

THE "LOCAL COLOUR" FOR DESIGN AND FASHION

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Abstract

The Project of Applied Research (LANDesign® e-duco / pro-duco) aims to train (*ex ducere*) "ali-ment-azione" of the five senses plus one, that is the common sense, hybrid actions between creativity, "ali", science "mente", "azione" products through the educational/informative/shaping [universities + school + households + companies + entities] process. *E-duco* (developing, training, and drawing) and *pro-duco* (promote, create, implement) on the issues of recovery of the land and its products, through knowledge, care, culture, regeneration of the territory and its traditions to locate and re-establish the "local colour."

Key words: LANDesign

Introduction

from ali-ment-azione texture to the weaving of "Abito Mediterraneo"

Texture, (s. engl. 'texture, structure', from lat. *textura*) is used in Italian even in the meaning of character, consistency, weave, texture, tone, texture or "weaving." In the Project of Applied Research (LANDesign® e-duco / pro-duco) the "unique colour" takes shape and becomes a component of the project: the natural pigments are used for social design objects designed and prototyped for the collection "Abito Mediterraneo" with contributions from different disciplinary skills, Professor Enrica De Falco (Agronomy) and Professor Luca Rastrelli (Food Chemistry), Department of Pharmaceutical Sciences, University of Salerno, and the participation of university students, schoolchildren, companies, institutions.

"Abito mediterraneo" consists of the following collections "Abito Caserta", "Abito Vesuvio", "Abito Napoli", "Abito Salerno" etc., because every territory can generate a different collection, starting from the meaning of the latin word *habitus* as habit, way of life, living: a status (*habère*) in the sense of home; a *habitus* (clothes) or an attitude, a habit as a disposition acquired in the individual life. The Applied Research Project involves "different-actions": sensory, cultural, environmental, economic, ecological analysis of the territory that generates the collection consisting of clothes and / or accessories and / or cosmetics.

All products of the collection, from lat. *collectio*-nis, from *colligere* 'raccolgere', which is the set of patterns that form the production of a season, derive from the creative process 3F (form, function, feasibility) + 3E (economy, ecology, emotion) own LANDesign®: compliant, contemporary and recognizable for the careful and continuous search that starts from the knowledge and interest in the compositional themes until you get to the project details, to the balance between components with

simple connections, presenting the structure characterized by the absence of unnecessary ornamentation, Mediterranean materials and patterns in close correspondence between function and components (*oixonomia*=distribution).



Fig.1. LANDesign-Ali-ment-azione®, Scientific directors: Prof. Sabina Martusciello, Prof. Maria Dolores Morelli, Department of Architecture and Industrial Design, Second University of Naples, the poster of the conference, "The rediscovery of colouring plants for design and fashion", rel. Prof. Enrica De Falco, Department of Pharmaceutical Sciences of the University of Salerno



Fig.2. The 'diaeta' space of relations and welcome, on LANDesign® fabric, coloured stripes of course that reflect the main mediterranean colours.

In the letter of Sidonio in the V century AD, the Roman domus *diaeta* is the room used for recreational functions or stay, a group of rooms combined with the social relations and the consummation of frugal meals, praised by Plinio, together with *cubicula*, as they were far from the noise of the house activities. The *mediterranean diaeta* translates healthy ali-ment-azione in its holistic sense, accepting tangible and intangible dimensions into a continuous chromatic, perceptual, sensory balance; an order that tends to mature and fit together until the comfortable and controlled beauty, mediated and complies (mediterranean), that is halfway between much and little. This paradigm is an intersection of warp and weave that unveils and reveals lifestyles, or *diaetae* as fabrics with unique colours.

The "unique color" of a place, results from the knowledge, observation and definition of its "local colour" as the natural environment and the buildings or extracted from the natural elements colouring and belonging to the fabrics and materials thanks to cosmo-ethics actions: the beauty and balance between the environment, space and people. All products in the collection "Abito Mediterraneo" aim to the recovery and protection of the territory as well as to the study of the nutraceutical content of natural materials.



Fig.3. "Abito Mediterraneo" is composed of "different fashion actions", through the study of the characteristics, changes and modifications of natural products.

