



IDEAS FOR A

“Mediterranean Fashion and Style”

Report.

This document concerns inputs and outcomes of the Round Table about “Mediterranean Fashion and Mediterranean Styles” held in Alexandria (Egypt) on 1st December 2021.

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Related documents:

An Introduction to the Round Table – Presentation of Francesco Pellizzari in Alexandria on 1st December 2021

(Pdf: Alex dec 1 2021 FPZ)

Link to the full registration of the round table:

<https://www.youtube.com/watch?v=mfhU0ECMesA&t=3994>



1. Composition of the Round Table:

Moderator: Francesco Pellizzari, Technical Assistance Manager (Tex-Med Alliances).

a) Panellists Present in Alexandria

- Ayda Zayed Managing Director Fashion & Design Center – Egypt
- Dina Maqdah Fashion & design consultant – Jordan
- Jabra Khoury Fashion designer & stylist – Palestine
- Roberta Lojaco Designer & product developer – Italy

b) Panellists connected in remote:

- Gloria Javer Fashion designer/stylist - Spain
- Andrea Carandini Textile design, color and trends analysis - Spain
- Venetia Koutsou Fashion Designer/Forecaster, lecturer in Creative Design & Clothing dep., International Hellenic University (IHU) - Greece



2. Discussion Paper

Francesco Pellizzari – Technical Assistance Manager – TEX-MED Alliances Project

When we talk about “Mediterranean”, we talk about an identity, something that we perceive as unique. However, we are all challenged by such an identity because, despite it being an identity, we hardly can outline or describe it. Its boundaries are fuzzy, its uniqueness dim. In a way we “know” it exists, but we don’t know how to figure it out! Mediterranean is real but also “elusive”.

Mediterranean is certainly unique but not homogeneous, it is a patchwork of values, a kaleidoscope of cultures, of way of living. Twenty-two countries can be defined as “Mediterranean” (including Portugal and Jordan despite not being coastal). Sixteen different official languages are spoken and dozens of regional or local versions of them. Three main religions of the same ancient root, are competing since millennia.

Identity and diversity coexist in a constant flow of ups and downs that, in turn, emphasise identity or diversity. Possibly, the sense of uniqueness spring exactly through the “continuity” of this endless motion of waves of history.

The intriguing attraction of the Mediterranean has been explored by famous historians (i.e. Fernand Braudel) and by refined intellectuals (i.e.: Predrag Matvejevic) as well as painted by Italian renaissance and French orientalist painters. Fortunately, such intriguing attraction of the Mediterranean is also part of modern pop culture.

The big player is the “Mediterranean Diet”. However, also in this case you will sense or perceive an identity but not a homogeneity. The Mediterranean diet is based on olive oil, vegetables, citrus fruits, herbs ... but it also encompasses cheese, yogurt, meat, fish, cereals Ingredients are important (obviously) but “attributes or qualities” are more important: The Mediterranean diet is (must be) diet: colourful, fresh and light.

Since the Mediterranean Diet exists as a “eating style”, can a “Mediterranean Fashion style” also exist?

We invite you to drape away the mystery...



Questions for the panellists:

1. What does “Mediterranean Fashion” mean for you?
2. What should the characteristics of such Mediterranean style or styles be? Colourful, fresh and light? How colourful? How fresh? How light?
3. What is the “olive oil” (The common denominator, in this case) of the Mediterranean fashion? In other word: what is the pivotal ingredient of the Mediterranean Fashion, if any?
4. Strong Identity in qualities and wide diversity in outfits; can they live together in fashion?
5. A Mediterranean fashion has a perception of advantages in term of sustainability? In which features?
6. A Mediterranean fashion is perceived as crafted in small quantities? It is socially positive?
7. Which advantages and which disadvantages can a long tradition in textile manufacturing have towards Mediterranean fashion?
8. THEMEDNEW (see www.themednew.eu (Under construction) is an umbrella brand that aims at providing assets and an organizational “common denominator” to SMEs of various countries and in different stages of the textile value chain. We are exerting efforts for building up a Mediterranean identity that can connect (bridge) the actual differences in shapes and uses. Is it a sensible effort?



3. Position Papers of the Panellists.

A) AIDA ZAYED - Managing Director Fashion & Design Center – Egypt

Fashion and textile represent one of the most polluting industries because of the use of chemicals in clothes production.

The impact of the fashion industry on humans and the environment in terms of pollution is increasing which causes serious health concerns both for workers and consumers , so the need to shift to sustainable fashion is highly recommended.

