

# THE YAMAMAY RELOADED CASE STUDY:

## UPCYCLING AND SHARED VALUE IN SUPPORT OF THE ITALIAN FASHION SYSTEM

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## Abstract

This study analyses the design methodology adopted in *Yamamay Reloaded* project, developed by the *Università degli Studi della Campania “Luigi Vanvitelli”* in collaboration with the social tailoring enterprise Prism S.r.l. and the Yamamay brand (Inticom S.p.A.). The project integrates upcycling practices applied to unsold garments from the fast fashion sector with principles of sustainable development and design strategies geared towards the responsible disposal and reuse of textile products destined for disposal, in relation to the sustainable and digital transitions that are affecting the Italian fashion system. The experiment aims to demonstrate how collaborative educational upcycling projects can act as generators of co-creation and value sharing between academia, industry, and the third sector. The research, therefore, interprets the project not only as an educational experience, but as an experimental model of collaboration capable of creating shared benefits by promoting the acquisition of design, technical, and systemic skills among the actors involved. Through an analysis of the methodology applied to the development of the collections, the contribution discusses the emerging role of the fashion designer within collaborative and circular processes, placing the *Yamamay Reloaded* experience within the theoretical and design framework of the *PRIN ResHaping Made in ITALY (RHITA)* project.

**Keywords:** *Upcycling, Transitions Fashion Design, Circular Fashion, Value Co-creation, Case Study*

## THE YAMAMAY RELOADED NETWORK: TOWARDS NEW SUSTAINABLE TRAJECTORIES

The issues of sustainability and the circular economy have been widely discussed in the literature, with particular attention to upcycling practices, eco-design approaches and the role of education in promoting a design culture oriented towards sustainability (Fletcher et al., 2018; Moreira et al., 2025). At the same time, various types of collaborative models, living labs and multi-actor ecosystems have been analysed as “places” conducive to the development of innovation and the co-creation of value between academia, industry and the third sector (D’Itria et al., 2023). In this context, educational design and,

consequently, academies, are privileged operational areas and infrastructures capable of observing and implementing experimental design practices that simultaneously act as pedagogical activities and concrete actions within collaborative ecosystems. Based on this theoretical framework, the *Yamamay Reloaded* project is a relevant case study for an integrated analysis of the dynamics of collaboration between universities, businesses and third sector actors in the Italian fashion system. The experiment highlights the interactions between training, production and sustainability, addressing in a concrete manner the issues related to overproduction, the management of unsold items and product traceability, which are central themes in the contemporary debate on the future of the

fashion system.

The *Yamamay Reloaded* educational/design experiment is an initiative developed on the basis of the *Fashion Alive* pilot project, launched in 2023 and funded as a competitive tender by the European Union. The proposal involved three European countries – Spain, Italy and Portugal – where the winning research project of the European call for proposals called *Creative Cult Europe* on the theme of sustainable development and upcycling was tested. The related activities involved the extensive participation of students – around 500 – teachers from various disciplines in the field of eco-sustainable fashion design, researchers and PhD students, providing a context for experimentation in which research and innovative teaching contribute to the dissemination of a culture of eco-sustainable fashion design (Liberti et al., 2023). This type of research has shown that sharing knowledge and bringing together different cultures, skills and abilities can generate shared value that can have an impact on sustainability issues such as upcycling in fashion design.

The *Yamamay Reloaded* project, on the other hand, promoted the same type of experimental activity by involving Yamamay, a fashion company, and Prism, a social tailoring enterprise, in the brief. This approach extended the design system from Campania to Lombardy, as both organisations are based in Lombardy. The 600 garments donated by Yamamay to the Fashion Design Degree Course at the *Università degli Studi della Campania “Luigi Vanvitelli”* were the first step in launching the project, which lasted for an entire academic year – first semester and second semester of the 2024/2025 academic year – and involved several stages before the closing and presentation of the final fashion show of the garments created, many of which were attended by the company’s internal sustainable development staff and the CEO of Prism, the project’s initiator.

