



PORTFOLIO

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Why Repair?

My exploration of repair did not begin with fashion, but with heritage conservation.

In my previous work, we restored artifacts to preserve the continuity of culture, art, history, and technology.

One key concept in conservation is preventive protection:

we cannot stop deterioration – we can only slow it down through material and environmental care.

This idea of **slowing down** became central to my understanding of repair. **Repair is not about returning to the origin, but coexisting with time and decay.**

‘Shedding’ emerged from this belief – a textile experiment that delays replacement and redefines repair as both structural and emotional continuity.

This project extends this thinking critically:

when “slowing down” is rebranded as “renewal,” the meaning of repair collapses – and softness becomes another form of violence.

Nowadays, many brands package “damage or mending” as part of high-end fashion, encouraging consumers to "consider damage as beauty". However, behind this visual trend, there is often a cover-up of their evasion of issues such as material selection, labor, and overproduction.



**If repair becomes a brand language,
where will its future go?**

We know what repair once promised – continuity, care, and culture.

LuxStitch reveals contradictions through tenderness,
turning softness into a new language of power.

Repair, once a caring and sustainable practice,
has now become a visual symbol and emotional performance to be consumed.

**Project
Statement**

Here, repair has lost itself.

It no longer continues – it only renews at speed.

In this project, I critique the mechanism through which repair becomes a marketing tool—shifting from sustainability to a cycle of emotional healing, sustainable identity and accelerated consumption.

Aims & Objectives

Research Aim

This study aims to critically reveal how contemporary fashion brands aestheticize and commercialize the originally sustainable 'repair' behavior, and explore how this transformation affects consumers' emotional identification and understanding of sustainable fashion.

Research Objectives

1. Analyze how contemporary brands transform "repair" from a practical act into a visual design language and fashion trend.
2. Explore how the process of restoration aestheticization distorts the practical meaning of restoration, transforming it from a sustainable behavior into a consumption symbol.
3. Study how consumers establish a "sustainable identity" and emotional identification through fashion products with restoration symbols.
4. Criticize and repair the possible greenwashing phenomenon that may result from being incorporated into brand business, as well as its weakening of genuine sustainable practices.
5. By constructing a fictional brand case, simulate how a brand can achieve this symbolic transformation through the restoration of narrative, product system and sales language.

1. Research Phase

1.1 Theoretical Context – Why Repair Becomes a Brand Language

The most common content in traditional clothing restoration is structural restoration, such as restoring damaged clothes to their original state through patching or sewing.

For aesthetic purposes, some techniques are used to enhance visual art, such as sashiko in Japan and embroidery in China.



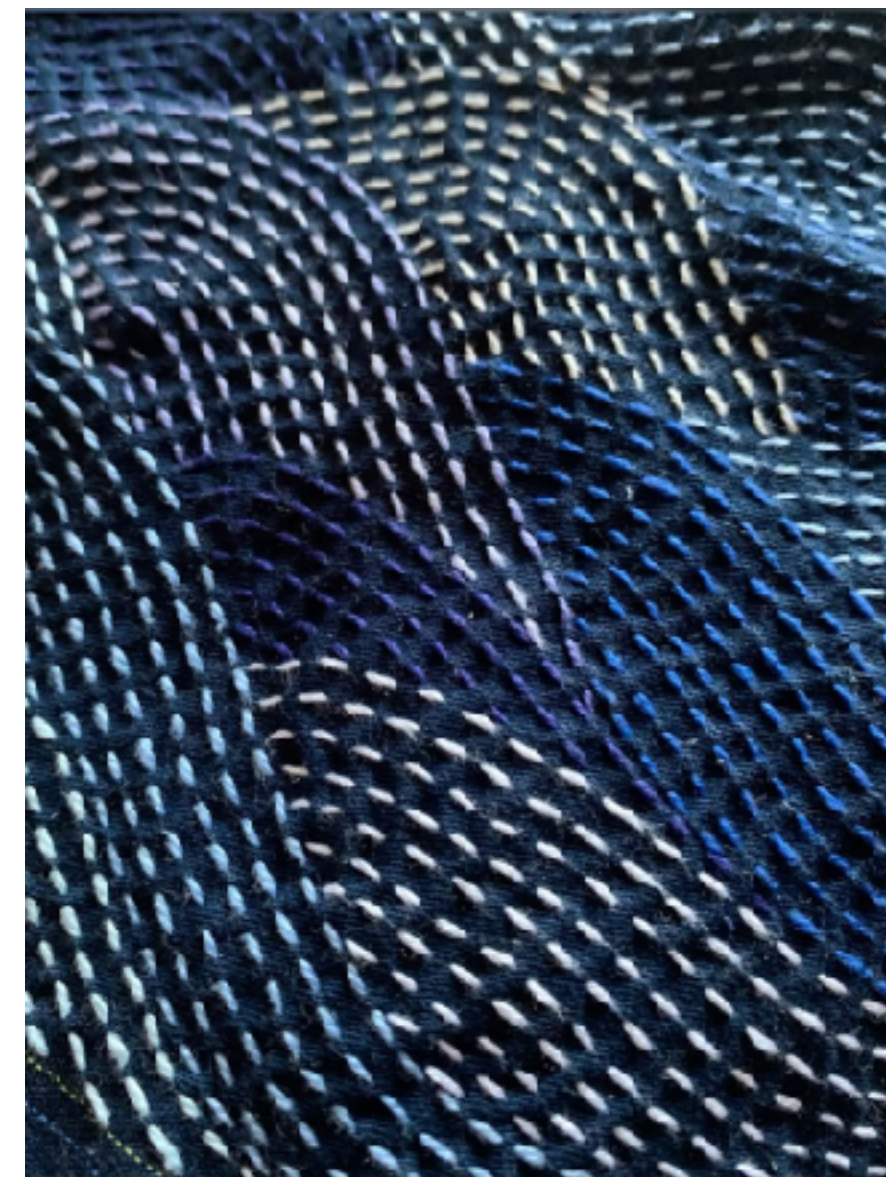
resource: Pinterest



resource: Feature All Things Good



resource: Collingwood-Norris



resource: Japanese Sashiko



resource: Chinese Embroidery

This page depicts the changing significance of restoration in three stages - **from practical sustainable practices to aesthetic language, and finally to symbolic tools of luxury brands.**

As shown on the previous page, traditional repairs emphasize lifespan and the care of materials; However, there are also some restorations that emphasize elaborately crafted textures; Some artists convey the repair and healing of emotions through visual art that simulates restoration.

In contemporary fashion, such visual cues are further abstracted as symbolic capital, detached from sustainability and transformed into brand strategies.

Repair in Sustainability Discourse



resource: Mittan

... Repair is regarded as a core approach in the fashion industry to extend the lifespan of clothing and reduce resource waste (Niinimäki and Durrani, 2020).

The Aestheticization of Repair



resource: Claire Benn

... Linking personal expression with fashion sustainability through mending and exploring a new fashion culture through visible mending traces (Ohlsson, 2022)

From Sustainability to Symbolic Capital



resource: Louis Vuitton 2020 Fall Menswear

.....it is necessary to change consumers' perception of such marks by means of materials and aesthetics, and start to think about how to join hands with business to introduce this concept more widely into the fabric market (Ravnløkke, 2024)

Balenciaga uses processes such as wear treatment, burrs and layered splicing. It presents the visual impression that the clothing has been restored or used for a long time.



(Balenciaga, 2022)

This intentional presentation of "wear and tear" and "imperfection" reflects the brand's focus on the authenticity of materials and the "time-use" relationship.

Diesel presents the visual language of restoration through forms such as reconstructing denim, frayed stitching, and textile waste devices.

The traces of wear and tear and recombination are transformed into the design features of the brand.

A new connection has been established between industrial materials and contemporary fashion aesthetics.



(Diesel, 2025)

1. Research Phrase

1.2 Brand Case Studies

These brand's representative designs over the past decade have incorporated elements such as stitching, patches, and waste utilization into the design language, they using different way to illustrate the 'imperfection' aesthetic, and integrate the traces of repair into contemporary craftsmanship and narratives.



(Louis Vuitton, 2025)

Louis Vuitton introduced restoration-inspired visual symbols in some of its collections.

Such as patchwork decorations, reconstructing cut lines, etc. Combining precise craftsmanship with the imagery of restoration. An elemental connection has been established between luxurious craftsmanship and traditional restoration.



(Louis Vuitton, 2021)

When Nature Becomes a Stage

The Arc'teryx Fireworks Controversy (2025)

In September 2025, Arc'teryx (A Canadian outdoor fashion brand) collaborated with artist Cai to play a firework show on the Tibetan plateau. The original intention of the event was to pay tribute to nature and express the spirit of the outdoors.

However, due to the fragile ecological environment, it has drawn strong criticism from environmental protection organizations and local groups. The move of "taking nature as the stage" has plunged the brand's ecological image into controversy.

Arc'teryx has long advocated "respecting nature by extending the lifespan of products".

But in this incident, it was naturally transformed into the backdrop of performance and brand narrative.

The language of "sustainability" gives way to the visual of "viewability".

This incident reveals the paradox of contemporary sustainable narratives:

When "care" becomes an image, even nature is consumed as a performance.



The Arc'teryx Fireworks(2025)

2. Concept Development

2.1 How 'Repair' Get Access Into Brand

REPAIR PRACTICE



HEALING REPAIR



REPAIR BRANDING



REPAIR AESTHETIC



2. Concept Development

2.2 Speculative Timeline

2008

After the global financial crisis, "frugal fashion" became a trend, and "mending" was regarded as aesthetic behavior for the first time.

2015

Brands like Patagonia have incorporated "repair" into their business strategies, and brand repair centers have emerged.

Stage 1 · 2008–2025 | The Birth of Repair Aesthetics

LuxStitch collaborated with artists to create the "Fluffy Hug" series, and production continued to expand.

Volkswagen has launched a "imitation repair" series (hand-stitched patches and printed stitching).

2035

2031

The creative repair product about kintsugi has gained favor from capital.

Luxury brands have adopted "psychological repair" as the new language of luxury.

Stage 2 · 2025–2040 | The Commercial Bloom of Healing and Repair

2025

LuxStitch, positioning itself as a healing repair brand, has officially launched a series of products.

The visualization of damage and repair on social media has become a new aesthetic.

2038

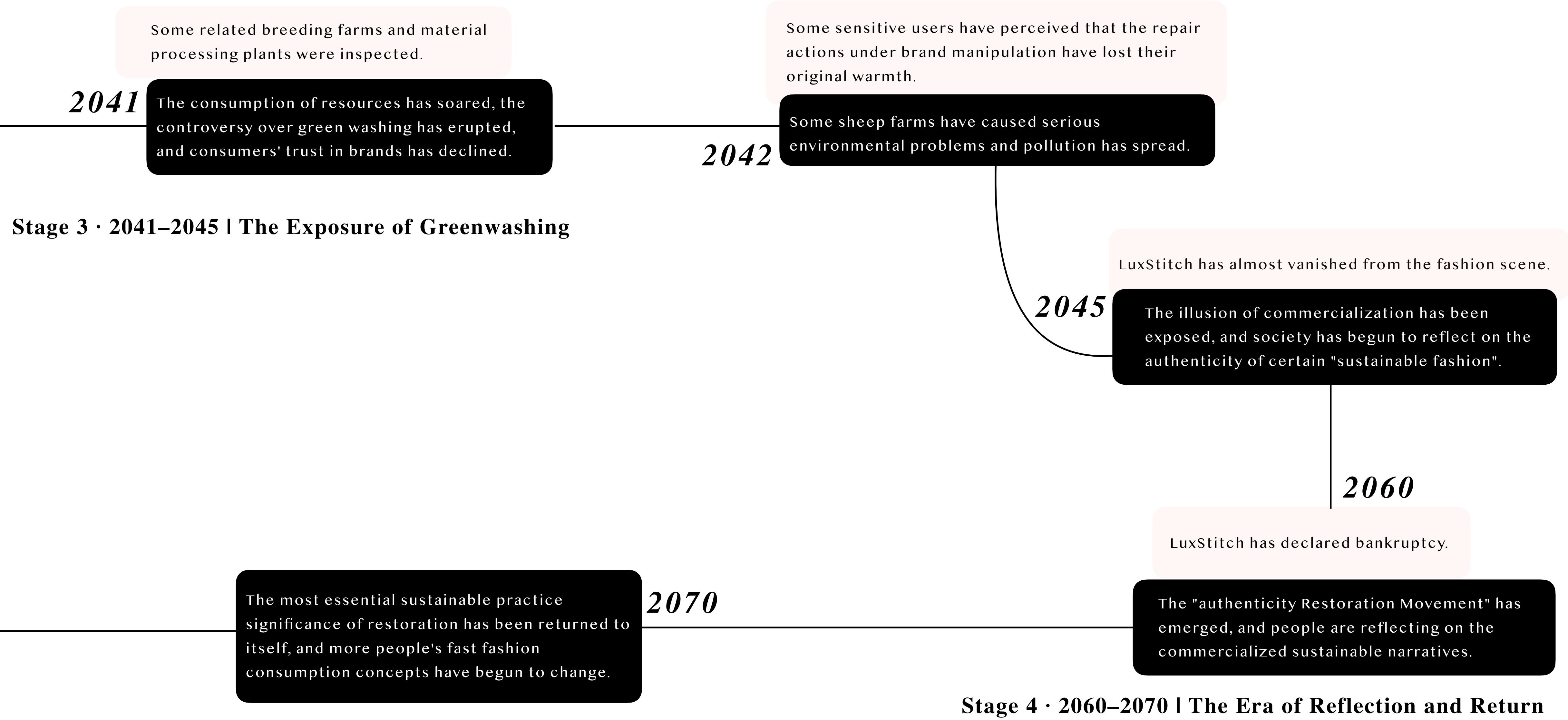
LuxStitch's sales have risen and its production scale has been continuously expanding.

The repair is fully commercialized, transforming from a sustainable practice to a medium for rapid consumption.

2040

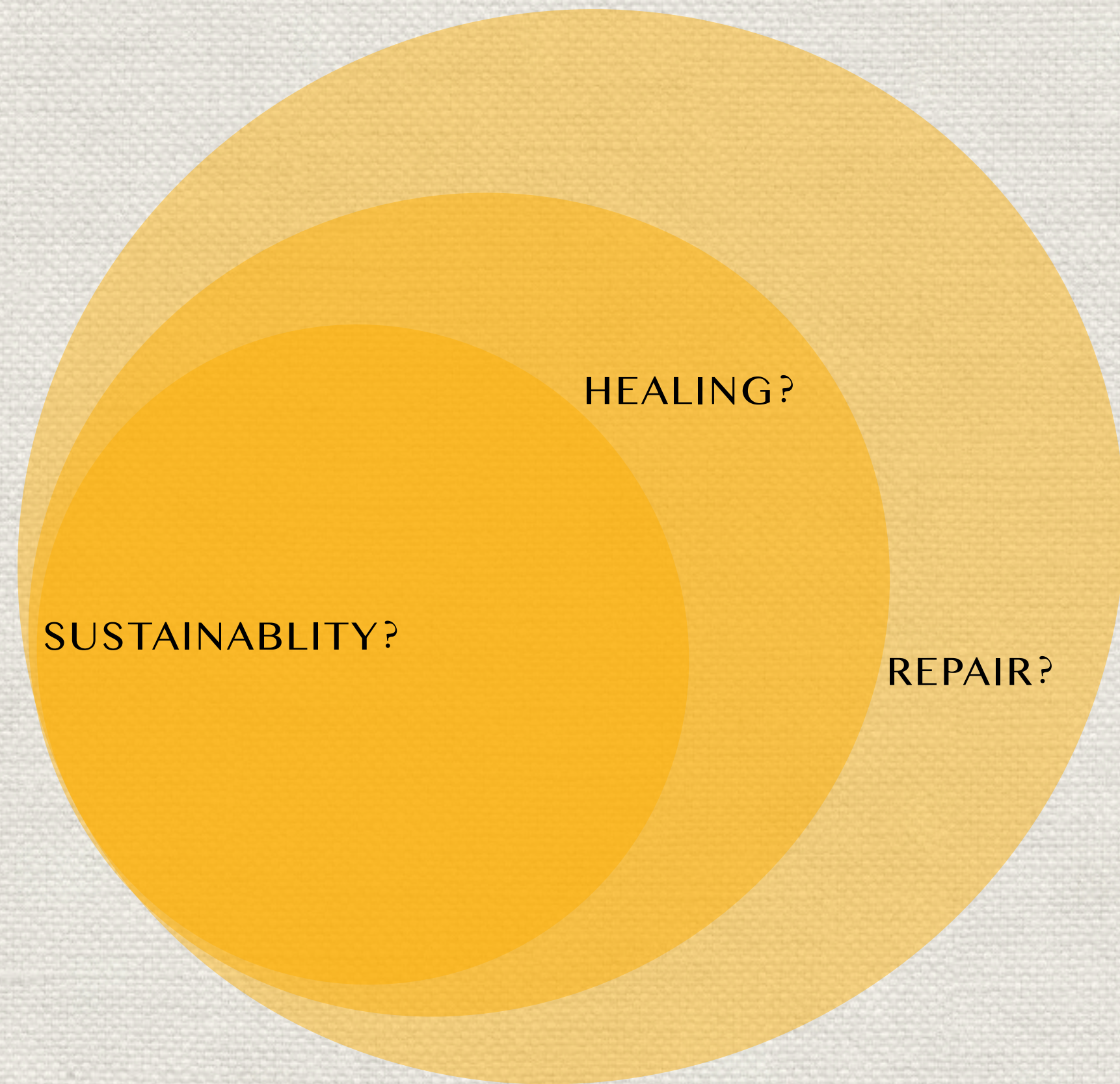
Some sensitive users have perceived that the repair actions under brand manipulation have lost their original warmth.

Some sheep farms have caused serious environmental problems and pollution has spread.



3. Brand Development

3.1 Brand Building and Core Paradox



LuxStitch.

Repair. Reinvent. Relux.

Lux – light, luxury, illusion of softness.

Stitch – the smallest act of repair.

Together, they weave a system where every thread heals and hides.

‘Sustainability’ - The brand's surface commitment. It is used to cover up overproduction and cooperate with healing narratives. It is the shell of LuxStitch, maintaining the illusion of "moral luxury".

‘Healing’ - The core of the brand narrative. Through "care, tenderness and emotional healing", repair is transformed into a healing performance. Healing is no longer an action but an emotion that is consumed.

‘Repair’ - Commodity and "material" level. It once represented continuity and durability, but now it has become a design element to decorate consumers' desire to consume.

These three layers together form the brand structure of LuxStitch:
A system that makes care a performance and sustainability a desire.

Mapping the Stakeholders of Repair - Make it Satiric and Critical

Fashion Brand Perspective

1. **Promote our product:** brand stories (cases of emotional connection restoration + environmental protection issues)
2. **Material selection:** Beautiful but extremely fragile fabric, promoting multiple purchases
3. **Restoration products:** High-end brand lines, expensive restoration services and materials, creating an eco-friendly and luxurious new identity

Customer Perspective

- Having purchasing power:**
One can obtain **labels** of environmental protection and luxury from it, but the cost is relatively high?
- Lack of purchasing power:**
Endless consumption, does sustainability require a threshold?

Researcher Perspective

1. **Brand Narrative** and why **repair** is a **sustainable** behavior?
2. How does **symbolization** convey the concept in design when extracting elements from the restoration process as design products? How it **exist** and how it is **structured**?
3. How do **identity and persona** guide consumers to generate fashion purchasing power
4. When the concept of restoration completely loses its practical effect, is the brand behavior **greenwashing**? What impact will green washing have on the fashion industry?

3. Brand Development

3.2 Brand Narrative Structure - What LuxStitch Reveals

LuxStitch's narrative structure focuses on the criticism of three layers of alienation paths:

Repair as Practice → Repair as Aesthetic

The restoration that originally prolonged the life of clothing has been simplified into empty visual symbols: seams, patches, and damages have been "designed".

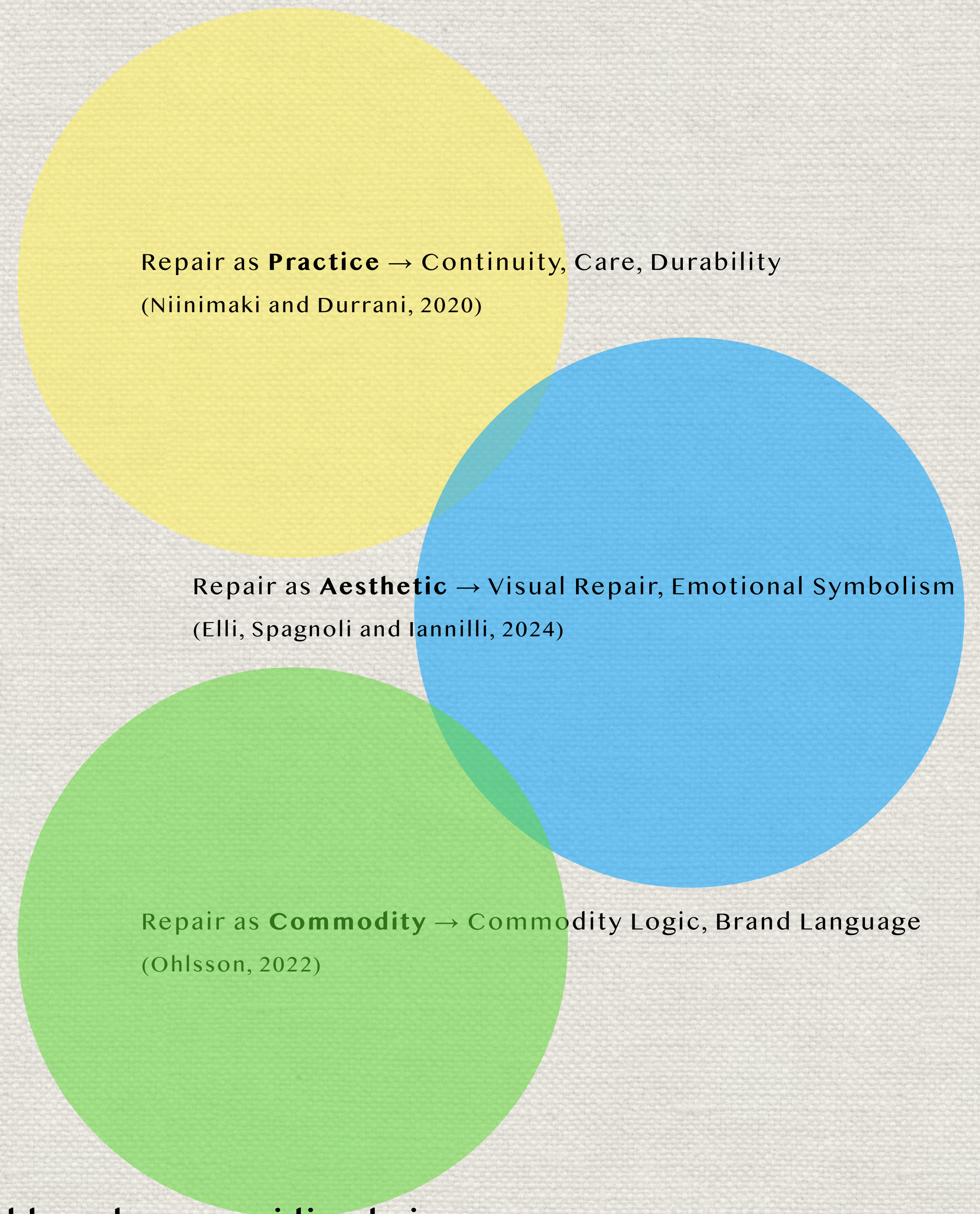
Aesthetic as Aesthetic → Healing as Commodity

"Softness" and "healing" have become the emotional language of brand manipulation - emotional value has become the main force driving consumption.

Commodity as sustainability → Greenwashing as Performance

The brand has reduced "sustainability" to images, scripts and experience interfaces, rather than structural ecological actions. Repair behavior has been reshaped here as another reason for consumption.

