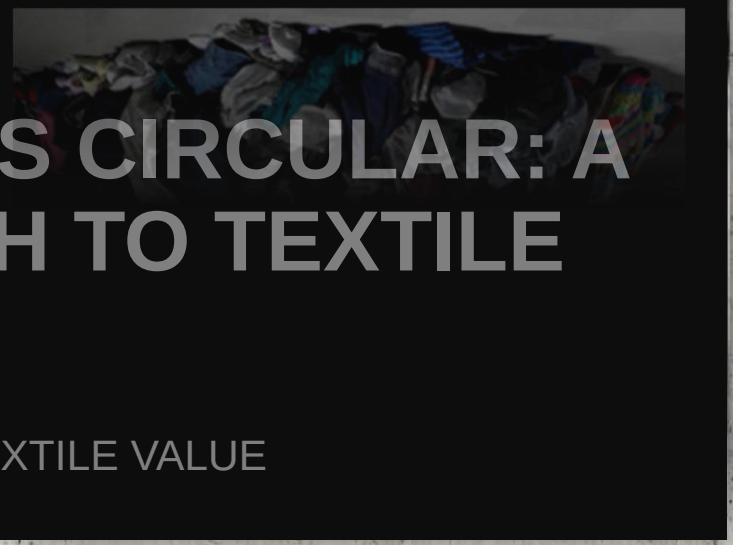






FUTURE IN FASHION IS CIRCULAR: A DIONYSIAN APPROACH TO TEXTILE WASTE AND DESIGN

FROM WASTE TO REBIRTH – REDEFINING TEXTILE VALUE

ACE2 EUROPEAN UNIVERSITY
Applied
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Department

- **Design and technology of textile and clothes**

The program is created in accordance with the worldwide trends and the best existing practices.

We educate and train students who later have an opportunity to work at textile industries and sectors and to keep up with the technological achievements and the development of the industry.

There is a simple question behind this presentation:

1. What if textile waste does not exist? But is simply the beginning of a new design language?

-It is a matter of perception?

The fashion industry is one of the most resource-intensive industries globally, and textile waste is no longer just a byproduct - it is a design failure, but also a design opportunity.

In this presentation, I will show how circular fashion can transform discarded textiles into new material value through redesign, experimentation and applied research.

This is not only about sustainability in a decorative sense, but about rethinking the entire logic of how we design, produce and value clothing. Let us begin by rethinking waste - not as something to remove, but as something to redesign.

We usually think of fashion as something visual - what we wear, how we look.

But in reality, fashion is one of the most powerful systems of production, identity and waste generation in the modern world.

And this is where the contradiction becomes visible: fashion creates value through aesthetics, but often destroys value through its material afterlife.

The question is no longer whether fashion is beautiful - but whether it can be designed to be responsible, regenerative and circular. Behind every collection lies a predominantly **linear system: resources are extracted, materials are transformed into garments and after use, they are most often discarded.**

This model has led to fashion becoming one of the significant contributors to global textile waste.
Instead of seeing textile waste as an endpoint, we can begin to understand it as a resource - a material starting point for new design processes, new aesthetics, and new systems of value in fashion.

In this presentation, I will show how this linear logic can be challenged through circular design strategies.

Within this context, fashion can be understood not only as clothing or visual expression, but as a complex cultural and industrial system that shapes how we produce, consume, and discard materials.

Fashion, therefore, is not just what we wear - it is a system that defines how materials, meaning and waste are continuously produced.

Today, the fashion industry operates largely within a linear model of ‘take - make - dispose’.

This accumulation of textile waste is not only an environmental problem - it is also a design problem. It reveals the limitations of how we currently think about materials, value and lifecycle in fashion.

Fast fashion has intensified this issue by accelerating production and consumption cycles, shortening the lifespan of garments and increasing the volume of discarded materials entering waste streams.

It is within this context that the idea of circular fashion becomes essential - not as a trend, but as a necessary rethinking of the system itself.

CAN YOU DEFINE FASHION?

Is fashion something we wear, or something we communicate?

Is it identity, or is it system?

Is it culture, or is it industry?

Who defines fashion - the designer, the wearer or the market?

And does that definition remain the same across time, cultures and materials?

If fashion constantly changes, can it ever have a fixed definition?

Or is fashion, by its very nature, something that resists a single definition?

That is why we need to rethink fashion not as a definition, but as a process - a cycle.

Fashion is not a fixed definition, but a living system of meaning - universal, symbolic and non-verbal. It evolves, expands and transforms with society, culture and material practice.

- From a sociological perspective, it represents a system of signs, a social model of values, and a way of forming both collective and individual identity.

- **Fashion is an integral part of culture** and is expressed through clothing, jewelry, decoration, artistic objects, and similar forms. It is not only a reflection of a person's outward appearance but also manifests as a specific type of behavior.

- In other words, *fashion is a way of dressing that characterizes a particular group of people within a specific time period and is not universally accepted by all members of society.*

- Once based on craftsmanship, fashion has now evolved into an industry. The concept of "fashion" is still considered somewhat undefined in both terminological and semantic terms, as seen in the frequent overlap of terms such as fashion - style, fashion - custom, and fashion - trend.
- All of this highlights the importance of exploring the underlying drivers and the true reasons behind the emergence of fashion.

EMERGENCE OF FASHION

Fashion is present throughout all historical periods and is subject to constant changes, including periods of growth and decline. At the same time it is closely connected to historical events such as wars, revolutions and similar developments.

This highlights the importance of exploring the underlying drivers and true reasons behind the emergence of fashion.

From the initial idea and sketch, through pattern making and garment production, to market research, product placement, and delivery to the consumer, all stages confirm that fashion today functions as an industry.