In line with the current scenario in terms of sustainability and traceability and in relation to requests for compliance with EU regulations, a key factor has been the successful attempt to create a digital passport (DPP) for end-of-line products donated by the company through research conducted by *Antonella Violano* in the course of Technologies and Materials for Fashion Design, which has allowed for an in-depth study of an issue that by 2030 will have to be considered

mandatory by luxury companies, but also by so-called fast fashion companies. This passport for fast fashion is a mandatory digital “identity card” for textile products, which tracks the entire life cycle of the garment, from raw material to recycling, ensuring transparency on materials, production, environmental impact and social conditions. It is accessible via QR/NFC code for consumers and authorities and is essential for sustainability and ESG compliance. Many companies, whether in the luxury, premium or fast fashion sectors, struggle to implement the technologies and processes necessary for traceability and data collection, which is why this process - studied with students and teachers in the *Yamamay Reloaded* project - requires a radical change in supply chain governance, which is often opaque and fragmented. The implementation of the DPP within the project has demonstrated how this digital tool is revolutionising the sector, as it will make the fast fashion model more transparent, ethical and compliant with regulatory and consumer expectations. It was very useful to link the issue of environmental certification to the design development phase of the new prototype created by each individual project team, as it highlighted how this aspect is the new challenge for fashion designers of the future, namely to create a product to be placed on the market that uses sustainable technologies, with an ethically transparent and “clean” production methodology thanks to the adoption, for example, by social tailors scattered throughout the territory and clearly traceable with a DPP. The focus on product traceability and its extension from unsold items to the creation of new garments determines the importance of research and experimentation centres which, thanks to the collaboration and support of other realities, can approach the redesign of production systems in the fashion sector.

## **SUSTAINABLE PRACTICES AND UPCYCLING AS STRATEGIES TO EXTEND THE FASHION PRODUCT LIFE CYCLE**

The contemporary scenario of overproduction in the fashion system presents several critical issues and damages that cannot be attributed, in terms of sustainability, solely to the production and manufacture of the items themselves, but also to everything related to the product once it is finished, sold and unsold. Global estimates of waste

production report that approximately 92 million tonnes of textile waste are generated worldwide each year, a quantity that is constantly increasing due to the growth in clothing production and consumption volumes. Most of this waste is not reintegrated into production cycles but is destined for landfill or incineration due to low recycling and reuse rates, generating negative impacts in terms of natural resource expenditure, loss of raw materials and greenhouse gas emissions (United Nations Environment Programme, 2025). The abnormal amount of waste indicated represents a major problem in terms of environmental, social and economic sustainability, which is why the reintegration of unsold goods is being analysed by the academic world. Overproduction itself results in a quantity of products that are manufactured but not sold and returned to manufacturers, which is a real critical issue both for the company's economy and, above all, for the pollution of the planet. Recent studies relating to the European Union identify percentages between 4% and 9% of textile products placed on the market but then destroyed before their actual use, due to practices for managing unsold items and returns (European Environment Agency, 2024) that are not limited to necessary production but are the result of production exceeding actual demand. These significant figures represent focal points on which the world of research and the European Union are committed to implementing strategies and plans to resolve the issues they cause. For these reasons, the critical issues identified are increasingly becoming a focus of interest for the fashion industry, which is progressively adopting sustainability-oriented strategies, including eco-design, transparency and traceability, reduction of environmental impacts, reuse, recycling and upcycling, often integrated into circular economy models (Ellen MacArthur Foundation, 2017; Fletcher et al., 2018). It is therefore useful to integrate upcycling practices into design processes, particularly in the field of fashion design. Studies show that this activity is not only a material management strategy, but also a design approach that can be applied to the post-production stages of the fashion system (Aus et al., 2021). In this way, new value is given to unsold garments, returns or textile waste. Unlike traditional recycling, which often involves a downgrading of materials, upcycling aims to preserve or increase the functional, aesthetic and symbolic value of the product, contributing to the

extension of its life cycle and the reduction of waste production. Furthermore, upcycling is associated with the development of new materials and design languages that reinterpret waste as a creative and productive resource, strengthening the role of design as a tool for transformation within circular fashion systems (Castro & Schmidt, 2025). When applied to circular economy models, this approach leads to a rethinking of the design, production and end-of-life management processes, encouraging relationships that involve greater responsibility between industry, product and resources (Ellen MacArthur Foundation, 2017; Fletcher et al., 2018). The *Yamamay Reloaded* project is therefore structured with a view to transforming unsold garments destined for disposal into new material to be reintroduced into production processes. In consideration of the theoretical framework and context outlined above, the *Yamamay Reloaded* case study is adopted as an analytical tool to address the following research questions:

RQ1. How can an educational upcycling project be configured as a collaborative model capable of generating shared value among academia, industry, and third sector actors in the fashion system in order to achieve progress in sustainability-related processes?