The aim of LuxStitch is not to simulate real brands, but to reveal what real brands are avoiding being seen.



3. Brand Development

3.2 Brand Narrative Structure - How the Narrative Performs the Critique

Project criticism does not wish to arise through declarative preaching, but rather through the structural flaws of the "brand experience" being proactively revealed:

1.

Seduction: Soft fabrics and healing narratives help users let their guard down.

2.

Immersion: Users are constantly "fixing" on a web page without realizing that they are creating the next round of wear and tear.

3.

Breakdown: Clicking and selecting trigger environmental deterioration, and the healing language shifts from gentle to violent.

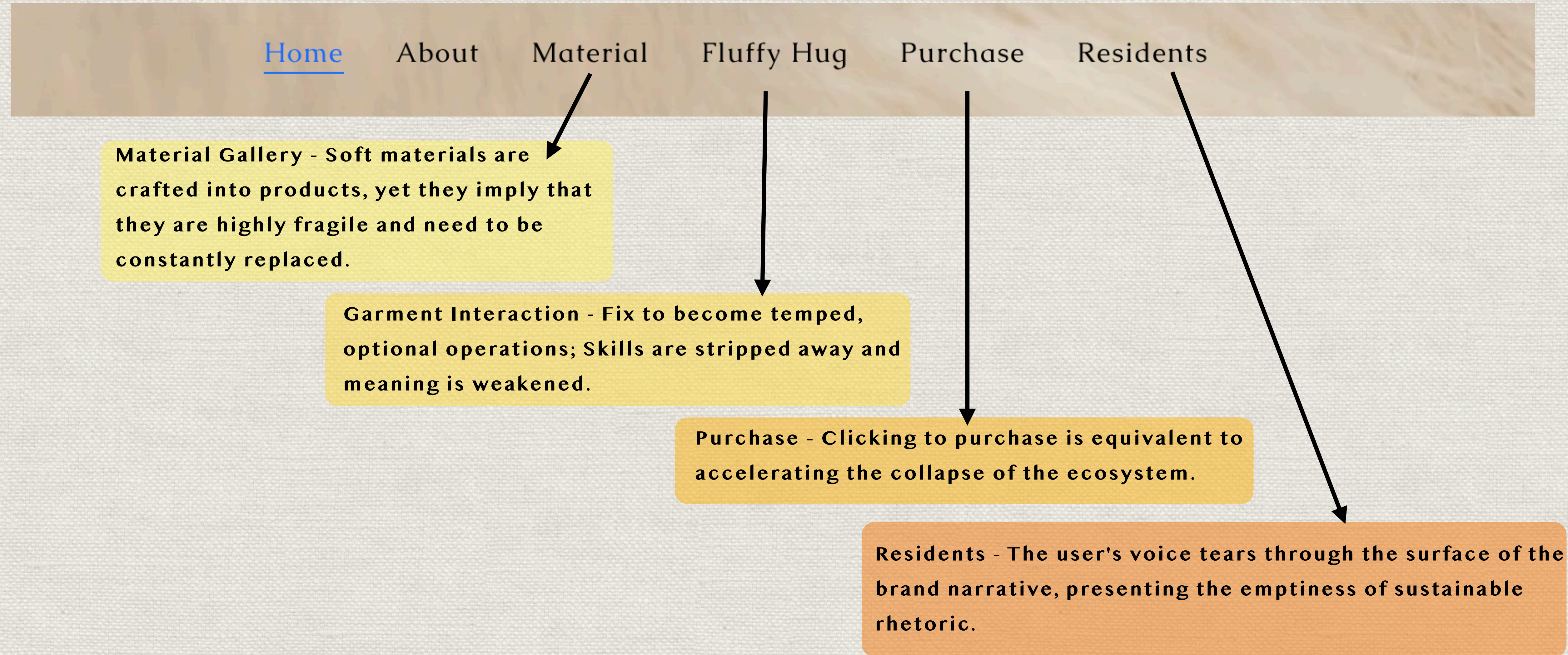
4.

Awakening: Users saw the brand narrative completely shattered in the Comment Section.

This process simulates how contemporary brands use gentle language to mask deprivation mechanisms while also allowing users to personally experience the power of brand narrative.

3. Brand Development

3.2 Brand Narrative Structure - Where the Critique Happens



3. Brand Development

3.2 Brand Narrative Structure - Origin of the Brand Narrative - My Previous Work 'Shedding'



Before LuxStitch turned repair into a consumable cycle, 'shedding' explored renewal as a **slow, bodily and material transformation**.

But LuxStitch selectively extracted its visual softness and symbolic renewal, but removed the ethics behind it – **turning 'continuity' into 'endless replacement'**.



The materials of LuxStitch and the opposite narrative are also inspired by this project.

It creates a gentle and healing image of the brand by retaining LuxStitch's wool materials, while releasing the new wool restoration product (**Fluffy Hug**) through the form of artist collaboration.

3. Brand Development

3.3 Collaborate through brand stories and criticism

In contemporary visual communication, brand stories have a greater impact on consumers than textual discourse. Therefore, taking "brand narrative" as a critical entry point can gently guide the audience in a familiar marketing context, and then gradually experience the contradictions and problems layer by layer.

The brand story will be compiled based on the events in the timeline as the entry point.

Stage 1 · 2008–2025 | The Birth of Repair Aesthetics

Story 1 - Emotional Repair/Induction of Emotional Repair

LuxStitch attracts users with the concept of "repair as healing", making the soft touch an emotional reliance.

Critical point: Repair is detached from practice, leaving only emotional consumption; Gentleness becomes a marketing inducement.

Stage 3 · 2041–2045 | The Exposure of Greenwashing

Story 2 - Shedding Collaboration/Healing Collaboration with Shedding

The original emphasis of "Shedding" was on "maintaining the original nature", but it was transformed by LuxStitch into a soft narrative of "infinite renewal".

Critical point: continuity is distorted into substitution; Healing narratives have become the business logic that drives continuous purchases.

Stage 2 · 2025–2040 | The Commercial Bloom of Healing and Repair

Story 3 - Image Construction of Sustainable Identity/Sustainable Identity

The brand packages "opt-repair" as a sustainable lifestyle, allowing consumers to acquire an eco-friendly identity through purchase.

Critical point: sustainability becomes a moral label; The identity of environmental protection has been commercialized and deviated from real actions.

Stage 4 · 2060–2070 | The Era of Reflection and Return

Story 4 - Wool Expansion & Collapse/Wool Production Capacity Expansion and Ecological Collapse

Content: The hot sales of Fluffy Hug have driven up the demand for wool, causing overgrazing on pastures and ecological degradation to eventually backfire on the brand.

Critical point: Healing materials create ecological violence; The soft appearance conceals the true environmental cost.

4. Prototype & Material Experiment

4.1 Repair products testing

Inspired by Kintsugi

Most of the time we would choose the same materials for "invisible" restoration, but occasionally we would also choose to retain certain damage traces to reflect the historical events or stories that occurred on this item.

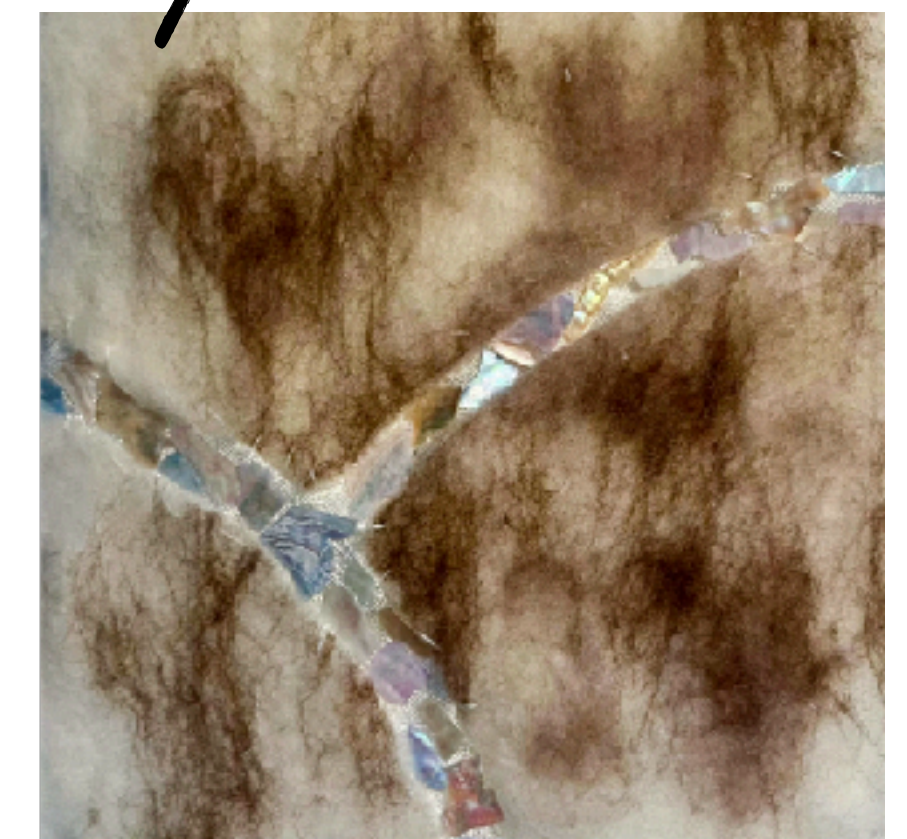
Occasionally, art restoration also uses materials different from the original materials for aesthetic restoration, such as the Kintsugi technique for ceramics.



Photo: Kintsugi technique for ceramics



Extension: Use mother-of-pearl to fill in the damaged areas of the wool fabric



Fabric test about Kintsugi

4. Prototype & Material Experiment

4.2 Wool Before and After the Brand – From Ecological System to Industrial Symbolism

The structural impact of excessive consumption on the wool manufacturing system

With the popularity of the "healing" aesthetic, LuxStitch uses fragile and perishable fabrics and accessories in combination with wool to accelerate the damage rate of clothing in the short term. Therefore, the demand for wool has risen sharply in the short term, and the original sustainability and cultural structure of the wool manufacturing industry have been disrupted. LuxStitch expands the 'soft empire'. This leads to overgrazing on grasslands, vegetation degradation and land desertification. Meanwhile, dyeing and finishing as well as chemical treatment carried out to meet market appearance standards result in high water consumption and serious pollution.

This process has exposed the structural contradiction of the sustainable narrative: while wool is still defined as a "sustainable material" in brand language, its industrial expansion has weakened this sustainable ecological foundation. Fluffy Hug takes this as the core and attempts to reveal how "repair" and "softness" mask the true cost of resource consumption in the process of being commercialized.



from: The Mill USA

Common restoration elements such as wet felt, needle felt and hand sewing are used to combine wool fabrics in different ways. During the production process, the design of visual restoration is retained, and the looseness of wool and stitches is kept.



Fabric test about Wool

PRODUCTS TESTING FOR PRODUCTS

4. Prototype & Material Experiment

4.3 Product System – Three Branded “Repair” Services

Shining Cover

Illuminate your repaired area with carefully selected shells, metals and gemstones, transforming the damage into a sparkle.

visible mending will be regarded as a luxury - because every defect deserves a glorious second life.



Memory Trace

The warm hand stitches will help you keep all your memories.

Our service respects every past of yours, allowing your clothes to heal without forgetting where they were.



Fluffy Hug

The latest and most popular services.

A soft, fully handcrafted wool 'hug'.

Our wool factory always offers healing from nature.



LuxStitch's "repair products" are not genuine repair methods, but rather commercialized modules that the brand has repackaged with a sense of healing, visual softness and material fragility.

4. Prototype & Material Experiment

4.3 Product System – Garment Making



Broken Garment

1. Select similar colors for wool color mixing

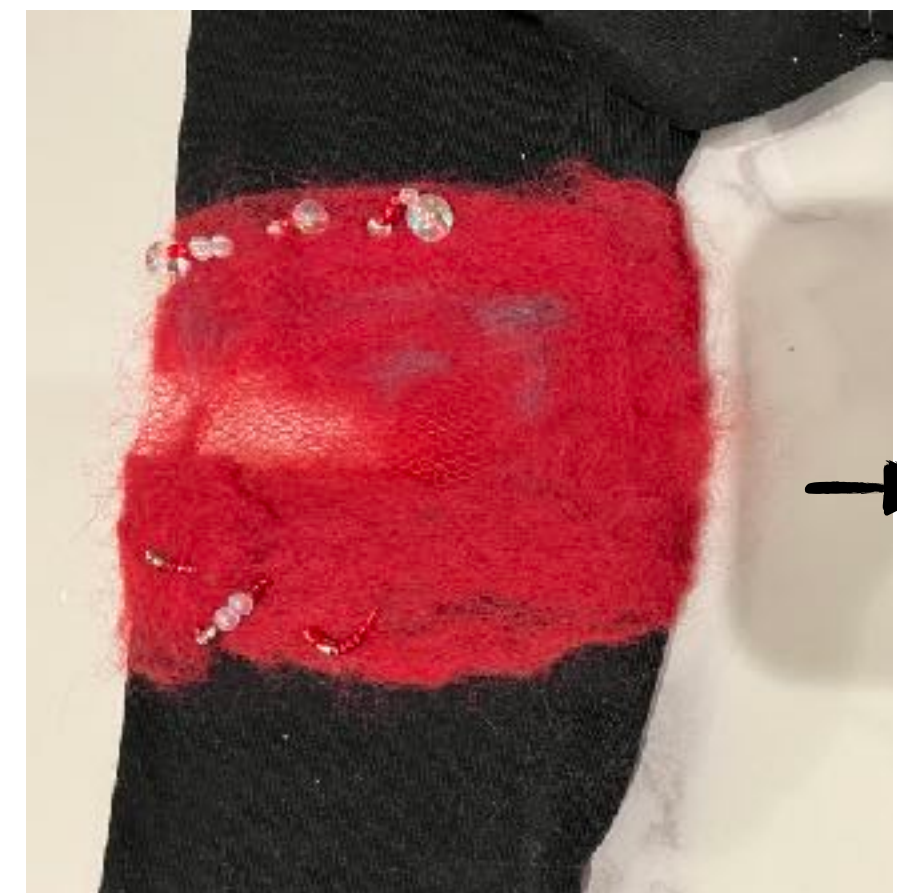


2. Wet Felting to make 'fluffy hug' material

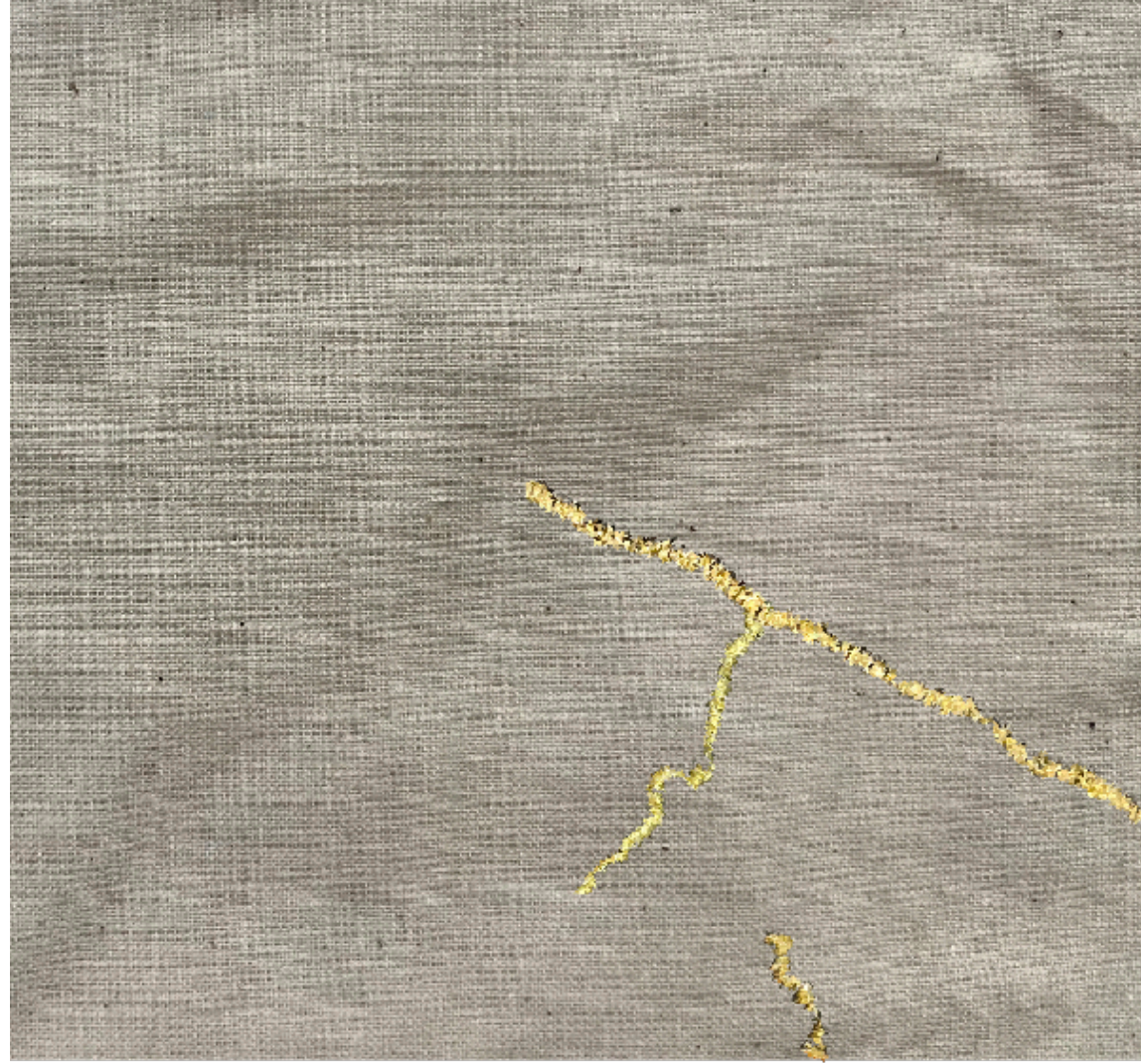


3. Use 'memory trace' to sew the cut areas of the clothing

4. Use the same stitch method as 'memory trace' to make the patch connection



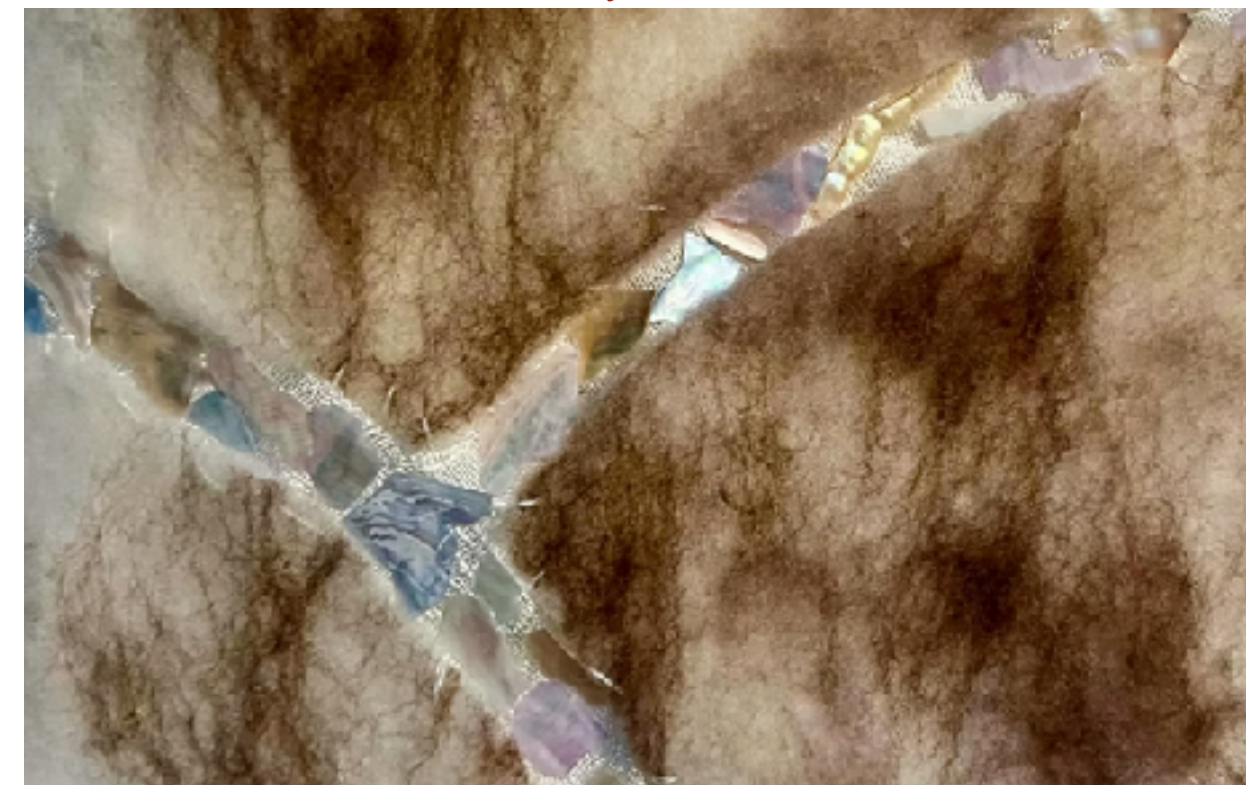
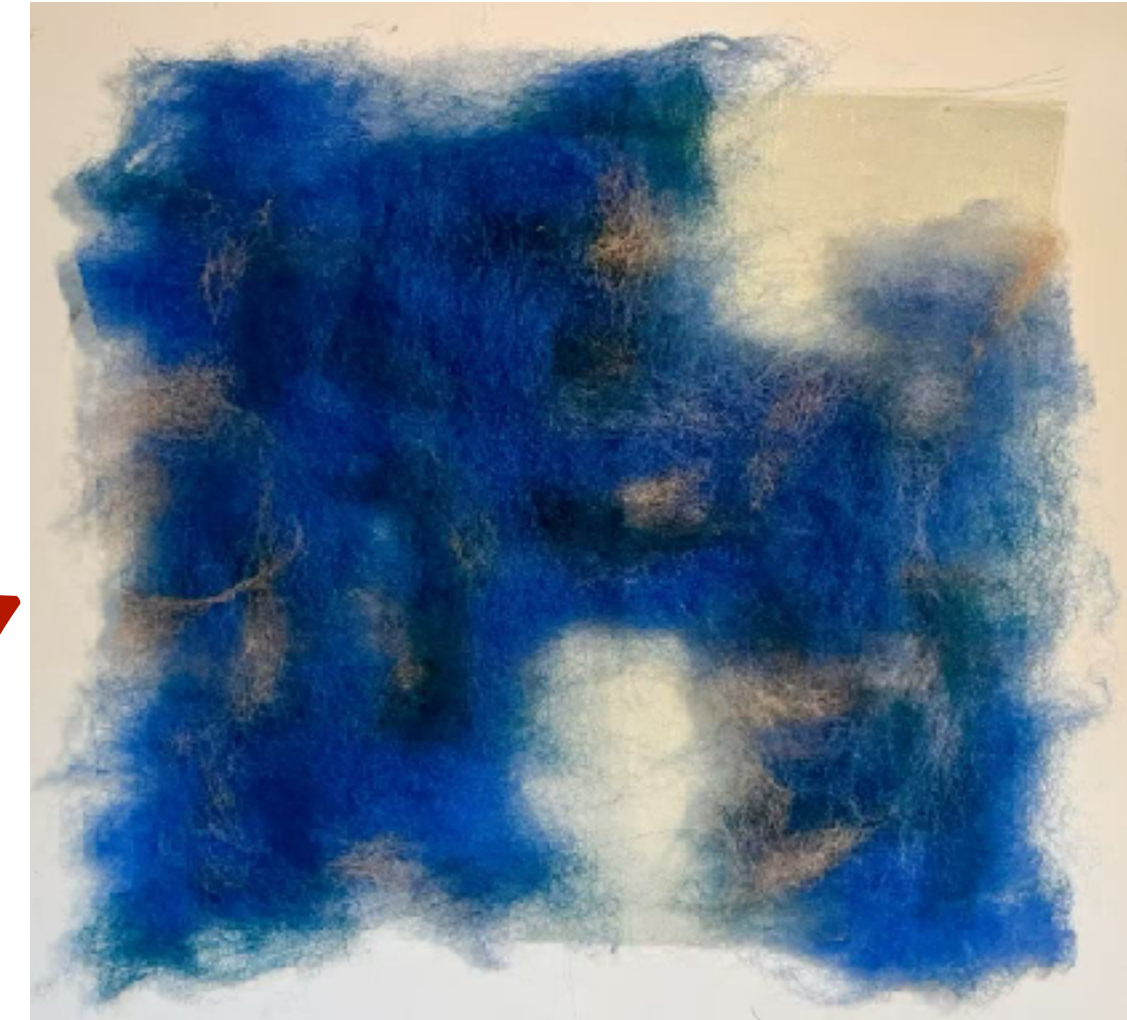
5. Use the materials from fluffy hug to connect the broken sleeves



