use wheat pasting to paste garbage posters above the fashion images. The art of wheat pasting is a street level direct action technique that dates back to the 16th century. PRETTY/UGLY will make a series of posters from our content. Also, designers will be invited to go out to paste together, so that we can pass on this art of protest. The right kind of rebellion can be a healing act.

QR codes on all real world content will lead the viewer back to the hub, a website that will contain the project, publish our philosophy, and tell the story.



PRETTY/UGLY & DYSTURB
Bushwhack Wheat Pasting 2020



WHEAT PASTING
Future Project post NY on Pause

DAILY DISSENTER

PROCESS

Pretty/Ugly will continue the photo series - THE DAILY Dissenter. Responses of people who engaged with the newspaper differed widely according to location and how long the exchange lasted.

To amplify the visual impact, and increase the scope outside of Fashion this series will be taken in specific locations: city parks, coffee shops, subways, etc. Each location will be an independent series to reframe the notion of "sustainability" in a dramatic way.



DAILY DISSENTER
Planned Locations Post NY on Pause



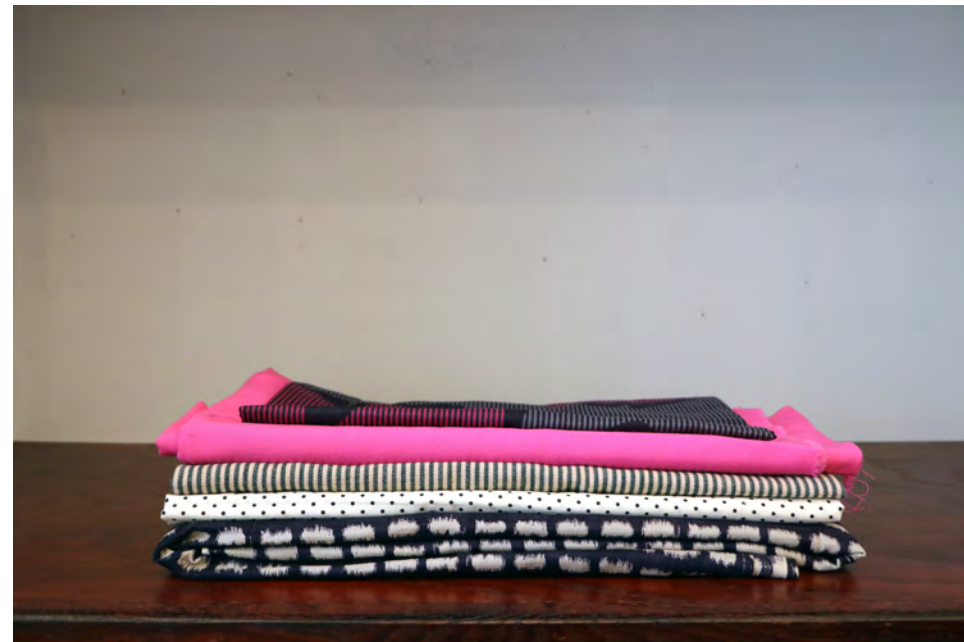
THE DAILY Dissenter
Future Project post NY on Pause

MENDING LAB 2.0

PROCESS

PRETTY/UGLY will run version two of the Mending Lab. In this iteration, we will invite fashion consumers to repair and transform their clothes WITH fashion designers.

The benefit to the consumer is a direct interaction with a designer, the benefit to the designer is a way to practice their craft without the environmental impact. The benefit to PRETTY/UGLY is to envision a possible redesign of consumption altogether.



THE MENDING Lab 2.0
Planned Event Post NY on Pause



LEARNINGS AND CONCLUSION

PHILOSOPHY

PRETTY/UGLY asks questions that probe the personal and the profound to learn what people and Brands understand about the impact of fashion consumption so that we may shift towards regenerative and radically different futures. THIS WORK IS ROOTED IN THE KNOWLEDGE THAT THERE IS NO GARBAGE IN NATURE.