RQ2. What role does the fashion designer play within these collaborative ecosystems, particularly in mediating between design, production, social and environmental dimensions?

## **SHARED VALUE IN COLLABORATIVE SYSTEMS OF FASHION DESIGN**

In line with the concept of *Creating Shared Value* (Porter & Kramer, 2011), the value generated by a project is not limited to the economic dimension, but can be understood as a process capable of producing shared social benefits. In the context of design project development, this value can be interpreted as the result of interaction between different actors, whose contributions generate positive effects both for those involved and for the wider context. More recent studies have also highlighted how collaborative value creation processes are particularly relevant in contexts characterised by complex, multi-stakeholder supply chains, such as the textile and fashion industry (DiVito et al., 2021). For this reason, a company's

ability to generate competitive advantages and consequent economic returns, together with the relative production of positive social and environmental results for the parties involved, determines the production of shared value (Mio, 2021). For this change to take place, it is necessary to forget the logic applied to a type of supply chain considered closed and instead promote systems of exchange, interaction and connection between institutions, public administrations, third sector organisations and, in some cases, even competitive companies. Companies that are preparing for this change - configuring themselves as open and hybrid entities (Belletti, 2023) - differ from others in that they can develop circular supply chains and integrating heterogeneous resources, managing to extend their value chain beyond company limits. About this vision, therefore, the extended value chain involves structured relationships with economic, institutional and social actors, facilitating the formation of collaborative ecosystems capable of producing shared and enduring impacts.

Based on these observations, the *Yamamay Reloaded* project lays the foundations for a systemic collaborative model in which academic institutions, manufacturers and third sector entities act jointly to generate shared value. To respond to contemporary sustainability challenges, such as extending product life cycles and innovating processes through new practices that are more suited to protecting the planet, the project brings together the skills, figures and differentiated actions of stakeholders, establishing cooperation between universities, companies and social tailoring enterprises, generating a new strategy for sustainable development. Diving into the system, we can analyse the roles of the parties involved and their respective operations, so that their skills and actual actions are clarified.

In this case, the university acts as a knowledge processor through the development of research emerging from projects and new experiments applied to unsold garments. The production of theoretical and design research has enabled the configuration of future scenarios and visions determined by overproduction and pollution, while at the same time intercepting the social, cultural and productive developments currently underway. The ability to first transfer theoretical research into the structuring of contemporary scenarios

and then translate them into new imaginaries has determined the growth in terms of the company's wealth of knowledge and inspiration. It therefore emerges that the university is not merely an observer, but an active player capable of catalysing and innovating through the production of both new visions and new styles and experiments through the development of new models. It offers methodologies, tools and approaches that are difficult to experiment with in traditional production contexts today.

The role of social tailoring enterprise, on the other hand, has been that of mediator between academia and industry, representing a key function within the project and the system. It acts as a concrete interpreter between the needs of the other two parties involved and, thanks to the skills of its operators, the selected garments can be incorporated into the company's production chain. PRISM is the real link between the university and Yamamay. In this sense, it becomes the place where its internal ethical values are transferred to other entities that extend beyond the closed boundaries of the company. Furthermore, the presence of a reality particularly linked to know-how, understood as the ability to create garments in an artisanal way, has allowed students to learn alternative technical and production solutions, managing to enhance their projects through upcycling practices based on manual processes and production that is attentive to people and contexts. Social tailoring enterprise, therefore, helps to connect universities and businesses by transferring the experimental university phase into a possible industrial application. This step is particularly significant in relation to the system that the project aims to create, as it allows for the real feasibility of the design solutions developed by the students and enables an understanding of their actual scalability from research to industrial production, without neglecting the ethical and social values that distinguish social tailoring.

The company's participation, on the other hand, was fundamental to the success of the project, as it provided the raw material necessary to undertake the project development: unsold garments. By donating the material, Yamamay made it possible to transform dead stock products from potential waste into a project resource, effectively facilitating the extension of the garments' life cycle. Considering the possible creation of new styles designed by students and produced by the social tailoring

enterprise, the enterprise expands its production process into new, unconventional areas capable of experimenting with innovative, responsible models and creating value.