Memory Trace



Fluffy Hug



Shining Cover

GARMENT FOR LATER REPAIR INTERACTION

5. Digital Online Website Design

5.1 Landing Page Layout and Information



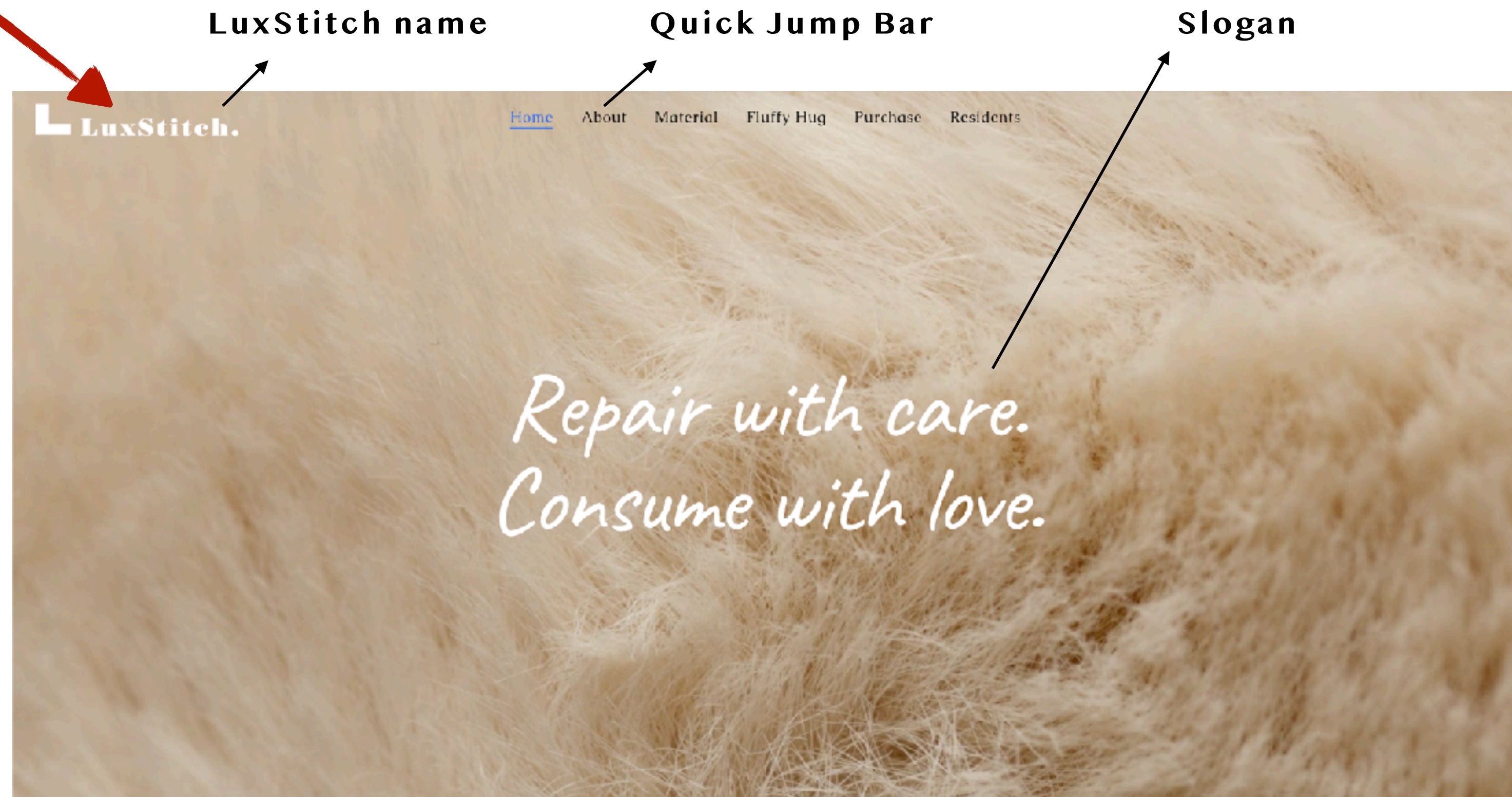
Previous design

In the initial opening interface of the landing page, I chose to use the main interface of the new product launch of Fluffy Hug as the first visual. I hand-drew a dynamic animation of the moving sheep to use wool as the main material for an introduction.

Audience feedback and improvement

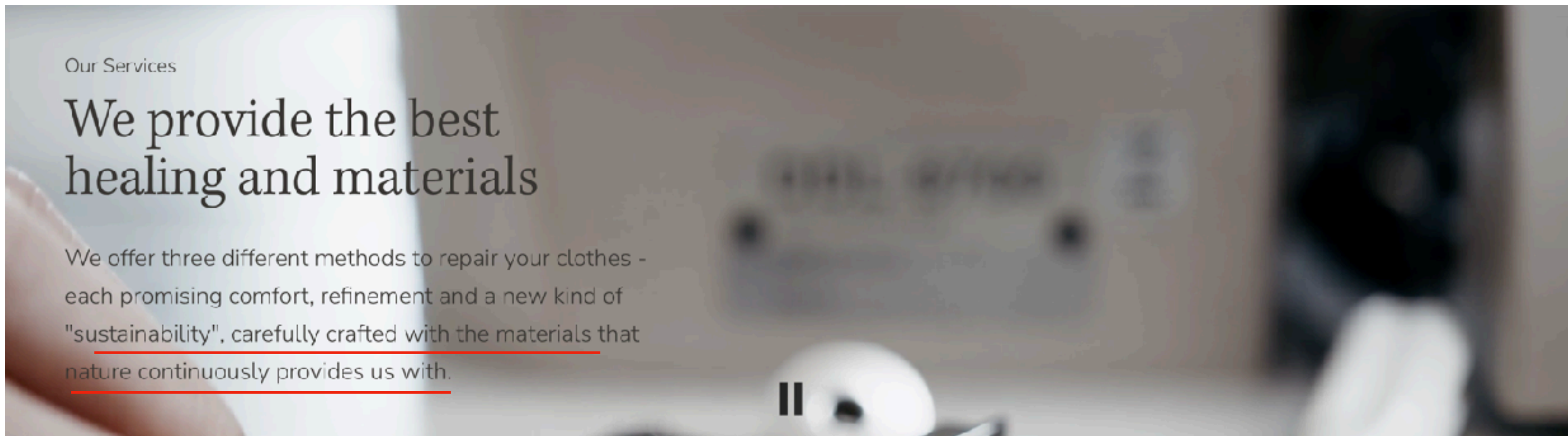
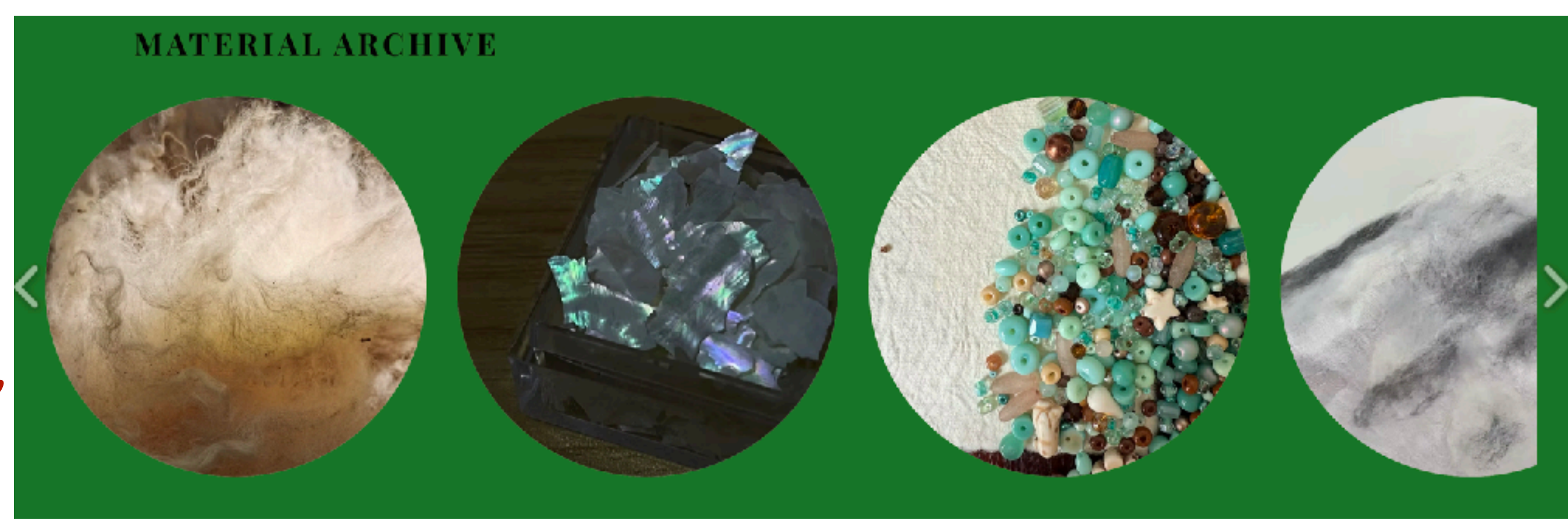
In the middle and later stages of the work, through the immediate feedback from the audience visiting the web page, I found that many viewers could not quickly have a clear definition of LuxStitch.

I hoped to first provide information about the brand positioning visually, so I chose a soft dynamic plush fabric video as the beginning of the web page.



Previous design

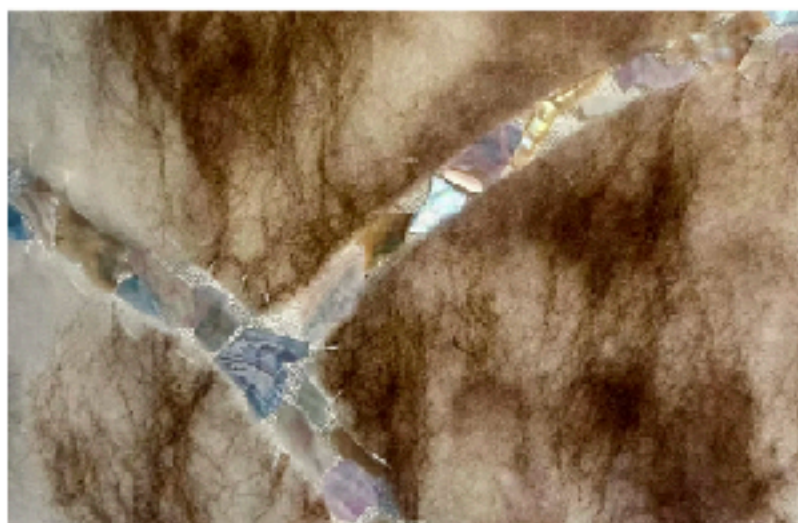
In the second section of the Landing page, the original setting is material archive. The green visual is to match the original theme color of the grassland elements in fluffy hug's wool industry.



Some text to imply LuxStitch is not a real sustainable brand

01 Shining Cover

Illuminate your repaired area with carefully selected shells, metals and gemstones, transforming the damage into a sparkle. visible mending will be regarded as a luxury - because every defect deserves a glorious second life.



02 Memory Trace

The warm hand stitches will help you keep all your memories. Our service respects every part of yours, allowing your clothes to heal without forgetting where they were.



03 Fluffy Hug

The latest and most popular services.

A soft, fully handcrafted wool 'hug'. Our wool factory always offers healing from nature.



Audience feedback and improvement

After noticing that the audience couldn't quickly obtain brand information, I helped them understand what 'LuxStitch' does by showcasing the brand's services. Here, the brand's service philosophy and the introduction of its three major products will be presented.

The reason for giving up placing the materials in this position is to have more space to discuss the issue of "fragile materials and brand greenwashing", so a new page has been set up separately for the materials in the future.

Previous design

The last part of the landing page was originally the entrance to the comment area. I hoped that the audience could quickly understand that this was a satirical brand. However, it did not conform to the narrative coherence, so it was modified.



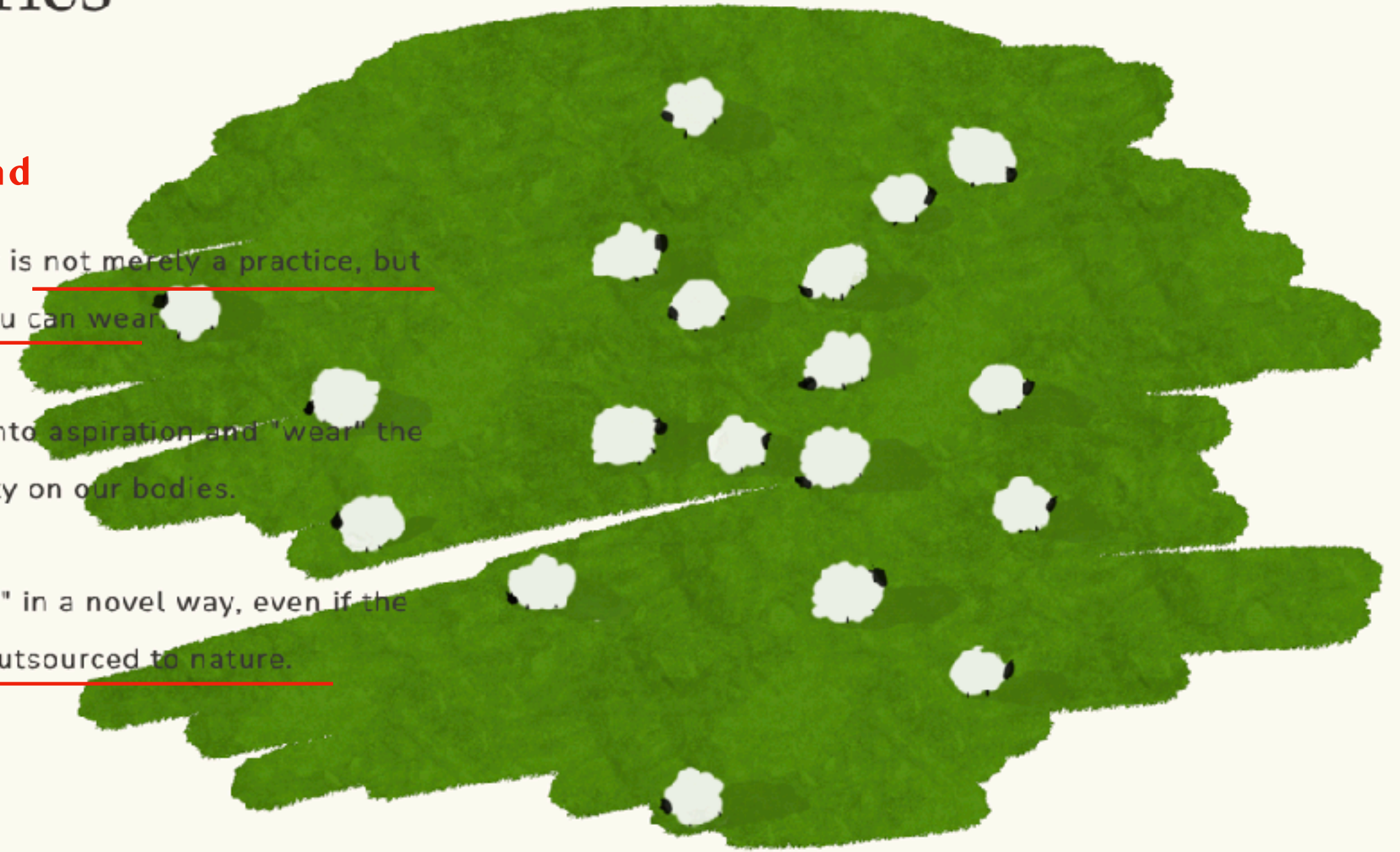
Some text to imply LuxStitch is not a real sustainable brand

Explore Our Stories

At LuxStitch, we believe that repair is not merely a practice, but an identity that you can wear.

Our existence is to transform care into aspiration and "wear" the identity of sustainability on our bodies.

We hope to achieve "sustainability" in a novel way, even if the actual efforts are quietly outsourced to nature.



Now, are you ready to step into our narrative?

GO >>

Audience feedback and improvement

Due to the issue of narrative coherence, I aim to control the speed and depth at which the audience can understand the brand. Therefore, on this page, the narrative mainly emphasizes the brand's philosophy and image. To connect the content of the previous part of this page and introduce the specific content of the brand story on the next page, I have created a guiding part in this section.

5. Interaction & Speculative Prototype

5.2 Brand Story - First Edition

Birth of LuxStitch.

LuxStitch was born from a quiet promise – that repair could be gentler than replacement, and that tenderness itself could be designed.

Founded in the wake of global exhaustion and ecological fatigue, LuxStitch positioned itself as a new language of care.

**"We don't sell clothes,"
"we repair feelings."**

Each stitch was framed as an act of empathy, each seam a confession of love.

For every repaired piece, a handwritten note recorded the process of healing, transforming maintenance into an emotional exchange. Early clients spoke of tears, of gratitude, of garments that "felt alive again."

Behind the soft textures and neutral tones, LuxStitch discovered a new form of desire – the desire to be repaired, to be tended to, to be seen.

It was not just a business; it was a belief system dressed in material and gold thread. And in that belief, repair began to shimmer like luxury.

Healing Harvest

LuxStitch's healing story truly bloom from a single repair order.

A customer sent us a worn cotton T-shirt – faded, stretched, and soft with memory. We returned it reimagined: the frayed edges bound with pale golden seams, a small stitched emblem marking where touch had once thinned the fabric.

We called it 'Healing Harvest' – a gentle act of renewal, a promise that nothing loved is ever lost.

The story spread quickly. Images of the restored T-shirt appeared across social media, praised as proof that "care could be seen." Orders tripled within weeks. LuxStitch began documenting these transformations as testimonials: Before & After, Loved & Renewed. The emotional resonance was undeniable.

Repair was no longer an act of maintenance; it had become a ritual of belonging.

For LuxStitch, it was more than a repair; it was the moment tenderness became measurable.

Profitable Care

In the third year of establishment, LuxStitch. has mastered quantitative tenderness.

Those initially intimate restorations are now packaged as global 'healing experiences'. The data is reassuring: customer satisfaction has increased by 142%, repurchase frequency has tripled, and the average repair value has risen by 68%. Every healing session comes with a receipt.

The brand's new slogan is "Care Counts" – Care is measurable. The advertisement features a recovery curve and a temperature statistics chart.

Old clothes look brand new and emotions are reignited.

The story the public heard was just as we once expounded:
"Every needle heals the world a little."


The faster LuxStitch grows, the more people will be cared for.

LuxStitch. has successfully transformed fragility and woven tender emotions into the company's growth. Those shining numbers were glowing on the screen, looking like healing shapes and also like the illusion of progress.

The soft empire

When LuxStitch. entered its fifteenth year, the world had long learned its language -

'Soft, circular, and always healing.'



The First Edition

In order to help my audience understand my works from a critical and skeptical perspective, I have decided to start hinting and using metaphors in the brand story.

However, the first version received a very poor response from the audience. Almost no one could tell here that it was a false sustainable brand. People even praised the narrative of the story. Therefore, I learned that the critical aspect of this part was far from sufficient.

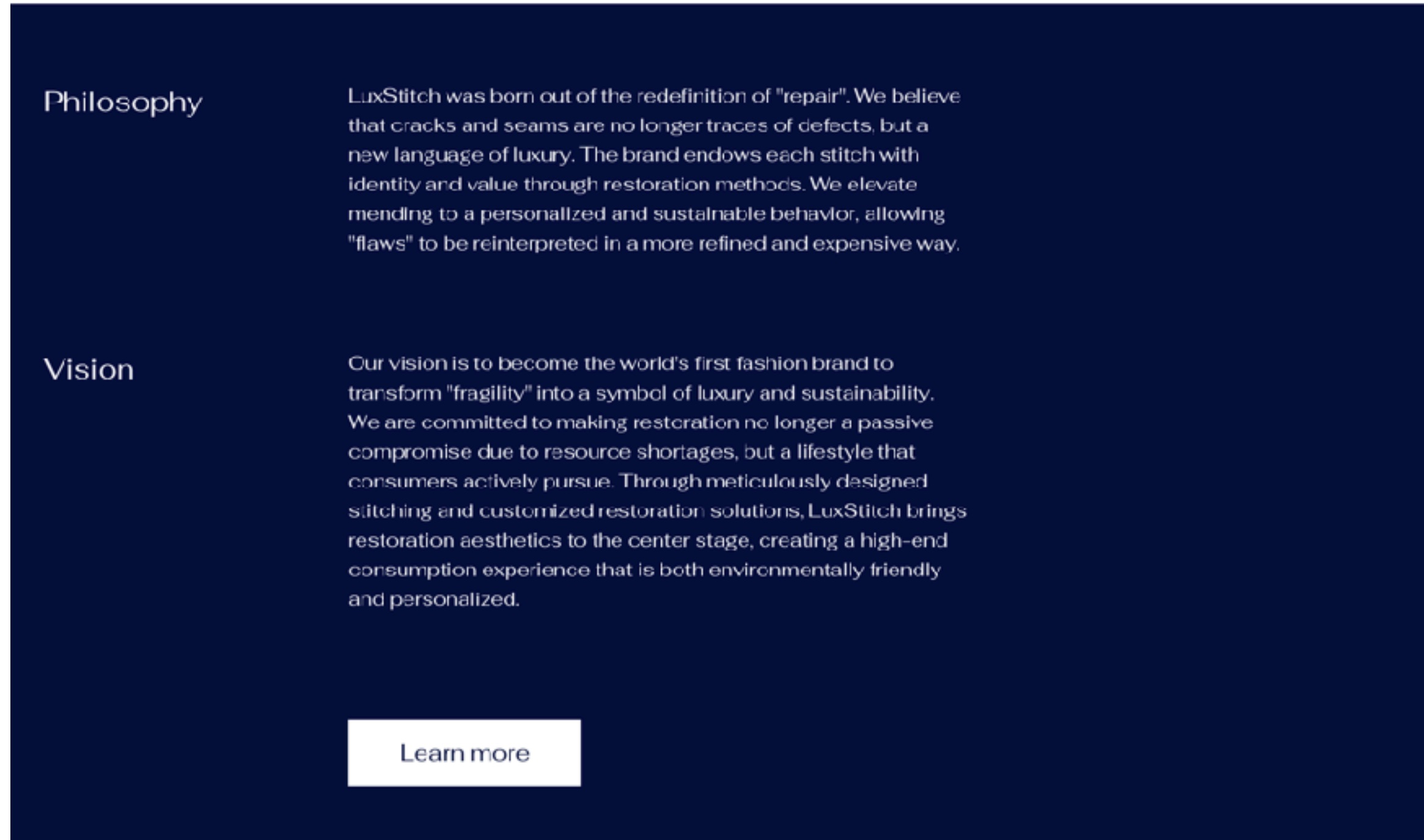
At the same time, I also realized that soft and not obvious words can easily draw the audience into the narrative.

5. Interaction & Speculative Prototype

5.2 Brand Story - Layout selection



First Edition



Second Edition



I also found myself in a difficult situation regarding the layout of the brand story webpage.