TAKEAWAY

Two highlights in PRETTY/UGLY's findings that are not fully solved. First is the messy data in Fashion Industry. During the research, the data that describes the volume of production, consumption, and waste come from limited resources, and in many cases differ wildly, meaning there is incomplete research and reliable data for the industry.

Second, PRETTY/UGLY is clear of the urgency to redesign the fashion system that is regenerative, however, a limited capacity of professional knowledge in farming and biology hobbles large scale change in the near future. COVID 19 and the disruption felt around the globe has revealed the system weakness and fundamental fragility of our economic and social systems. This is a glimpse of a future that acknowledges Climate Change and Man's disconnection from Nature.

REFLECTION

PRETTY/UGLY is a labor of love and will continue to be a project with a clear mission beyond 2020. The values of this project are to align people with the understanding that we are part of and interdependent on nature. There are preferred ways to operate in the world, linear systems do not serve us or future generations. PRETTY/UGLY promotes radical thinking, gentle rebellion, and acts of disobedience in service of realigning Man with Nature, the system of which we are just a part. This is a moment that requires kindness, leadership, and BRAVERY.



PRETTY /UGLY GLOSSARY

CONSUMPTION

To take, make and waste at the expense of natural resources, energies and environment. In the context of Fashion this represents an economic exchange between Brands and people.

DESIGN

To construct objects, ideas or systems that through implementation and use transform existing problems into preferred states. An aesthetic and strategic practice.

GLOBAL FASHION

The extremely large, influential, and complex system that chases “newness” to produce the apparel objects used to clothe, decorate and identify people. It’s output has oversized negative impacts on living systems and the relationship between Man and Nature.

NATURE

The phenomena of the physical world collectively, including plants, animals, landscape, and other features and products of the earth. The place that Man is interdependent with and cannot live without.

REGENERATIVE

A non-linear social and economic system which functions in the likeness of Nature to ensure that each process enables renewal, and restoration of the whole. Example Zero Waste.

RADICAL

The capacity to think and respond in a manner that is divergent to the common mindset. When paired with thinking, the capacity to be radical is required to dismantle oppressive systems of the status quo.

SUSTAINABLE

The ability for Man and Nature to live with each other in a manner that ensures balance over time.

SYSTEMS

A group of interacting and interdependent individuals, groups, values, or principles working together to achieve a desired or planned outcome. Systems are agnostic and can be productive or consumptive.

WASTE

The by-product of poor design. A concept and output that does not exist in the Natural world. It has the potential to become something both useful or beautiful. Tara’s favorite obsession.

Seriously! That's how it works? Okay, that's crazy!

Helen
THE MENDING Lab and
Fashion Consumer

#1 INSIGHT

Fashion consumers, even those who report caring about "sustainability" have squishy understanding of how the industry works or where the impacts accrue.

We are just trying to do less damage.

Bari
Sourcing Professional
NYC based Brand

#2 INSIGHT

Fashion Brands who prioritize "sustainability" understand it as damage mitigation, but damage is always implied.

I mean, I didn't sign up for Climate Change when I decided to go to design school.

Jose
THE MATERIAL Lab
Fashion Designer

#3 INSIGHT

Fashion designers do not understand the impacts of their craft BEFORE beginning their career. That awakening leads to a sense of loss and grieving.

THEORY OF CHANGE

NARRATIVE

Consumer search for Sustainability has increased 66% in the last several years, and fashion Brands across sectors have made "sustainability" a stated focus as a result. Millennial and Gen Z consumers report majority preference to shop Brands that practice "sustainability". Despite the hype, the industry (pre Covid19) was on track for continued growth in the next decade, particularly in Fast Fashion which has the largest and most destructive environmental and social impacts.