The *Yamamay Reloaded* project, in its entirety, can generate a system that can bring expandable benefits to all those involved. The university consolidates its role as an innovator and applicator of research, which it transfers to the company that has provided the materials, while at the same time acquiring knowledge from the tailors; the tailors, as a mediator between the university and the company, acquires new practices from the university and the possibility of producing garments; through the transfer of materials, the company not only solves an internal problem, but also extends its vision beyond its limits, enriching it through the work of the university and the production of the social tailors. The project has therefore generated a collaborative ecosystem capable of producing cultural, social and

economic value, providing tangible benefits to each participant and demonstrating that shared value allows for the definition of new trajectories capable of contributing to a more comprehensive reflection on the future of production processes in the fashion industry, considering sustainability in a broader and more systemic sense [fig. 01].

In this sense, the *Yamamay Reloaded* case provides empirical evidence in relation to RQ1, showing how an educational upcycling project can be structured as a collaborative model of shared value creation within the fashion system.

## DESIGN APPROACH TO THE DEVELOPMENT OF COLLECTIONS FOR YAMAMAY RELOADED

In order to facilitate understanding of the dynamics employed in the collections created as part of the *Yamamay Reloaded* project and to answer RQ2, it is necessary to understand the methodology applied to the design development. For this reason, the following paragraph is accompanied by illustrations