Today, fashion serves as a unique expression of personal identity and presentation in the modern world. It is fast-paced, dynamic, and constantly adapting to change. Fashion is considered one of the most influential phenomena in Western civilization from the Renaissance period to the present day.
In a highly competitive environment, it is difficult to meet the growing demands of consumers. Therefore, only well-designed and effectively executed products are considered competitive and desirable in the market.

In today’s fast-paced and highly competitive environment, the most successful and powerful companies achieve long-term growth and profitability through the effective development and launch of new products.

Due to rapidly changing consumer preferences, technological advancements, and increasing competition, companies are constantly required to innovate and introduce new products and services.

In such a dynamic market, a competitive advantage is gained **by those companies that implement strong marketing strategies and most importantly offer high-quality products that stand out in terms of design and performance.**

Every product, whether clothing or another type of item, begins its “life cycle” as an idea, often first expressed through sketches and concepts on paper. The garments we wear today all go through a creative development process before reaching the final stage.

The Current State of Fashion

Today the fashion industry is undergoing a major transformation. With growing awareness of climate change, resource scarcity, and textile waste, both brands and consumers are rethinking how clothing is made and consumed.

Circular fashion offers a necessary alternative to the conventional linear business model by prioritizing longevity, reuse and responsible design over fast, disposable trends.

Fashion brands are complicit, often placing orders for massive volumes of clothing in order to achieve the lowest per-piece rate from suppliers (overstocking), while encouraging short-term use and rapid turnover among consumers (overconsumption).

Available statistics suggest that between 10% and 40% of garments made are not sold, resulting in a textile waste problem.

In addition, studies have shown that the average garment today has a shorter lifespan, with the average garment only being worn three and seven times before being tossed out.

Globally, an estimated 92 million tons of textile waste is generated each year, while less than 1% of used clothes are recycled into new clothes in a closed-loop process.

The linear model relies heavily on virgin materials, hazardous chemicals, and energy-intensive processes. It contributes to water pollution, high carbon emissions, and unethical labor practices.

In contrast,

Circular fashion offers a restorative solution that keeps materials in use and reduces the industry's environmental impact.

FROM LINEAR TO CIRCULAR MODEL

- Circular Model - a concept for keeping materials in use.
- as a contrast - Modern "Fast Fashion" is based on the buy, use, throw away principle.
- Very important to raise people's awareness that textile waste is not just waste, but is a resource.

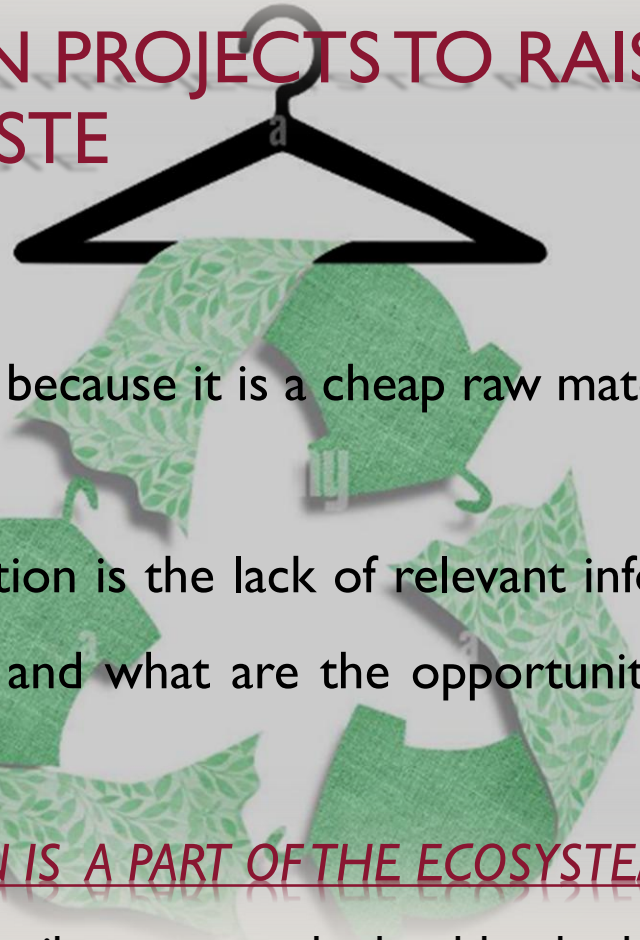


The most important question is:

DO WE WANT TO BE REMEMBERED AS PEOPLE WHO LIVED IN THE AGE OF WASTE AND DID NOTHING TO CHANGE IT?

- Purpose - redirect the consumer opinion - To see the Waste as a resource!
- Keep the materials handy!

WE START TO WORK ON PROJECTS TO RAISE PEOPLE AWARENESS ABOUT THE TEXTILE WASTE



Textile waste is actually a huge potential because it is a cheap raw material for producing new materials with added value.

One of the factors influencing this situation is the lack of relevant information on what it means to reduce the amount of waste on the one hand and what are the opportunities to generate profit from it on the other.

FASHION IS A PART OF THE ECOSYSTEM

We focus exactly on the potentials of the textile waste on the local level, where the largest amount of textile waste is generated, in Štip.

Forty percent of the total waste in the Municipality of Shtip belongs to textile waste.

- The Municipality of Štip, with about 80 textile companies is a municipality with the most developed textile industry in the country, which creates the largest amount of unresolved textile waste. This waste represents a huge potential as a cheap raw material for the production of new materials with added value.

- There is no information on textile waste generated by households (worn clothes), which is also a serious problem that pollutes the environment. The selection of waste is still in its infancy in the Municipality of Štip and the creation of habits for selection is a precondition for successful management of the waste in general.



To raise people's awareness that textile waste is not just waste, but is a resource, which can enable economic independence of certain social categories of people.