We got this "Sustainability" thing all wrong. We need to reset our understanding by redefining or replacing the word sustainability to drive Brands and consumers toward radically different regenerative futures. The scope and complexity of the task requires strategic deployment across three key modes:

- EDUCATION to close the gap in understanding.
- COMMUNICATION to create a visual and verbal narrative.
- MOBILIZATION to move people toward a desired outcome.

ASSUMPTIONS

BRANDS HAVE ASSIGNED SUSTAINABILITY TO SUPPLY CHAIN AND FINANCE TEAMS

FASHION PROFESSIONALS DO NOT ACTIVELY CONNECT SUSTAINABILITY WITH NATURE

DESIGNERS HAVE LIMITED ACCESS TO THEIR POWER POTENTIAL

DESIGNERS ARE GRIEVING THE ENVIRONMENTAL IMPACT OF THEIR WORK

FASHION DESIGNERS DO NOT SEE THEMSELVES AS SOCIAL DESIGNERS

DESIGNERS LACK FUNDAMENTAL TRAINING ON EARTH SCIENCES AND ENVIRONMENTAL IMPACT OF FASHION

CONSUMERS DON'T WANT TO BE INTENTIONALLY DESTRUCTIVE

CONSUMERS CRAVE COMMUNITY

CONSUMERS HAVE INTEREST IN MENDING & REPAIR WHEN TIED TO LARGER ISSUES AND COMMUNITY

CONSUMERS HAVE SQUISHY UNDERSTANDING OF THE STATED AIMS OF SUSTAINABILITY

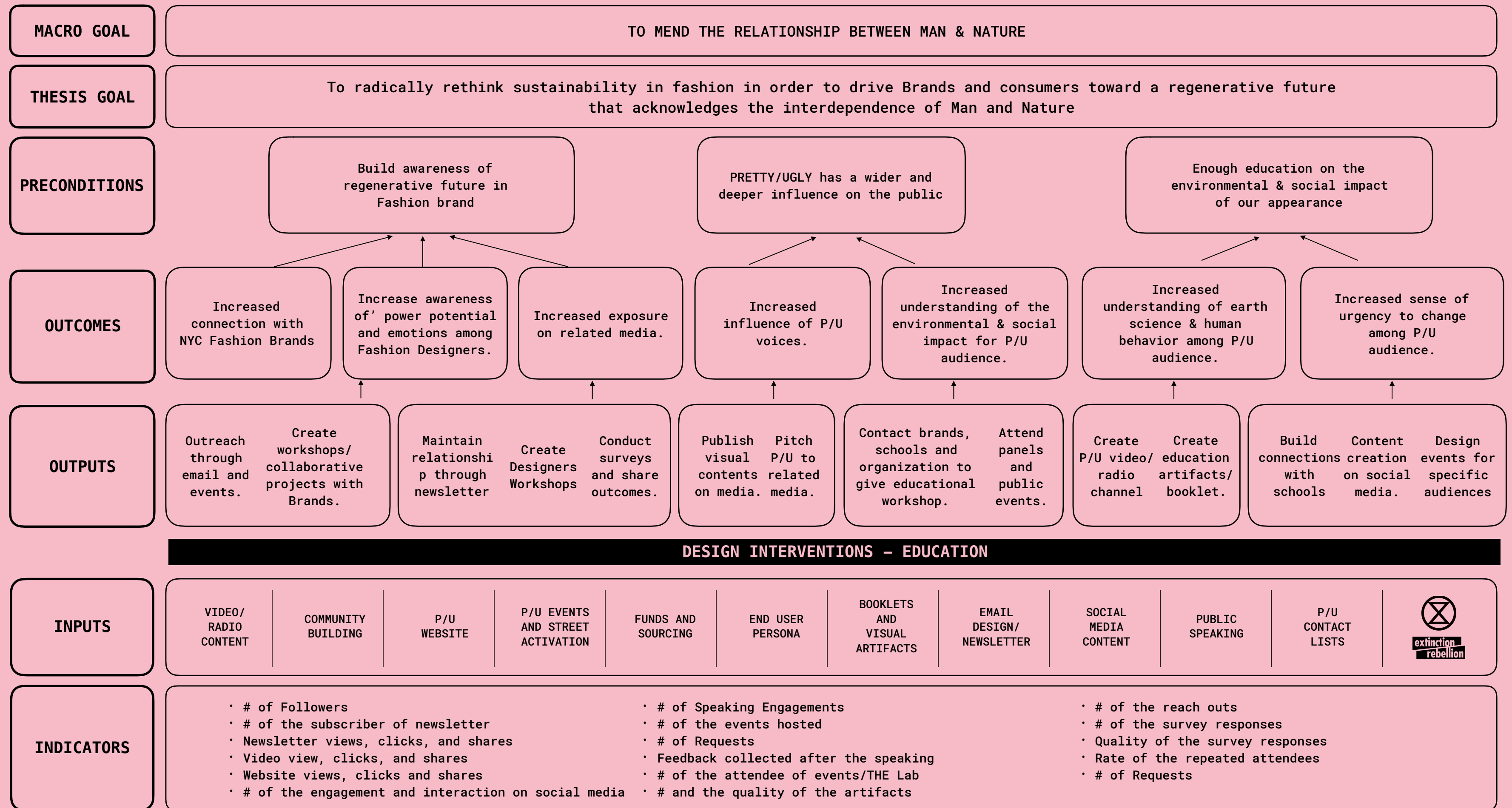
CONSUMERS DO NOT MAKE THE LINK BETWEEN NATURE & SUSTAINABILITY

CONSUMERS DO NOT HAVE ENOUGH UNDERSTANDING OF SUPPLY CHAIN OR MATERIAL SOURCES TO GUIDE DECISION MAKING IF REDUCING ENVIRONMENTAL IMPACT IS A GOAL