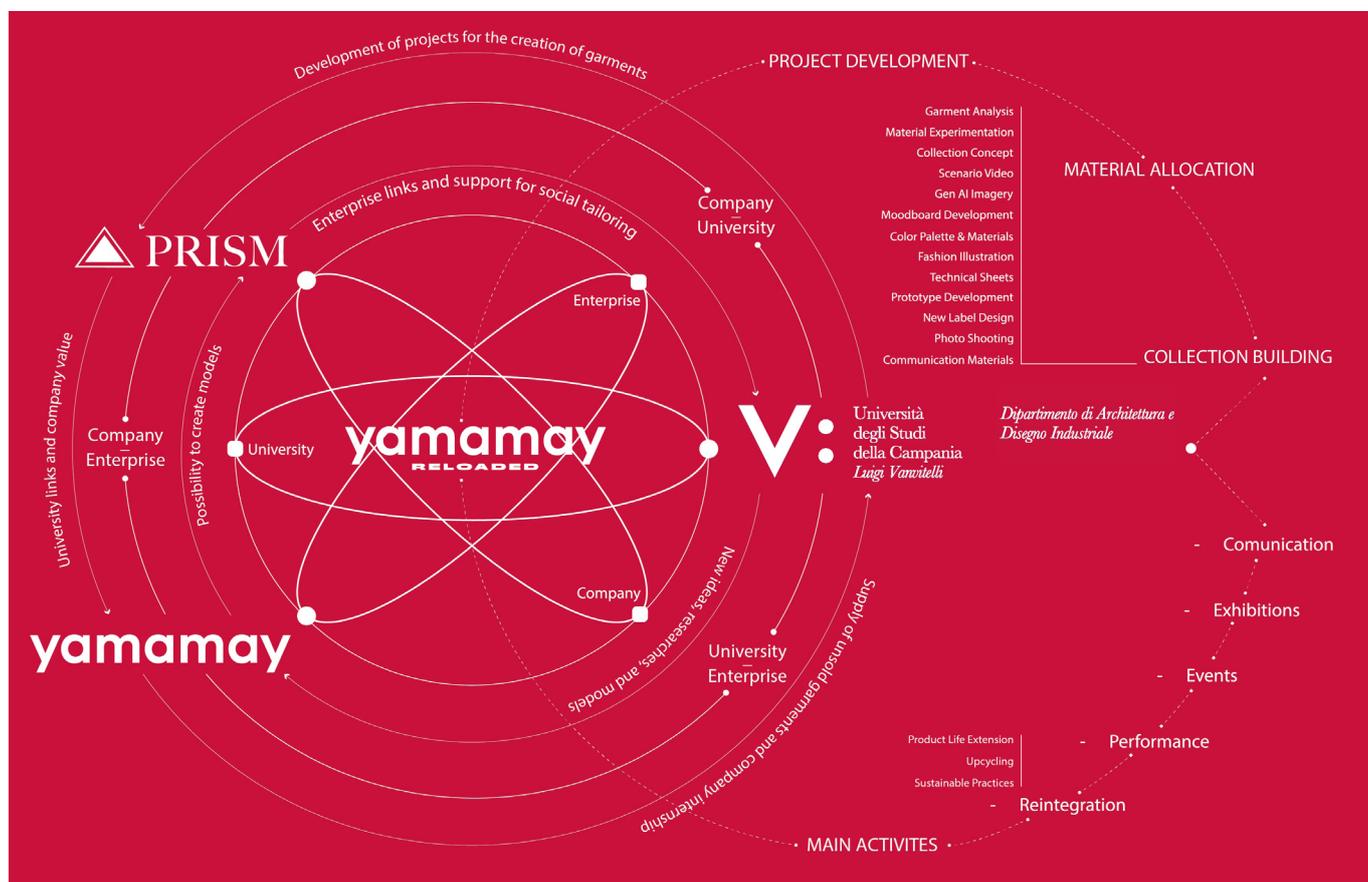


Fig. 01

of the key points that characterised the *Textile Soul: Storie di fili eterni* project<sup>1</sup> during the Fashion Eco Design Laboratory 1 of the Master's Degree Course in Design for Innovation (Fashion Eco-Design curriculum), considered particularly comprehensive and exhaustive for the purposes of analysing design development. The process involved two main phases: the first relating to the division of materials and the second concerning the structure of the steps necessary for the development of the collection.

## RESOURCE ALLOCATION

In order to obtain the best possible result, all parties involved actively participated in the several stages that constituted the complex development of the project. Once the material was acquired from Yamamay – approximately 600 unsold items – in the first stage, it was divided among

the different study courses that participated, particularly the laboratory courses. A progressive logic was applied to the distribution of the material, determined by the level of expertise of the different years of the course. First of all, the methodological choice to divide students into groups of 5–6 aims to simulate the collaborative dynamics typical of real design and production contexts. The garments were assigned in such a way as to create comparable design conditions, useful for observing how material and production constraints can influence upcycling strategies and design results. For example, first-year students on the master's degree course - Fashion Eco Design Laboratory 1 - were given garments with uniform product characteristics and in limited numbers compared to the rest of the available material, so that they could work with greater difficulty and with methodological processes appropriate to the master's course. In particular, for the *Textile Soul: Storie di fili eterni* collection, around ten homewear garments were assigned, specifically knitted cardigans characterised by a cream-coloured yarn.

<sup>1</sup> The project was carried out by a working group composed of students Marco D'Antuono, Lorenza De Monte, Bartolomeo Gentile, Tullio Iandolo, and Serena Polverino.

