

BOOK OF ABSTRACTS

FLCONF  
DISCUSS FASHION

# FASHION & SUSTAINABILITY

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Manuel José Damásio

Head of the Film and Media Arts Department  
Universidade Lusófona

## Fashion as a strategic area of intervention for Universidade Lusófona.

Fashion represents a new area of intervention of Universidade Lusófona Film and Media Arts Department. With more than twenty years of experience both in terms of education and research in the broad domain of the creative and culture industries our recent venture into the world of fashion represents a deepening of our interdisciplinary focus on the myriad of affordances contemporary media and arts cultures entails.

In recent years our department put both internationalization and innovation at the centre of its development. Today, we lead the only one of the EU funded “European Universities” that directly deals with the cultural and creative sectors, FilmEU - The European University of Film and Media Arts besides 6 other European Erasmus Mundus Joint degrees in the areas of film and arts and are leading or partnering in several Horizon and EIT funded research and innovation projects.

Just like in the case of all the other fields of knowledge and creativity we have embraced in the past, also in the case of fashion we want to push forward an agenda that brings together research and education as core elements of Higher Education institutions mission. The present initiative is yet another contribution towards the reinforcement of research and innovation across the cultural and creative industries. ...



**Braz Costa**  
*Diretor Geral*  
*Citeve*

The textile and clothing sector is one of the sectors that has advanced the most in terms of sustainable development and circular economy, is it at the forefront of this movement.

There will no longer be any skeptics who consider that the entry of 'sustainability' into the day-to-day textile-clothing-fashion business is a passing fad. The question facing the Portuguese T&C sector today is: what to do more and the inherent options and practices.

In the last few years, companies have carried out an update on their own strategies and sustainability is no longer a pillar but transversal to the entire strategy.

On the one hand, the proactivity to make known its strategies for sustainability, in an attitude of (re)valorization of the companies, placing their sustainable development at the level of their products/ services.

On the other hand, the omni approach, not only focused on the sustainability of raw materials and the production/distribution/slaughter processes of its products or on full traceability, but also on apparently collateral issues such as the living conditions and development of the workers involved. Sustainability has definitely moved into the domain of sales, it is not anymore an argument but a must.

Even so, what catches attention is the trend towards formalization, communication and commitments. It means that the sector not only thinks about the matter but have traced paths to follow in this matter, at least for the next decade.

The continued commitment to sustainable innovation and creativity is one of the main assets (if not the main) of companies and the main challenge is to be able to industrialize the new solution, to scale and make them commercially viable with the real value perception.

Working to solve the challenges posed by companies and/or their customers, finding solutions and discovering new processes towards a more sustainable future (the only one possible), is our daily bread and butter at CITEVE and our workload has not decreased, quite the contrary which give us all good signs.. ☼☼☼



Alexandra Cruchinho   José Carlos Neves  
Conference Chairs  
Lusófona University - CICANT

# FL|Fashion Sustainability: International conference.

FL\_Fashion Sustainability – International Conference, is an International Conference that seeks to focus on the discussion of Sustainability in the areas of Fashion, Design and Media.

It is increasingly important to discuss Sustainability in all its variants, at the economic, environmental and social levels, especially when the focus is on areas such as fashion, whose industry is one of the most responsible for the environmental damage that has been observed, increasingly, over the last few years.

If, on one hand, the theme of sustainability takes us to the environmental aspect, it is emergent to discuss this theme under a social perspective where minorities are involved in important processes for the communities, where knowledge and values are valued and citizens, who, at the beginning, could maintain a much more discrete experience in the environment that surrounds them, are inserted in the active life.

Economic sustainability is crucial to the success of business, brands, industry, small and medium-sized enterprises and is also an important area to keep in focus in the discussion.

However, Sustainability and Circularity are very rich themes and still announce many discoveries to be revealed. Portugal is one of the countries that is in the front line of ITV's investment in sustainability. The projects that are emerging either by stakeholders, academia or the business community are important to share in order to enrich the knowledge of the environment.

The FL\_Fashion Sustainability - International Conference proposes to be a space where the Industry, the Business and the Academia come together around a common theme, but with several very distinct approaches and with a very diversified exchange of experiences and knowledge.

Thus, we are looking for a Conference format that allows this exchange in moments of presentation of papers, in the presentation of projects in exhibition format, or other, leading to the richness of sharing. ...