Sustainable fashion ensures proper working conditions as well as preserving the environment as waste and remnants are reintroduced in the supply chain to create products of equal or higher quality through a creative process.

So moving from linear economy to circular economy is a must:

In linear economy raw material that we process into a product is thrown away after using it, it flows into straight lines from resources through manufacturing:

- Resources: Take → Make → Dispose → Waste

From Linear to circularity (closed cycle) by acting now the fashion industry can lead the transition to a circular system that reuses and re-circulates products and materials while offering new opportunities for:

- Innovative Design
- Increased Customer Engagement
- Capturing Economic Value

For the productive sector, adopting circular economics will mean:

- Redesigning products so that they are: durable and can be repaired, remanufactures, recycled.
- Adopting new business models, which favor the selling of service over the selling of products.



- Managing backward logistics as well as forward logistics.

Companies can redesign goods so that:

- They consume less materials and energy during use.
- They consume cleaner during use (less toxic).
- They last longer (are more durable).
- They can be repairable to extend their useful life.
- They can be easily recycled at the end of their useful life.

Regenerate the resources we consume and absorb and make harmless the waste and pollution we generate.



B) *GLORIA JAVER - Fashion designer/stylist – Spain*

ANNA CARANDINI - Textile design, color and trends analysis – Spain

1. *What does “Mediterranean Fashion” mean for you?*

It is difficult to define Mediterranean fashion, it's inseparable from the birth of the civilizations at shores of this sea. Ever since yarn has existed, the need for fabric has driven the technology, business or politics evolution. The classical Greece heritage, the birth of Alexandria metropolis or the Italian Renaissance have left us a legacy that is impossible to ignore. A huge miscellany of traditions and religious roots. This dialogue between past and present is one of the key points of our fashion. We really like the quote of the architect Luigi Caccia Dominioni speaking about Italian design "We have imagination, culture, and we are the best mediators between the past and the future". We feel that today this quote is extensible to Mediterranean fashion more than ever.

Thinking about trends, we believe that Mediterranean is always in fashion due to the need to return to nature, to reconnect with our origins. And this influence is reflected in brands with clean and classic lines, timeless. Natural fabrics that evoke closeness, quality, craftsmanship. Films like "Cinema Paradiso", or "Zorba the Greek" transport us to this idyllic an atemporal Mediterranean of traditional simple life.

At the same time, there is another Mediterranean fashion less prudent and more fanciful, that likes intense color, attracted to innovation and modernity. An elegant, sophisticated, and energetic fashion that seeks to shine in endless nights. With rich and evocative fabrics, that convey fantasy and joy. Pleasing and timeless. In this case, the film "The Great Beauty" convey this color in joy of life.

2. *What should the characteristics of such Mediterranean style or styles be? Colourful, fresh and light? How colourful? How fresh? How light?*

The Mediterranean style is characterized by the light that surrounds it. Intense and bright in the upper part of the day, warm and magical at sunset. In the past, when naturalist painters from Europe traveled to the Mediterranean to paint their landscapes, they feared that their colleagues would think that they invented their artworks because of the intensity of their colors. Something apparently simple but that affects our creativity, the way of understanding art and design.



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A vibrant and fresh light that leaves no one indifferent. That creates a need for neutral colors that calm this intensity. The colors of the sand, the blue of the sea, the green of the vegetation, blacks that calls to calm, to pleasant rest.

Accompanied by notes of vibrant colors as the fruit of nature. Attractive and suggestive that transmits joy and pleasure. A balance between everyday life, simple routine, and unique and special moments. That “dolce far niente” spirit that means a carefree way of life that allows you to let yourself go.

It also true that the Mediterranean style remains stable as a styling trend coexisting with the French or Scandinavian style. It has established itself as a permanent trend tells us about the timelessness of its design. Reinterpreted each season, adapted to the micro trends of the moment, but with an essence that lasts. Styles that combine the old with the new, the classic with the modern. Fashionable thanks to the rise of vintage and upcycling, they are also part of our culture and tradition.

3. *What is the “olive oil” (The common denominator, in this case) of the Mediterranean fashion? In other word: what is the pivotal ingredient of the Mediterranean Fashion, if any?*

A characteristic ingredient of Mediterranean fashion are fabrics like linen and cotton. Natural, resistant and fresh fibers. Its ability to absorb humidity and regulate temperature are closely connected to the climate and the way of life in this area. Also hemp, a traditional fabric from this area is increasingly used as a more sustainable alternative to linen and cotton.