THERE IS NO GARBAGE IN NATURE

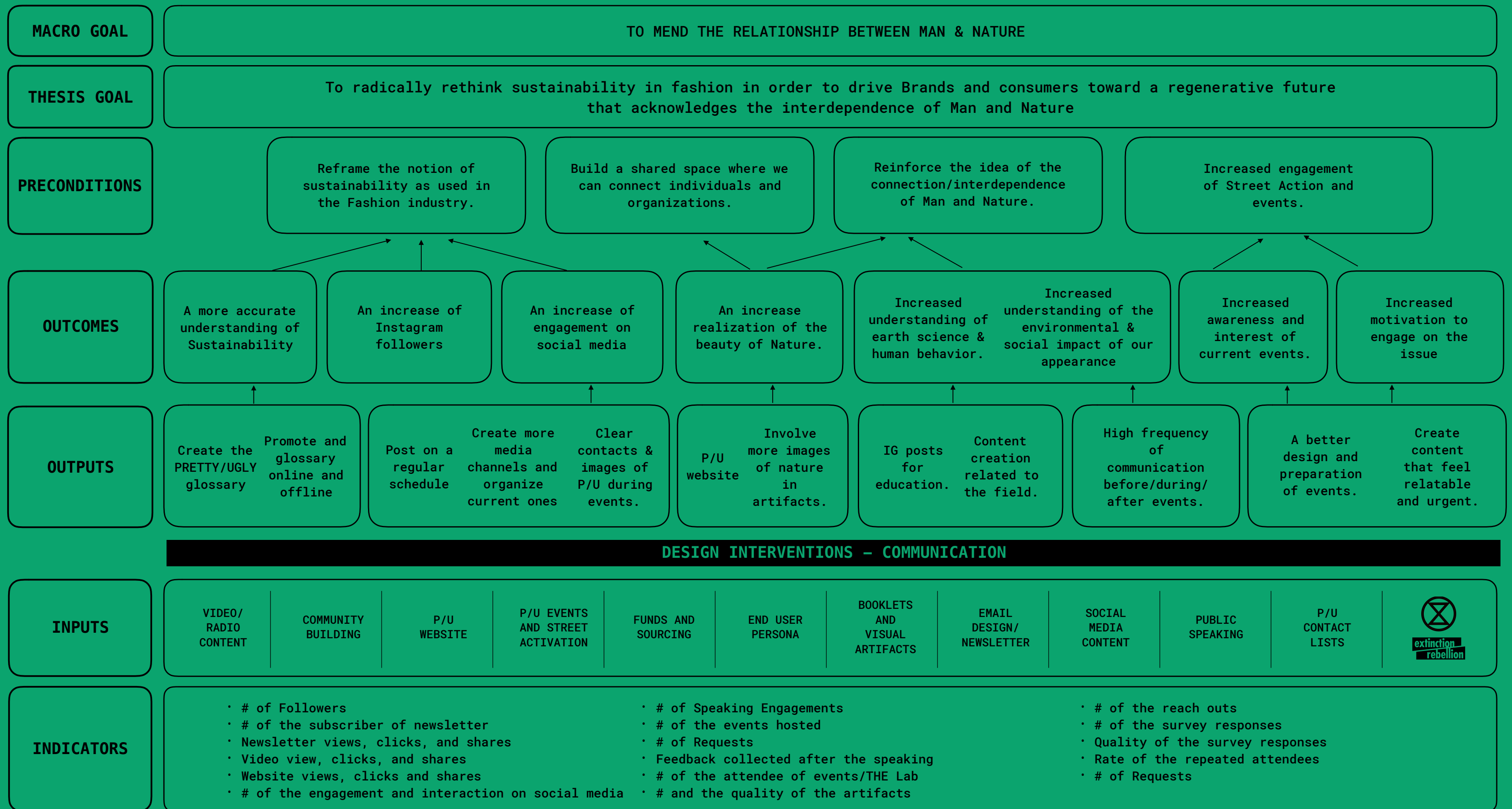
THEORY OF CHANGE

EDUCATION



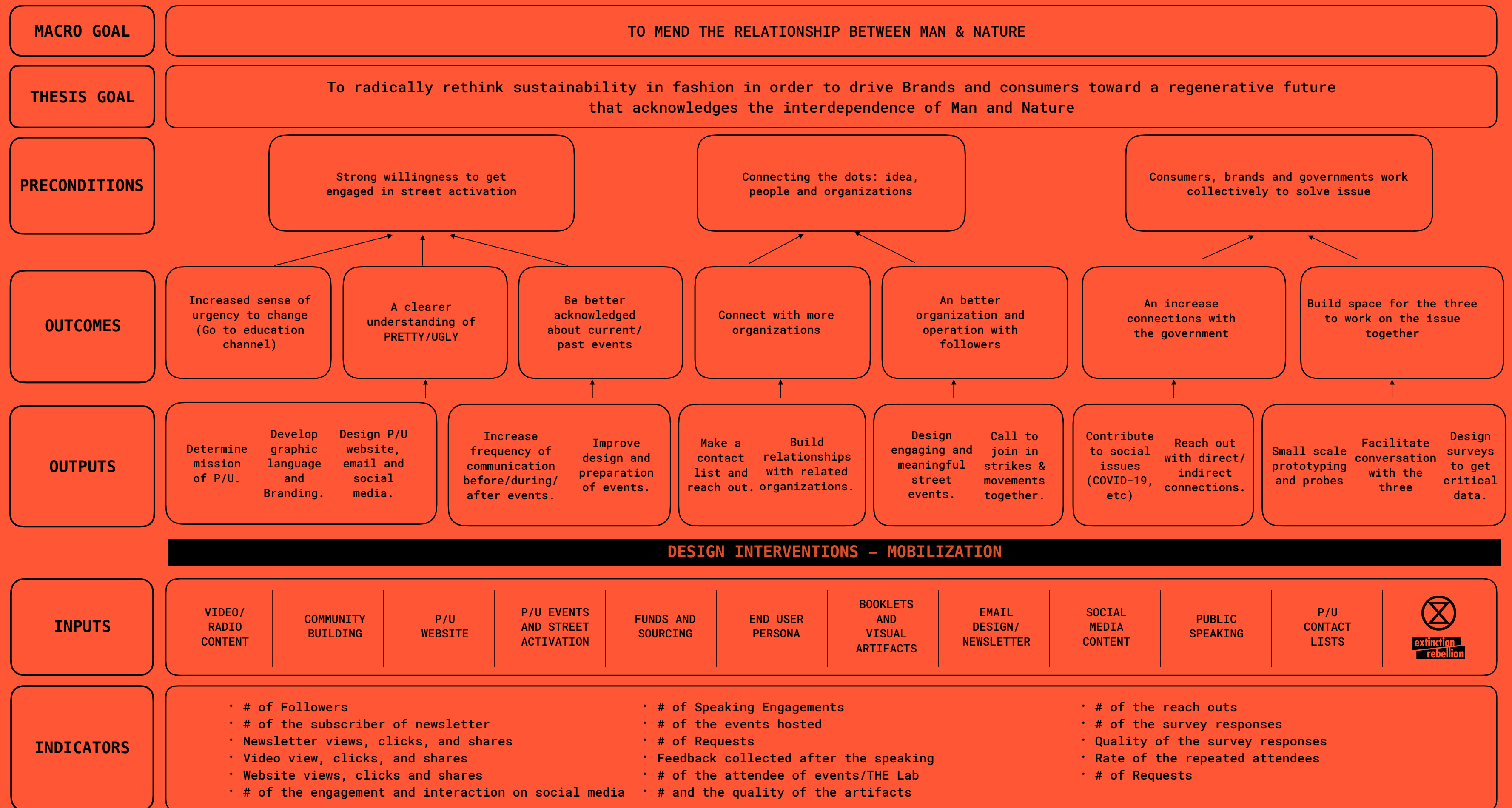
THEORY OF CHANGE

COMMUNICATION



THEORY OF CHANGE

MOBILIZATION



