Shifting Ideas of Time and Place in Fashion

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Abstract

This paper examines how shifting contemporary conceptions of time and place affect the current practices of the fashion industry. The Internet as a reporting tool, coupled with remarkably accelerated production cycles, has rendered fashion both contemporaneous yet timeless, thus making the traditional system of trends or selling cycles superfluous. As fashion companies expand within a global market, clothing has become both seasonless and placeless, as locality is overwhelmed by mass fashion. Demands prompted by these new conceptions of time and place are placing unprecedented responsibilities on designers who must increasingly develop excessive quantities of product suited to multiple climates and target highly differentiated aesthetic preferences and localized communities. Beyond the homogeneity of mass global fashion, the Internet has also helped to define communities beyond environmental proximity, thus rendering place as more of a concept then a literal idea.

The fashion industry and academia must adapt to new best practices since the present system of doing business is counterproductive to establishing a viable and sustainable future. These changing perceptions of temporality and regional relationships create new opportunities for industry and education. How can designers create clothing that successfully addresses both localized and specialized demographics and succeeds in the increasingly timeless and placeless market? How will the designer's role evolve as a result of this expanding market?

There are a few examples, both professional and theoretical, within the present fashion industry that can serve as burgeoning models for this new concept of practice. Educators and researchers such as Becky Earley, Holly McQuillan, Timo Rissanen, and

Kate Fletcher have suggested a variety of "designer-as-maker" pathways in theoretical practice that seek to create tangible results. Design practitioners such as Natalie Chanin and Azzedine Alia have created business models that subvert the traditional industry systems. Additionally, small-batch manufacturing, made possible through technology such as 3D printing, digital textile printing, and knitting machines, suggests that fashion need not be confined to one place and limited by predetermined concepts of time.

Seen through the framework of social geography and social theory perspectives, this paper examines the possible implications of time and place on design and future industry practices. These concepts will be examined through a two-pronged approach by considering both advocacy within the fashion industry, and how to best educate students so they may employ these best practices as future design leaders.

This paper seeks to add to the conversation of professional practitioners with insights to navigate the evolving industry with alternative design and business structures. The paper also aims to provide design educators with an increased facility and awareness into future industry practices so they may successfully evolve their programmes and curricula.

Keywords: fashion, technology, fashion industry, fashion education, sustainability

Introduction

The ubiquitous use of technology has altered contemporary understandings of time and place to such an extent that any designed approach compellingly suggests a complete re-evaluation. "Time" is no longer perceived as sequential; it is simultaneous as the Internet prolongs terms of information and allows instant, yet infinite, access. "Place" in the Internet is redefined as a notion of locality; however it is situated within the expanding parameters of globalization. Clothing traditionally has been closely linked to time and place as visual markers of a society. Today, the fashion industry bases its

trend and manufacturing policies on ideas that existed prior to the Internet. The multi-billion dollar industry that has formed around these markers of society does not effectively meet the demands of consumers. These pre-technology approaches to time and place are also causing a plethora of unsustainable industry practices that are negatively affecting the environment; these include an overwhelming amount of waste and pollution, and a marginalized labour workforce that produces a product that never fully satisfies consumers. There must be a re-evaluation of what time and place means within the fashion industry and how these findings can improve the ways we clothe ourselves, form global and local identities, repair and sustain our environment, and increase innovative design and industry systems.

Within this paper, definitions of time and place will be examined from social geography and social theory perspectives. These perspectives illustrate unique methods within the fashion industry and design education that can meet the needs of consumers most successfully. Educators, researchers, and technologies are already suggesting burgeoning alternative modes of business and academic discourse. These concepts and practices will be considered with an eye towards how academia and industry may further evolve, and towards the role future fashion designers may adopt within these new contexts.

Sustainable Considerations

The sustainable considerations that the fashion industry must address are complex, varied, and intricately connected to global economics. Technology, and the resulting sense of globalization, bring greater focus on our planet as a small, poorly treated place and on the idea that our own success is economically and environmentally tied to everyone else's (Augé, 2008; Leonard, 2010; Siegle, 2011). This global consciousness impresses a sense of social and environmental awareness to the ever-widening gap between the poor and the rich, those holding power and those who are powerless (Augé, 2008; Leonard, 2010; Siegle, 2011). This imbalance is particularly evident in

garment manufacturing nations that have the least protected, and most easily exploitable, workers and environmental policies (Leonard, 2010).