# KEYNOTES



**Dilys Williams**

*Centre for Sustainable Fashion at London College  
of Fashion - UK*

## Fashion Otherwise.

As we hurtle through the 2020s, our incredible planet spinning on its axis at 460 metres a second, life on earth wrestles with the supercomplexity of ecological, technological, political, social and economic entanglements. For us humans, with our multiple frames of understanding in a more than human and unknowable world, this is both exciting and daunting. How we perceive, imagine, know and what we do in the world, involves an unravelling and patterning of things that involves our heads, hearts and hands. Disruption is a word that raises concern, but change is too soft a way to describe what is happening. Letting go of outmoded ways of living is something that is unsettling, but can be a fantastic means for demonstrating ingenuity and applying imagination to contribute to a world that we can live well in, together.

Humans are a social species, without a togetherness, we can't exist. An understanding that, as individuals, species and societies, we are embedded in the cyclical processes of nature, lies at the heart of our ability to live well together. Fashion, a series of activities, relating to the interdependence of ecological, societal and personal elements of life, is a great place to explore prosperity from micro to macro scales. The dominant narrative of fashion is about its thumping 3 trillion dollar economic heartbeat being out of step with nature's economy, this taints many of the jaw-droppingly stunning manifestations of fashion that

we have just seen in Paris, Milan, New York and London. This is not, however, the only story of fashion. Fashion is and can be, otherwise. Designers, which I interpret as anyone who applies imagination to the improving of things, are very well placed to re-pattern the elements of life in ways that involve reciprocity and delight. For designers to gauge whether their work does indeed improve things, involves a checking of intention against impacts.

Through my work as a designer, researcher and educator, I have developed a heuristic, a reference point, from which to recognise fashion, otherwise. It doesn't take away the unsettling elements of the 21st century unravelling, but it can help in navigating paths towards places where fashion contributes to prosperity in ecological, societal and personal terms. It draws on the writings of ecologists and philosophers including Gregory Bateson and Felix Guattari, and on the tacit knowledge and practice of designers working across scales from sole traders to teams within global fashion brands. It expands the role, opportunity and responsibility of being a designer, it changes why as well as what we design. ...





Rita Almendra

FAUL - Portugal

# Future designers and design researchers and their empathy with sustainable development and circular economy.

FA ULisbon has a formal formation in sustainability in Design Programs at the master level for the past 15 years. Moreover, in the PhD program sustainability is a topic widely addressed. Besides academic formation FAULisbon has a research centre - CIAUD - that has more than 100 researchers in the Design area (including some of the PhD students). In terms of research the field of sustainability is also relevant for the Research Center that explores it not only in the area of Design but also in the areas of Architecture and Urbanism, which allows us to have a broad, multidisciplinary and more systemic approach to the challenges we are facing today at this level. This presentation will explore the ways FAULisbon approached strategically this issue and the willingness and processes design students and researchers have showed during the last decade. ❖❖❖



**Maria Tamames - Sobrino**

*Escuela Universitaria de Diseño, Innovación y Tecnología, Fashion Department Researcher, Spain*

# Introducing a framework for strategic textile approach: Addressing circular design practices towards a new scenario.

This paper aims to study the condition of the textile value chain as an agent of reticular reconstruction, capable of redesign and regenerate the actual context. The textile industry tends towards a circular systematization which presents the opportunity to reimagine our systems. To do so, businesses need to consider, address and rethink the governance of cultural, social, economic and environmental impacts of their current models and corresponding supply chains.

A literature review and reflective practice approach enabled to provide understanding of key concepts for and tools that aid practitioners in circular strategies. Using reflective practice, the study explores a range of definitions and tries to outline from a critical perspective the main interactions in the evolution of these transformative processes. This paper proposes a framework for the analysis of sustainability transitions in textile system that integrates elements of the Circular

Practices Approach. The starting point of the suggested analytical process is to map and develop a relational metaphoric model, a rhizomatic framework for representing strategic textile design approach. As wider transitions require a reconfiguration of traceability mechanisms, interactions across levels are of particular interest to deepen understanding the importance of ensuring transparency and integrity.

The findings that emerged reveal new workflows that it allows for in articulating the relationship between contexts, mindsets and practices– while bringing into relief the inherent boundaries and conflicts that exist within the fashion system. The framework is intended to support more enriching conceived reflections designing thinking and action systems and weaving radical interactions for textile researchers to consider when highlighting the significance of textile-led approaches in promoting new methods, strengthening communication, enhancing cross-disciplinary and understanding of the need to respond to a circular narrative.. ...