Wools as Merino and mohair from Ezcaray are also characteristic, both of Spanish origin, which provide quality and finesse to the wool. Don't forget also the richness and high quality of Italian knitwear, wool and fancy yarns that make them world leaders in this field.

Another characteristic material is Esparto, common in Spain, Morocco or Tunisia, to make traditional accessories and footwear which practically oozes summer. Also cork, with innovative projects are being carried out for footwear, accessories and lining membranes to apply on fabrics.

4. *Strong Identity in qualities and wide diversity in outfits; can they live together in fashion?*

Of course. We are a rich and diverse culture, very sociable, that likes to interact and be surrounded by people. The taste for aesthetics and variation makes the diversity of outfits relevant. As in gastronomy, we like to have multiple and attractive proposals. But we are at a time where this need for novelty must coexist with rationality, a certain pragmatism and a sustainable ethic. This is a challenge



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for our creativity, it forces us to do more with less, to analyze what is essential and what is superfluous in order to get rid of them without losing authenticity and

richness. New lifestyles also call for the design of more versatile and adaptable products, an innovative hybridization in outfits, practical and versatile, but not lacking in design and creativity, to offer more implementations.

5. *A Mediterranean fashion has a perception of advantages in term of sustainability? In which features?*

The current supply crisis that we are living makes proximity a key advantage for the sustainable development of all economic activities. Facilitating transportation, savings fossil fuels, a real traceability of the product's journey. It is essential to generate a circular economy with a functional upcycling network, generating quality employment in fair and ethical conditions that brings wealth to our territories, generating the minimum possible waste.

In addition, the similarities of our ecosystem allow us to understand and empathize with the needs and problems from other territories of the Mediterranean. Climate change, the progressive desertification of our area and the need to make a rational use of water are problems that unite us. In which we can work together searching for better solutions that make our fashion relevant and sustainable.

6. *A Mediterranean fashion is perceived as crafted in small quantities? It is socially positive?*

Very positive. Promoting a Mediterranean fashion can create synergies that integrate small communities of artisans, helping to preserve unique and original techniques. Giving value to our own culture, helping to protect them. Give them visibility so make it more appreciated in an so homogeneous market, which looks for originals products. Working in small quantities combined with territorial proximity becomes a great advantage because it allows you to work flexibly and respond quickly to market needs. Small design capsules, micro trends that oxygenate long-term trends. Dynamizing a fashion system that despite having sustainability as a primary objective needs to be continually updated. Doing it with small local productions plays a key role in this evolution.

7. *Which advantages and which disadvantages can a long tradition in textile manufacturing have towards Mediterranean fashion?*

Tradition is never a disadvantage as long as the past doesn't prevent you from moving forward. Enrich every decision, give a firmer foundation at every step. That



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know-how, giving more content. The great diversity of our yarns, fabrics, dyes, finishes and textile processes is always an advantage, but we must enrich this ancient tradition with the technological advances that brings AI. An exhaustive and reliable data analysis of the information can help us make agile and accurate decisions that help us curb our need to satisfy everyone, our excess of creative generosity, helping us to be more logical and rational. Industry 4.0 is the one great solution to our problem. Digitization and 3D technology will help us to concretize our creative energy in an efficient way to only physically perform what the market demands and can assume. Produces only to hit the target. Without losing or wasting resources that today are very valuable and scarce.

8. *THEMEDNEW is an umbrella brand that aims at providing assets and an organizational “common denominator” to SMEs of various countries and in different stages of the textile value chain. We are exerting efforts for building up a Mediterranean identity that can connect (bridge) the actual differences in shapes and uses. Is it a sensible effort?*

It's a sensible and much needed effort. At a time when the internet and the digital acceleration caused by COVID have improved connectivity around the world, we must not forget what the root of the word internet is. Network among several. The Mediterranean was one of the most important cultural and commercial networks of antiquity times. A continuous trend stream comparable to today's internet. A network woven over centuries that has left us with a series of common values on how to be and understand life.

Today more than ever it is necessary to reactivate and update these synergies between the human ecosystems of the Mediterranean. At a time when proximity is more valuable than ever. With the common objective of generating wealth in a fair and sustainable way. Promote a circular fashion in which all member countries participate horizontally, giving each other feedback with generosity, transparency and without hierarchies. Growing up together. Promote the product of each area to reach a common quality name. Rediscover this quality to the Mediterranean consumer, who feels identified and proud of it. And make it reach the rest of the world.



