



# SCRAPS:

FASHION, TEXTILES, AND CREATIVE REUSE

PALM SPRINGS ART MUSEUM

ARCHITECTURE AND DESIGN CENTER

OCTOBER 1, 2018 - JANUARY 14, 2019



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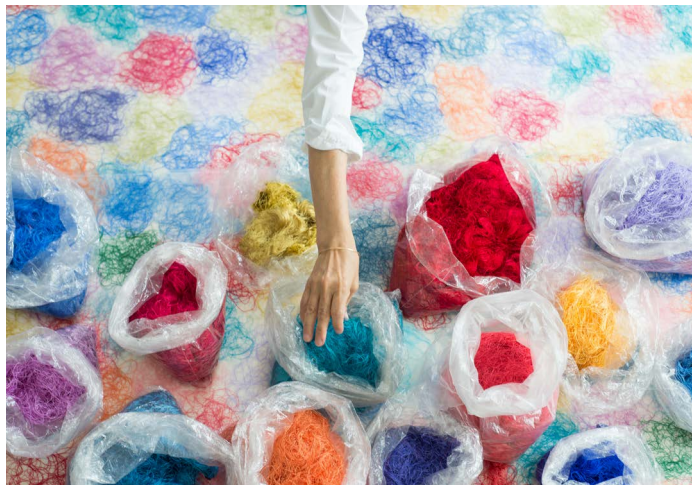
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1 Weaving waraji sandals from kibiso;  
photo courtesy of Nuno Corp.

2 Weaving *jamdani*, Village Habibpura, West Bengal, India, 2016;  
photo Christina Kim.

3 Luisa Cevese working on Spread Threads mat, 2016;  
photo © Luisa Cevese Riedizioni.

Three women, three continents, three companies that put recycling at the heart of the design process.

The textile and fashion industries produce millions of tons of solid waste every year through the many processes used, from yarn production, weaving, knitting, dyeing and finishing, to apparel construction and quality inspection, generating waste at each step. Typically, this waste is sent to landfill, incinerated, or, at best, recycled into low-quality fiber used for industrial applications. **SCRAPS** will present three designers' alternative approaches to the shockingly high human and environmental costs of textile industry waste.

**Christina Kim**, founder of Los Angeles-based fashion brand **dosa**; **Reiko Sudo**, managing director of Tokyo textile design firm **Nuno**; and **Luisa Cevese**, founder of Milan-based accessories and home goods company **Riedizioni**, all share a profound respect for scraps as repositories of raw materials, energy, labor, and creativity. Inspired by the long tradition of using handcraft to give new life to scraps and cast-offs, each takes an entirely different approach to contending with textile waste. But all three agree that there is much to be gained—aesthetically and financially, as well as environmentally and socially—by making recycling an integral part of their design practices.

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4 Textile, Futsu Crisscross, 2009,  
designed by Reiko Sudo for Nuno Corp.,  
photo ©Nuno Corp.

5 Large Rectangular Bag, 2010, designed by Luisa Cevese  
for Riedizion; photo © Luisa Cevese Riedizioni.

The delicate beauty of the fabrics and garments featured in **SCRAPS** ensures that the exhibition will be a seductive visual experience. But the concept also provides a unique platform for exploring many facets of sustainability: using materials and resources efficiently, promoting meaningful labor practices, sustaining local craft traditions, and exploring new technologies as integral to the recycling process. The exhibition will focus on a single project or concept from each designer, each utilizing waste generated at a different stage of the manufacturing stream.

**Reiko Sudo's** project is centered in fiber production, specifically silk reeling, with efforts to maximize the yield and add value to every part of the silk cocoon. Sudo has been working with Japan's silk industry to up-cycle formerly under-valued parts of the silk cocoon into a luxury fiber, kibiso. Rich in seracin, the fiber has a unique color and springy hand. As the protective layer of the cocoon, it is UV resistant. Since it cannot be woven on a power loom, Nuno has engaged hand-weavers, providing skilled labor for artisans, another undervalued resource.