“CIRCULAR ECONOMY AS A MODEL FOR MANAGING TEXTILE WASTE IN THE SHTIP MUNICIPALITY”

6 TONNES OF TEXTILE WASTE WAS USED AS STUFFING FOR

- Pillows
- Duvets
- Bags
- Fashion clothes (instead of being disposed at landfills).

This project is one of the few practical examples of using textile waste which is usually taken to landfills.

It also encouraged other entities to start initiatives for using textile waste in the production of products with added value.

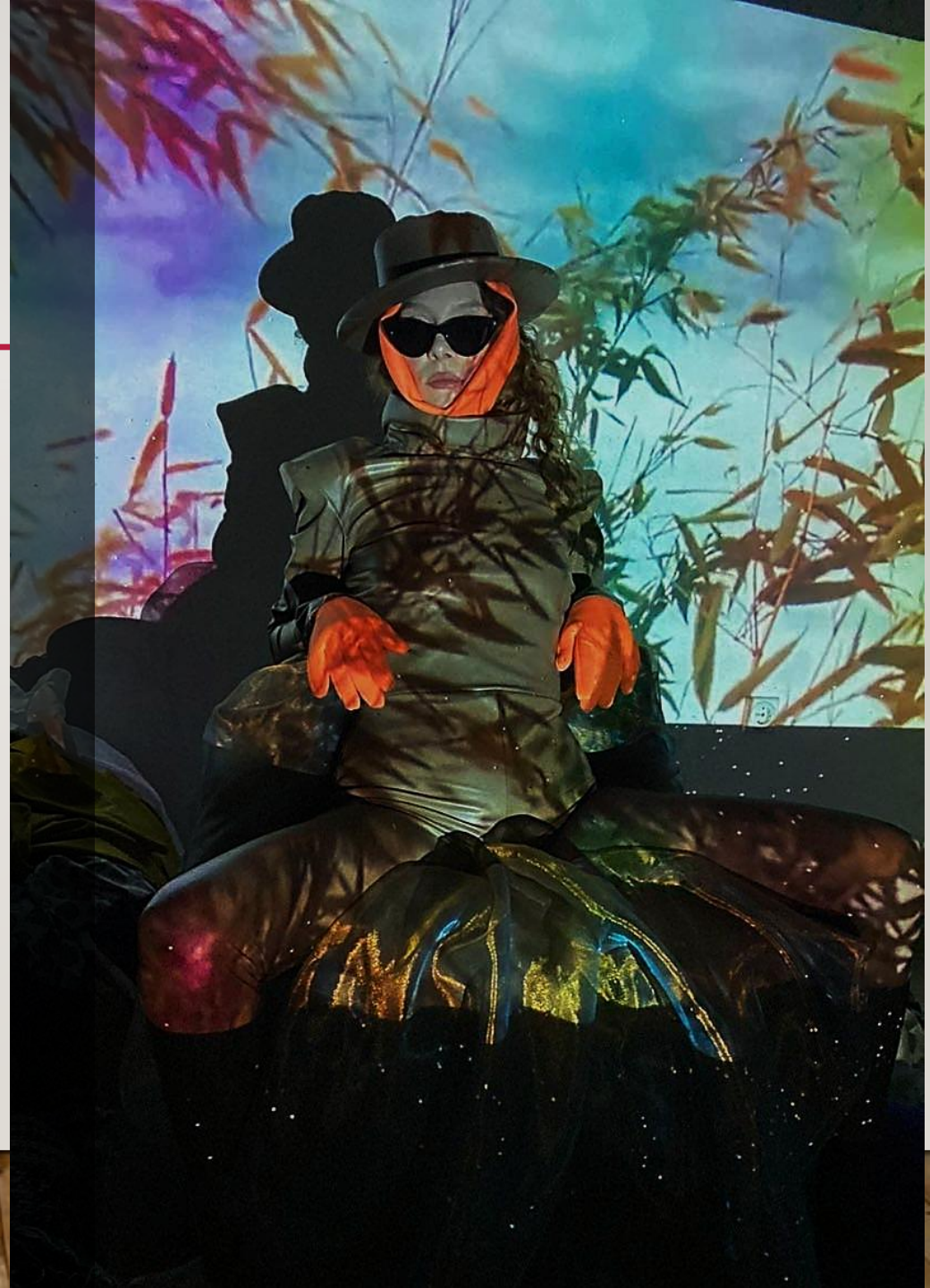
We made a fashion show with products made of textile waste….. Attendance....positive vibes

The world creates waste - create art from it!
NO for waste
YES for art
NoWaste Textile Art Design

Art should never be limited under any circumstances.

Through this collection, a different, atypical dimension of applied art was presented. When functional textiles acquire such an aesthetic dimension, we can truly speak of a contemporary form of design one that may not be universally accepted, but when presented by a young, urban and modern generation of designers at UGD, it opens the door to progress in both fashion and technology.

Through this collection, the students demonstrated that waste can indeed be a powerful source of inspiration. Fashion is wearable art, and it should not be constrained by limitations or stigmas.