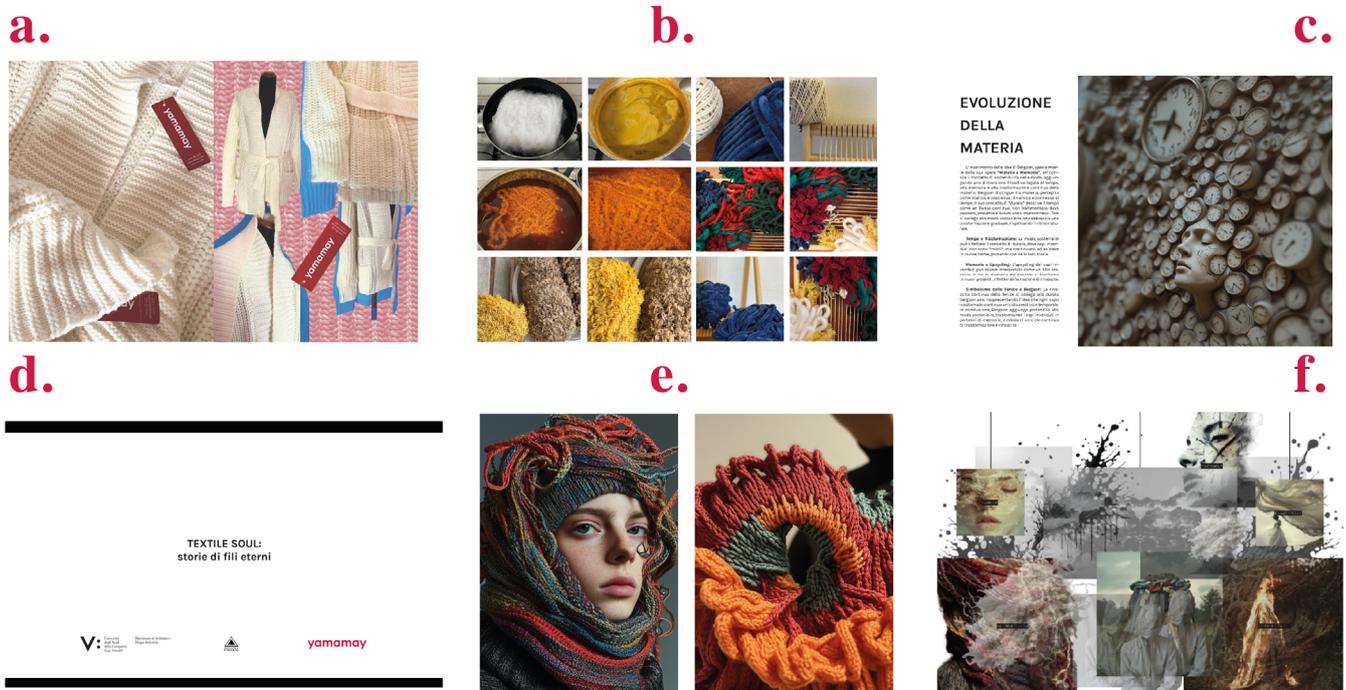


Fig. 02

The choice of this type of assignment was therefore determined by a limited number of garments, the desire to use a single material, product category and colour. For the third year of the three-year degree course - Fashion Design Laboratory 3 - the assignment involved fabrics with floral patterns characterised by different illustrations, colours and materials. The choice of this assignment was determined by the need to implement more complex colour combinations, processes and technical skills than in the first and second years of the three-year degree course. Unlike the first- and second-year students on the three-year course, they were provided with less elaborate fabrics and patterns: single-colour fabrics and single-pattern animal prints, combined with single-colour fabrics. Once the garments had been divided among the teams, after analysing the garments received from the company, they were asked to design a capsule collection and to create two prototypes for each group for the second- and third-year bachelor's degree students and first-year master's degree students, and one for the first-year bachelor's degree students. The decision to create two prototypes was motivated by the intention to project the design methodology for the new garments along two distinct trajectories: the first aimed at possible serial production and therefore the development of garments that could be reintroduced into Yamamay's production process with the help of the PRISM social tailoring company; the second designed so that students could push themselves to create a performance garment, designed for participation in the end-of-year fashion show organised by the Department. In the case of the first year of the bachelor's degree course, only the performance garment was required.

## PROJECT DEVELOPMENT OF THE COLLECTION

In order to provide an overview of the activities carried out during the project development phase, the stages of the process adopted for the design of the collections created by each working group are described below. Based on skill levels and course structure, the process was adapted to suit the activities possible and differentiated according to the different years. In particular, reference is made to the stages carried out by first-year students on the master's degree course. The project consisted of a structured series of operational and research phases with the aim of developing

capsule collections by applying upcycling practices to existing garments. Once kits of approximately 10-15 garments (based on Yamamay garment sizes) had been assigned, which formed the basis of the design process, they were subjected to in-depth analysis by the students. This included their intrinsic characteristics, considering colours, finishes, patterns and types of fabrics and, of course, the actual amount of material that could be used for the design of the prototypes [fig. 02, a]. Identifying the potential and limitations of the garments assigned in relation to the upcycling interventions necessary for the success of the project was fundamental to consciously guide subsequent design choices. Starting from the materials received, a phase of technical and material experimentation was launched, conceived as a tool for exploring the potential for transforming existing garments. In a laboratory setting, the techniques adopted - including fabric manipulation, laser cutting, re-dyeing and deformation - served as design practices aimed at formally and materially redefining the original garments. The experimental process led to the development of new solutions based on the analysis of the original garments [fig. 02, b]. Acquiring information about the starting material allowed the students to work with greater awareness and move on to constructing the scenario. At this stage, references from fields such as literature, visual arts, cinema and design served as interpretative tools, allowing the students to structure a coherent imaginary and define the concept of the collection in relation to both the characteristics of the materials and the cultural context of reference [fig. 02, c]. Subsequently, an introductory video was developed as a narrative tool of synthesis, necessary to explain the cultural context in which to place the capsules [fig. 02, d]. For the master's course, the next phase involved the production of evocative images using generative artificial intelligence tools. The following step demonstrated how new technologies can support the construction of a shared imaginary and visualise complex design scenarios in fashion design [fig. 02, e]. These images, together with the keywords of the collections and other visual references within conceptual mood boards, made it possible to structure a comprehensive view of the scenario and guide subsequent design choices [fig. 02, f]. The mood boards proved to be a means of mediation between conceptual research and design, allowing the definition and interpretation of