Much of the sustainable deliberation that the fashion industry is contending with is directly correlated with altering our conceptions of time and place. Currently, the United States consumes the most goods but manufactures almost none, and then discards used product in third world countries, suppressing their economies (Fletcher, 2008). The United States has only five percent of the world's population, yet consumes 30 percent of the world's resources (Leonard, 2010). Such negative economic and environmental practices require a radical reconsideration of "place". Place, as both concept and physical entity, must be re-evaluated if we are to better balance local versus global interactions and improve our communities' responsibilities.

Sustainability, and the shifting understanding of time, is directly correlated with global waste. The fashion industry has become locked into highly inefficient uses of resources and a frenzied delivery of goods that fails to satisfy consumers' needs (Fry, 2009). In our present age, consumers demand to have what they want when they want it and for the lowest possible price. Leading mass market manufacturers have startling turnovers of product; Hennes & Maurits (H&M) have lead times for design-to-retail of just three weeks, while others offer 26 deliveries per year and new merchandise every two weeks (Siegle, 2011; Leonard, 2010). Rather than being satisfied with this frequent and wide range of fashion that retailers offer, consumers seem to be less satisfied. From 2000 to 2010, annual apparel expenditures increased (on average) just three percent, and in 2002 apparel expenditures actually declined for the first time in 50 years (Kunz & Garner, 2011). To counterbalance this loss of profit, production takes place in more affordable factories that employ cheaper manufacturing processes and lower working standards. Decreased quality results in clothing that is discarded more quickly and a seemingly endless cycle of wasteful consumption (Kunz & Garner, 2011).

Place as a concept

The realities of the twenty-first century are ones in which technology and the Internet have rendered time and place as a whole new set of conventions. The speed and scope of information that connects us globally is unprecedented. This spawns new opportunities with which business and cultures can be approached. The Internet redefines our perceptions of the global, yet provides a literal sense of the proximity and influence of the immediate environment. As global citizens we are aesthetically, intellectually, and culturally influenced by others as individuals, yet we are aware of our physical proximity to the tangible and immediate community around us (Lash & Urry, 1994). As a society, we are at once invested in a local sense of ourselves and keenly aware of the impact that others have on our sense of wellbeing. This increasing scope of information about global environmental damage or social inequalities often creates a perception of an inability to instigate or maintain change. To counteract such feelings, there are growing interests and expanding markets in building and sustaining localized resources, particularly in local food movements and craft communities. Keeping monetary exchanges within the immediate community is recognized as a way to not only keep a localized economy stronger, but also a way to impact on environmental and social conditions.

The pull between local economies and globalization draws into focus the variable boundaries of place that are imposed by political and economic interests (Swyngedouw, 1997). The United States has a rich tradition of manufacturing and production along with a large skilled workforce. Throughout the past two centuries, unions have organized to protect workers and environmentalists have demanded increased environmental protection laws, driving up the cost of domestic manufacturing. Consumers' high demand for variety coupled with low costs for labour in developing countries created a sharp reduction of garment manufacturing in US cities and the loss of needed jobs (Darling-Hammond, 2010). The fashion industry now finds itself in a long term reliance on countries whose garment workers experience subpar employment conditions. Rather

than helping developing countries become self-sufficient, the fashion industry pollutes and undermines their economies (Dickson, Loker & Eckman, 2009). An additional result is a dearth of skilled American garment workers and financial seepage from the United States to other nations' economies.

Our new sense of place within the fashion industry should not diminish participation in the global economy yet expand the ability to influence a local perspective. The hybridization of the local and global as concepts suggests that we no longer question that aesthetics and culture have meaning, but ask *how* that meaning is being used (Partington, 2014). Therefore, the locality of place, the ability to interact with the physical community, and the local sense of fashion can be balanced with a globalized influence.

Time as a concept

Time, as represented online, is at once simultaneous and unending. Websites and blogs have contributed to the sense of fashion being timeless as designers' collections are immortalized. Fashion can no longer provide an accurate indication of the era from which particular styles and trends emerge, since twentieth century clothing has been so overwhelmingly employed as sources of design inspiration. Indeed, there are minimal differences between what appeared in the nineties and throughout the millennium thus far. Without the necessary contextual information, one may be hard pressed to accurately decipher which year any one garment was made.

Historically, the fashion industry has imposed a sense of time on the course of merchandise in the form of production and market cycles (Lash & Urry, 1994). Throughout the history of fashion, the passage of time could be marked seasonally by what was available, what was in style, or what was being manufactured. Styles changed slowly and in direct relation to the surrounding context and needs of the people wearing the clothing. Throughout the twentieth century, increasingly efficient clothing production

technology has created a rhythm of supply and demand that encourages obsolescence and impulse buying. The Internet has fostered the notion of constant change and a false sense of style turnover.