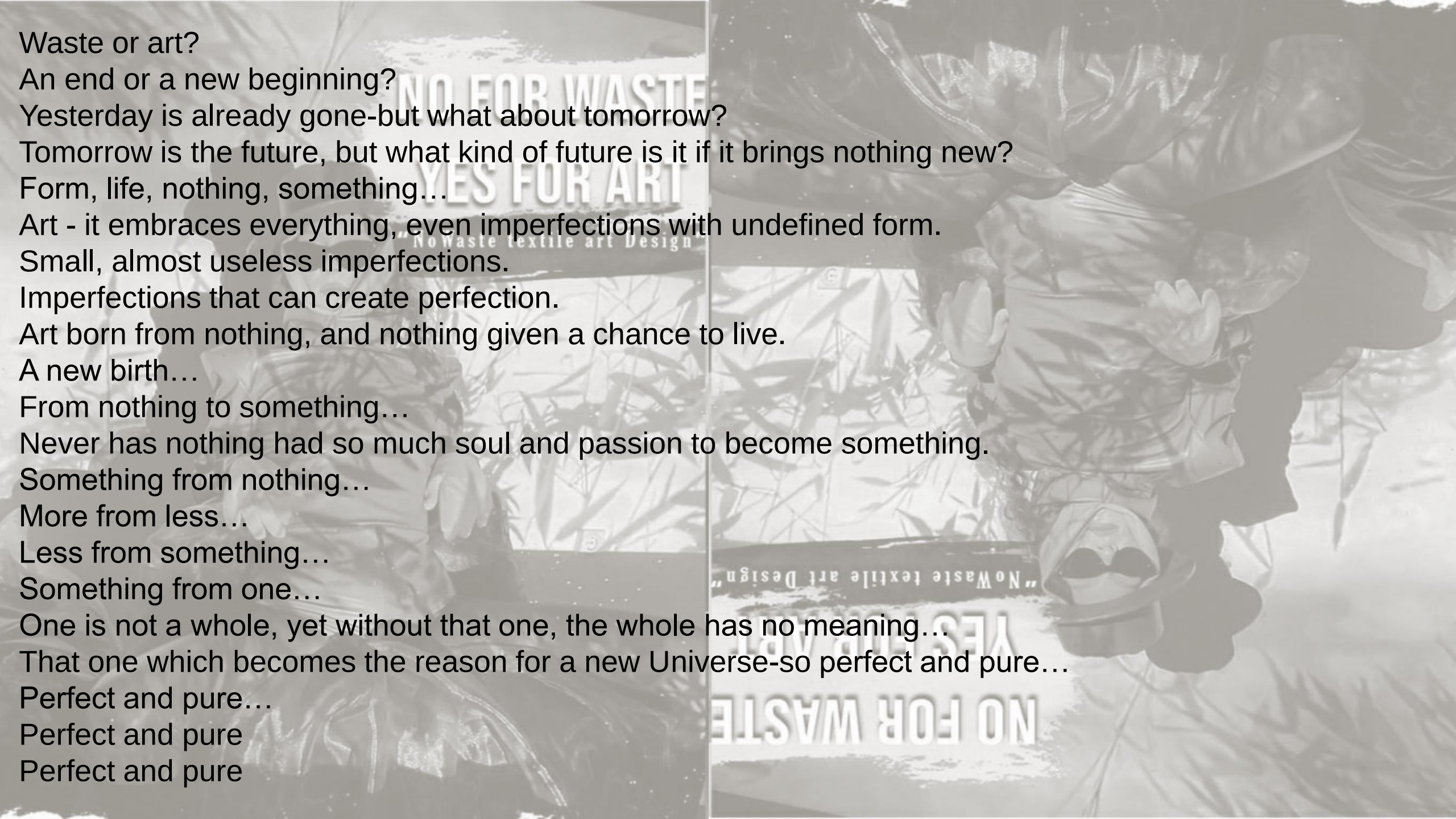




The collection emerged from the questions: waste or art, an end or a new beginning? Imperfections - small and worthless forms - became the foundation for new creations.

The text that follows is part of a video performance that reflects this idea and served as inspiration for the creation of the designs:

“worthless forms became the foundation of this idea and served as a stimulus for the creation of the models.”



Waste or art?
An end or a new beginning?
Yesterday is already gone-but what about tomorrow?
Tomorrow is the future, but what kind of future is it if it brings nothing new?
Form, life, nothing, something…
Art - it embraces everything, even imperfections with undefined form.
Small, almost useless imperfections.
Imperfections that can create perfection.
Art born from nothing, and nothing given a chance to live.
A new birth…
From nothing to something…
Never has nothing had so much soul and passion to become something.
Something from nothing…
More from less…
Less from something…
Something from one…
One is not a whole, yet without that one, the whole has no meaning…
That one which becomes the reason for a new Universe-so perfect and pure…
Perfect and pure…
Perfect and pure
Perfect and pure





"FROM NOTHING TO EVERYTHING" - WAS OUR MOTTO





Students proved to us that textile waste can be inspiring, burning our creativity in a positive way - to make contemporary and modern models and protect the environment at the same time











Through their unique and in some way avant-garde models students have shown that:

- They can reduce environment pollution
- Students were involved in the entire process from the very beginning from designing, separation of the resulting material scraps, filling and wearing the models in their unique way