Ana Tavares

Citeve

## Bioeconomy at textiles.

The guidelines for the textile sector for the coming years dictate the growing need for the development of advanced textiles capable of responding to various challenges in the most sustainable way possible, using the least number of resources and materials. Thus, technologies must be oriented towards the development of an innovative, sustainable and circularity-ready bio-based textile economy, based on the principles of regenerative agriculture, thus making an efficient use of resources. A promising solution is the use of waste from agro-industrial origin, as well as forestry biomass, a strong area in Portugal, which does not compete with food production, and values what are normally waste or raw materials of low value or from alternative sources. ...



Giovanni Maria Conti  
*Polimi - Italy*

# Responsible Fashion.

## How sustainability approaches are changing the fashion industries.

Fashion is a complex field of research where innovation could be made from deeper aspects as production chain, to the «superficial» aspects.

Today fashion is not just synonymous with clothes or accessories; with another point of view, fashion is an important part of the evolution of the culture of a given context.

The poetry and attention to detail characterize the context where all Italian products are born.

Since always, not having important raw materials, Italians have transformed their “know-how” and the care of know-how into a precious resource. Italian design is full of these examples; of small objects, perhaps of little significance for everyday life, which stand out for their sign, shape, color and which have become icons.

The cultural context today is crucial because if, absurdly, global fashion does not exist, there is instead a global issue that impacts on different cultures, and this is precisely sustainability.

If sustainable fashion and ethical luxury, exactly antithetical to the concept of fast fashion, are now the center of a way to design closer to man – worker, customer, etc. -, then we can say that the Made in Italy has always been the characteristics of a fashion ethics. We believe that today, especially in Italy, there is much more attention in pro-

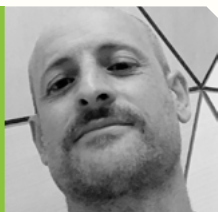
ducing a product; mostly products for the people, commonly defined as fashion products, must demonstrate a high level of care along their entire production chain: care to resources, care to those who “make them”, care to who will buy them.

If we are serious about the ideals, we strive for making fashion more sustainable, the question must become how we can offer fashion users a wider interface towards the ideal practices we say we promote?

If we are earnest about the virtues of sustainability, the honesty, integrity, authenticity and commodity support, how can we think of fashion as a tool for cultivating these ideals in the living practices of our users for these values?

If we believe that design can embody values such as authenticity, honesty, or integrity, we cannot merely harbor them commodities... we must change focus from fashionable goods to the practices of fashion; what we can call “fashion-abilities”.

We can make fashion-ability something more meaningful than a mere exchange of commodities, a more appropriate tool for self-betterment, instead of a bargain for easily accessible delight. ❖❖❖



**Roberto Liberti**

*Università degli Studi della Campania Luigi Vanvitelli - Italy*

# Mutations: Conscious scenarios of leather design.

The mutations project deepens research conducted on innovative scenarios aware of leather and its processes, through an investigation into the changeability of contemporary lifestyles. The scenarios analyzed derive from a contemporary trend analysis: inclusiveness, the environment, slow lifestyles and slow manufacturing as opposed to fast fashion and the simplification of lifestyles. These analyzes led to an in-depth study of three themes defined as follows: hiperhumanism, hipernatural, hiperminimal. The three scenarios analyzed the design moodboards that correspond to a material research of workings on leather and on biological and composite materials that could replace it in the future, up to a stylistic project of capsule collections of accessories, footwear and leather clothes, experimented with tanning companies of Made in Italy excellence and through cooperation with the 3d printing processing techniques present at Officina Vanvitelli.❖❖❖



Sofia Pantouvaki  
Aalto University -- Finland

# Digital Costume as 'Sustainable' Costume?

## Blending physical and virtual bodies.

Combining tangible and digital means in the field of costume design by merging live digital content with traditional costume materials opens new possibilities to create evolving performance dramaturgies and unusual bodies. This paper focuses on recent and ongoing explorations from the field of costume design for live and mediated performance that combine physical and virtual tools to design multi-layered characters and costumes. The study analyses experimental works that address questions of virtuality and materiality through the costumed body. Such works explore in practice ways in which the physical meets the virtual, and how art, design, and performance-making blend with digital means through the medium of costume. The combination of analogue materials, digital technology and moving bodies can provide characters and costumes that can change and reshape over time, while also blending physical and virtual bodies. On a theoretical level, the paper addresses the many dimensions and multiple 'physicalities' and 'materialities' that such costumes offer to the representation of human and non-/super-/post-human bodies and characters. The paper aims to stimulate discussion on how digital tools may evoke new visions for costume design, and whether this carries a sustainability potential. ❖❖❖