DATA COLLECTION

QUANTITATIVE DATA

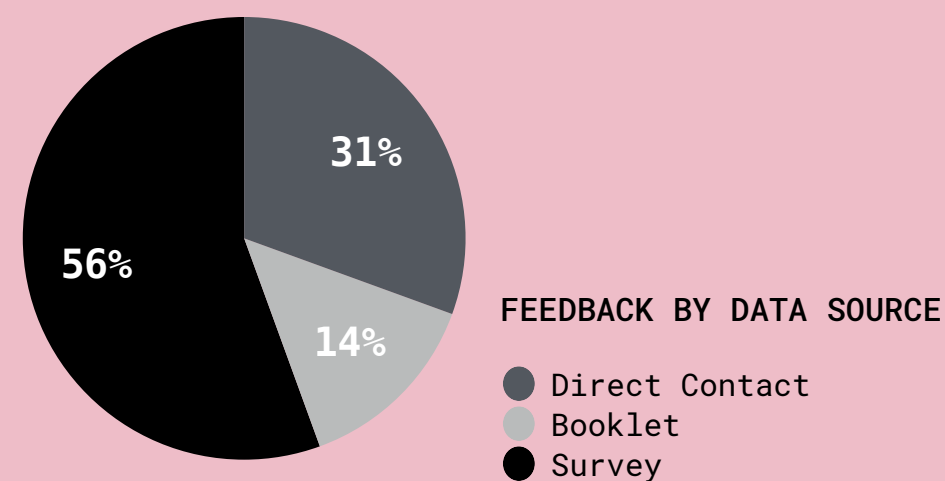
In total, PRETTY/UGLY sent out three surveys after events to towards attendees to have a thorough evaluation of our events. They include questions, such as: "do you think the content and the conversation shift your way of thinking about the topic of sustainability and fashion?", to measure the influence. And we got overwhelmingly positive feedback.