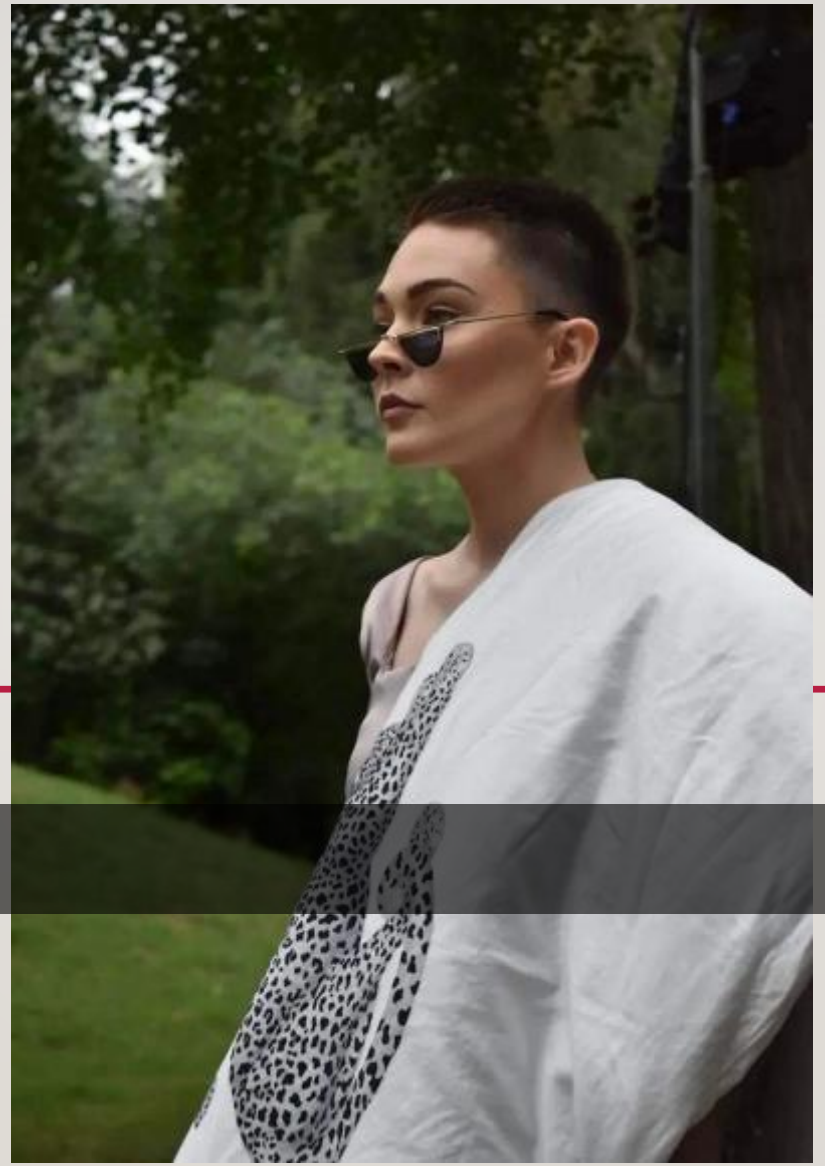




























ACCEPT FASHION AS "CHANGE"

SIGNAL TO MOVE IN A CERTAIN DIRECTION



Textile waste can be deeply inspiring in and of itself - **even through its raw, irregular form.** Fragments without a defined shape often carry an immediate visual suggestion, a quiet hint of what they could become. Their textures, layers and imperfections invite interpretation.

These discarded pieces can be intuitively combined, into a new visual language where contrast becomes harmony. What once seemed fragmented and incomplete begins to evolve into a new life.

In this process, the role of the designer shifts. **It is no longer about imposing form, but about listening and recognizing the potential of the material**. Textile waste stops being an endpoint and becomes a beginning: a space for innovation, sustainability and storytelling. Through transformation, we challenge the idea of value.

What is considered useless it becomes character, and emotion.

From one idea, we moved to another - opening space for new materials, new inspirations, and new beginnings. The central theme of this collection is **“ECLECTIC” - a fusion of the different, the unexpected**.

The students explored diverse sources of inspiration, styles and ideas, consciously stepping away from conventional rules and standard patterns. Their goal was simple: to extract the most powerful elements from each inspiration and transform them into something entirely new and unique.

At first glance, the designs may seem completely different - even incompatible. But this is only an illusion. Beneath the surface, they share the same root, the same starting point, carefully hidden behind the strong individuality of each designer. Contrasting colors, unexpected combinations, a movement between mystery and openness, between dream and reality - all coexist together. It is rich in detail, much of it created from textile waste.

And that is the key message: waste can be deeply inspiring - once we change our mindset, than we change the narrative. What was once seen as useless becomes valuable. What was once rejected becomes the beginning of something new.



Through this research, the students aimed not only to present the aesthetic value of fashion, but also its role in shaping both personal and collective identity.

The development of new models, inspired by fashion trends, seeks not only to respond to current market demands, but also to offer a new approach to understanding fashion as both an artistic and a social phenomenon.












УНИВЕРЗИТЕТ
ОЦЕ ДЕЛЧЕВ




УНИВЕРЗИТЕТ
ГОЦЕ ДЕЛЧЕВ













From this model emerges the root of the next narrative. Its a story of sculptural fashion created from textile waste.

This piece marks the transition from simplicity to expression.

Its simple and controlled silhouette allows the body to define the form.