C) JABRA KHOURY - Fashion designer & stylist – Palestine

The Mediterranean fashion can be translated into so many themes and concepts as it stems from multi -cultures, traditions, national identities, and civilizations. However, all these countries and differences can be brought together to come up with a basic yet elegant and colorful fashion trends that can unify the Mediterranean area especially that all these countries share the same sea and warm weather almost all year long.

When you hear the word Mediterranean the first things that come to your mind are the beautiful shades of blue waters, clear skies, warm and sunny weather, and great food. Simplicity and elegance are the main characteristics of what can be identified as Mediterranean styling, in addition to the bright colors reflected from the beautiful and varied nature of the Mediterranean countries. The common element in the Mediterranean style are simplicity and lightness of the designs. As all countries mainly share in common the same weather and the beautiful sea and nature. Of course, light and cotton textile with colors of the shades of blue, yellow, red, orange, black and green “symbolizing the green and black olives” might be mainly used in the styling as the area is warm almost all year long.

The way we dress can communicate to others how we portray ourselves in different social situations, underlined by social expectations and norms, to how we express our sense of true self. While the area is moving more towards being cosmopolitan, there is a strong chance for the success of the diversity in outfits reflecting strong identities which as time pass can fade into one common styling. Therefore, there is a very high potential for new designs that introduce traditional embroidery and parts of the Koufeyya, and even some crochet.

On the environmental aspect of sustainability, we want the Mediterranean fashion to be environmentally friendly, sustainable, and non-toxic. Fashion consumption should be accompanied by a commitment to protect the environment that surrounds us. We can be buying less and recycling or reusing old fabrics or clothing for lining or redesigning items. Like using parts of very old traditional dresses in new designs. On the economic aspect, finding a Mediterranean styling that stems from the various cultures and that can be related to across all the Mediterranean countries will definitely ensure sustainability of production and consumption.



Due to the different cultures and civilizations that lived and thrived in the Mediterranean area, one can notice a wide range of fashion and styling over the years in the various countries. Therefore, over the past decades, production of clothing and fashion was mainly done on smaller scale and crafted locally as it was more time to nations and identities. Currently and as the world is moving toward more cosmopolitan approach, a Mediterranean fashion can be reached by combing what ties all the Mediterranean countries together, the Mediterranean Sea and warm sun. This would definitely be perceived positively on a social level especially that there are more things in common between the various cultures and countries of the Mediterranean.

A long history in textile manufacturing and trading in the Mediterranean had impacted the production of clothing and fashion over the years. It allowed easier access to various kinds of textile and shaping the production according to the needs. However, it might also have restricted importing textiles from other parts of the world and opening towards more cultures and civilizations in terms of fashion and clothing.

As I read in one of THEMEDNEW articles: "innovation is a creation of togetherness and cooperation, based on solid alliances between start-ups, SME's, and businesses". This style, if achieved successfully, can then be also exported to other countries and can be a learning experience to other regions across the globe and can bring all the Mediterranean countries to collaboratively work together in terms of styling and clothing.



D) VENETIA KOUTSOU - Fashion Designer/Forecaster, lecturer in Creative Design & Clothing dep., International Hellenic University (IHU) - Greece

"Mediterranean Fashion": Is a definition that concerns a specific style of clothing, but also a way of dressing, a mood, with references to a common history, that of the Mediterranean. The Mediterranean, as the cradle of cultures, has all the characteristics of a specific aesthetic space, defined by its traditions, its nature, its peoples: ie the relations of people with their clothing, both as material and as an expression of emotions.

Garments play a significant role in rituals and have a common semiology concerning the daily life of the Mediterranean people. Techniques and processes, the colors from the Mediterranean nature, all combined with the way that garments wrap around the body, the way they move, give a meaning to a particular aesthetics, full of freshness and light.

Mediterranean colors contain the black of the mourning women. It is the black of silence and modesty. The blue and green of the sea, which paints the doors and windows of the houses and the clothes of the nomads in Sahara. The green honeysuckle and the red geranium on a white wall. The orange in an orchard, the olive green and of course the white or the ochre of the houses on both sides of the Mediterranean coast. Mediterranean palette is not the cheerful Caribbean palette, nor the intense deep color palette of Africa. In the Mediterranean, the colors trap the light through dynamic monochromes and modestly decorate the quiet surfaces, just like the discreet flowers in the hair of girls at festivals. It is the olive that shimmers under the Mediterranean sun and the yellow from the cob fields.