The resulting democratization of cheap fashion also has reshaped how society perceives what is "in" and "out" of fashion. Today, consumers' demands for diverse product styles have rendered fashion "trends", as they have been traditionally thought of, as a moot point. Environmental constraints such as weather or season have become superfluous as designers seem to ignore traditional perceptions of colour and fabric appropriation. Long gone is the sartorial colour rule in the United States of "white only after Memorial Day" (May) and "black only after Labor Day" (September). Fabrics, silhouettes, and colours once considered evening dress are worn during the day, and silhouettes once considered appropriate for the spring are now worn year round. There is an increasing sense that fashion designers must create apparel that universally appeals to all communities around the globe, despite such factors as regional weather, local cultures, garment use, or a population's needs. In the highly competitive fashion market, a brand must generically please everyone.

Designers are required to produce a staggering amount of fashion product with little time to consider innovation. The result is a constant stream of clothing that offers very little in the way of real change, disallows research into sustainable practices, or strategically addresses the needs of the consumer. The social-psychological notions of "trickle-up" and "trickle-down" motivators are meaningless when consumers are overwhelmed by choice that is coupled with little variability in quality or style direction. Manufacturers of lower priced apparel can almost instantaneously copy a higher priced garment, thus redefining the notion of "aspirational dressing". As designers strive to accurately predict and offer what consumers will want to wear, there is a sense that it has all been seen before.

A new sense of time will allow consumers to request *what* they want, *when* they want it. There is no reason for businesses to impose a false sense of time by incorporating a

wide set of variables such as place, price point, and need. If time is now instantaneous and never ending, how might designers and manufacturers use this to their advantage?

Role of the Designer and a Different Creative Narrative

While most designers do not have the authority and oversight to overhaul their company's business practices, they can be a significant, and effective, part of the conversation. Designers are trained not only in the logistics of garment production, but also in the dynamics of brand development that incorporates highly orchestrated narrative. Fashion is a business, but a business that is based on selling fantasy, possibilities, and identity. Consumers of costly designer clothing buy into brands because they "identify" with the aesthetic, philosophy, or craft sensibility of the house. The relevant context that designers bring to the experience of consumption means that they are powerful tools in the ultimate changes needed within the global fashion industry. The pleasure principle of consumption in fashion has only *increased*; rather than attempting to negate it, perhaps a more productive way to adopt sustainable practices is to utilize the designed narrative for a more pointed and productive use (Lash & Urry, 1994).

Fashion design has a unique set of insights into seemingly capricious aesthetic principles and personal behavioural motivations, thus reflecting a larger set of social signifiers that ultimately change the way we think (Smith, Davidson, Cameron, & Bondi, 2009; Loschek, 2009). An example of this is the integral role that clothing played in the stages of twentieth century women's social emancipation. The visual representations of female emancipation greatly contributed to the changing attitudes adopted by the populace. Sartorial changes were required to reinforce the actual events happening within society. If designers became focused on changing policies and perceptions of place and time, and the way we use and create clothing, they could have a potent influence over the marketplace and create lasting change.

Often designers must tackle intangible strategic and behavioural issues in creating product while negotiating complex perceptions of use and image, alongside the need to make a significant profit (Brown, 2009). To stay relevant, designers must be able to recognize the need for innovation and deliver change for an ever-evolving, increasingly diverse, and fragmented consumer group (Lash & Urry, 1994). The growing complexity of the designer's role requires a new model if designers are to succeed and flourish. To do so, fashion designers must adopt the role of facilitators who conceive new approaches, instigate sustainable change, and create balanced approaches to consumption (Muratovski, 2010). The systemic action of consumption seems too often to be the central point of derision, since mass market requirements of affordability and constant change have the greatest impact on social, business, and environmental sustainability. Conversely, consumption is a given and so much a part of our social fabric that it is unavoidable (Chapman & Gant, 2007). While it would be a laudable goal to change the emphasis from overconsumption to decreased consumption, it is unrealistic to focus primarily on changing such ingrained social practices. Design environmentalists McDonough and Braungart (2002) assert the consumption of design need not be limited or confined if it is done with a greater consideration of and responsibility towards environmental practices.