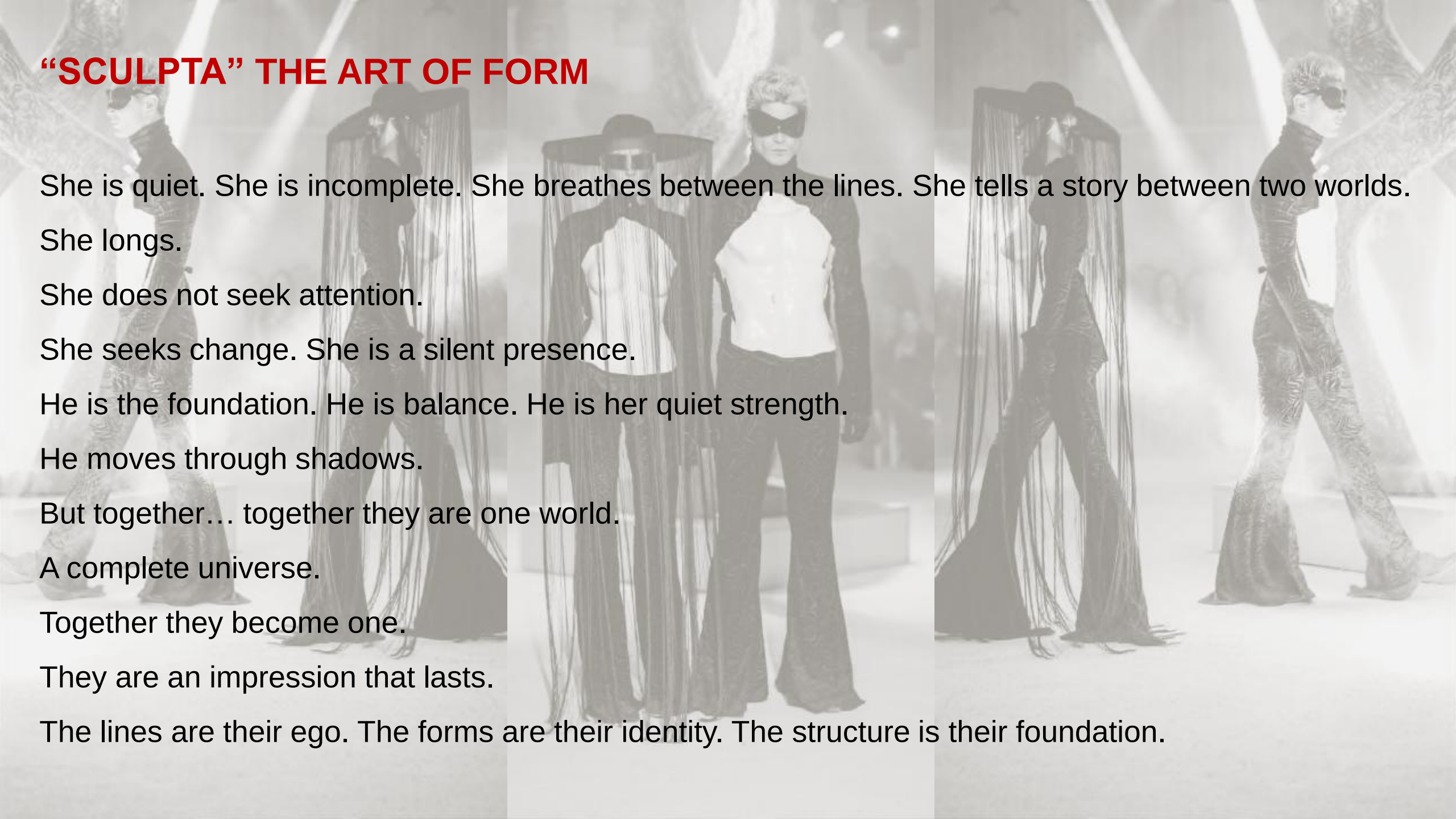
Created from repurposed materials, it shows that textile waste can be transformed not only into complexity, but also into refined, minimal design.

It is simple, but powerful and from this point, a more expressive story begins.

SCULPTA” THE ART OF FORM

The collection Sculpta is inspired by the Latin root “sculpere” - to carve, shape, and create.

- It emphasizes the sculptural character of the collection: each garment is conceived as a miniature sculpture, carefully crafted through handwork, precision and attention to every detail.
- The Art of Form carries the hidden power of lines, volumes and textures. It is an avant-garde aesthetic that speaks without words, leaving a lasting presence.
- The collection is a combination of loudness and silence, avant-garde expression and minimalism, dedication and art.



“SCULPTA” THE ART OF FORM

She is quiet. She is incomplete. She breathes between the lines. She tells a story between two worlds.

She longs.

She does not seek attention.

She seeks change. She is a silent presence.

He is the foundation. He is balance. He is her quiet strength.

He moves through shadows.

But together… together they are one world.

A complete universe.

Together they become one.

They are an impression that lasts.

The lines are their ego. The forms are their identity. The structure is their foundation.























This avant-garde garment is created entirely from textile waste, specifically from intercut fabric loss, transforming discarded material into a sculptural fashion piece with a strong visual identity.

Each individual piece was carefully cut into a kite-shaped geometric form. Every element was pressed, reinforced with interfacing for stability, and sewn together, allowing the fragments to function as one cohesive architectural composition. The repetitive kite-shaped modules generate rhythm and volume, giving the garment an almost crystalline appearance. Combined with the black base silhouette, the white structured forms create a dramatic contrast that emphasizes the futuristic and experimental character of the design.





























This piece explores the idea of fullness, illusion, and transformation through textile waste. Composed of numerous handcrafted floral elements, made leaf by leaf with many hours of handwork.

The structure challenges the traditional concept of a garment, blurring the line between clothing and sculpture. Each individual element is created from discarded materials, carefully reshaped and reassembled into a new form of beauty. The repetition of floral motifs creates rhythm, movement, and a sense of organic growth - as if the piece is alive.

The transparency and openness of the design reveal the body, emphasizing the woman’s confidence. It is a balance between fragility and strength.





This garment is a contemporary reinterpretation of traditional Macedonian handcrafted lace, transformed into a wearable art piece that connects heritage with modern fashion. The inspiration came from a close friend who preserved a collection of handmade lace pieces and wished to give them a new life through design. Combined with soft sheer mesh, the lace elements were manually draped, shaped, and attached directly on the mannequin, allowing the form to develop organically. Deeply rooted in Macedonian tradition, the asymmetrical silhouette and sculptural composition give the garment a contemporary and artistic identity.

The design represents a dialogue between past and present, showing how traditional handcrafted elements can evolve into modern sustainable fashion while preserving their emotional and cultural value.













This model is created from over 50 meters of textile waste, transforming the material into a sculptural design. At first glance, it evokes the organic beauty of oversized flowers, but instead of it you can see raw, frayed edges and layered fragments of denim.

This contrast between softness and roughness is intentional. It speaks about the dual nature of waste fragile and powerful. The asymmetrical silhouette enhances the feeling of movement and growth.