Fig. 03

colour palettes and materials [fig. 03, g]. The design process then continued with the development of sketches using manual and digital techniques [fig. 03, h], ensuring the verification of formal and stylistic aspects and visual consistency with the defined scenario, acting as a transition from the conceptual to the prototypical dimension. Technical data sheets were then drawn up for the garments to be prototyped in order to understand the models, also with a view to their possible reintroduction into the Yamamay production process [fig. 03, i]. The disassembly of the initial garments and the subsequent reworking of the models proved to be a critical phase in the development of the collections, as constructing new models from existing garments highlighted the role of production constraints as active elements of the project, guiding formal and construction choices towards solutions compatible with upcycling [fig. 03, l]. The project development included the creation of a new narrative label to communicate the transformation and traceability process achieved by the project [fig. 03, m]. Finally, communication material was created to systematically document and report on the entire

design process for each collection, including the work in progress, the final editorial [fig. 03, n], the photo shoots and video content [fig. 04].

Beyond its operational structure, the design process adopted in the *Yamamay Reloaded* project can be interpreted as a mediation infrastructure between educational objectives and industrial constraints. The structured organisation of the work and the iterative prototyping phases allowed students to confront the real limits of production while experimenting with circular design strategies. From a research perspective, this highlights how design training based on upcycling can function not only as an educational exercise, but also as a testing ground for collaborative design methodologies that are potentially transferable within the fashion system.

## THE FASHION DESIGNER AS AN INFORMATIONAL CATALYST IN SUSTAINABLE FASHION COLLABORATION

In this scenario, fashion designers take on a role



Fig. 04

that goes beyond the traditional creative dimension, acting as mediators between diverse knowledge, practices, and actors. This interpretation is consistent with perspectives that view fashion design as a practice capable of facilitating transitions and activating processes of change within complex systems, as well as with more recent reflections on the repositioning of designers in the contemporary fashion system (Frisa, 2022; Sakaue et al., 2023). Regarding the design development of the collection and, consequently, the structured vision of the project, the fashion designer is a key figure within the collaborative ecosystem, assuming a central and strategic role. If the university, social tailoring and the company are the main poles dedicated to the dissemination of information, management and production, the fashion designer - represented in this operation by the students - becomes the catalyst for information flows and the consequent translator of these into concrete design solutions. By gathering input, constraints and opportunities from the other actors involved, but also from outside, the designer acts as a synthesiser and re-elaborator of coherent and shared projects.

From this point of view, the role of the fashion designer is gradually moving away from that of a simple creative to take on a more complex and systemic dimension. This evolution of the figure is consistent with the vision in which the new skills needed to deal with the so-called “twin transitions” - intended as the interconnection between ecological transition and digital transition - are increasingly central and essential to implementing the desired environmental, social and economic changes (Belletti, 2023). Designers are no longer confined to imagining shapes and languages, but have become interpreters of diverse demands, mediators of divergent needs and processors of abstract visions into operational practices. The *Yamamay Reloaded* project clearly demonstrates the transformation of the role of fashion designers. Through the active participation of the students, interaction between the various players in the system was achieved. Their design contribution, in fact, transferred the connections between the university, social tailoring and the company from the theoretical to the practical level, thus achieving tangible results and validating and concretising

the shared value generated by the system through products, processes and narratives capable of restoring meaning and coherence to the entire process. This was made possible through upcycling, conceived as a sustainable practice of transforming and valorising the pre-existing, projecting them from learners of sustainability theories to active agents of change through the collections. At the same time, using digital tools and new technologies, they expanded the operational possibilities and simplified the processes by integrating the design dimension with digitised practices. The combination of sustainability and technological innovation has produced results that meet the demands of academic institutions, enterprises and social tailoring, while also aligning with European trajectories and the transition scenarios currently underway.