Technology has allowed designers to be seen as facilitators who use their skill sets to collaborate in open-ended design processes (Wolff & Rhee, 2009). An example of this is the jewellery design brand Nervous System. The brand sells pre-existing designs while also allowing customers to participate in online collaborative design projects. In the twenty-first century, innovation is not simply about knowing all the answers; rather, it is also the ability to problem solve, work collaboratively, and participate with inclusivity as a primary focus (Lash & Urry, 1994). While clothing ultimately constitutes a much larger and more complicated format than jewellery, there are salient lessons to be learned that suggest alternate ways of approaching design processes.

Industry Examples in Changes

Apart from a theoretical base, or as a series of inchoate observations, industry has an obligation to significantly change the way it approaches new ideas of time and place both within the local and global community (Thrift, 2009). To accomplish this requires a significant coalition to establish new and better ways of doing things as a unified community, rather than as segregated parts (Fuad-Luke, 2009). Unification and collaboration are particularly critical for future fashion industry practices in the United States. Thus far there has been little, if any, leadership, either within the US fashion industry or the government, to encourage sustainable practice. The result is that in today's economy, American consumers buy more clothes and pay less for it than ever before (Leonard, 2010; Siegle, 2011; Kunz & Garner, 2011). This does not make good business sense, nor does it address consumer demands for product diversity. However, through evolution of the outdated role of "designer-as-sole-style-arbiter" into one that grows increasingly engaged with and responsive to his or her customers, a new relationship between consumer and brand will emerge. Designers will act collaboratively with their audience, thus allowing for more specific and meaningful senses of place and individualization. By abandoning the traditional categories of seasons and price-point markets that designers dictate, a new sense of time will be adopted.

One essential component to a sustainable solution is technology, which greatly increases opportunities for a wide proliferation of goods and services and thus offers a greater chance of financial stability. The Internet is in a unique position to withstand the fickleness and diversity of consumer behaviour (Lash & Urry, 1994). The web lends itself to diversity of place, freeing any one business from the proximity of a singular metropolitan centre for survival. US cities traditionally have congregated around a type of manufacturing or business practice, such as the garment or financial districts in New York, car manufacturing in Detroit, or shipping from coastal cities. The emphasis on international and cheaper manufacturing has exacerbated the social concept of "white flight" that has been a pressing issue throughout the latter half of the twentieth century. Recently, however, there has been a great deal of attention paid to the rehabilitation of urban communities within major metropolitan cities.

Balancing the reliance away from the global as a singular source of manufacture would address myriad issues that plague both our economy and the environment. When contemplating the issues of these urban centres, race, gender, and socioeconomic status all play pivotal roles for consideration of needed solutions. A large number of suppressed socioeconomic groups as well as women, constrained by the need of childcare, are more apt to rely on local labour and shopping needs (Herod, 2011; Brenner, 2000). The urban metropolis versus the suburbs is equated to communities of extreme wealth vis-a-vis extreme poverty, such that the inequalities of the United States mimic the global inequalities of the rest of the world (Augé, 2008). Urban areas must now be thought of as units of "collective consumption" and require a variety of products in terms of proximity to work and community (Herod, 2011, Smith et al., 2009). The urban scale can be likened to a biological system, with each constituent part of the city supporting the entire organism's functioning (Herod, 2011). This diversity of production and manufacturing systems would foster a healthier and more effective economy, servicing both the needs of consumers as well as a population that needs employment and self-efficacy. While the concept of being completely autonomous does not seem either desirable or plausible, a greater diversity of local versus global manufacturing can exist.

Companies such as Alabama Chanin, created in Florence, Alabama, by Natalie Chanin in 2000, serve as examples of what a locally sourced clothing manufacturer looks like. The brand uses organic cotton grown and processed in the United States. Women are trained and employed to sew garments that are paid for by the piece. This allows women to negotiate their own work schedules and personalized pace. The company has also created a variety of spin-off enterprises, including a sewing factory, '"DIY"' craft classes, a café offering local produce, and decorative household products that aim for "zero waste". The benefits are many: the local economy is strengthened, women are given a greater opportunity for economic autonomy, and the environment is respected. The success of Alabama Chanin is intricately linked to the fact that while placing such a heavy reliance on the local, the connectivity of the Internet allows the company to simultaneously be global.