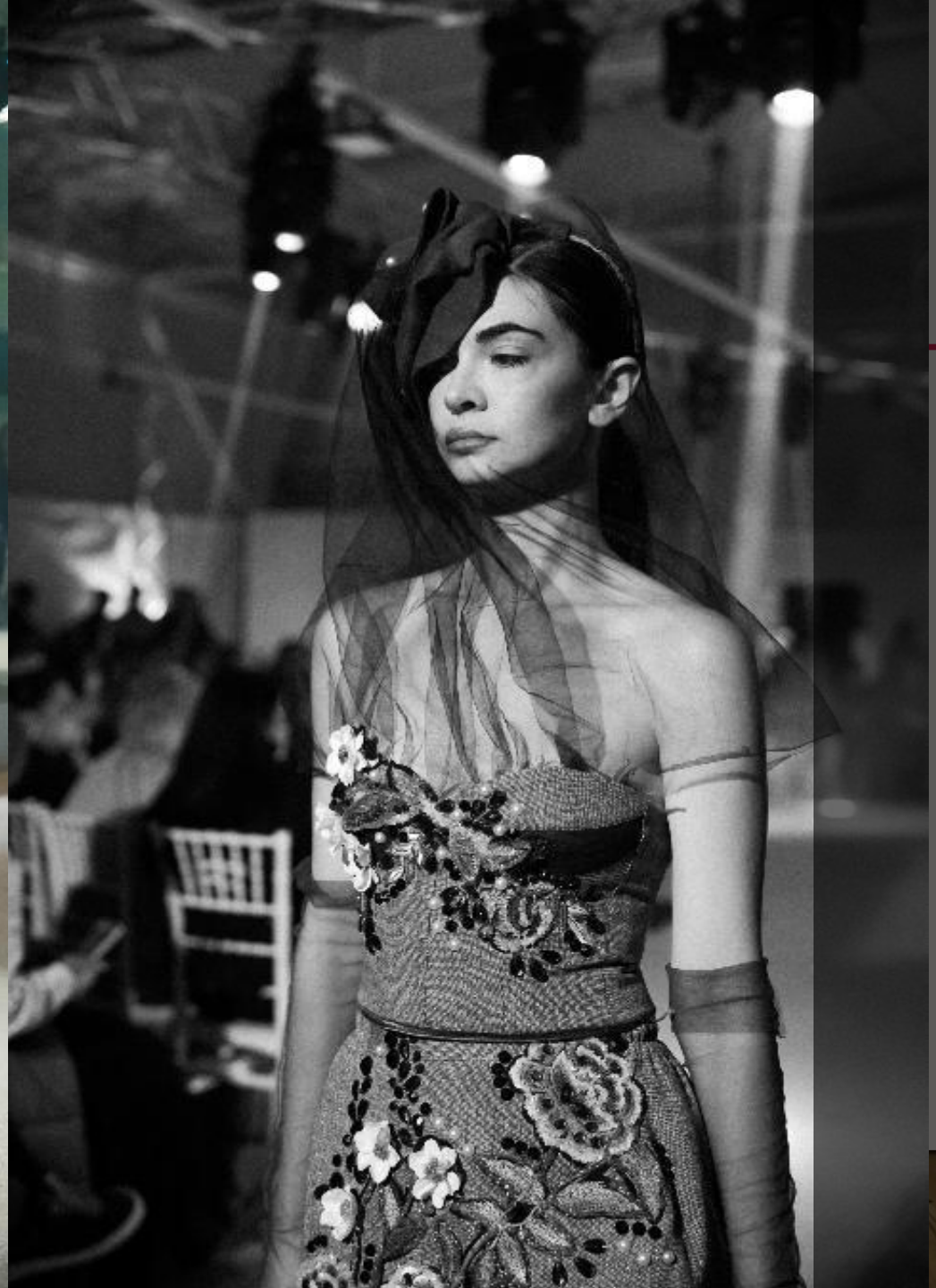
Each layer is individually placed, allowing the textures and imperfections of the material to remain visible.

The model is not hiding the origin of the fabric, the design emphasizes it. The unfinished edges, the variation in tones, and the repetition of elements all highlight the journey from waste to creation. This is not just a garment it is a statement. This piece does not hide waste, it elevates it.
























emil.vezenkov
5:00









The collection *Mythology of Wine*, inspired by wine and Dionysus, explores the dual nature of the ancient god as a symbol of both strength and fluidity, control and ecstasy, structure and freedom.

In Greek mythology, Dionysus is not only the god of wine and celebration, but also a deeply ambivalent figure whose character embodies contradiction and transformation.

Dionysus represents power, intensity and raw emotional energy.

His presence is often associated with ritual, passion and the breaking of boundaries reflecting a strong masculine force.

At the same time, he carries a softer, more fluid dimension - one connected to sensuality, movement, pleasure, and the flowing nature of wine itself.

This duality becomes the conceptual foundation of the collection.

The collection expresses the contrast between strength and softness through the combination of structured forms and fluid movement.

Strong silhouettes and textured surfaces represent the power, resilience and character of Dionysus, while flowing fabrics and layered textile elements reflect the softness and fluidity of wine.

The movement of the garments symbolizes the way wine flows, transforms and creates emotional connection.

By using textile waste as the main material, the collection also represents transformation - turning discarded materials into new and meaningful fashion pieces.

Through circular fashion practices, textile waste becomes a source of creativity, combining sustainability, mythology and contemporary fashion design.



This model represents the dual nature of Dionysus through the contrast between rigidity and fluidity, strength and softness.
The upper part is designed as a strong, structured corset with an armor-like appearance, symbolizing the powerful, side of Dionysus. Silicone forms inspired by grapevines organically extend from the corset and flow along the length of the garment, creating a sense of natural growth, movement and transformation.
In contrast, the lower part of the dress is made of organza, shaped into soft, wave-like layers that evoke the fluidity and movement of wine. The transparent and flowing fabric introduces lightness, softness, and sensuality, reflecting the emotional and liberated aspect of Dionysus' character.

Through the combination of hard and soft materials, sculptural structure and fluid movement, the design visually expresses the extremes of Dionysus' personality - moving from rigidity to softness, from control to freedom, and from strength to fluidity.