Sudo is known for her innovative, high-tech textiles, many of which are achievements of textile engineering. She has developed a group of projects she calls "re-useful designs"—created specifically to reuse waste materials. "Each and every day we handle thousands of materials, all derived from our



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6 Appliqué artisan drawing freehand motifs for reverse appliqué, Gujarat, India, 2007, photo © Yoko Takahashi

7 Eungie skirt, Spring 2009 collection, designed by Christina Kim for dosa, photo © dosa inc.

finite planet. And by designing things, we are simultaneously depleting resources and increasing products. So in my work with textiles, my task is to constantly be aware of the future of our environment when choosing which materials to use.”

Luisa Cevese’s raw materials derive from the the most invisible type of textile waste—that generated in weaving and knitting mills. As the head of research for an Italian silk company, she became painfully aware of the enormous amount of waste constantly generated in textile mills. She initially began recovering selvages—the fringes that are cut from the edges of fabrics as they are woven—and embedding them between sheets of polyurethane to create unique colorful compositions in a durable, weather-resistant material. Today, she reclaims scraps from the factory floors of manufacturers around the world, turning their pre-consumer waste—loom ends, selvages, yarn waste—into beautiful fashion and home accessories. “I refer to the folk tradition in which waste was treated like anything else, and people were using whatever was available with equal care.”

The third section of the exhibition will detail Christina Kim’s 13-year project with *jamdani*, an extremely fine, hand-woven figured cotton muslin used for saris in West Bengal, India. Kim sources dosa’s fabrics from artisan makers around the world. “I was naturally attracted to these beautiful textiles,” she said, “I was also stung by the realization that many of the techniques were disappearing,

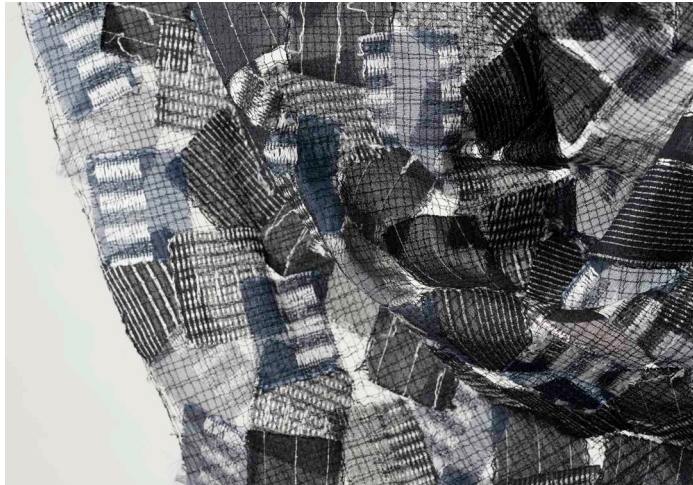
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8 Recycled *jamdani* amulets, 2016, designed by Christina Kim; photo © dosa inc.

9 Kibiso Tsugihagi, 2016, designed by Reiko Sudo for Nuno; photo Sue McNab

10 Basket Bag, 2016 (designed 1996), Luisa Cevese for Riedizioni, photo © Luisa Cevese Riedizioni.

along with the traditional markets for the textiles.” Since 2003, dosa has used over 20,000 meters of *jamdani*. The saris are cut and sewn into garments in dosa’s LA studio, where every scrap of the hand-loomed fabric is saved. In 2007, dosa began making new fabrics from the cutting room waste. After sorting scraps by color and size, skilled appliqué embroiderers in Gujarat, India, re-assemble them into fabric lengths. Some are sold as curtain panels, while others are cut into a second season’s garments. This type of work requires patience, skill, and labor. “But often, both labor and skills are the most under-utilized resources, while other resources are being used to exhaustion,” Kim said. For the Palm Springs presentation of **SCRAPS**, Kim is creating a *jamdani* inspired by Moorten Botanical Garden.

**SCRAPS** is organized by Cooper Hewitt, Smithsonian Design Museum, and is curated by Matilda McQuaid, Deputy Director of Curatorial and Head of Textiles, and Susan Brown, Associate Curator of Textiles.

The Palm Springs presentation is organized by Brooke Hodge, Director of Architecture and Design.

**SCRAPS** is accompanied by a publication, which will be available in the Vault Design Store. Robust educational programming will be a key feature of the exhibition, and the museum will present a dynamic schedule of public and family programs that focus on design process and using waste as a resource.



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SCRAPS, installation views at Cooper Hewitt, Smithsonian Design Museum, photos by Matt Flynn.