The Mediterranean nature inspires fashion. Garments exude freshness, like freshly washed clothes spread out in the yards, where light passes through them. As far as the lines of the clothes are concerned, Mediterranean people love to wrap the fabric around their bodies and at the same time to release it in a random movement, the one caused by the famous winds, the sirocco, or the zephyr. Mediterranean fashion embodies the movement of its people, traveling by sea, the caravans of North Africa, or the nomads moving from the mainland to its shores. It is inspired by the everyday work and the rituals of its inhabitants.

The common ingredient in the above aesthetic story, the olive oil at the Mediterranean fashion table, is the raw material: cotton, all along with wool. The relationship of the people of the Mediterranean with these two materials has been very close and marks the close relationship of people with nature, which is also required in the modern approach of fashion within the philosophy of sustainability. The touch of the fabric



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with the body is very important. The need for comfort, for healing the body and mind from the diseases of an ominous future invites us to rediscover our relationship with the raw material and with primary processes, in order to better understand ourselves through our relationship with them.

Our ancestors were looking for the well-being in their clothing routine, just like in their gastronomy routine. Cotton can take the place of olive oil and wool can replace cheese. The first is light and full at the same time, the second solid and intense. Identity is strong, without being extremely colorful. It will have to evolve through new hybrids, which however will keep their core stable and recognizable. The variety should not cross the boundaries, which is required in terms of designs, but should be implied through the stories that will be told in each collection. Thus, the variety will result effortlessly from details, in a basic trunk that will have stable characteristics.

Sustainability should play a key role in the brand's fashion design and creation processes. Just as the Mediterranean diet is based not only on pure materials, but also on traditional processes, in the same way, traditional processes should be the starting point and a key factor for Mediterranean fashion, moving to a second level of integration, through modern technological methods, but with the old recipes. Crafts, weaving, knitting, embroidery, can play an important role in a second level of more refined taste and at the same time highlight the crafts of individual groups and communities in the Mediterranean, in the context of new sustainable political practices. In fact, the process itself could be the embedded knowledge, as an extension of a continuing education, just like cooking process.

Mediterranean Fashion should be the fashion of the well-being, of discreet elegance, comfort and sustainability. It should promote a bonding between human and nature through fabrics, touches and colors. Finally, it could fascinate with updated traditional techniques and know-hows (delivered by local communities' artists and crafters), yet using cutting-edge technology.



E) ROBERTA LOJACONO - Designer & product developer – Italy

1. Meanings of “Mediterranean fashion”

I would like to focus on what means “Mediterranean fashion” for the average consumer. I think this point of view an important step in conceiving a new fashion project not only built according to “our” ideas but imagining the point of view that the potential consumers may have.

Then, no self-referential meanings at all: the suggestion is to stay tuned on the consumer. Does the potential consumer have an idea of the existence of a Mediterranean fashion as a single entity? What could be the worst and the best expectation of the consumer? How can we build the right product and communication for being competitive and persuasive?

I think that Mediterranean fashion would be able to introduce NEW VISIONS, aesthetics and languages as a big player in the fashion system, but never forgetting that languages and marketing codes will compete with those ones of the mainstream and high-end fashion. We can't forget to have a strong brand image and to be attractive, competitive, smart in communication and marketing languages.

2. About style, identity, diversity, and pivotal ingredient of THENEW MED

The Mediterranean is perceived as the place of myths and of religions, ancient traditions and multiculturalism, open mindedness, and introversion. If asked to an average consumer, it would be answered that it is the place of the most colourful inspirations, of the widest diversity and deep contrasts. Stereotypes are even so strong, but they sometimes perfectly fit to us.

In fact, this widest diversity is definitely a value: it is modernity; it is an important source of inspiration; it ensures variety in design and contributes to build a strong identity.



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Thus, I may define the play of contrasts as the pivotal ingredient of the Mediterranean fashion. Whether colourful, fresh, and light, must be the result of a well-balanced play of contrasts, harmonic diversity.

I can only add that strong identity and wide diversity can be definitely an advantage in gathering a wider public.

3. About sustainability

I think that there is an increasing sensibility among entrepreneurs and designers, when not for a genuine concern, surely for the clear advantage that this brings in the market positioning. That perception of advantages depends on how sustainability is conceived and, on the dimension, and complexity of companies: it can be in the direction of high specialization in technologies and environment (i.e. implementation of organic and alternative yarns and fabrics, reduction of the environmental impact, etc.). But it can also be pursued by small businesses that stand out for an ethic vocation: in the use of certified natural materials, or for traditional handicraft techniques, for a strong identity in design (we may think of recycle, re-use, no-waste design).