In a global-to-local emphasis, consumers and designers may create several iterations of manipulated work to prolong use. One such example can be seen in the work of designer and researcher Becky Earley, who is the Director of Sustainable Textile and Fashion Design at the University of the Arts London, Textile Futures Research Centre. As a designer, Earley has created a system through which clothing is given a new life by consumers' direct creative input. Earley also has begun working with mass retailers to discover how clothing can be upcycled and recycled. In her research practice, Earley serves as the lead researcher in the sustainable consortium MISTRA Future Fashion alongside Swedish fashion designers, scientists, and fellow researchers. The consortium's most notable contribution is the development of the "H&M Conscious" line that recycles clothing and provides consumer incentive. The projects developed by Earley's team can serve as a useful template for sustainable change and are a notable example of the emerging collaborative partnerships between industry and academia.

There are additional opportunities that offer the potential for greater economic growth at the local level. One resource involves the utilization of local universities as an epicentre for industry that is derived directly through the faculty's academic research. There is a history of entrepreneurial companies created in local areas based on university research centres (Lash & Urry, 1994). In and around Boston, several companies have been created based on research performed at Massachusetts Institute of Technology (MIT). In California, Stanford University has developed similar enterprises throughout Silicon Valley. By creating closer adjacencies between fashion design education and industry, similar entrepreneurial activities can mutually inform and fund participants.

Kent State University's Fashion Design Program has begun such activities. The University's TechStyle LAB features two digital fabric printers, a fabric laser cutter and an embroidery machine, and plans to acquire a Stoll knitting machine with the necessary corresponding support staff. The facility is made available to area designers, artisans, and students who are then able to sell their work in Kent's adjacent downtown area. Along with the academic benefits the TechStyle LAB offers its students and

faculty, the LAB also inspires companies that are reliant on small-scale production and low minimums.

Fashion Education

Universities and educational philosophy have the unique potential to shape the next wave of graduates who can respond to the changing needs of the industry (Wolff & Rhee, 2009). In the present scenario, however, academia is attempting to initiate change in creative practices often before the industry acknowledges there are significant new types of skill sets required (Darling-Hammond, 2010; Rothstein, 2005). As educators, we are responsible for creating "reflexive" practitioners with transferrable conceptual competencies, who can adjust to a wide variety of technological, cultural, and social practices (Schön, 1987; Lash & Urry, 1994). These competencies include the ability to work in cross-disciplinary collaborative teams and to demonstrate a far greater understanding of the markets and consumer participation that drive cultural change (Lash & Urry, 1994; Darling-Hammond, 2010). Indeed, the new "reflexive practitioner" must adopt a greater leadership role in creating and facilitating change rather than myopically creating product that consumers consume. To underscore this need for increased leadership, Cameron Tonkinwise, former Chair of Design Thinking at Parsons The New School for Design, asserted:

> We are educating designers who can actually begin to be social
> entrepreneurs and not just the providers of a product for somebody else to
> commercialize. With business acumen and design thinking skills, they are
> strategic in that they don't just come up with the theme; they come up with
> the system that is going to sustain and proliferate the theme and actually
> have an impact on the world. (Wolff & Rhee, 2009)

To achieve this goal, everything that the fashion industry holds as tradition should be fundamentally re-examined as a possibility for change. Each stage of production and

the apparel's usage must be recontextualized and analyzed as an opportunity for sustainable innovation.

A fundamental role in the re-evaluation of best practices within the fashion industry is the designer's ability to understand the complex nature of craft and the making of a garment. The "designer as maker" is essential in combining both the aesthetic quality with the wearability of a garment that is truly sustainable in every aspect. Designers and academics such as Holly McQuillan and Timo Rissanen have focused on pattern cutting techniques, production systems, and manufacturing in the form of "zero waste". These academics, as well as Becky Earley and noted fashion environmental educator and author Kate Fletcher, have noted that design students are often disassociated from the entire process of how a garment is produced (Fletcher, 2008; Grose, 2013). Students, as future designers trained to understand the entire process of creating a garment, have a greater chance to see opportunities for improvement (Grose, 2013). Within design curriculum, time must be fundamentally reconsidered as a marker of progress within the industry. The long held industry practices of seasonal deliveries, seasons, markets, and trends should be put in perspective for students as dissolving frameworks.

The future complete dissolution of these practices is inevitable. However, graduating students are entering an industry that still utilizes outdated knowledge. If students are to succeed and develop positive change, they will need to be made aware of the differences in the speed of creative production. The time allocated and utilized in current industry practices is significantly less than what would actually produce innovation. Within the university's laboratory context, it would benefit students to examine a design issue through the lenses of alternative practices and design disciplines, such as industrial design, product design, or architecture. Rather than relying on capricious judgments of what a designer "thinks" a consumer wants, the design student would engage in detailed ethnographic, psychographic, and personal interview research. The student would work in groups and methodically develop aesthetically pleasing, sustainable, desired, and truly useful design.