Also, we designed booklets for each event where attendees are encouraged to write feedback, answer questions, and take notes. Overall, the written notes and answers are very detailed and completed, showing the great engagement of the attendees.

QUALITATIVE DATA

PRETTY/UGLY gathered first-hand qualitative data on feedback to evaluate the quality and engagement of the events through direct contact, including interviews, emails, and culture probes.

To measure the engagement and quality of the newsletter, we calculated the open rate and top engaged contact. In total, we sent out 3 newsletters, received by more than 155 subscribers. The open rate is more than 52.7%. The average times of open per person are higher than 3.09, which means each subscriber, who opens the newsletter, has read or shared the content for more than three times.



HIGHLIGHTS

7

In total, PRETTY/UGLY created 7 events

75+

No including P/U public speaking and street events, more than 75 attendees participated in 3 events.

65

Newsletter subscribers

3.09

In total, PRETTY/UGLY sent out 3 branded Newsletters, with an open rate 3.09 per person

40

In totally 40 surveys collected

250

By April 29th, 2020, the Instagram follower is 267.

M&E APPROACH

PROTOTYPING & COLLECTING

Prototypes, events, content, and philosophy have been shaped by an interplay of art and science. This project values instinct and insight to guide the art making process. The art and artifacts that are generated by PRETTY/UGLY are what then catalyze the three modes of EDUCATION, COMMUNICATION, & MOBILIZATION.

KEY QUESTIONS DEVELOPMENT PROTOTYPE

- WHAT ARE WE TRYING TO DO, IE EDUCATE/COMMUNICATE/MOBILIZE?
- DOES THE PROTOTYPE ALIGN WITH PRETTY/UGLY?
- WHO IS THE AUDIENCE FOR THIS PROBE/PROTOTYPE/CONTENT?
- WHAT IS THE PRETTY/UGLY ASK? IS IT CLEAR?
- IS THE PROBE/PROTOTYPE WORTHY AS FREESTANDING ART?
- DOES THE PROBE/PROTOTYPE ADVANCE P/U LEARNING?
- IS THE FEELING/EXPERIENCE OF THE USER CONSIDERED?
- DOES THE ATTENDEE FEEL PART OF A LARGER MOVEMENT?

MEASUREMENT QUESTIONS

PRETTY/UGLY asks questions that probe the personal and the profound. P/U wants to understand how people perceive sustainability broken into the the three key modes

EDUCATION

- WHAT IS YOUR EXISTING UNDERSTANDING OF SUSTAINABILITY?
- WHAT IS YOUR RELATIONSHIP TO FASHION?
- ARE YOU CONCERNED ABOUT CLIMATE CHANGE?
- WHAT IS YOUR RELATIONSHIP TO NATURE?

COMMUNICATION

- WHAT WERE YOU EXPECTING BEFORE ATTENDING P/U EVENT?
- WHAT DO YOU THINK ABOUT THE EVENT YOU ATTENDED?
- HAS YOUR THINKING SHIFTED AS A RESULT OF THIS EXPERIENCE?
- DO YOU ENJOY THE MATERIALS FROM PRETTY/UGLY?

MOBILIZATION

- HOW LIKELY ARE YOU TO FOLLOW/SHARE/ENGAGE WITH P/U?
- HAVE YOU SOURCED MEANING FROM THE EXPERIENCE WITH P/U?
- HAS THE CONCEPT OF NO GARBAGE IN NATURE TRANSFORMED YOU?