Other fashion activities stand out for a social and cultural dimension, having the natural tendency to social inclusion, cultural enhancement, valorisation of the territory by the re-discovery of traditional crafts, contamination between arts and fashion.

4. About the small quantities and if socially positive.

Sustainability and ethics can come in support of small companies enriching their collections with ethical content, attention to the territory and conditions of workers, social inclusion, with positive repercussions at all levels. But elasticity, organization and good design must be the essential tools.

In Sicily i.e. we have so many small companies with a strong design, often ethic and sustainable, a unique identity, a high-end brand image, that are so well appreciated in the niche international market.



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The experience of “Made in Italy” can also teach us how small companies, so specialized in design and manufacturing, have solved the problem of a limited production and organization by the constitution of “productive districts”, where companies can collaborate in function of their own competences.

5. About advantages and disadvantages of a long tradition in textile manufacturing

Advantages are probably more than disadvantages. A long tradition means often strong identity, culture, stories to be told, a starting point to develop a vision. And more: I prefer to think about opportunities. It is all included in the ability to develop the potential of each of the actors in the project.

6. About THEMEDNEW

I think possible the development of new visions, identity, values, strategies of sustainability, for the Mediterranean fashion such as THENEW MED is going to do. I think that what is coming can be a new era for the Mediterranean fashion but never forgetting that the languages and marketing codes must compete with those one of the high-end international fashion.



F) DINA MAQDAH - Fashion & design consultant – Jordan

There is no specific answer to what Mediterranean answer can be, but it certainly is a compilation of a cultural mix, heritage, mood, color, essence, textures and colors.

As the Mediterranean hosts a number of countries that have various cultures, languages, people, traditions, religions, clothing, food, music, dance etc; but there is also rich input from all these countries that somehow beautifully unites them .

The soul of the Mediterranean is engraved in all those aspects, so there must be a strong impact as well. It is very well known that this part of the world is full of culture and tradition which are reflected in phenomenal art

works in the form of products. There is an army of specialized artisans all over this area that have worked over the years to create them. Sewing, hand & machine embroidery, beading, needleworks, ceramics, natural dyeing, carpet weaving, fabric weaving- to name a few, are some of the famous crafts that exist in this side of the world. Embracing some of those techniques would be ideal when thinking of Mediterranean fashion.

As consumers (fashion wearers) are becoming more and more aware and educated and informed about where and how clothes are generally made, this has affected their decisions when buying clothing as they surely are more conscious when taking a decision. There is also this sense of competition of wearing more uniquely made clothing items that stand out as people are also becoming more daring with their choice of styling. Buying and owning specially made item has become a trend, people are somehow want to have an interesting answer when asked 'What are you wearing' or 'who are you wearing', they want to know which designer or which brand, but the new movement has shifted into a different question being 'what story are you wearing?' several brands and enterprises have already taken this approach.

This would spark and create a more fascinating conversation between people nowadays, consumers are also moving into a direction of supporting young brands, local brands as well as startups, there is a huge buzz revolving around 'go local support local' campaigns especially during this pandemic. But young brands always have a special touch to add to their merchandise thus having a more interesting story to tell about the product.



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I believe Mediterranean fashion would be something unique, fresh, easy-to-wear, authentic that a consumer would be proud to wear and happy to support the brand.

Presenting items that have multiples ways of usage or offering several ways of styling can be an advantage as the consumer can benefit from reusing and re-wearing the outfits with a different vibe. This will allow the item to be more sustainable and will also let the consumer be more comfortable in making the choice when purchasing.

I feel that incorporating one or more of the artisanal/craft touches to the line products would represent Mediterranean fashion, as it would create a fusion of old techniques but surely executed with a modern finish. Collections can be produced in small quantities but also can be scaled into larger quantities depending on the product range or the brand values and preferences, but both options can be a possibility.

The Mediterranean fashion should be set on the map more clearly as there is so much richness to be offered on the market platforms. Collaborations and inclusions within a team of creative developers will result in strong fusions and well represented stories to be worn and shared with consumers around the world. The market is surely very broad yet very competitive, so the more interesting the story the higher the buzz about the brand!

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ALEXANDRIA 01 DECEMBER 2021