The first version was too commercial, making it almost impossible to grasp the key points.

But, I hope to force my audience to read through all these stories, but at the same time, I don't want to have one story per page like commercial websites do. Therefore, initially I chose a more artistic layout. I hope to use the growth of a tree as a metaphor for the development of the brand.

5. Interaction & Speculative Prototype

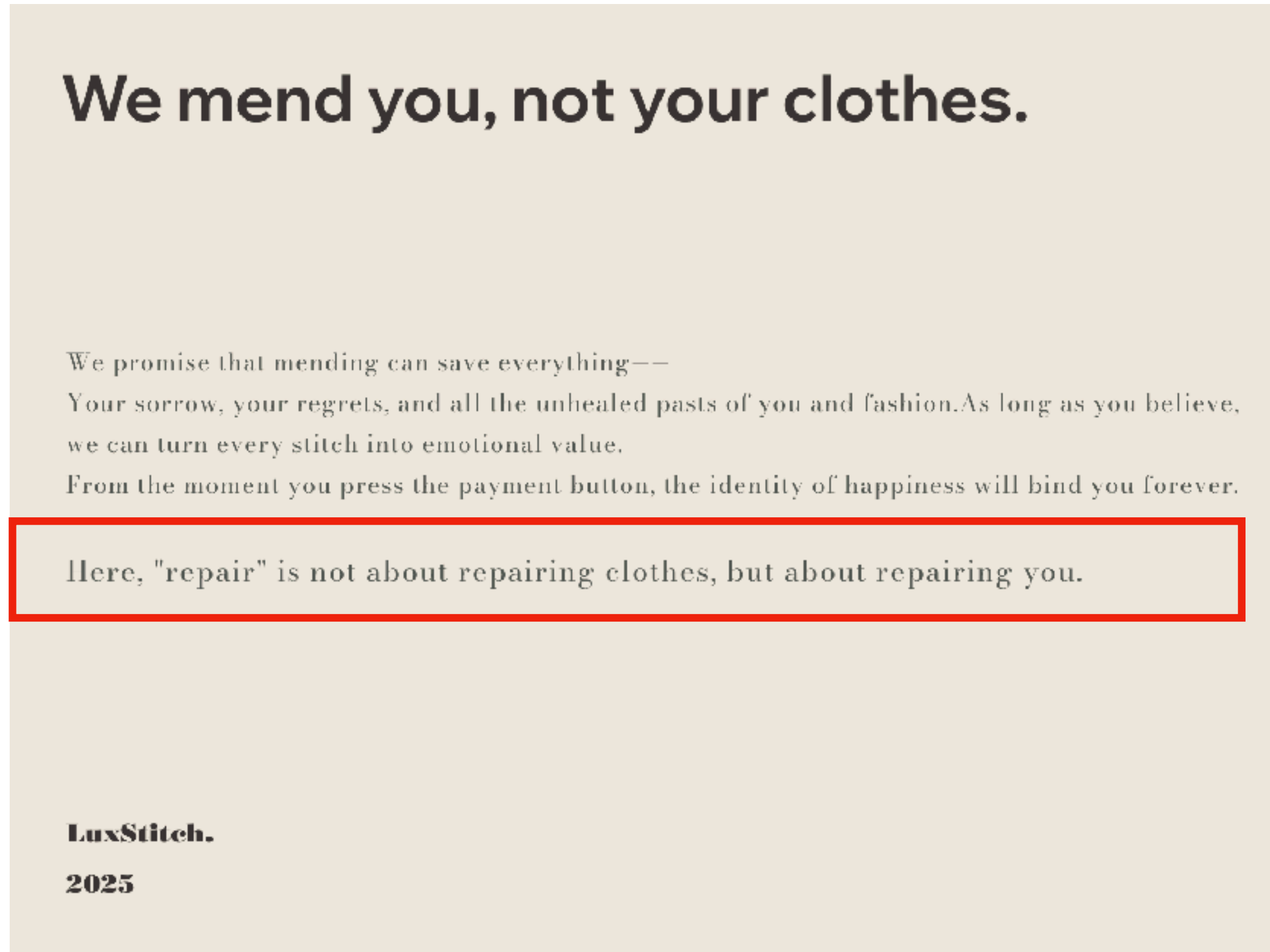
5.2 Brand Story - Layout Selection



Subsequently, I rethought how to combine the ways of art and business. I hoped to display my layout on the same page, and when the audience swiped to the bottom, they could find the button for the next page. I learned that this technique was called 'Full-screen Scroll', so I completed the determination of the final layout in wix.

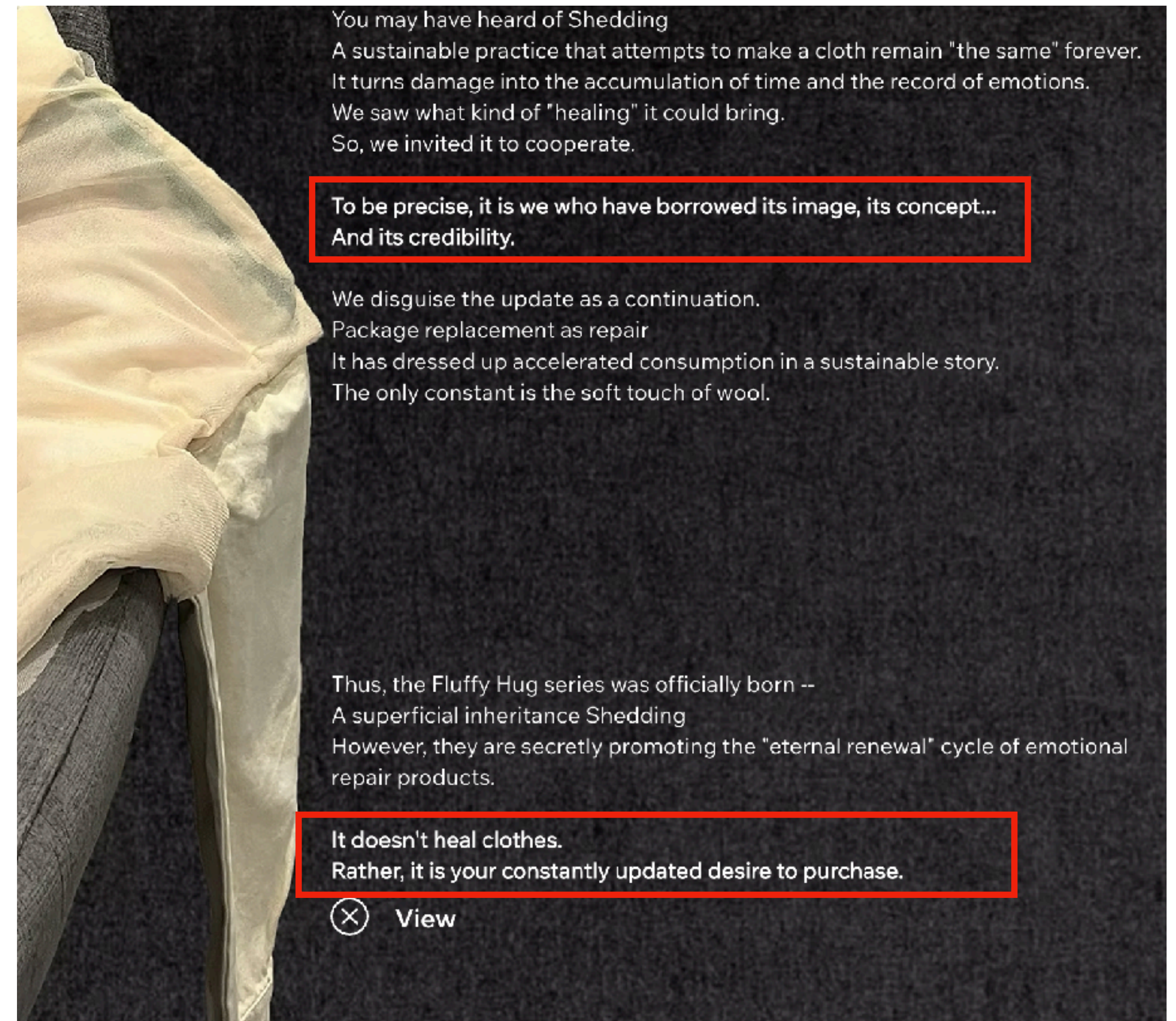
5. Interaction & Speculative Prototype

5.2 Brand Story - Final Edition



In rewriting the brand story, I want to have better coherence.

Therefore, **the first story** will continue the brand goal of the homepage (to bring emotional value to consumers through restoration) : tell customers that mending can save everything and heal all your past with fashion.



The second story is a collaboration with the artist of shedding. I hope to point out that through cooperation, many concepts belonging to this piece of art can often be directly transferred, but sometimes they are not the brand's own products, and may even be completely contrary to them, merely becoming a cover-up.

5. Interaction & Speculative Prototype

5.2 Brand Story - Final Edition

The Sustainable Look You Didn't Earn, But We Provide.

When you wear the "mending feeling",
Does it make you feel like a sustainable person?

Congratulations on unlocking a new identity through LuxStitch's efforts.

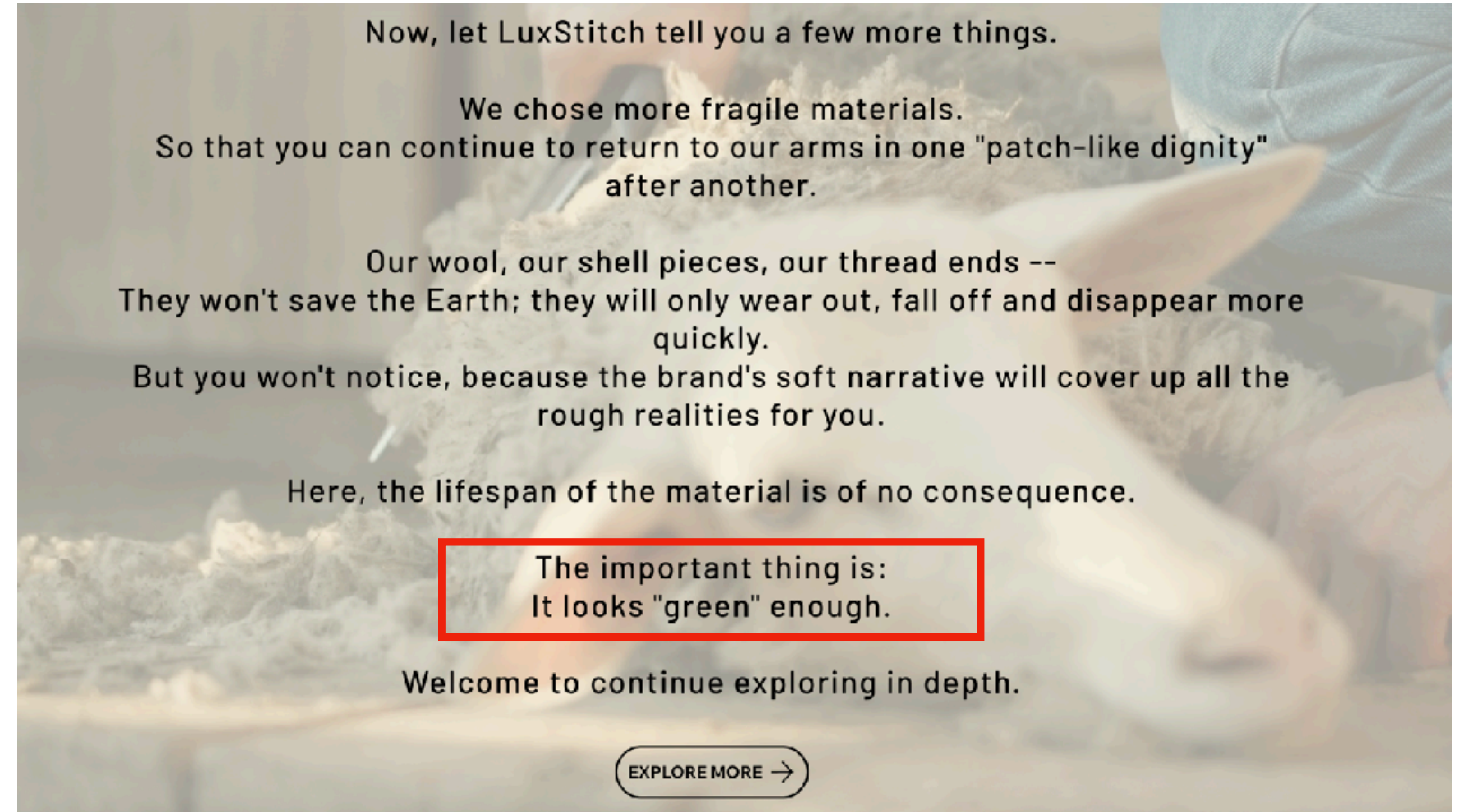
However, we are not extending the lifespan of clothes.

What we extend is your trust, reliance and consumption in us.

For us, this is more lasting than sustainability itself, isn't it?

LuxStitch.
2038

The third story delves deeper into the previous one, highlighting that we have successfully prolonged your reliance on the brand. Does such behavior make you feel like an environmentalist?

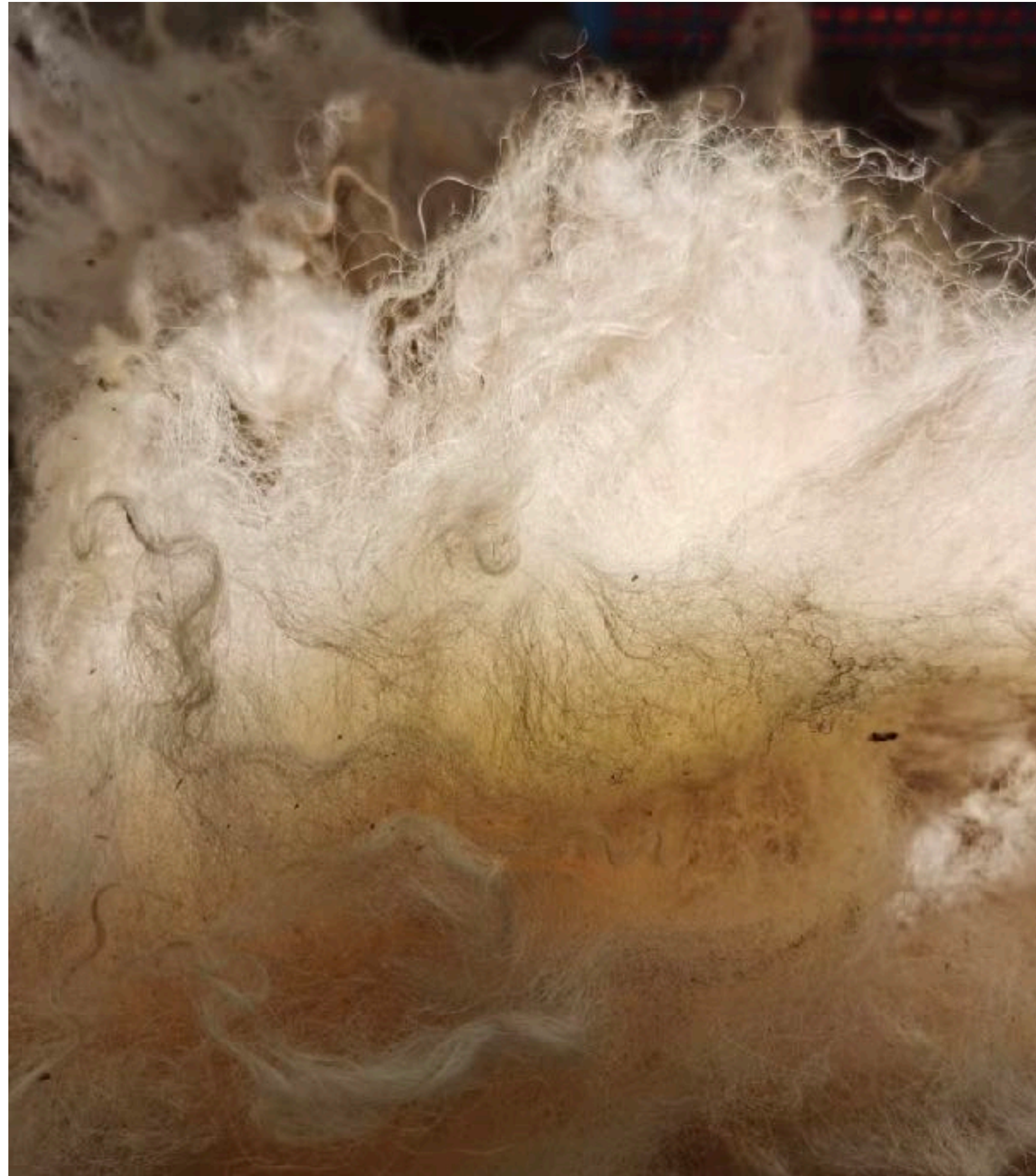
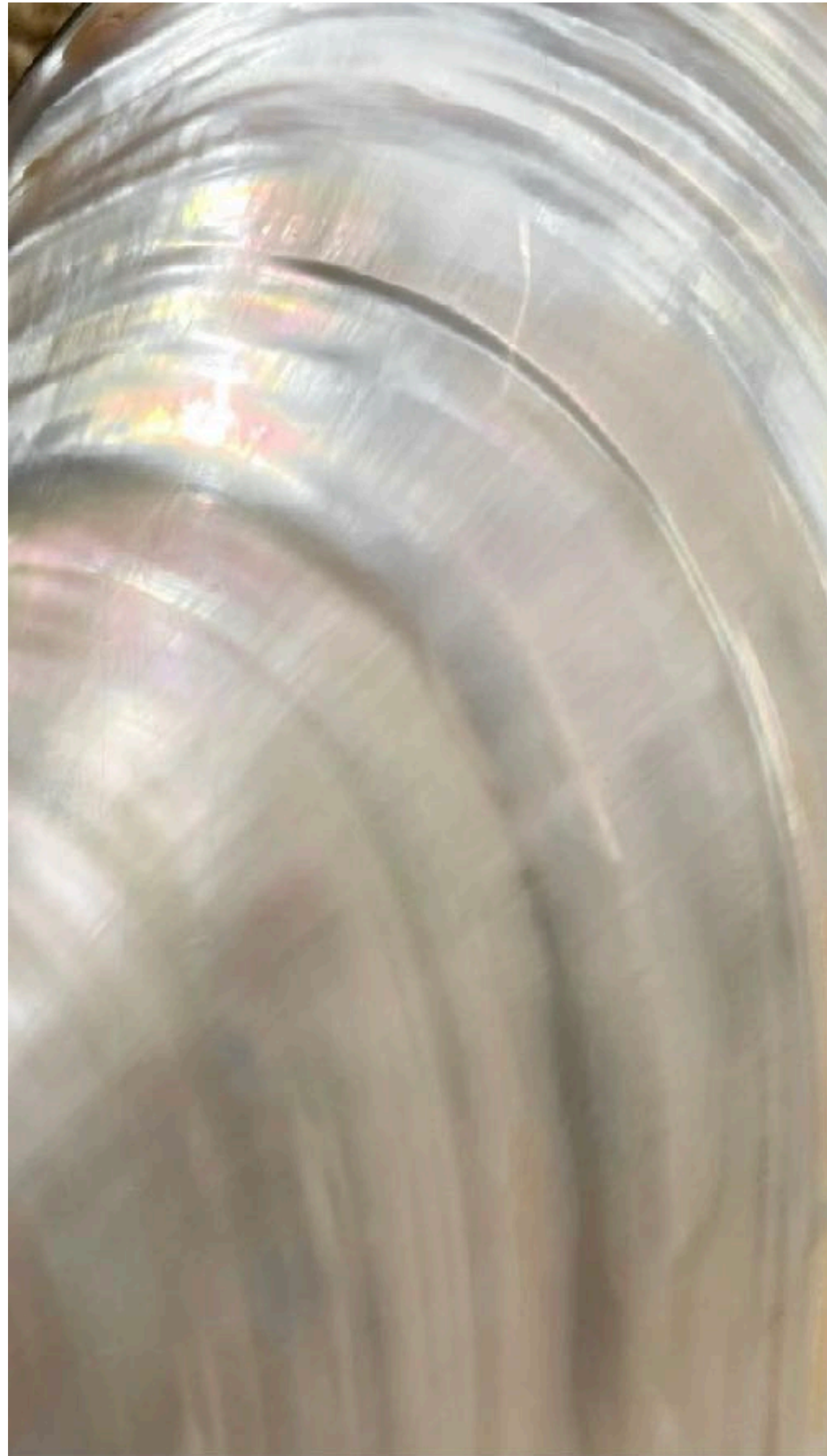


The last story needs to take over the material interface that follows: telling the audience some truth, our fragile materials make your purchase meaningless for sustainability, but the brand image will mask all of this.

At the same time, I will use the ending of this page to connect this story with the next page.

5. Interaction & Speculative Prototype

5.3 Material gallery



Choosing to use raw material as the shooting material enables the audience to have a more intuitive experience in the gallery, creates a page with a more 'archival' feel, and adds a sense of reality to the restoration of both products and behaviors.

Material Gallery

Welcome to LuxStitch's material gallery, where you can see all the common materials that can be customized and used.

Let's start your journey.



WOOL - FLUFFY HUG



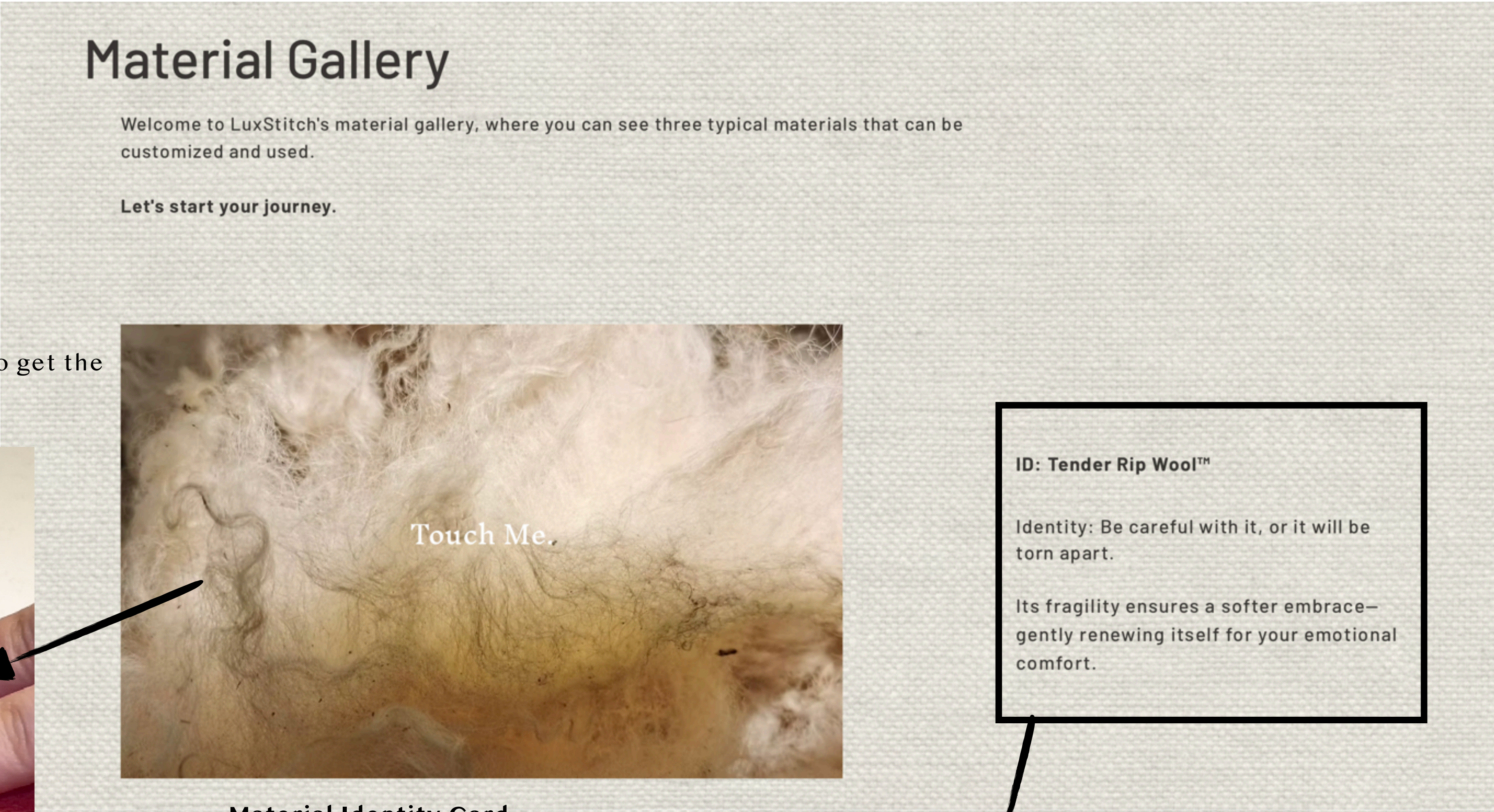
By linking the names of materials and repair service products, it helps the audience understand the relationship between services and materials, serving as a more in-depth introduction to the products.