EVALUATION QUESTIONS

- DOES YOUR EXISTING UNDERSTANDING OF SUSTAINABILITY INCORPORATE NATURE?
- WITH EXPOSURE TO THE PHILOSOPHY AND THINKING OF PRETTY/UGLY HAS THAT THINKING SHIFTED?
- WHAT WOULD YOU BE WILLING TO DO BASED ON THAT NEW UNDERSTANDING TO SHIFT EXISTING SYSTEMS?



PRETTY/UGLY IS RADICALLY
RETHINKING SUSTAINABILITY
IN ORDER TO MANIFEST A
REGENERATIVE FUTURE THAT
IS FIRMLY ROOTED IN THE
INTERDEPENDENCE OF
MAN AND NATURE

THERE IS NO GARBAGE IN NATURE

THE PRETTY/UGLY JOURNEY

A LABOUR OF LOVE



Tara and Tianyue
5th Avenue NYC



NYC Climate Strike



Hudson Yards after
Brand Workshop



Photoshoot



A late work night,
waiting for the subway.



Christmas gifts
PRETTY/UGLY
tote bag



XR Rebel School



Gate 3 DSI



Pizza time after
team conflict



Wheat Pasting
with Dysturb



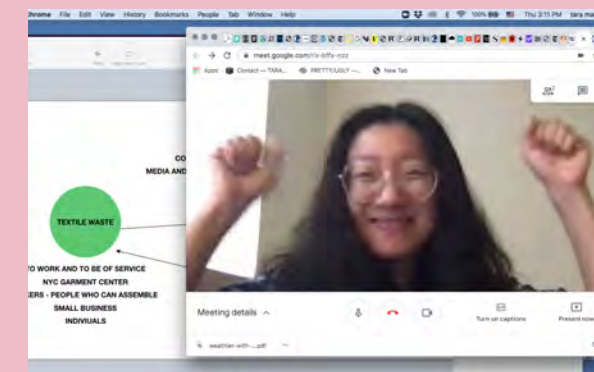
SVA Graduation
Photoshoot



Printing SVA VFL



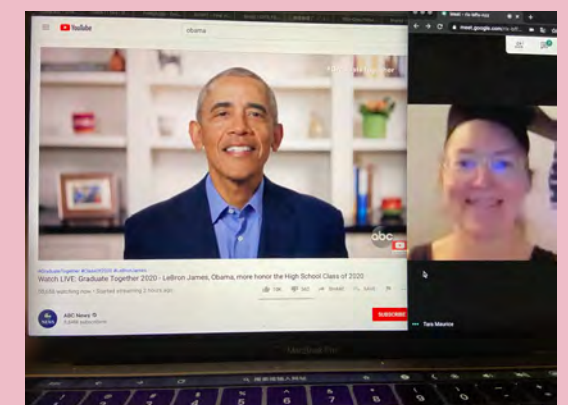
DSI thesis
group photo



The day #IMaskNY
was created



Photoshoot at
Tara's



#GraduateTogether
2020

2019

September

October

November

December

January

February

March

April

May

2020

THANK YOU!

PRETTY/UGLY has been a long long journey filled with inspiration and struggle.

The best Design isn't linear and PRETTY/UGLY met many difficulties and rough spots through this work. We offer thanks to the your help, giving valuable insights and helping us to be more determined about our ideas.

Also, PRETTY/UGLY is a construction of the many friends and strangers who showed up with curiosity, kindness and love. Thank you for being with us, and know it is the biggest source of fuel for PRETTY/UGLY to continue moving forward.

Stay safe and we wukk see you soon. ♥

With love, thanks and appreciation,

Tara and Tianyue

THANKS ADVISORS & MENTORS



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NASA
Earth, from Space

*All photography
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REFERENCES

INSTAGRAM
[@itsprettyuglyofficial](#)

PRETTYUGLYPROJECT.COM
The supporting video of
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PRETTY/UGLY 2020





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2019/2020

PRETTY/UGLY

FASHION, WASTE, & CONSUMPTION