Trotula De Ruggiero, active scientist in the medical profession, the most famous of "Mulieres Salernitanae", the Ladies of the Medical School of Salerno, author of medical treatises that showed exceptional knowledge in dermatology, gynaecology and obstetrics, in *De ornatu mulierum*, XIII sec. she wrote:

"There is a Saracen discovery to make hair black: take the peel of a very sweet pomegranate, mash and make it boil in vinegar or water, then filter it. Add large quantities of gall powder and alum at the liquid thus obtained, in order to make a very dense mush. After that the woman can soak her hair with this paste. Then melt bran with oil in a container on the fire until the bran will be completely toasted; spread the substance on the roots, then wet and soak hair again with the above paste and leave it all night so that the hair can impregnate, finally wash it and your hair will all black";

**PIANTE E RESIDUI DELLA PRODUZIONE
AGRICOLA CON CARATTERISTICHE
IDONEE PER LA ESTRAZIONE DEL COLORE**
(De Falco et al., 2009)

specie	porzione di pianta	colore solidità	reperibilità	prospettive per la utilizzo
Castanea sativa Mill	ricci	4	coltivato	recupero residui
Cytisus scoparius (L.) Link	flori + rametti	3	spontaneo	infittimento
Erica arborea L.	flori + rametti	4	spontaneo	infittimento
Galla (su Quercus cerris L.)	galla	5	spontaneo	raccolta dallo spontaneo
Quercus ilex L.	foglie + rametti	5	spontaneo	raccolta dallo spontaneo
Hypericum perforatum L.	infiorescenza	3	spontaneo	coltivazione
Iris germanica L.	flori	3	spontaneo	coltivazione
Juglans regia L.	foglie/ramelli	5	coltivato	recupero residui
Melva sylvestris L.	flori + steli	4	spontaneo	coltivazione
Myrtus communis L.	foglie + rametti	3	spontaneo	infittimento
Oleae europaea L.	foglie+rametti	3	coltivato	recupero residui
Platanus orientalis L.	foglie + rametti	4	spontaneo	infittimento
Punica granatum L.	scorze frutto	4*	coltivato	recupero residui
Rhamnus alaternus L.	foglie + rametti	3	spontaneo	infittimento
Rubia perigrina L.	radici	4	spontaneo	coltivazione
Sambucus nigra L.	frutti + rametti	3	spontaneo	infittimento
Spartium junceum L.	flori + rametti	3	spontaneo	infittimento
Ulex europaeus L.	flori + rametti	3	spontaneo	infittimento
Cistus salvifolius L.	foglie + rametti	4	spontaneo	infittimento

* Modifica del colore di partenza
Indice di solidità alla luce: 5 = ottima; 1 = scarsa

Fig. 4. Study of dyeing plants and their use for the extraction of natural colour, Professor Enrica De Falco (Agronomy) and Professor Luca Rastrelli (Food Chemistry), Department of Pharmaceutical Sciences at the University of Salerno.

or the suggestion of Francesco Briganti, Neapolitan doctor, who in his book *Dyeing Plants of the Kingdom of Naples*, in 1842, emphasized the importance of knowledge of indigenous plants "which may be advantageously intended for the dyeing art, tanned leathers, to whiten clothes and cleaning wool (...) Use only dyeing plants which provide firm and very ambiguous colours, shrinking to those that grow spontaneously or are cultivated in our fields and gardens or "and" if better used, they can promote the advancement of the domestic industry, and also encourage the development of the dyeing art towards its perfection".

Method

Weaving

The texture is the intertwining of two perpendicular series of parallel wires where only the longitudinal threads (warp) make of the changes, rising and falling, while the transverse wires (plots) are simply introduced into the opening formed by the first lay flat, the fabric is the

result of wire braiding (fr. tissage; sp. tejedura; ted. Weberei, Engl. weaving).

The Mediterranean is perhaps the "fabric" with the most explosive potential in the world, Vanni Pasca in his careful and detailed analysis on the design of the last decades, says "Territories, especially in a situation like the Italian one, have productive resources, tourism, cultural, food and wine to be exploited, but very often companies, mostly small, as well as public institutions fail in exploiting them since they do not have the necessary know-how to design and develop these resources and promote enhancement processes. The dissemination of young designers, which innervate territories with their know-how, is probably able to contribute to the development of these processes of exploitation. All this involves a new and growing relationship between design and territories. Today every territory is increasingly a node in a global network and has to learn how to participate in the network, to connect with others; otherwise it can only degenerate or, cultivate their memories.

The design (and the growing presence of young designers) is one of the main tools that allows countries to exploit the resources of a territory, by inserting it in the worldwide network through the history and traditions that are converted in an attempt to define a specific identity in each country, and also a common feature of a Mediterranean character at all: that is, to develop a design that is the expression of their identity and at the same time a "Mediterranean design" also for fashion, moving from the concrete possibility of working towards the development of territories as "product design" of small series and with forms of self-production through the design of communication for the promotion of cultural heritage, sustainable tourism, agri-food products. Pasca's words refer to a design concept that goes beyond the ability to successfully resolve professional assignments, to refer to its ability to investigate encouraging designers to pay "attention to what is being transformed and evolving effectively".