Previous design

When I first created this page, I hoped to guide the audience to understand the materials used by LuxStitch through archival visuals. However, a single name and video can only help some viewers understand the problems with the materials. The vast majority of viewers still experience the brand's healing appearance on this page, but such a critical pace is too slow.

Audience feedback and improvement

The audience's performance on this page is manifested as some people being overly immersed in the brand narrative. Therefore, the degree of satire in the language has been adjusted, and the product's fragility has been visually enhanced to help the audience quickly enter a critical perspective.



touch to see the 'broken video'

Use the mouse instead of your hands to get the most authentic feeling



Material Identity Card

ID: Tender Rip Wool™

Identity: Be careful with it, or it will be torn apart.

Its fragility ensures a softer embrace—gently renewing itself for your emotional comfort.

By using some ironic names, it implies that the materials used by the brand are extremely fragile, laying the groundwork for the experience of multiple repairs in the later period of time.

ID: Fragile Tide Shells™

Identity: Beautiful, shining and quick to crack.

Each time it breaks, it showcases a new kind of "natural beauty", only for the repair of your emotions.



ID: Wandering Glow Beads™

Identity: Small enough to slip away at any moment.

They disappear to remind you to constantly update your sustainable identity while remembering to love yourself.

They are indeed very easy to break, but it doesn't matter. The more times they are repaired, the more it represents your emphasis on self-care and your support for sustainability.

Now you have a chance to heal yourself and the Earth with your own hands.

Another two materials

The materials selected here are mother-of-pearl and beads, which are also the two materials used in the subsequent interactive costumes. The characteristics of these two materials and the video are also displayed at the corresponding positions.

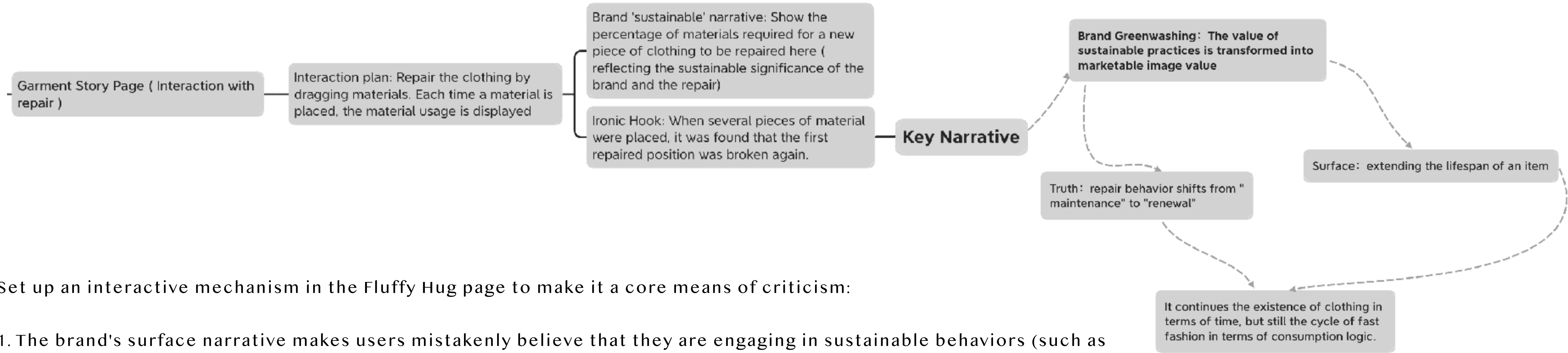


Import into the Fluffy Hug interactive page

Start Now

5. Interaction & Speculative Prototype

5.3 Fluffy Hug Interaction Page



Set up an interactive mechanism in the Fluffy Hug page to make it a core means of criticism:

1. The brand's surface narrative makes users mistakenly believe that they are engaging in sustainable behaviors (such as showing material percentages and healing language);
2. The interactive feedback mechanism makes users realize that these behaviors actually accelerate material waste and reconsumption.
3. This contrast has led users to question whether "sustainable restoration" has been transformed by the brand into a marketable image value, thus touching upon the core of the project criticism - the way greenwashing occurs in the experience.

Through interaction, users do not passively read information but are forced to witness the contradictions in the brand's logic during operation, thereby achieving cognitive awakening in the "failure of experience".



Page 1 Interaction logic flow chart

11 pictures (1 garment picture, 7 broken point pictures, 3 material pictures.)

Original state: Only 1 garment picture and 3 materials pictures can be seen.

Step1: dragging [materialA or B or C] to the garment

(if choose A, then [hole 2, 4, 5] display;

if choose B, then [hole 1, 3, 7] display;

if choose C, then [hole 6] displays.)

Repeat for 3 times so ABC should all be dragged to the garment and each holes will be repaired.

After 3 material all be dragged to the garments, [hole 1] and [hole 7] will be broken (means pictures cant be seen) again

Step2: dragging [material B] to garment, then [hole 1] display.

At the same time, [hole 2] will be broken (means picture cant be seen) again.

Then, dragging [material B] to garment, then [hole 7] display.

At the same time, [hole 5] will be broken (means picture cant be seen) again.

Then, dragging [material A] to garment, then [hole 2] display.

Then, dragging [material A] to garment, then [hole 5] display.

Then, All the pictures disappear, a new picture ([Final]) display.

#final: https://static.wixstatic.com/media/0acbc_b_e5ff79fe8b2f47158fd86af95fc0996e~mv2.png

#hole1: https://static.wixstatic.com/media/0acbc_b_3abdf815d1c14167823b6579f789713a~mv2.png

#hole2: https://static.wixstatic.com/media/0acbc_b_c92a2c2ef5614f9ea93063004ea3f77~mv2.png

#hole3: https://static.wixstatic.com/media/0acbc_b_111d281539ff44a4bb9eb4722acba394~mv2.png

#hole4: https://static.wixstatic.com/media/0acbc_b_a011751b315e45da83a4832d3740409b~mv2.png

#hole5: https://static.wixstatic.com/media/0acbc_b_132d85c1f895454fba3a755864d3eba7~mv2.png

#hole6: https://static.wixstatic.com/media/0acbc_b_0402051192ca4585b2f8eb2cb2268532~mv2.png

#hole7: https://static.wixstatic.com/media/0acbc_b_d83ea69a3c5040bda59de7ee6bcdbaa3~mv2.png

Create different layers to separate the damaged location from the garment, set the damaged location as different target points, set the materials used for repair as selectable targets, set the garment as an unchanging initial value, and create a flowchart.

```

1 import wixLocation from 'wix-location';
2
3 $w.onReady(() => {
4   // 初始化: 书页常驻, 其他隐藏
5   $w("#card").show();
6   $w("#hole1, #hole2, #hole3, #hole4, #hole5, #hole6, #hole7, #final").hide();
7   $w("#materialA, #materialB, #materialC").show();
8   $w("#record1, #record2, #record3, #record4, #record5, #record6").hide();
9
10  // 点击事件
11  $w("#materialA").onClick(() => handleMaterial("A"));
12  $w("#materialB").onClick(() => handleMaterial("B"));
13  $w("#materialC").onClick(() => handleMaterial("C"));
14
15  // 可选: 整本书点击跳转外链
16  // $w("#card").onClick(() => wixLocation.to("https://yourlink.com"));
17 });
18
19
20 // ----- 变量与状态 -----
21 let stage = 0; // 0=第一阶段; 1=第二阶段; 2=完成
22 let used = { A: false, B: false, C: false };
23 let step = 0; // 第二阶段步骤控制
24

```

```

// ----- 变量与状态 -----
let stage = 0; // 0=第一阶段; 1=第二阶段; 2=完成
let used = { A: false, B: false, C: false };
let step = 0; // 第二阶段步骤控制

// ----- 主逻辑 -----
function handleMaterial(m) {
  // ----- 第一阶段 -----
  if (stage === 0) {
    if (m === "A" && !used.A) {
      show("#hole2", "#hole4", "#hole5");
      used.A = true;
      showRecord("#record1"); // ● 书页记录1
    }
    if (m === "B" && !used.B) {
      show("#hole1", "#hole3", "#hole7");
      used.B = true;
      showRecord("#record2"); // ● 书页记录2
    }
    if (m === "C" && !used.C) {
      show("#hole6");
      used.C = true;
      showRecord("#record3"); // ● 书页记录3
    }
  }

  // 三种都点击后进入第二阶段
  if (used.A && used.B && used.C) {
    stage = 1;
    setTimeout(() => hide("#hole1", "#hole7"), 600);
    return;
  }
}

```

```

// ----- 第二阶段 -----
else if (stage === 1) {
  switch (step) {
    case 0: // B → 修复hole1
      if (m === "B") {
        show("#hole1");
        hide("#hole2");
        showRecord("#record4"); // ● 书页记录4
        step = 1;
      }
      break;

    case 1: // B → 修复hole7
      if (m === "B") {
        show("#hole7");
        hide("#hole5");
        showRecord("#record5"); // ● 书页记录5
        step = 2;
      }
      break;

    case 2: // A → 修复hole2
      if (m === "A") {
        show("#hole2");
        step = 3;
      }
      break;

    case 3: // A → 修复hole5 → 完成
      if (m === "A") {
        show("#hole5");
        showRecord("#record6"); // ● 书页记录6
        finish();
      }
  }
}

```

```

// ----- 动画辅助函数 -----
function show(...ids) { ids.forEach(id => $w[id].show("fade", { duration: 400 })); }
function hide(...ids) { ids.forEach(id => $w[id].hide("fade", { duration: 400 })); }

// 书页记录淡入
function showRecord(id) {
  $w[id].show("fade", { duration: 600 });
}

// ----- 收尾阶段 -----
function finish() {
  stage = 2;

  // 延迟隐藏所有破洞与材料, 防止动画冲突
  setTimeout(() => {
    hide("#hole1", "#hole2", "#hole3", "#hole4", "#hole5", "#hole6", "#hole7");
    hide("#materialA", "#materialB", "#materialC");
  }, 300);

  // 保险隐藏hole5
  setTimeout(() => {
    $w("#hole5").hide();
  }, 900);

  // 延迟淡出服装底图
  setTimeout(() => {
    $w("#garment").hide("fade", { duration: 600 });
  }, 1000);

  // 最后淡入final
  setTimeout(() => {
    $w("#final").show("fade", { duration: 800 });
  }, 1700);
}

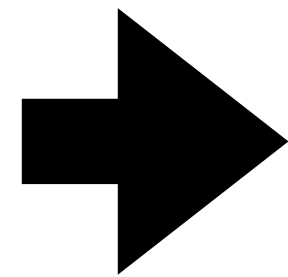
```

Because the built-in code language of wix is velo, it cannot recognize java (requiring external code embedding, which is prone to errors); therefore, using AI to change JAVA into Velo to be Compatible with the built-in front-end programming language of wix.

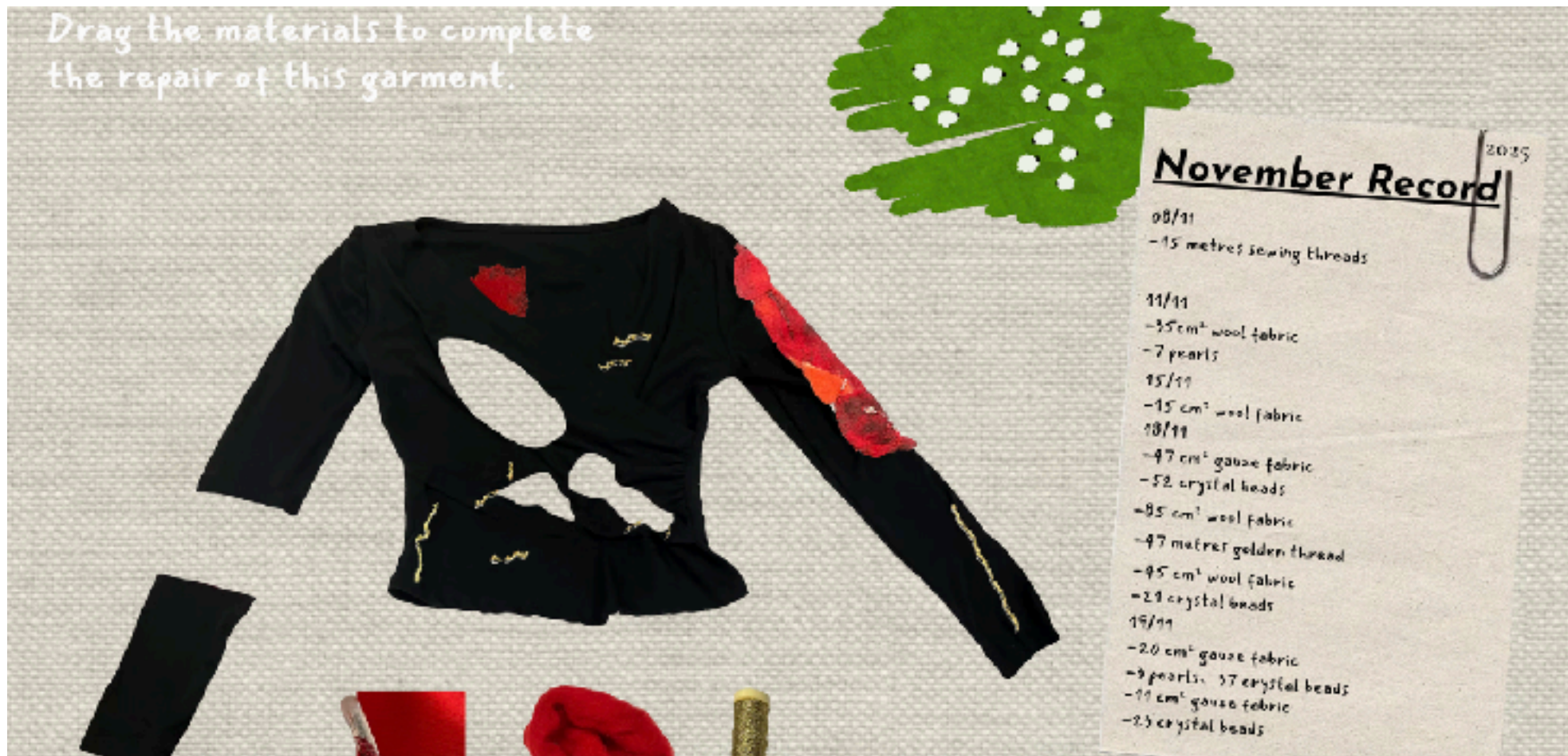
Programing into Velo language



Testing in website page



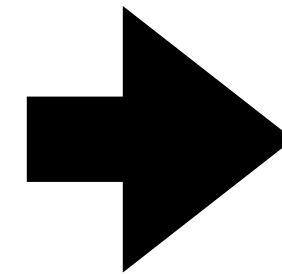
The coding is running successful



Previous page

In this section, I split the separate interactive page into a fluffy hug main page + interaction page to leave enough space for interaction

As many viewers need prompts to enter the page for clicking operations and gradually understand the experience methods of repairing the interaction, more prompt words have been added to the new page to ensure that viewers can keep up with the interaction rhythm.

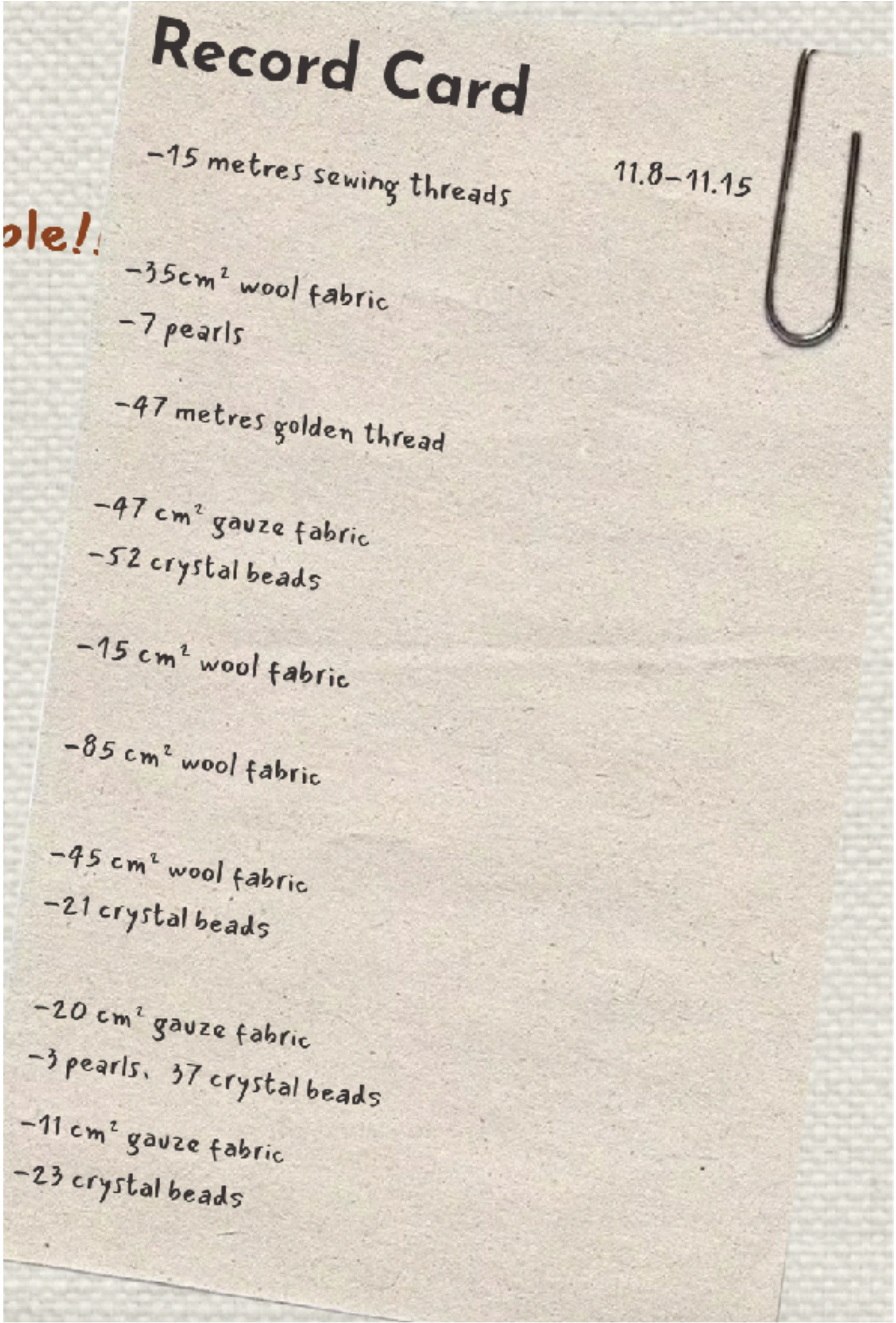


Final page

I created the product repair record card on the right side of the interactive page by recording the approximate amount of fabric used in the actual repair process of this garment.

Based on the position where the audience clicks on the clothing for repair each time, the quantity of materials used at that position will be recorded, suggesting that the product needs to be repaired multiple times within a short period of time. The consumables are not only the quantity attached to the surface of the clothing, but also a lot of losses caused by the fragility of the materials during the repair process.

Materials	10.2	10.3	10.4	10.5	10.7	Over all
Sewing thread	6m	3m			6m	15m
Golden thread	2m	20m	22m	3m		47m
Wool fabric	65cm ²		60cm ²	55cm ²		180cm ²
Gauze fabric	20cm ²			47cm ²	11m ²	78cm ²
Pearls			7		3	10
Crystal beads	23		72	18	20	133



*This chart is based on rough records during the repair process, such as 2 meters of thread taken each time during hand sewing, and the total number of thread taken in a single day is supported by the records.

*This record includes the total amount of materials lost during the restoration process, including the finished products of wool materials that were remade due to substandard looseness.