These observations and the operations carried out in the methodology applied for the development of the *Yamamay Reloaded* project collections directly address RQ2, emphasising the role of the designer as a mediator within collaborative and circular fashion ecosystems.

## CONCLUSIONS AND DISSEMINATION

The *Yamamay Reloaded* project was certainly a pilot case for the development of experimental teaching involving a network of companies that are so diverse and interested at different levels in environmental sustainability and the role that eco-fashion designers must have in the green and digital transitions currently underway. In this sense, the connection with PRIN *RHITA* was fundamental because it allowed us to participate in the various intermediate steps and verify the practicality of specific issues while also participating in the results achieved during the project year, which coincided with the PRIN timeline. It was essential to analyse the role of the eco-fashion designer of the future in order to develop new design methods based on a detailed analysis of the ESPR (Ecodesign for Sustainable Products Regulation), a key European Union regulation for eco-fashion and the textile industry adopted in 2024, which establishes a regulatory framework to make almost all physical goods placed on the EU market more sustainable, durable and circular (European Union, 2024). The clothing sector will be among the first to be affected by these measures, and the *Yamamay Reloaded*

project has proposed an experimental educational activity based on the principles of this regulation, which will enable Europe, and Italy in particular, to become a trailblazer in global regulations on eco-sustainable fashion. In our opinion, this should be the fundamental role of public universities about the involvement of private stakeholders and social partners in the “conscious” development of the project in the field of fashion design.

The dissemination phase of the *Yamamay Reloaded* project made the results of experiments conducted in academic and industrial contexts visible and verifiable. The fashion show and end-of-year award ceremony, in addition to their informative function, represented an external validation of the project, facilitating direct dialogue with the partner company and the relevant production system, giving the winning students the opportunity to undertake an internship at the Yamamay style office. In the same way, the presentation of the project in Milan as an Italian pilot case, at the opening of Prism Italia’s repair and upcycling centre, highlighted the initiative’s ability to go beyond the local context and become part of a wider debate on the future of the fashion system. The transfer of a project born in a university in southern Italy to an industrial context and its national dissemination through cohesion with realities in northern Italy highlighted the need to develop systemic models of collaboration in support of Made in Italy, capable of strengthening its competitiveness on the international scene.

This research is based on a single case study developed within a specific institutional and industrial context. Therefore, the results cannot be generalised in a statistical sense, but rather offer contextualised insights into collaborative upcycling practices in fashion design education through exchanges obtained from shared value between the parties involved and a methodology geared towards collection development, showcasing new possible approaches for tomorrow’s fashion designers.

For this reason, the *Yamamay Reloaded* project identifies a series of transferable principles - such as the integration of educational institutions into circular value chains together with enterprises, the involvement of social tailoring companies as mediators, and the use of upcycling as a design-oriented strategy - that could inspire future

collaborations between academia, industry, and third sector actors in different fashion contexts.

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## CAPTIONS

[Fig.01] Luigi Chierchia; Mapping of value-sharing processes and project development within the Yamamay Reloaded design ecosystem; Author's elaboration.

[Fig.02] Marco D'Antuono, Lorenza De Monte, Bartolomeo Gentile, Tullio Iandolo, Serena Polverino; Project development phases of Collection 1, shown as a composite image – “Textile Soul: Storie di fili eterni”; Credits of the project authors.

[Fig.03] Marco D'Antuono, Lorenza De Monte, Bartolomeo Gentile, Tullio Iandolo, Serena Polverino; Project development phases of Collection 2, shown as a composite image – “Textile Soul: Storie di fili eterni”; Credits of the project authors.

[Fig.04] Marco D'Antuono, Lorenza De Monte, Bartolomeo Gentile, Tullio Iandolo, Serena Polverino; Prototype shooting for the collection “Textile Soul: Storie di fili eterni”; Photography by Giovanni De Blasio. Credits of the project authors.

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