The systemic approach, as promoted by the Department of Architecture and Industrial Design Second University of Naples, Department of Pharmacy University of Salerno, MIUR Campania, is guaranteed by the Scientific Committee of Benecon Scarl, Which includes:

- Carmine Gambardella, CEO BENECON SCArL - Regional Centre of Competence for Cultural Ecology Economics;
- Enrica De Falco, Professor of Agriculture, Department of Pharmacy, University of Salerno, Head of research projects on the use of dyeing plants;
- Sabina Martusciello, Design_ Director of Degree course of Design and Communication, President " Orto di San Lorenzo " _ Department of Architecture and Industrial Design Second University of Naples;
- Maria Dolores Morelli, Professor of Design Department of Architecture and Industrial Design, Second University of Naples, Vice President " Orto di San Lorenzo " _
- Luca Rastrelli, Professor of Food Chemistry Department of Pharmacy University of Salerno Scientific Director and Head of the Laboratory of Hydrology and Food Chemistry LICA, Department of Pharmaceutical and Biomedical Sciences University of Salerno.

Discussion

from "colour charts"

The approach of the chromatic quality of the fashion collections on the market and the color themes, presented twice a year, affected by the natural colors of the seasons, while offering the atmosphere of colors inspired by artistic movements, styles, events, revival. The proposal of a color chart takes on a role of great responsibility in the fashion industry. The color represents the perceived value fashion first, exerting a strong influence on consumer choice for both fabrics for both clothing. By insiders selecting the palette colors and the result of a careful analysis of the

market and a search on inspirational topics of trends. The megatrends are presented by the International Committee of the trend in industry trade shows, first of all Premier Vision in Paris, which presents the news to insiders with eighteen months in advance.

The color charts suggest general trends, do not think for a product or for a target, then will companies and designers to draw from these main lines of the proposal, the trendy colors suitable to the context of their market. In general, large companies have an image palette that are part of their corporate history: their color charts are thus composed of the historic colors of the company, revisited in light of the trendy atmosphere and some new colors. Changes in the color range of fashionable colors from season to season, usually occur gradually: new colors and innovations are grafted within established harmony of the previous season and will rejuvenate the appearance.

The creations of designers and proposals, as well as the fashion houses, in some cases, can be traced to specific colours that with the passage of time have become true icons. Valentino, has been distinguished by a particular shade of red, Red Valentino. Gucci, however, has approached the green to red in the stripes of the iconic Florentine maison. Coco Chanel, in its collections, has often brought the black-white combination of clothes, accessories and footwear. The famous "C" are coloured in white and black and the logo represent. Burgundy, green and leather, as well as all packaging products are the colours that characterize the French fashion house Hermès.

On a dark brown on which stand two famous beige LV letters, it comprises one of the most popular monograms of the world, one that represents the French fashion house Louis Vuitton. Small boxes of Tiffany & Co., whose color is a shade between green and blue, officially called blue Tiffany from valuable content have always been a resounding success. There were many Greek patterns proposed by Versace that have shades of yellow. Just as there are were the proposals of the Fendi fashion house, who chose yellow as the official color. However,

there are the designers who prefer the use of patterns or different colors on the same garment. The best known are signed by Emilio Pucci and Missoni. In the museum of Salvatore Ferragamo it has been exposed original interpretation of Itten wheel or colorful tapestry, patchwork and stripes, flamed jacquard and the famous 'put together', an expression with which Ottavio Missoni "put together" patterns of dots and colors than ever no one would dare pull over in a kaleidoscope of patterns and colors, this stylish home without 'logo'.

Results

to "unique colour"

"Abito Mediterraneo" proposes a palette of colors taken from the natural environment: a return to the simplicity with materials drawn from the vegetable world, with colours ranging from soft shades of green, gray, turquoise, pink, brown. The only colours are taken from dyeing plants of the place or sensory analysis and nominal codification of the local colour, which does not make use of international recognition codes. For example, designing the collection "Abito Benevento" the analysis made in the area (environment, architecture, food, etc.) showed a palette of "unique colours", from the "yellow Strega" to "red Benevento" which feature all its products.