Congruatulation! You finally complete the repair!

||

FLUFFY HUG

Shop Now >



```
164 // =====  
165 function finishAll(){  
166     console.log("全部完成, 弹出 popup");  
167  
168  
169     setTimeout(() => {  
170         show("#popup");  
171     }, 800);  
172 }
```

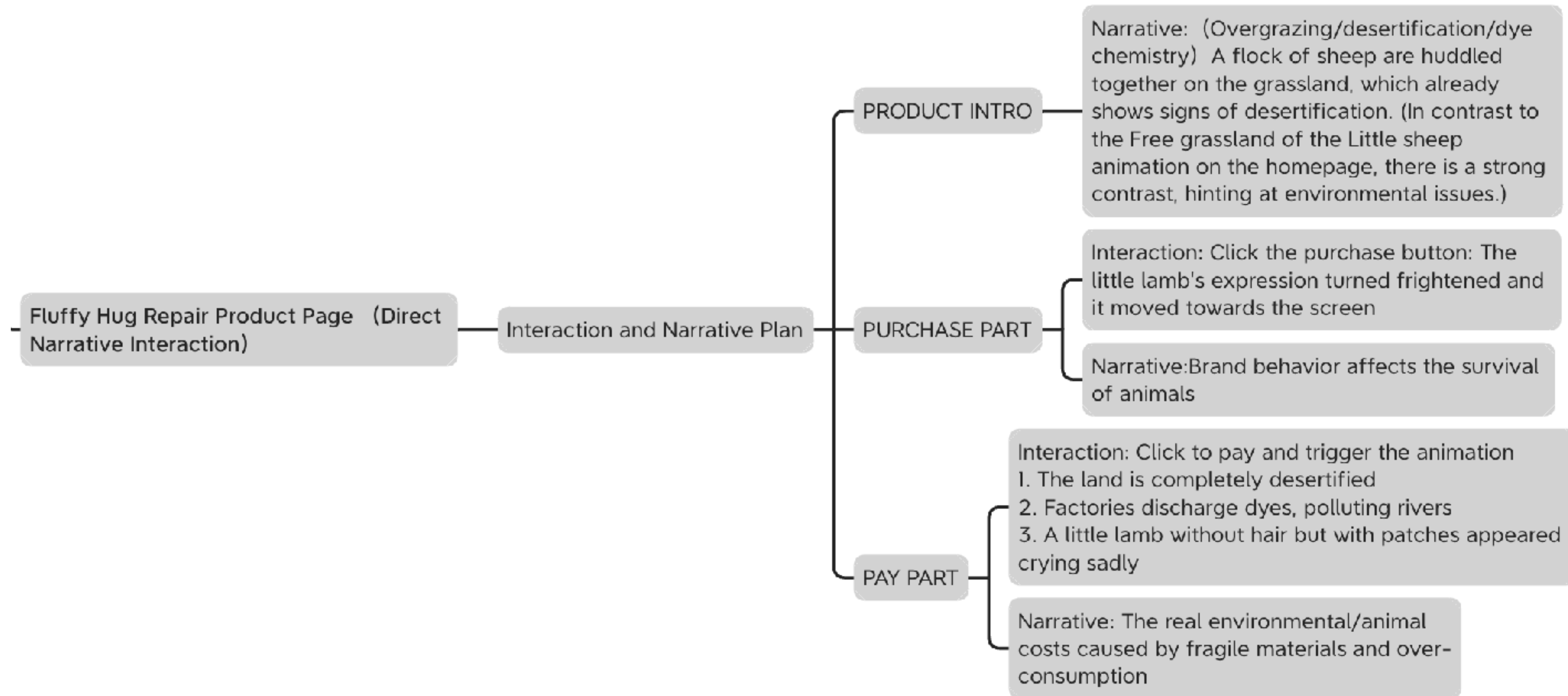
After all the repairs are completed, a pop-up window will be triggered, and you can click to jump to the purchase interface

5. Interaction & Speculative Prototype

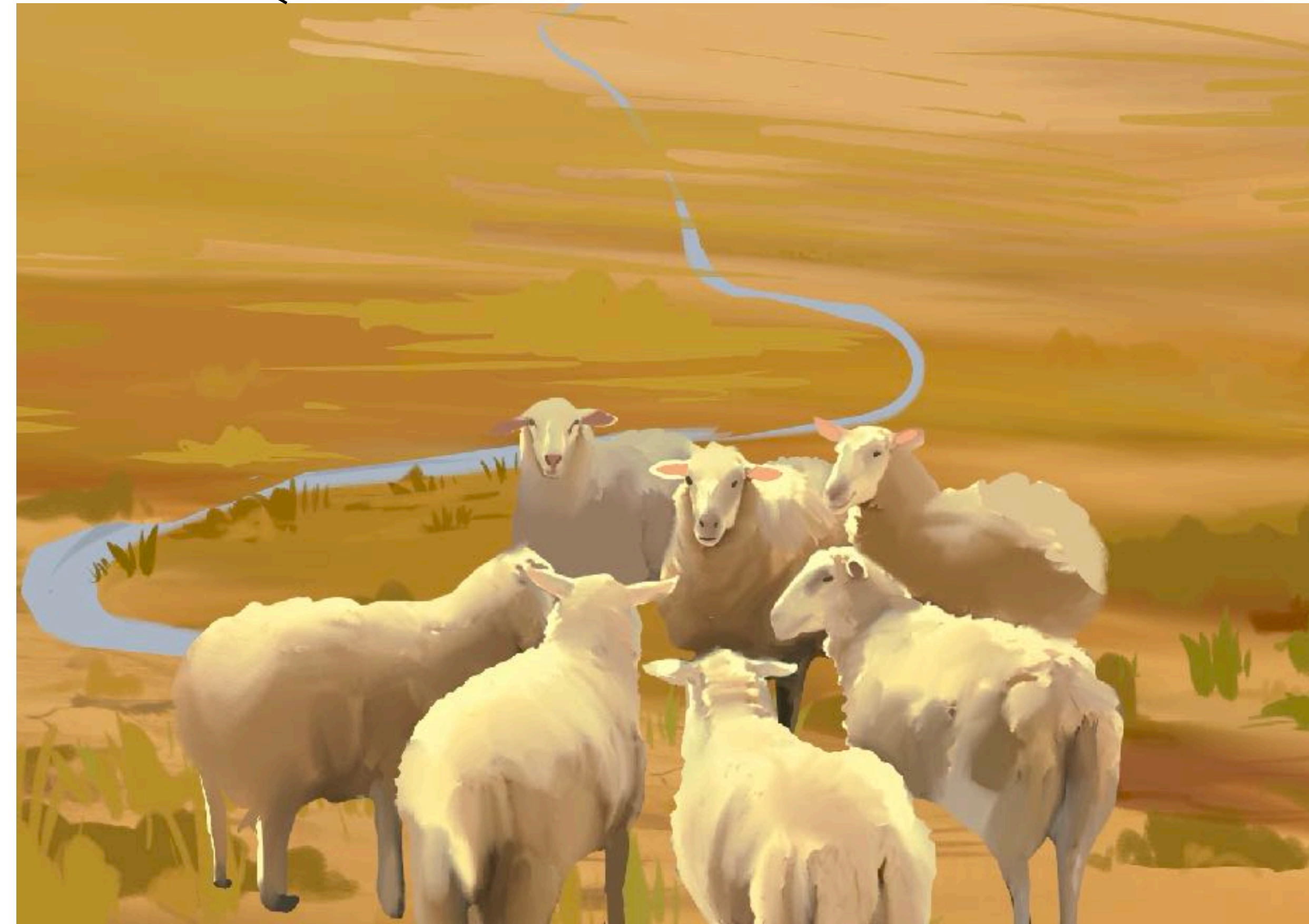
5.4 Fluffy Hug Purchase Page

This page continues the brand's critical narrative, transforming the "purchase" behavior into an environmental metaphor through interaction.

The seemingly gentle click of the "Repair" button by the audience actually triggered a series of visual reactions, revealing the hidden ecological costs behind the wool industry.



When you click on the dialog box of the purchase interface, the initial state is a normal sheep herding environment
When a material selection click occurs, the grassland will undergo its first desertification, and the sheep will become crowded, hinting at the cost of the environment at the time of purchase.

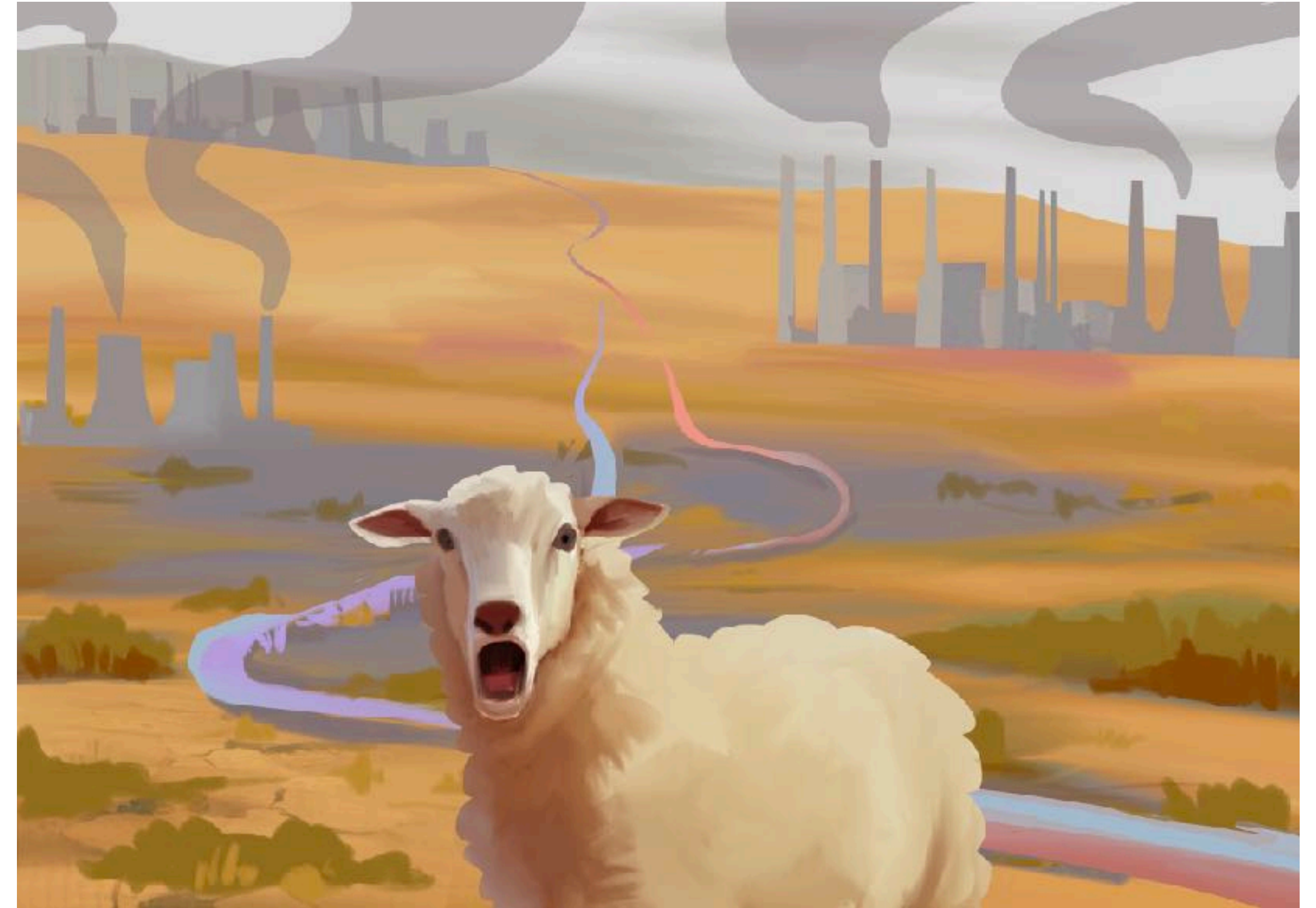


The background painting of the pop-up window on the purchase interface

When The page begins with a flock of sheep crowded on the grassland. In the background, there are already signs of overgrazing and dye pollution on the grassland.

When the user clicks to purchase, the lamb shows panic, and the land gradually becomes sandy, symbolizing that the "restoration" and "care" that are repeatedly consumed are built on the basis of resource consumption and chemical treatment.

The background painting of the pop-up window on the purchase interface



When the user clicks to purchase, the flock of sheep scatters and flees.

When the payment pop-up window appeared, the grassland in the background had completely become desertified, and the water environment had undergone tremendous changes under the influence of the processing factory.

5. Interaction & Speculative Prototype

5.4 Purchase - Flowchart and Programming

When the audience clicks on [N1], [1] disappears and [box2] is displayed.

When the audience clicks on [N2], [2] disappears and [box3] is displayed.

When the audience clicks on [N3], [3] disappears and [box4] is displayed.

Notes: N1 to N3 are the next keys, which are used to jump to the next box after clicking. 1 to 3 are background images, set as separate image layers. Boxes 2 to 4 are the entire purchase option window.

Among them, next uses a button and requires the box tool as a container.

On the purchase page, I chose the same approach as fluffy hug.

First, I wrote the flowchart where I wanted the animation to occur, then converted it into code, and used ai to convert it into the Wix-adapted VELO language.

```
$w.onReady(function () {  
  
    // 初始化: 只显示 box1, bg1  
    $w('#box1').show();  
    $w('#bg1').show();  
  
    $w('#box2').hide();  
    $w('#box3').hide();  
    $w('#box4').hide();  
  
    $w('#bg2').hide();  
    $w('#bg3').hide();  
    $w('#bg4').hide();  
  
    // Next1  
    $w('#N1').onClick(() => {  
        $w('#box1').hide();  
        $w('#bg1').hide();  
  
        $w('#box2').show("fade");  
        $w('#bg2').show("fade");  
    });  
});
```

5. Interaction & Speculative Prototype

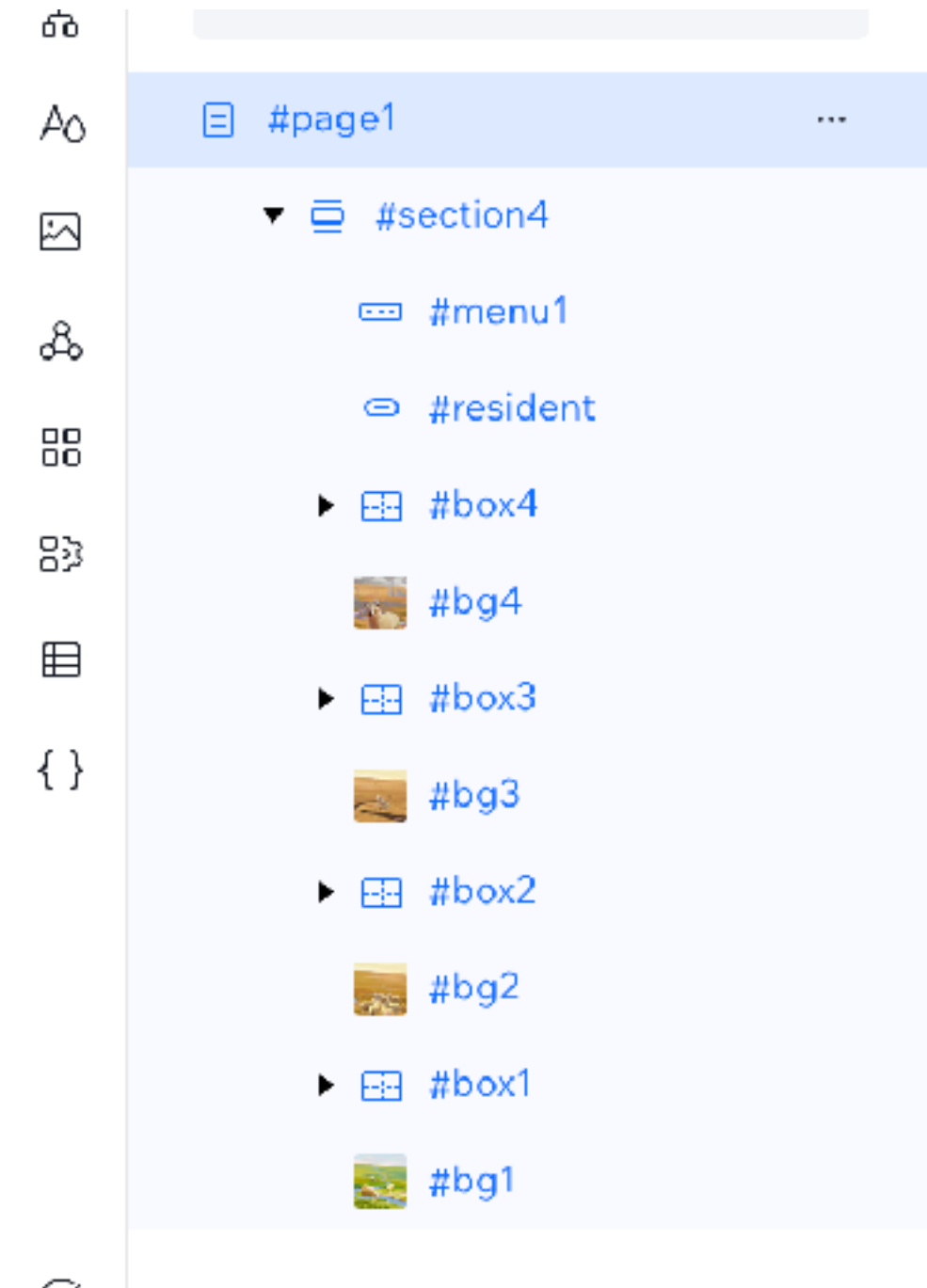
5.4 Purchase - Testing

Fail to show the animation



Rewrite the structure of layer and make a new coding

```
Purchase
1  Sw.onReady(function () {
2    showStep(1);
3
4    $('#N1').onlick(() => showStep(2));
5    $('#N2').onlick(() => showStep(3));
6    $('#N3').onlick(() => showStep(4));
7  });
8
9  function showStep(step) {
10
11    const bgs = ['#bg1', '#bg2', '#bg3', '#bg4'];
12    const boxes = ['#box1', '#box2', '#box3', '#box4'];
13    const nexts = ['#N1', '#N2', '#N3'];
14
15    // 全部隐藏
16    bgs.forEach(id => $(id).hide());
17    boxes.forEach(id => $(id).hide());
18    nexts.forEach(id => $(id).hide());
19    $('#resident').hide(); // <- 新增: 默认隐藏 resident
20
21    // 显示当前 step 的背景和 box
22    $(bgs[step - 1]).show("fade");
23    $(boxes[step - 1]).show("fade");
24
25    // 显示对应的 Next 按钮 (1-3 步)
26    if [step <= 3] {
27      | $(nexts[step - 1]).show();
28    }
29
30    // Step 4: 显示 resident
31    if [step == 4] {
32      | $('#resident').show("fade", {duration: 400});
33    }
34
35
```



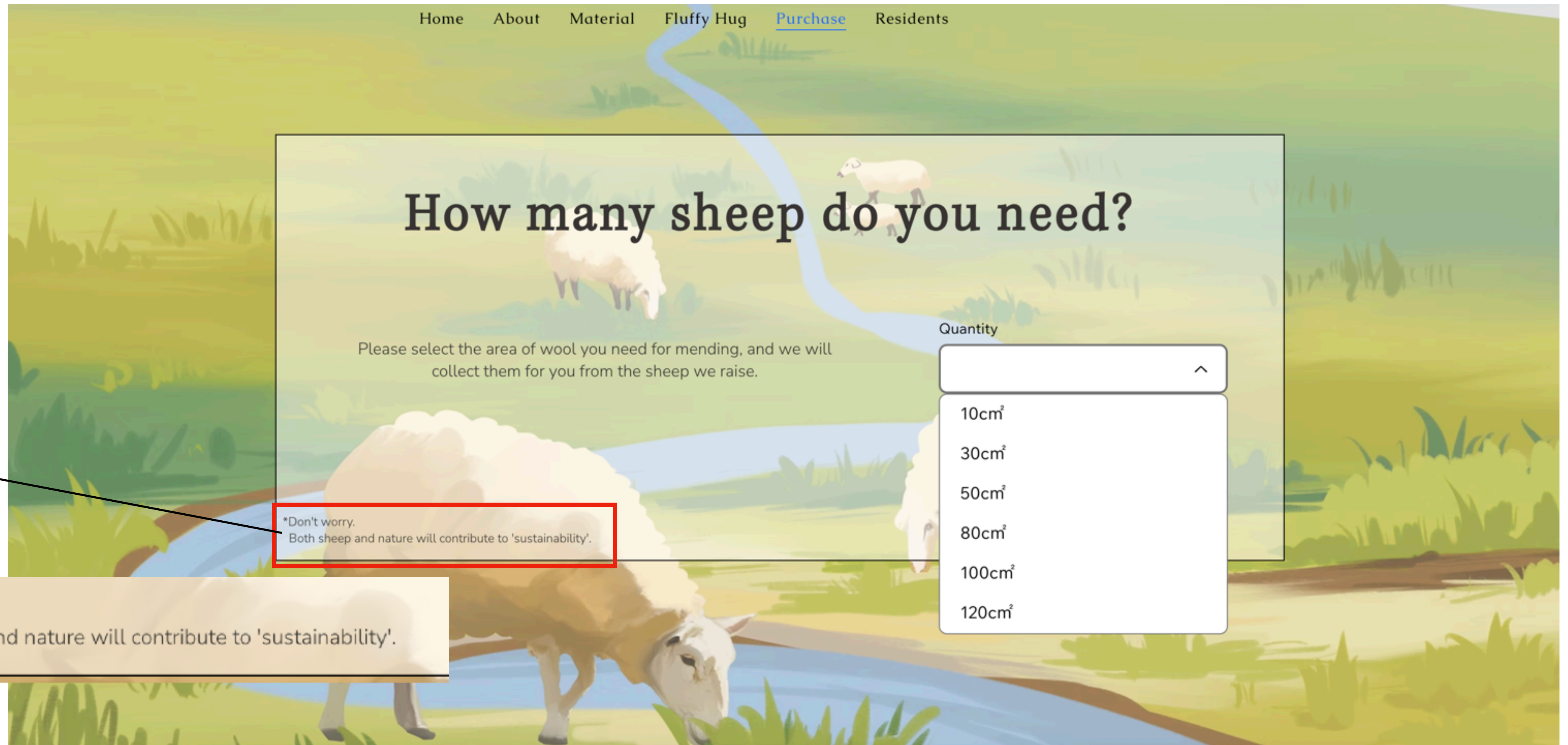
The first code run failed. I rechecked the names of each layer and the corresponding code names and found that there were some grouped box applications, and individual layers could not be selected to produce the expected effect.

After modifying the structure layer, a new page structure was created. After using the renamed code, it was successful.

5. Interaction & Speculative Prototype

5.4 Purchase - Question Setting as Critique (1)

During the purchasing process, three questions were designed to simulate how maintenance could become a transaction and extraction practice within the green brand system.



It implies that all consumption behaviors and material costs will be paid for by the environment.

*Don't worry.
Both sheep and nature will contribute to 'sustainability'.

Q1 - How many sheep do you need?

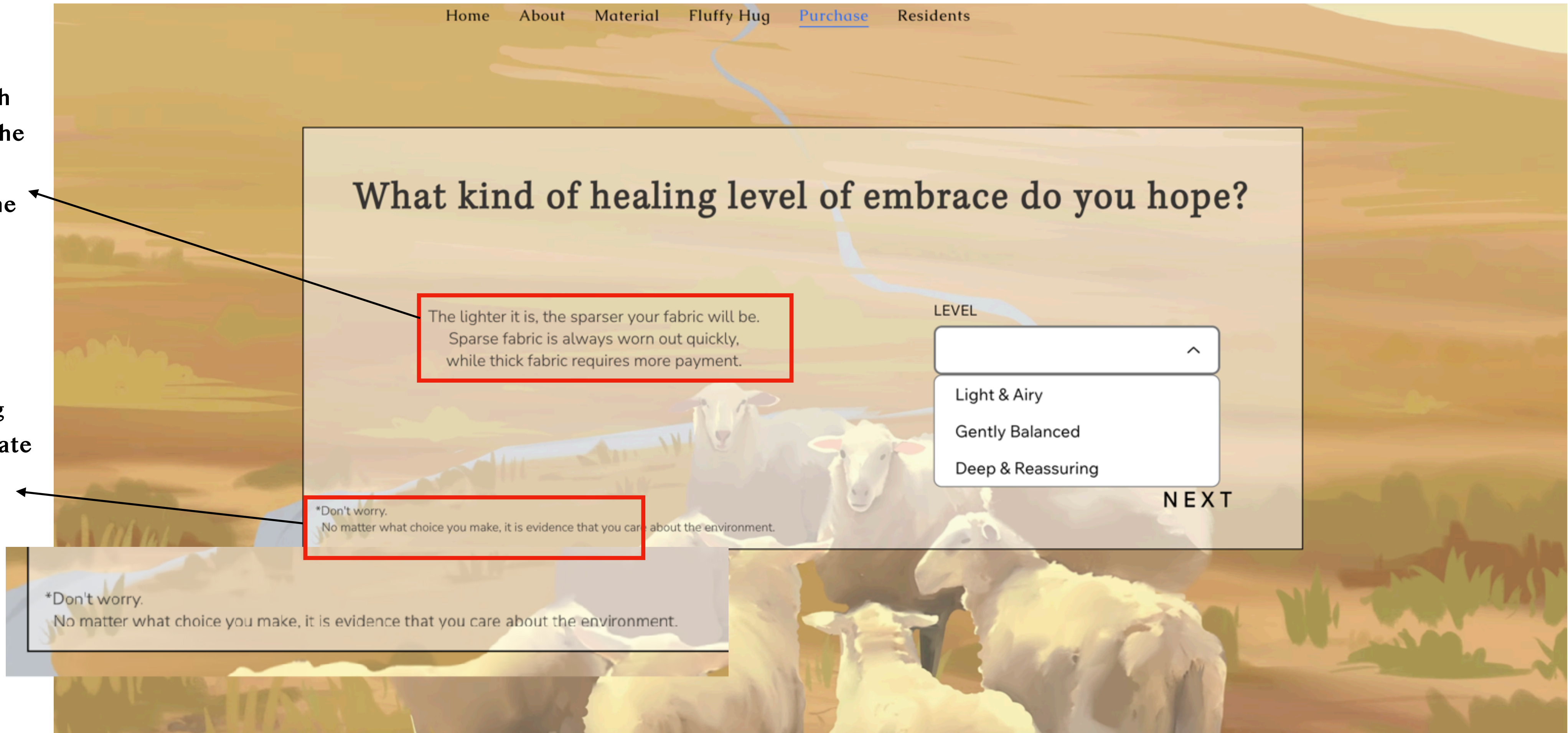
Imply to consumers that your expenditure directly determines the ecology of the material source.

5. Interaction & Speculative Prototype

5.4 Purchase - Question Setting as Critique (2)

This means that under such a consumption structure, the thickness and sparsity of materials cannot change the impact of green washing.

It still exposes the wrong narrative that brands create that consumption is sustainable.