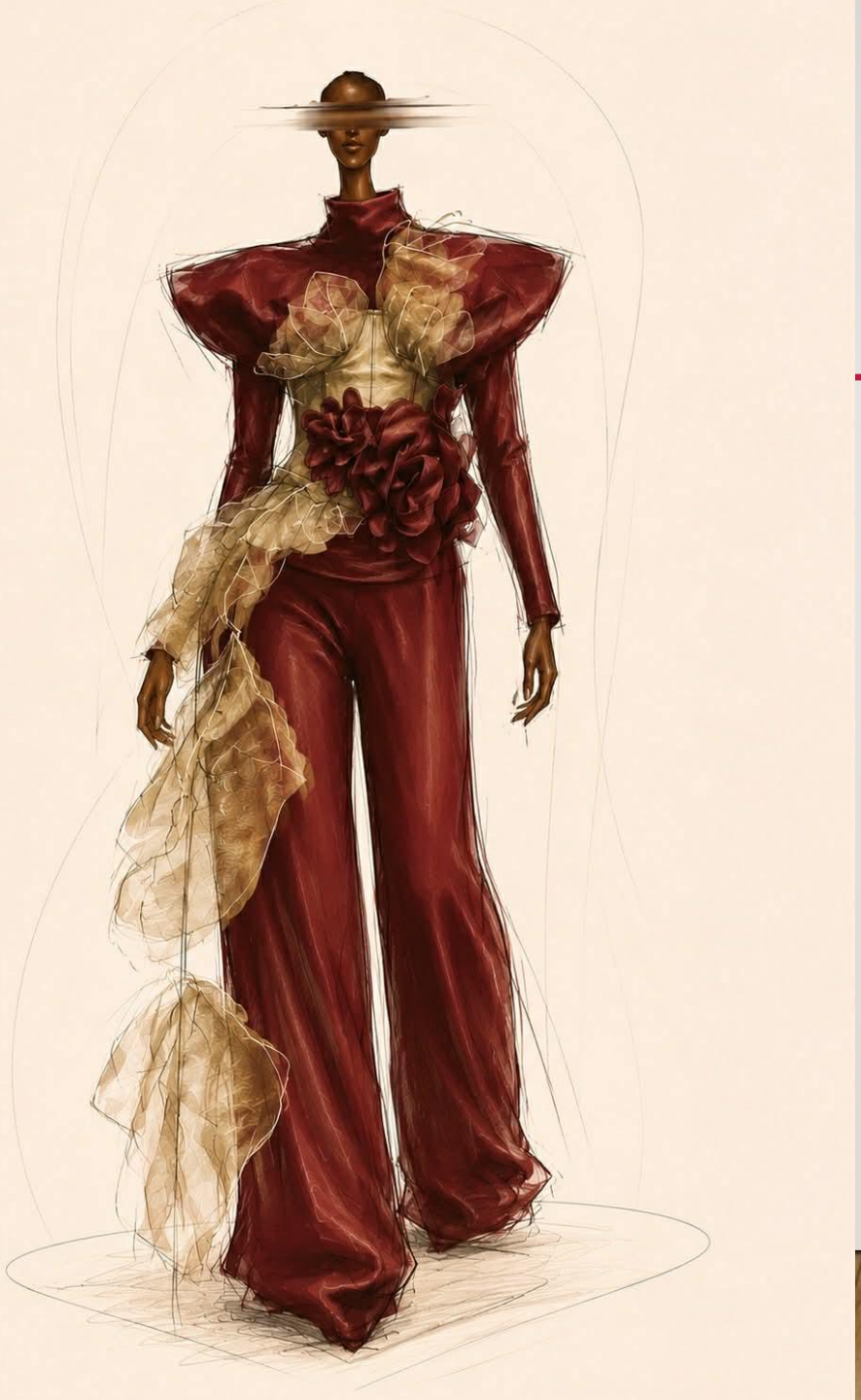


This model explores the balance between strength, protection, and emotional expression through the contrast of rigid structure and fluid movement. The corset is designed as an armor-like form, symbolizing power control and inner strength.

Its sculptural details are created through 3D printing, adding a contemporary and experimental dimension to the garment while emphasizing structure and precision.

Beneath the corset, an additional element covers the body in the form of a shield, symbolizing the human need to protect personal emotions and identity rather than fully exposing them to the outside world. This protective layer reflects the tension between strength and vulnerability.

In contrast to the rigid upper structure, the lower part of the dress is made of wine-colored viscose fabric with a soft draping effect that naturally follows the movement of the body. The fluidity of the material evokes the movement and sensuality of wine, introducing softness, elegance, and freedom into the design



This model reflects the celebratory and sensual spirit of Dionysus through the combination of fluid form and floral elements. Made from soft viscose fabric, the garment naturally follows the body, creating an elegant silhouette that evokes the richness color of wine.

The design is enriched with sculptural floral details inspired by the festive and ritualistic symbolism connected to Dionysus. In ancient mythology, flowers and vines were associated with celebration, pleasure emotional freedom…becoming symbols of life and celebration.

The golden flower element, created from organza and wire is attached to a fitted corset structure at the waist area. From this central point, the floral composition extends along the entire length of the model, creating a sense of organic growth.

As the body moves, the flower appears to come alive, bringing dynamism and softness to the garment.

Through all this collections, we explored how discarded fabrics can become a source of inspiration, innovation and artistic expression.

Each piece demonstrated that sustainability and creativity can coexist, transforming waste into value through design, experimentation and craftsmanship.

Beyond the conceptual aspect, also offers practical solutions - encouraging reuse, reconstruction, material manipulation and new approaches to sustainable fashion design.

The process itself becomes just as important as the final result: changing the way we see materials, changing the way we create, and ultimately changing the narrative around waste.

Because the future of fashion does not lie only in producing something new - but in reimagining what already exists.


Is textile waste truly waste, or simply a material waiting for a new story?
THANK YOU FOR YOUR TIME!