Similarly, students would need to engage in a "liquid design process" that redefines the role a designer plays in the final outcome of a garment. Rather than assuming that designers are the "sole instigators" of choice and design decision-making, students would acknowledge and better understand the vital, participatory role consumers can play. This new approach to the design process includes a re-evaluation of place and locale. Designers and fashion companies must have a flexible approach when resourcing materials, and the willingness to utilize production facilities that offer small batch manufacturing, limited size collections, and local outposts of an international brand. The practices adopted by food services and distribution may lead to important advancements in the fashion industry. As an example, the Coca-Cola Corporation differentiates its signature beverage recipe based on local tastes, while a growing number of food chains and restaurants utilize locally grown produce. By allowing students to investigate possible long term solutions in design, business strategies, and entrepreneurial activities, fashion education will play an active participatory role in diversifying and expanding the fashion industry beyond the current singular "fashion capitals" of a few wealthy nations.

Conclusion

The fashion industry finds itself working within a twentieth century framework of business and production activities that no longer hold relevance in the twenty-first century. The homogeneity of mass fashion runs counter to the selectivity offered by the Internet. The fashion industry largely ignores the particular benefits or advantages of the Internet and does little to exploit its potential as an efficient business tool. The globalization of production does, however, exploit and harm foreign workers, their environment, and their community, while neglecting workers within the US economy. The frenetic pace and global reliance on low cost production exacerbates inequalities, creating waste, pollution, and increased imbalance in the form of second hand clothes that overwhelm developing nations' natural economies. The negative impacts of this broad and outdated system of clothing production, manufacturing, use, and disposal are

both wide and deep. The fashion industry needs to be thrust towards a cycle of change and upheaval in which old ways must morph into an efficient, sustainable, and equitable set of best practices.

Simultaneously, the role of the designer is in a state of transition within the framework of contemporary technology. Gone are the days when designers are seen as the sole arbiters of taste; their roles will evolve into one that synthesizes design acumen with social science research methodologies. Designers no longer have the credibility to autocratically predict or dictate what any one consumer may desire. Trends and merchandise deliveries are so accelerated in the mass market sector that consumers often simply opt for what they like rather than what they are told is "in style". For the few consumers who can afford designer clothing, it is not about a trend, but rather their loyalty to the brand and its associated creative narrative and aspirational lifestyle. There are fewer reasons to develop collections that address multiple seasons and result in a continuous surplus of clothing. Consumers' unsatiated demands for new clothing result in companies developing product, sketch-to-retail, within as little as three weeks. With such compressed schedules, designers are given little (if any) time for true innovation and progress that can better target consumers' needs and desires. Therefore, a new framework for time as utilized by the design room must occur if product is to have longevity and sustainability.

Evidence of the possibilities of change is inherent in the altered understanding of time and place in our technology-driven society. Contemporary attitudes regarding social geography and social theory, influenced by the speed and scope of technology, view the relationship of the local and global with a new perspective. These new perspectives focus on the carbon footprint, abuses of foreign workers, the loss of blue collar jobs in the United States, and the obvious threats to the economy as well as the environment. Disparities among economic classes, as well as the needs of particular consumer groups, suggest that the current status quo is not working and the task of balancing the local versus the global needs to be re-evaluated. Time is also irrevocably changed by technology as the Internet renders fashion both timeless and immutable. Seasons and

years overlap each other, and styles are repeated so often that it is difficult to discern what was introduced when. Twentieth century fashion design is so frequently mined and used for design development that the results are repeated simulacra. As industry and academia make advances, we must reconsider why there is insistence on applying a sequential notion of time to timeless product.

Changes that have begun to be developed both within the fashion industry and academia suggest promising new pathways. Technology centres within the university system can foster satellite entrepreneurial companies that diversify product outcomes, consumer and designer interaction, and allow for a wider variety of manufacturing choices. Many companies have re-examined what a fashion business needs to be, and the practices that must be adopted if we are to have an environmentally and economically sustainable future. To ensure that these burgeoning practices continue, educators must reconsider current and outdated curricular directives. Design education possesses the unique capacity to theorize, test, incorporate, and propose innovations that may be adopted by the larger fashion industry. Preparing students within design education to incorporate alternatives to the traditional format of design thinking will lend credence to more efficient consumption choices. Rather than being seen as an industry that represents and perpetrates numerous ills on the environment and society, fashion will be seen as a leader in diversity, creativity, and benefit.

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