Q2 - What kind of healing level of embrace do you hope?

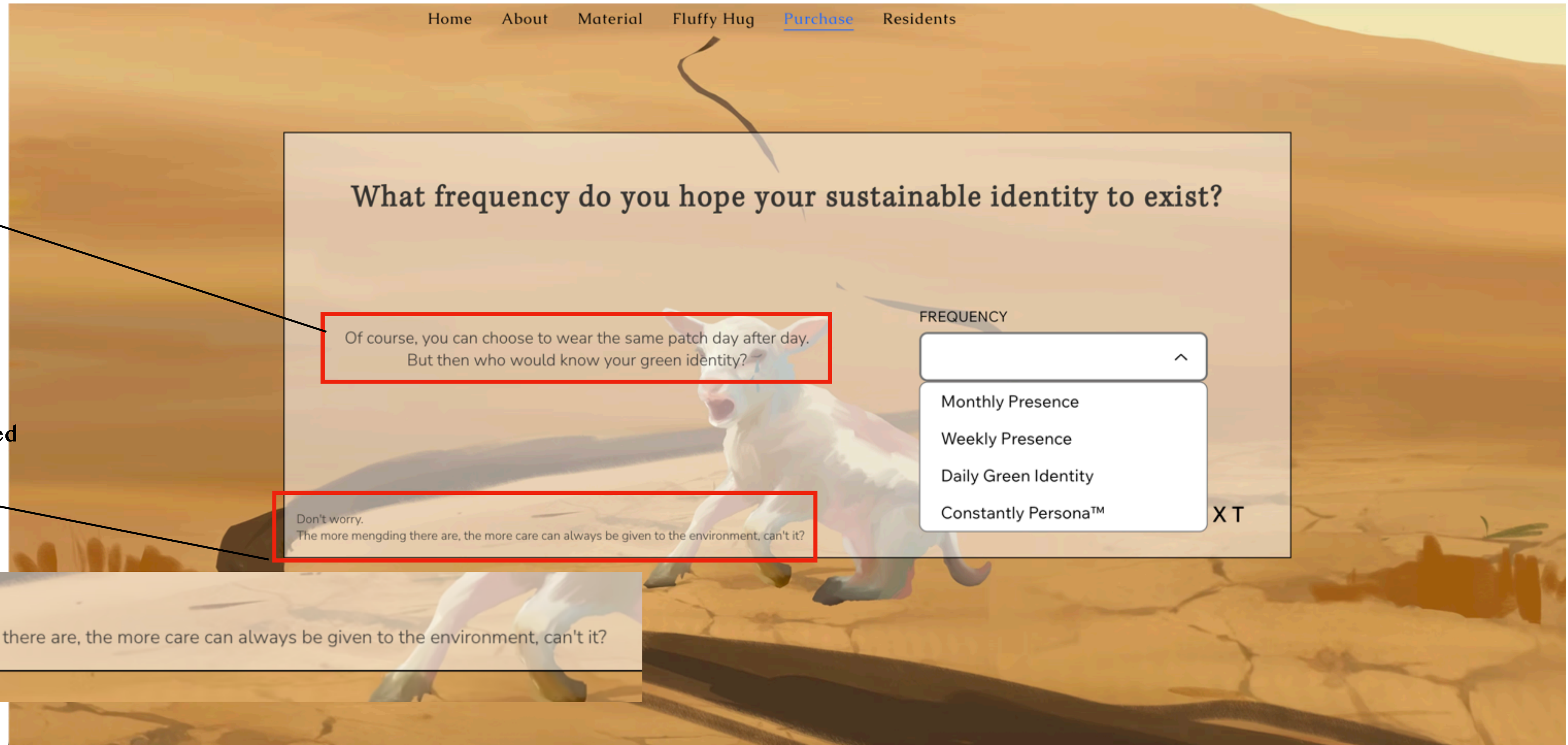
Fabric has become an emotional currency, and fragile materials have brought ecological pressure.

5. Interaction & Speculative Prototype

5.4 Purchase - Question Setting as Critique (3)

Confusing sustainable identity with purchasing brand services.

It implies that the environment will be polluted and deteriorated under consumption.

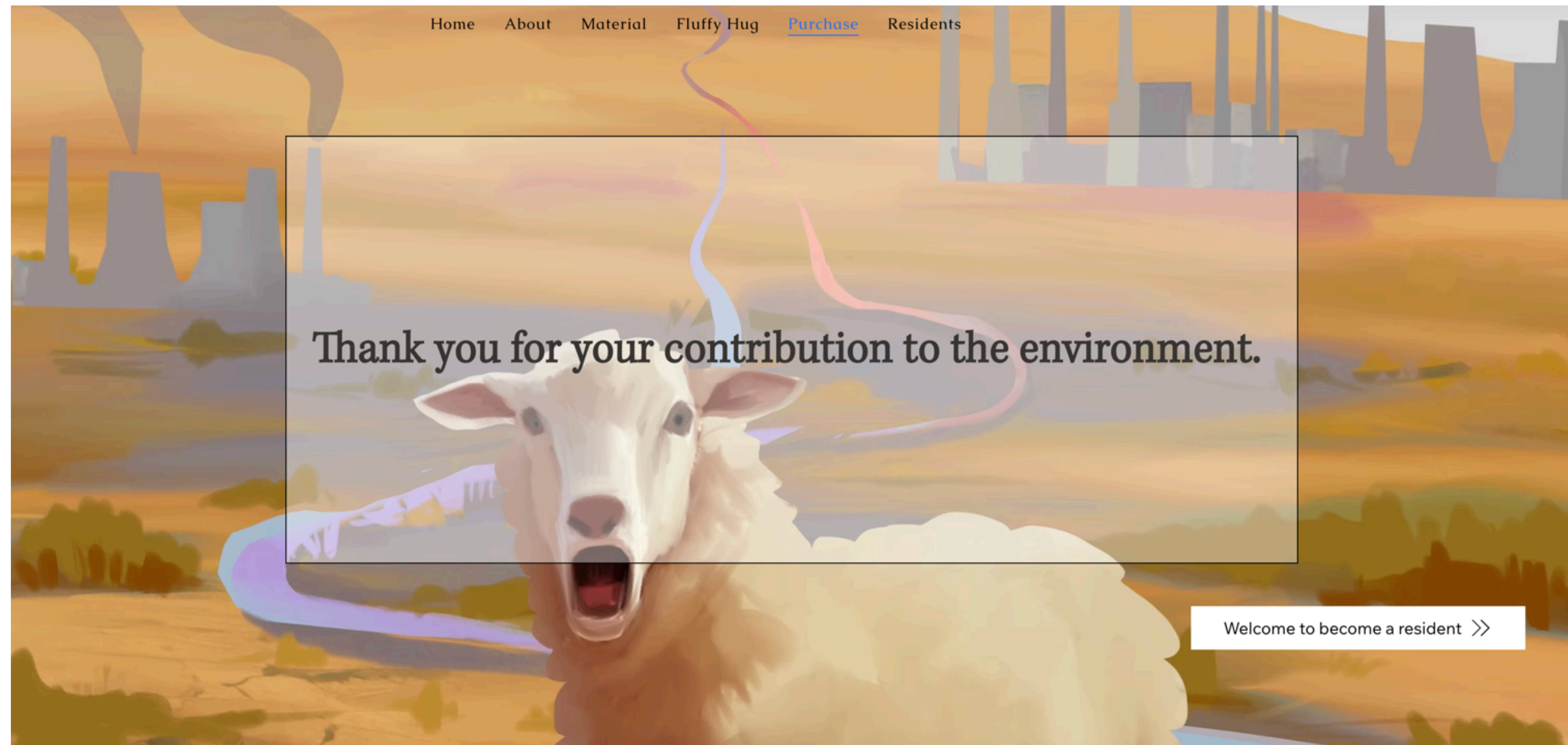


Q3 - How often do you want your sustainable identity to exist?

Repeated repairs have been directly named as a means of maintaining a sustainable identity.

5. Interaction & Speculative Prototype

5.4 Purchase - Question Setting as Critique (4)



At the end of the page, only frightened sheep and completely desertified grasslands remain. Factories have invaded and rivers have been polluted.

Through these phased questions, the purchase page reveals the paradox of sustainable brands:

High-frequency repairs merely turn into consumption, with the consumption structure remaining unchanged and thus unable to achieve the desired sustainability.

5. Interaction & Speculative Prototype

5.5 Residents – Comments Area to reveal the truth

Comment A:

The brand uses extremely fragile materials, turning "repair" into a false service that wastes time, money, and resources, yet still packaging it as sustainable.

Comment C:

The so-called "trace records" have lost their significance. Consumers keep making repeated repairs but fail to receive true restoration. Emotions are numbed, and restoration has become a mechanized consumption process.



Comment B:

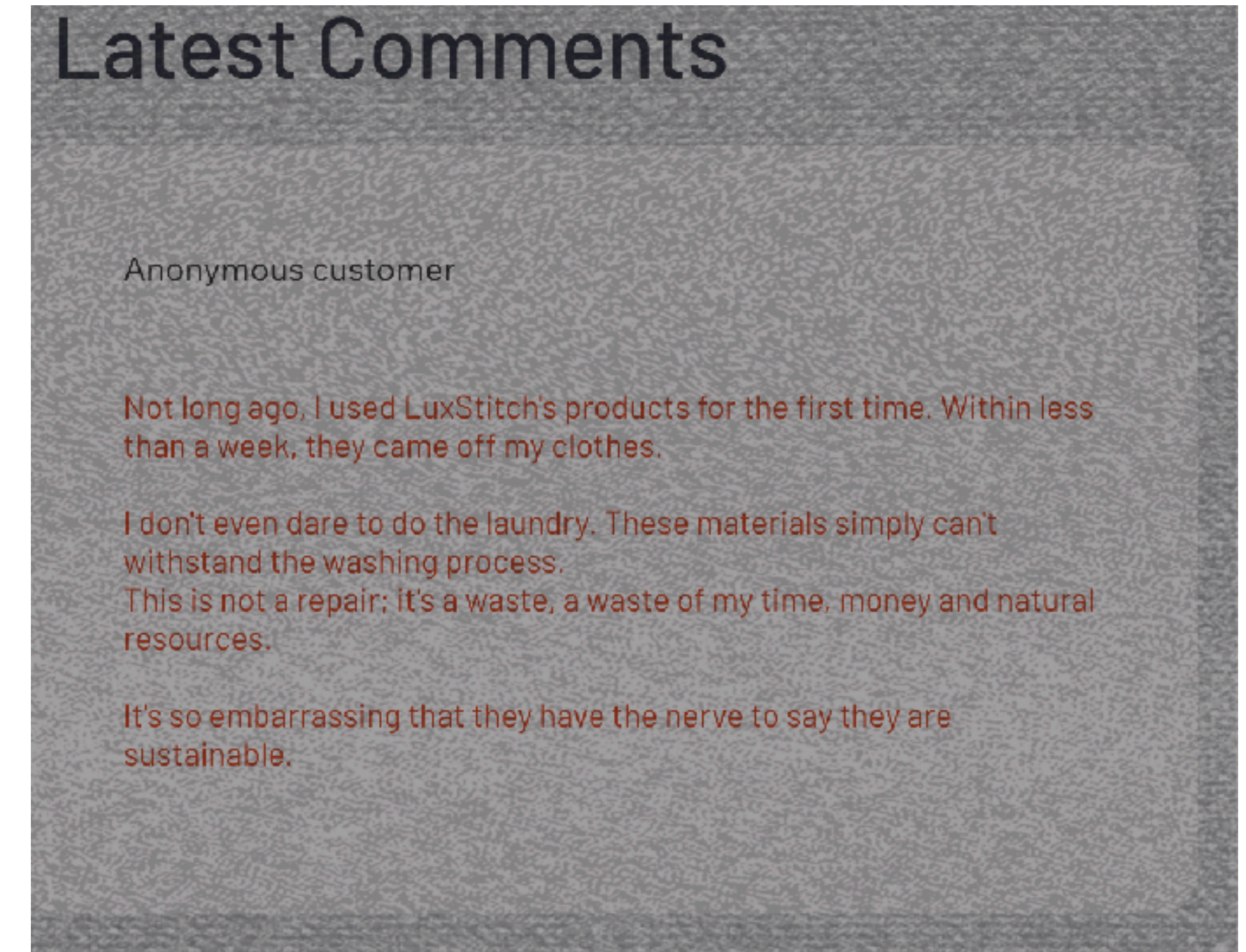
Emotional repair narratives initially resonated with consumers, but as materials kept dropping and repeated payments were made, consumers realized that the brand was depleting their memory and emotional value.

Comment D:

Through the mouths of its staff, the brand promotes "sustainability and healing", but behind the scenes lies the overproduction of wool factories and the destruction of grasslands, with both the environment and the staff becoming victims.

5. Interaction & Speculative Prototype

5.5 Residents – Glitch Effect



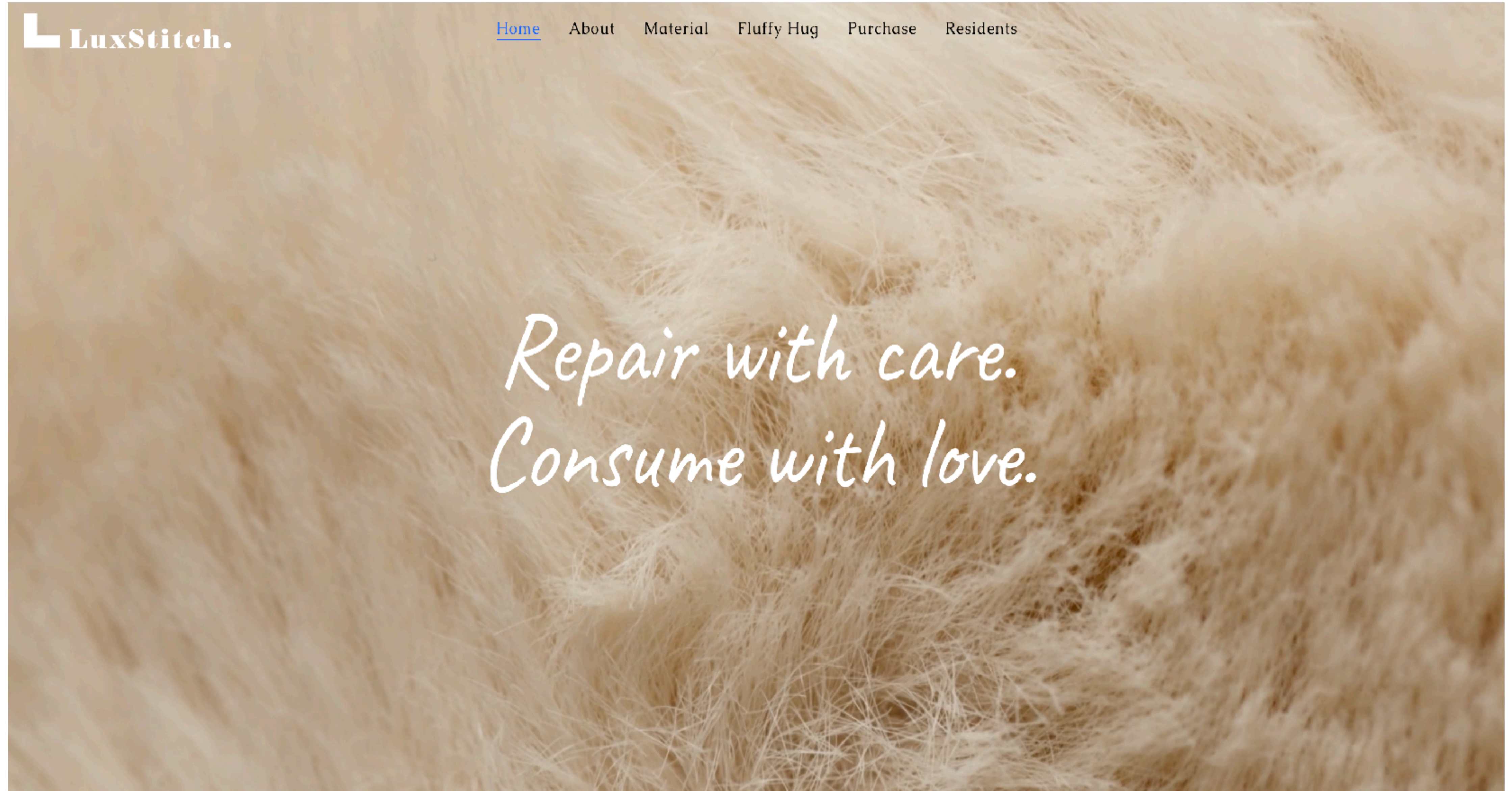
On the comment page, I also created a Glitch effect by superimposing a fault layer, symbolizing LuxStitch's cover-up and concealment of the unsustainable truth as negative reviews and doubts continue to accumulate.

These visual discontinuations also imply an unsustainable cost, indicating that LuxStitch is about to collapse on its own. The Glitch effect has also become a preview of the brand's inevitable ending.

6. Outcome

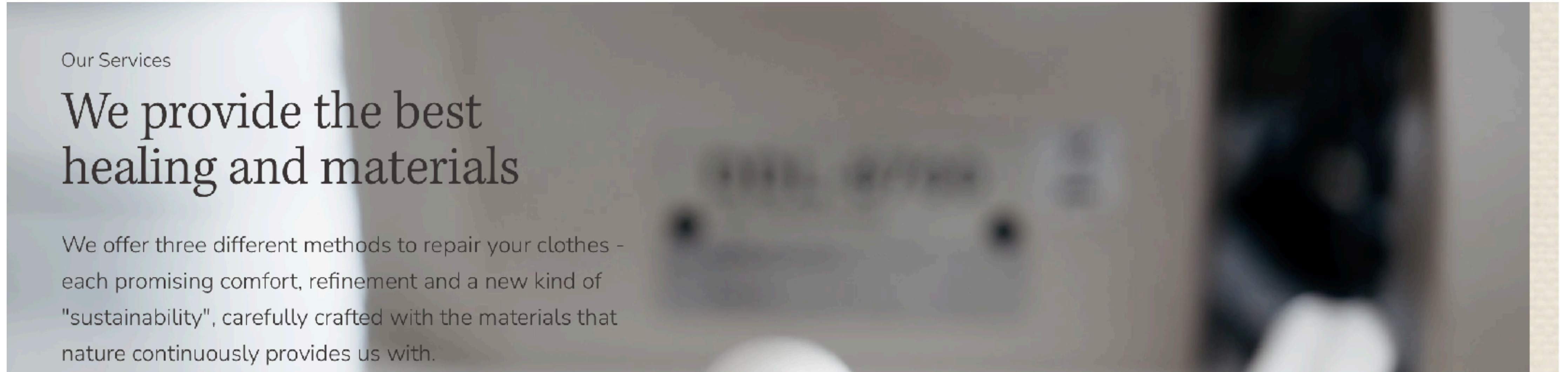
6.1 Welcome page

<https://szilinguk.wixstudio.com/myluxstitch>



6. Outcome

6.1 Welcome page



01

Shining Cover

Illuminate your repaired area with carefully selected shells, metals and gemstones, transforming the damage into a sparkle.
visible mending will be regarded as a luxury - because every defect deserves a glorious second life.



02

Memory Trace

The warm hand stitches will help you keep all your memories.
Our service respects every past of yours, allowing your clothes to heal without forgetting where they were.



03

Fluffy Hug

The latest and most popular services.
A soft, fully handcrafted wool 'hug'.
Our wool factory always offers healing from nature.



6. Outcome

6.1 Welcome page

Explore Our Stories

At LuxStitch, we believe that repair is not merely a practice, but an identity that you can wear.

Our existence is to transform care into aspiration and "wear" the identity of sustainability on our bodies.

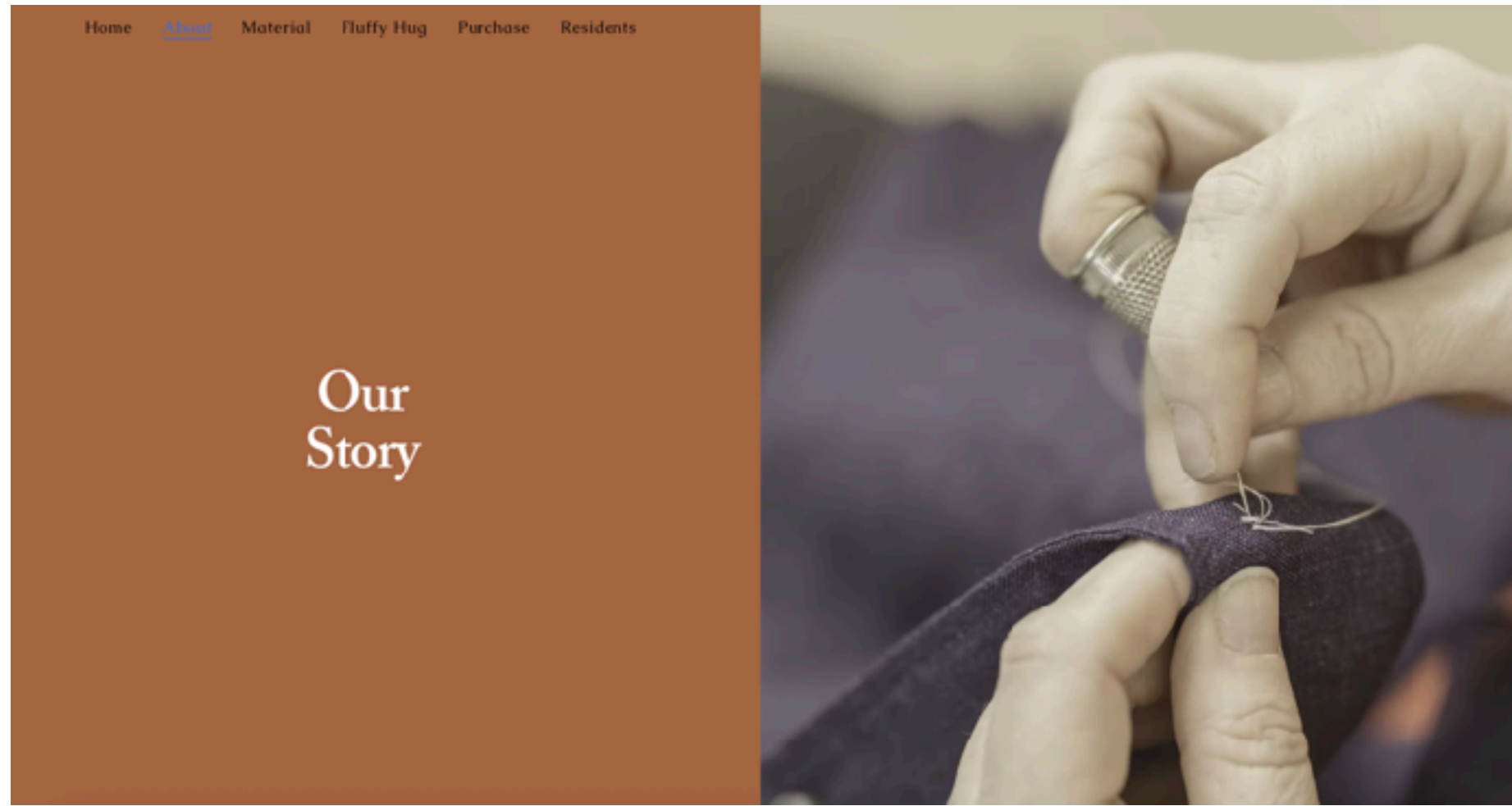
We hope to achieve "sustainability" in a novel way, even if the actual efforts are quietly outsourced to nature.

Now, are you ready to step into our narrative?