Fig. 5. LANDesign-Ali-ment-azione®, Scientific directors: Prof. Sabina Martusciello, Prof. Maria Dolores Morelli, Department of Architecture and Industrial Design, Second University of Naples, Collection "Dress Benevento" palette "unique colors" taken from local products (students Fortuna Belluomo, Francesco d'Ambrosio, Alessandra Carmen di Giorgio, Federica Pierro, the Design Laboratory for Fashion 2, Prof. M.Dolores Morelli, aa 2015-16)

The "Mores cafe collection" in "Abito Mediterraneo": costumes, robes, turban, made of coffee fibers, make use of the natural product (the coffee bean) and the customs and local traditions of the countries of origin also in the structure of the clothes. Green, red, silver of the 'drupa' are mixed in thin veils in shades of brown and red that wrap like the clothes worn by local women. The t-shirt "Modular" made of natural cotton fibers changes its length by adding bands of different colour and fabric derived from food waste. Each "unique colour" strip tells a different story.



Fig. 6 LANDesign-Ali-ment-azione®, Scientific directors: Prof. Sabina Martusciello, Prof. Maria Dolores Morelli, Department of Architecture and Industrial Design, Second University of Naples, Collection Mores cafe (students Simona Cupido, Veronica Di Palo, Sephora Maria Palo, Laboratory of Fashion Design 2, Prof. M. Dolores Morelli, aa 2015-16)

Experimental Collection "Flavalba. Clothing and natural linen for babies" explores the world of the linen (Alba) and neonatal clothing (Flava) and comes to the dual line: linens and natural clothing, characterized by simplified form to improve their function. The Collection is made of fabrics (hemp and cotton), natural colours, iperico (*hypericum perforatum* L.) and copper onion (*allium cepa* L.),



Fig.7. Coloring tests for experimental Collection "Flavalba. Clothing and natural baby linen", Thesis for the Fashion Design Degree (graduate students Simona Cupido, Sephora Maria Di Paolo), a.a. 2015-16. Supervisor Prof. Maria Dolores Morelli and Prof. Sabina Martusciello, Department of Architecture and Industrial Design, Second University of Naples, referee prof. Enrica De Falco, Department of Pharmacy, University of Salerno, Italy.

From unique colour to valuable colour

The "unique colour" becomes "valuable colour", a jewelry section of "Abito Mediterraneo". Its texture is made of warp and weft: space (physical) and time / "valuable colour", a jewel (of waiting, patience, sharing) born from meticulous investigation of the products and resources of the territory.



Fig.8. Collection "Flavalba. Clothing and natural baby linen ", Thesis for the Fashion Design Degree (graduate students Simona Cupido, Sephora Maria Di Paolo), a.a. 2015-16. Supervisor Prof. Maria Dolores Morelli and Prof. Sabina Martusciello, Department of Architecture and Industrial Design, Second University of Naples, referee prof. Enrica De Falco, Department of Pharmacy, University of Salerno, Italy.

The *Colligo* jewel is the valuable link establishing beneficial relationships between the parts of the body, made of plexiglass, aluminum, gold, flavours and fragrance drawn from native plants, born from the detailed survey of the "vanvitelliano" connection of the bridges of the Maddaloni Valley,

Caserta (from to *connect*: relationship between two or more things, connection, link, ratio).



Fig. 9. LANDesign-Ali-ment-azione®: *Colligo*, (graduate student Lucia Purgato) Thesis in Jewelry Design, a.a. 2015-16. Supervisor Prof. Maria Dolores Morelli and Prof. Sabina Martusciello, Department of Architecture and Industrial Design, Second University of Naples.

"Aurea Milia" is a jewelry collection (from fr. Ant. Joel, lat. localis, agg. Diocus "joke game" ornaments in precious metal processed, finished with great care, masterpiece, Gem) made of coral, mother of pearl, turquoise, gold and silver. The stones (lat. Petra, gr. Πέτρα) name given to some commonly compact rocks, in Vesuvian villas of the Golden Mile studied from a historical point of view, typological, functional, the black lava used as a building material are transformed in gems (lat. gem "bud" and "precious stone") appropriately faceted stones with or without incisions, produced by plant and animal organisms with the preciousness characters (red coral, turquoise, white mother of pearl). Here the "precious colour" is "local colour" but also the field of design.



Fig. 10. LANDesign-Ali-ment-azione®: Golden Miles from stone to gem, (graduate student Annunziata Cirillo) Thesis in Jewelry Design, a.a. 2015-16. Supervisor Prof. M. Dolores Morelli and Prof. Sabina Martusciello, Department of Architecture and Industrial Design, Second University of Naples.

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