GO >>

6. Outcome

6.2 Brand Story Page

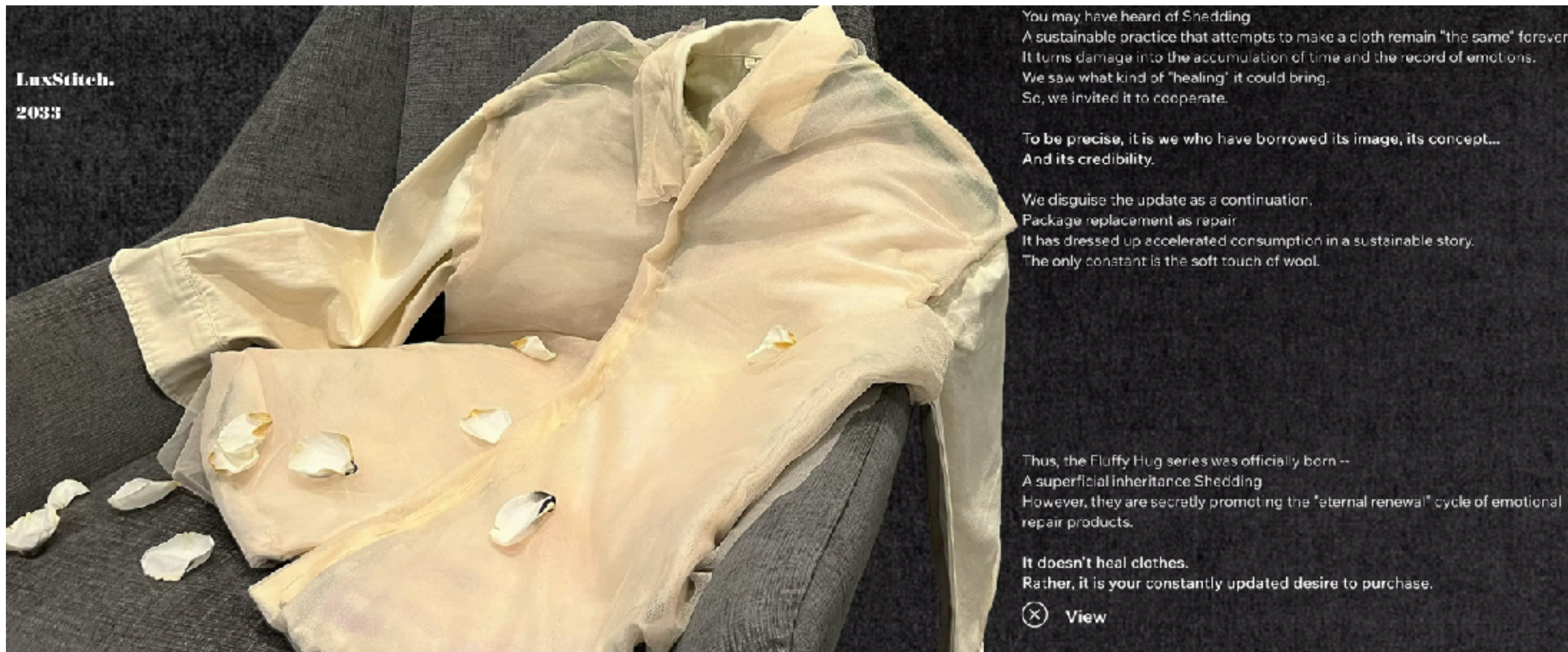


We mend you, not your clothes.

We promise that mending can save everything—
Your sorrow, your regrets, and all the unhealed parts of you and fashion. As long as you believe,
we can turn every stitch into emotional value.
From the moment you press the payment button, the identity of happiness will bind you forever.

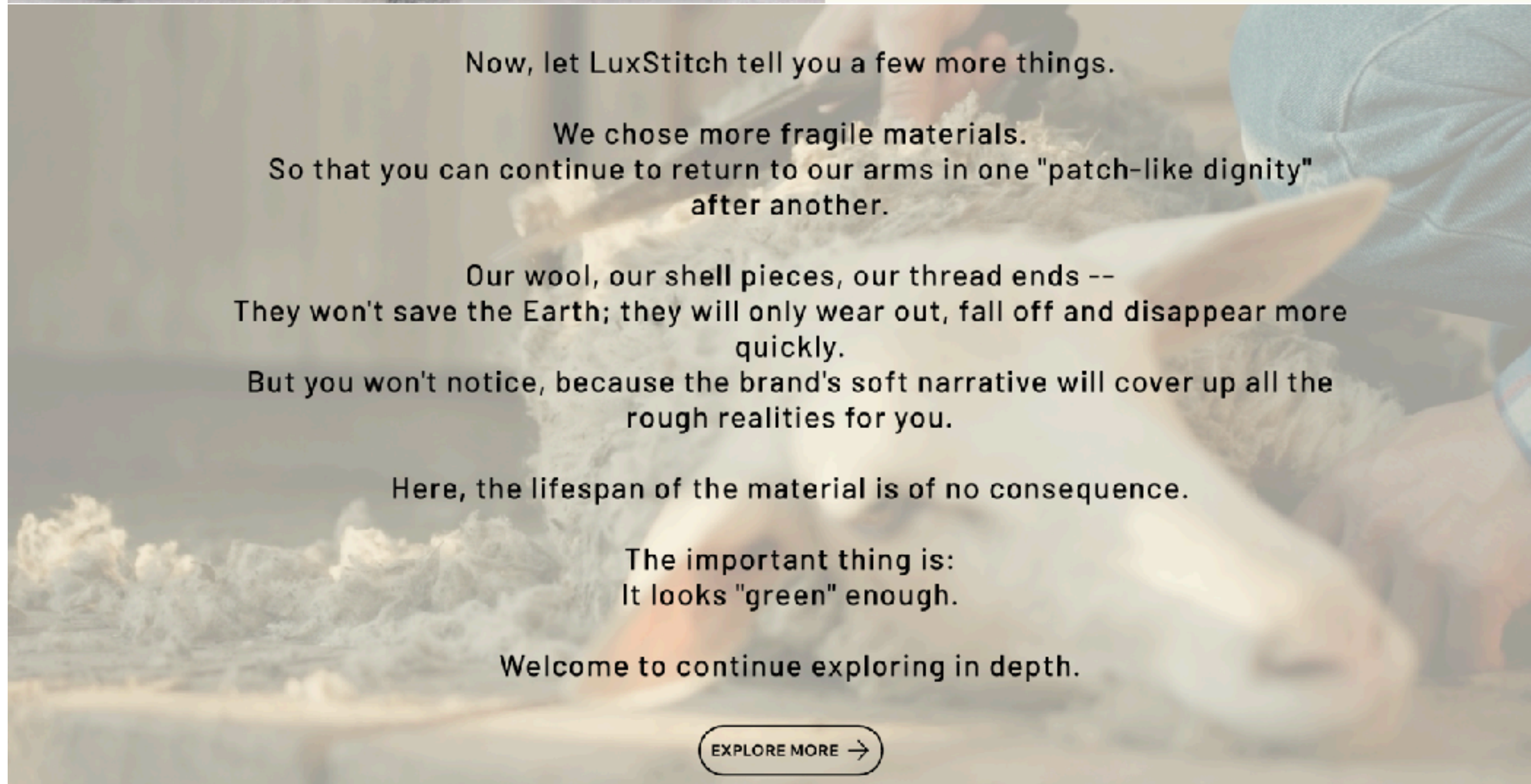
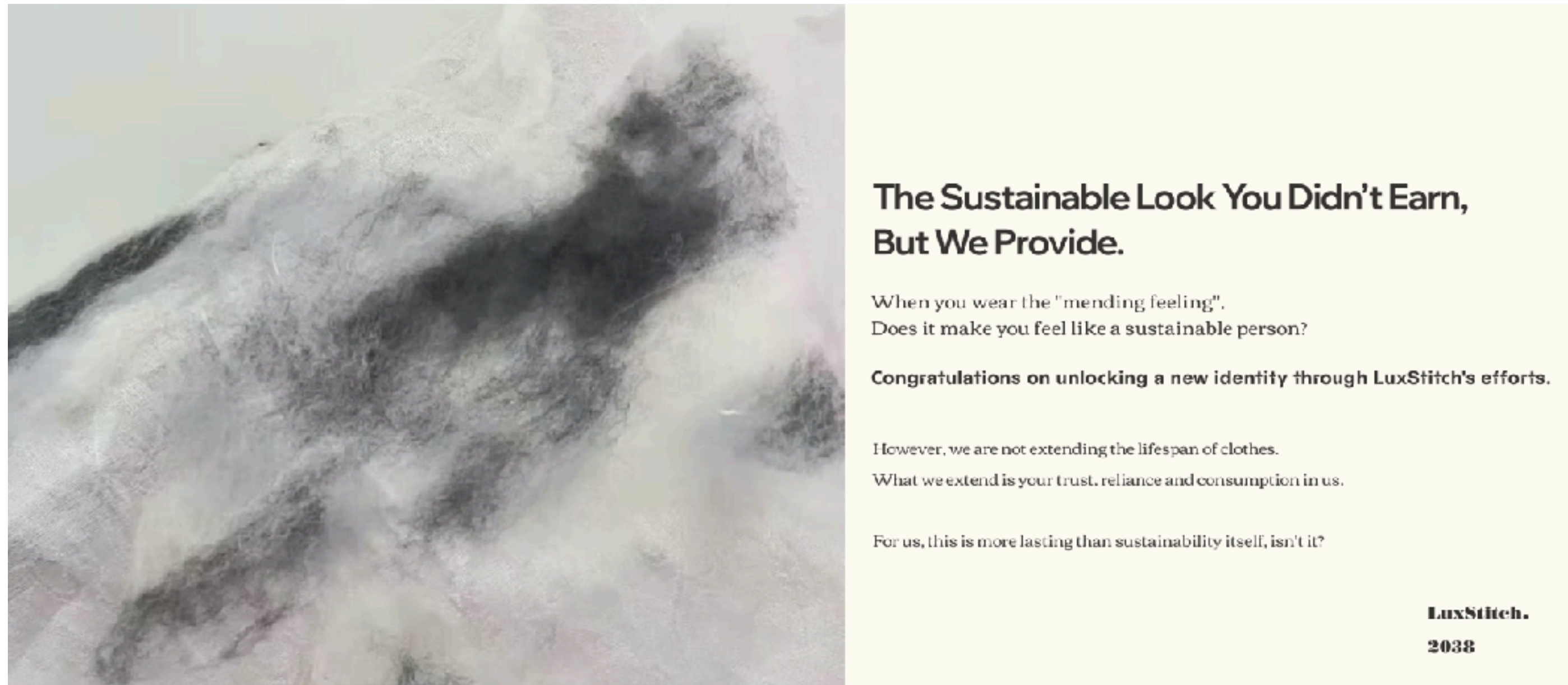
Here, "repair" is not about repairing clothes, but about repairing you.

LuxStitch.
2025



6. Outcome

6.2 Brand Story Page



6. Outcome


6.3 Material Gallery

Home About [Material](#) Fluffy Hug Purchase Residents

Material Gallery

Welcome to LuxStitch's material gallery, where you can see three typical materials that can be customized and used.

Let's start your journey.



Touch Me

ID: Tender Rip Wool™

Identity: Be careful with it, or it will be torn apart.

Its fragility ensures a softer embrace—gently renewing itself for your emotional comfort.


ID: Fragile Tide Shells™

Identity: Beautiful, shining and quick to crack.

Each time it breaks, it showcases a new kind of "natural beauty", only for the repair of your emotions.



Touch Me



Touch Me

ID: Wandering Glow Beads™

Identity: Small enough to slip away at any moment.

They disappear to remind you to constantly update your sustainable identity while remembering to love yourself.

They are indeed very easy to break, but it doesn't matter. The more times they are repaired, the more it represents your emphasis on self-care and your support for sustainability.

Now you have a chance to heal yourself and the Earth with your own hands.

Start Now

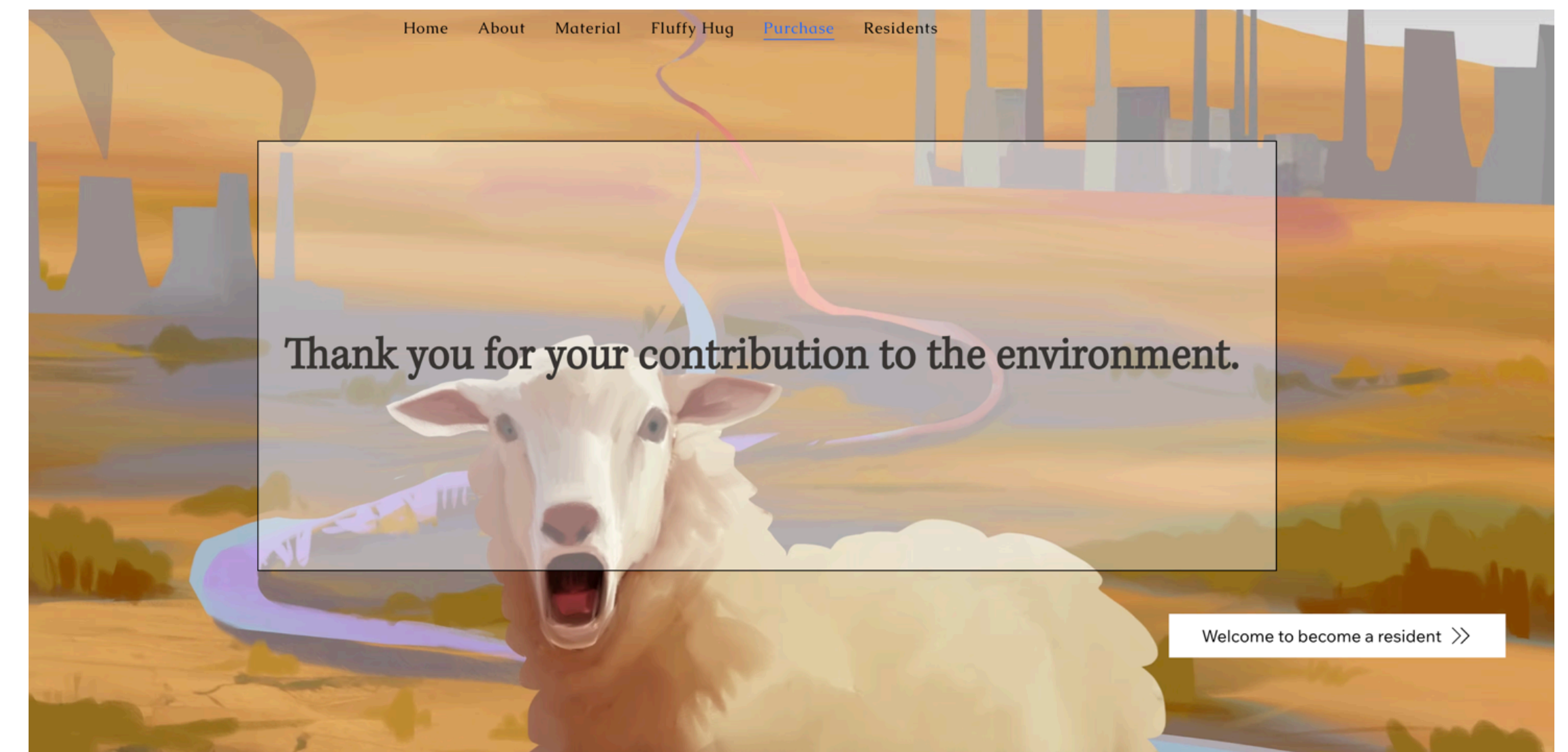
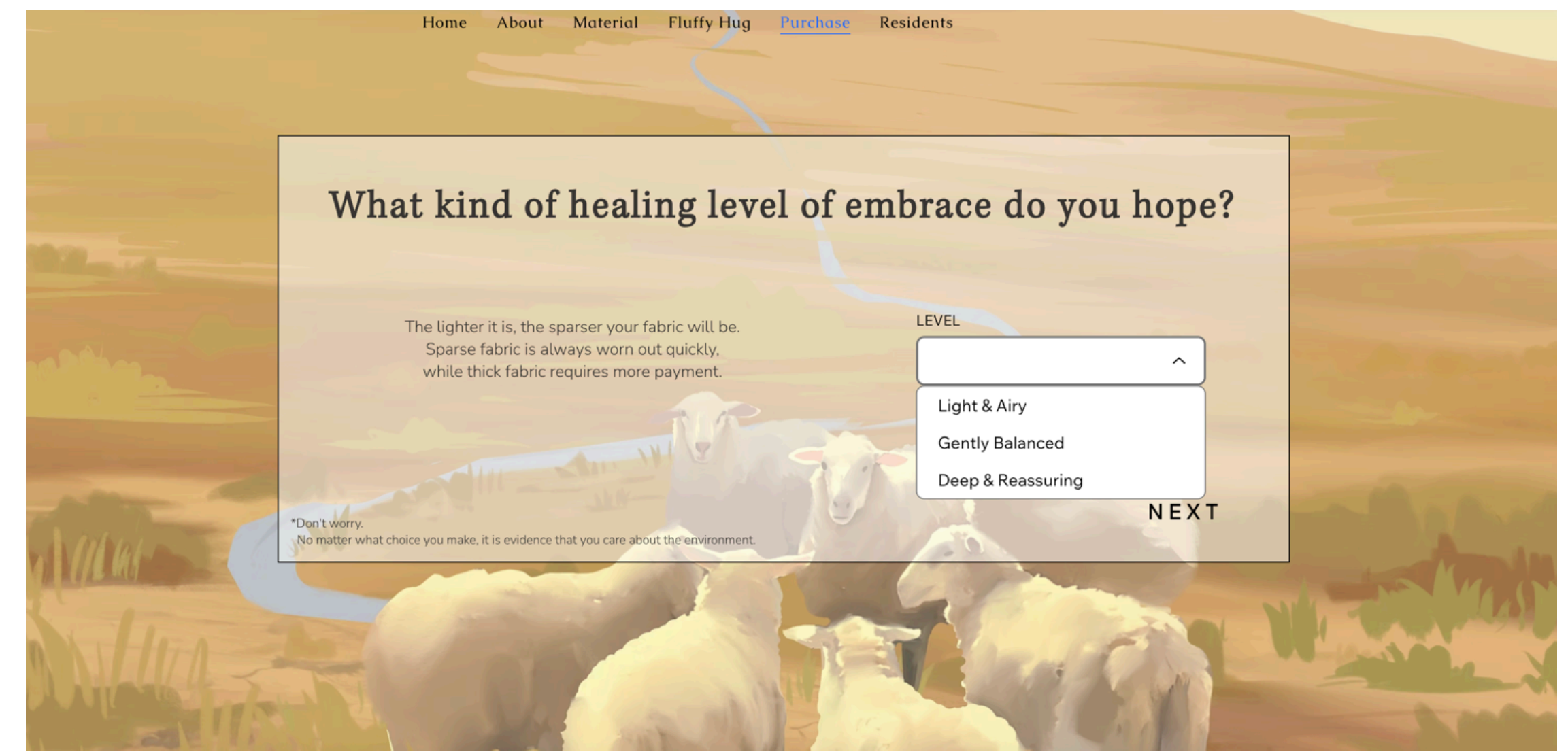
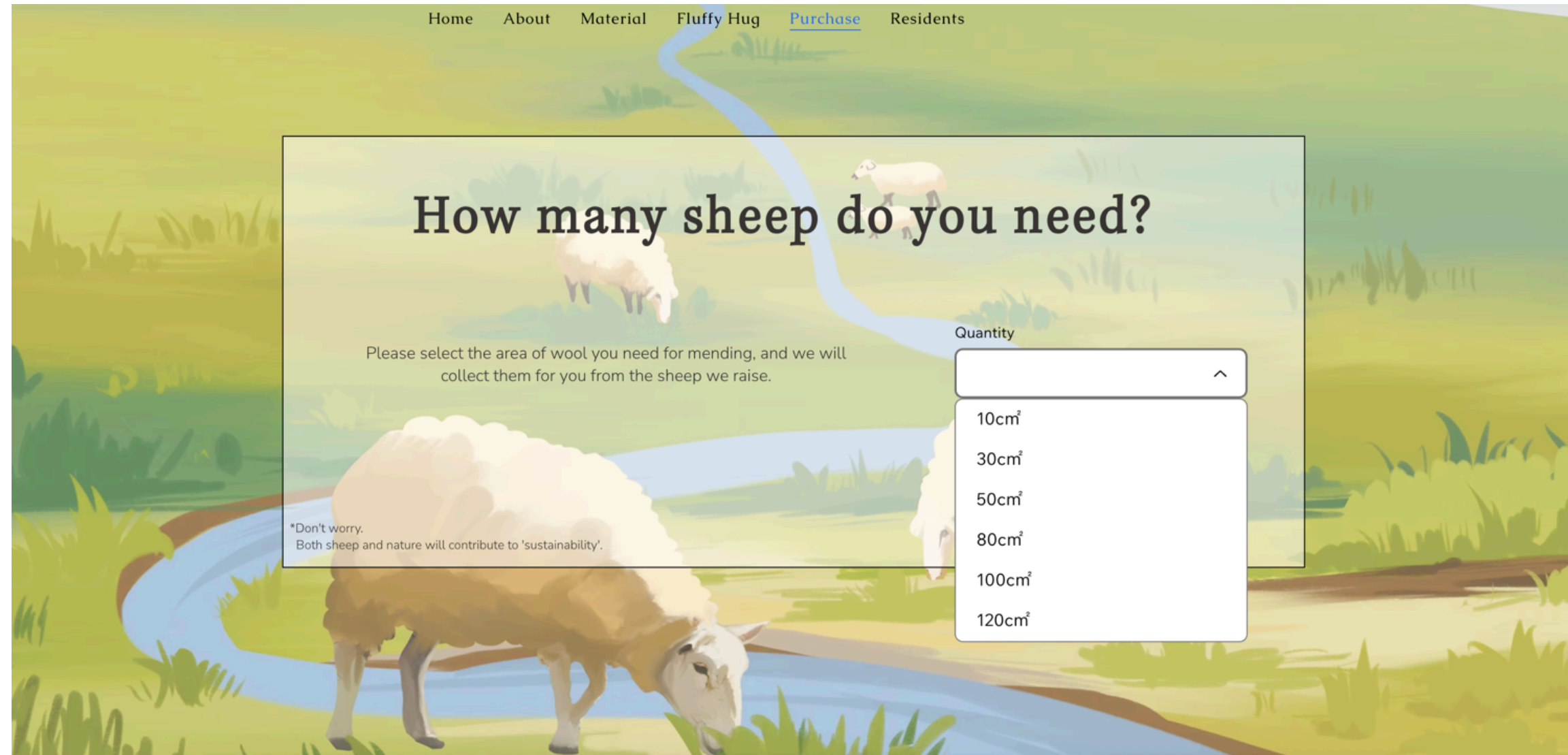
6. Outcome

6.4 Fluffy Hug



6. Outcome

6.5 Purchase



6. Outcome

6.6 Residents

Anonymous customer

Not long ago, I used LuxStitch's products for the first time. Within less than a week, they came off my clothes.

I don't even dare to do the laundry. These materials simply can't withstand the washing process.
This is not a repair; it's a waste, a waste of my time, money and natural resources.

It's so embarrassing that they have the nerve to say they are sustainable.

Anonymous customer

The first time I restored my past clothes at LuxStitch, I felt very delighted. I found memories from my college days and even decorated them with carefully crafted materials.

But then came the continuous shedding of materials, and I began to feel that I was merely purchasing services for a strange piece of clothing.

It no longer has the smell of my college days. I'm really angry. I've lost the memory of that time and it's even beyond redemption.

I hope LuxStitch can compensate me!!

Anonymous customer

I really like the idea of Memory Trace, so I sent the damaged clothes there, wanting to record the history of my repairing this piece of clothing.

However, the materials and repair methods here are so poor. I have repaired it many times, but it has reached a point where I can't even remember it myself.

Everything feels numb, as if I'm just muddling through some task.

Anonymous employee

Since Fluffy Hug became popular, I was hired to manage the wool-producing ranch.

It's so terrifying here. The number of sheep far exceeds that of the ranch I used to manage, and they look very miserable.

The establishment of the factory is essentially an invasion of the grassland. The brand's official website is glamorous and keeps talking about sustainability and healing, but all of this is at the cost of the flock of sheep and nature.

I can't take this job any longer.

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