Philip Fimmano

*Polimida - The Trend Union - Italy*

## Farm to Fabric to Fashion: Radical textile education.

Now that speed and greed have deflated and devaluated the significance of fashion and textiles, the world needs a complete overhaul of its educational systems in design. The current costs of overproduction and needless, senseless business as usual have will have to stop now that climate crisis restrictions have become law and young generations refuse to give in to conspicuous consumption. Opportunity needs to lead to greatness not to fastness. Even the venerated luxury houses will have to abide by the various new tides and adjust their practices, reining in their goals of systemic growth. Nobody needs as many things as are currently being suggested and people start to scale down their possessions since ownership is no longer considered cool. Our aim is to have less and better design overhaul the current dictate of more and mediocre. No sentient being should suffer, and people should benefit from an alternative, more equitable society.

Farm to Fabric to Fashion is a new textile masters course at Polimoda in Florence that embodies these goals. The radical programme is first and foremost about an awareness of life in its compelling es-

sence, giving rights to materials, as much as to animals, plants and humans. An animistic approach that will gradually transform people into collectors and collaborators versus consumers, that will consider goods as good, foods as festive, items as innate and craft as culture. Each expression, even as small as a button, will be considered and appreciated, cherished and coveted. Each shirt, as humble as a handkerchief, will be elevated and revered, introduced to people's cupboard of favourites. Empathic design will be celebrated. Therefore, we will invite our graduates to process the precious and the unique as they intuitively understand and practice their journey from farm to fabric to fashion. In an attempt to educate unfolding generations as the vanguard of social style and common culture. Bringing back the joy of fashion.

Lidewij Edelkoort & Philip Fimmano ::::



Suzana Barreto Martins

UEL - Brazil

## Textile Waste Bank: Brazilian pioneering and circular economy.

The fashion and clothing industry currently ranks second in terms of environmental impact on the planet, and there is an urgent need to face problems related to sustainability in the global, national and local scenarios. On the other hand, not all countries have a solid waste policy for the textile and clothing sector, as in Brazil, where a large part of textile waste ends up being sent to sanitary landfills.

In this way, the concept of circular economy represents a goal to be achieved in the fashion sector as well as implementing reverse logistics of fashion products to minimize their environmental impacts. In this sense, the Textile Waste Bank system, a pioneering Brazilian proposal, constitutes a reverse logistics system for post-industrial and post-consumer textile waste that aims to meet the three dimensions of sustainability: the environmental (reduction of environmental impacts); social (work and income generation in recyclable materials cooperatives) and economic (business model and circular economy), which can be replicated in other Brazilian contexts or in other countries.

This system is the result of a partnership between the DeSIn group - Design, Sustainability of Innovation, from the State University of Londrina with a recyclable materials cooperative and support from the Intermunicipal Union of Clothing Industries of Paraná, in the city of Londrina, Brazil; focusing on the circular economy. It comprises a post-use waste collection system in various parts of the city, as well as the collection of post-industrial textile waste from clothing manufacturing companies, allowing the reinsertion of reprocessed material for the manufacture of new products or application in other segments such as civil construction, design interiors, furniture industry etc. Thus, the implementation of the BRT system and business model meets the principles of the circular economy, and the three dimensions of sustainability - environmental, social and economic, and also represents the valorization and dissemination of university research results of more than 10 years aimed at the problem of impacts caused by the textile and clothing sector that afflicts the planet. ...





Irene Maldini

Lusófona University, ECATI - Portugal

# Overcoming *growtharchy*: Why we need limits to (clothing) production volumes.

Tackling overproduction and overconsumption is a condition to align the fashion sector with the limits of our planet. However, strategies aimed at reducing clothing production volumes at a company and policy levels tend to focus on indirect methods: extending clothing lifespans and promoting shared use. This speech shows how such strategies build on assumptions rather than scientific findings. Available research questions the effect of durability and collaborative consumption on new product demand. However, these approaches continue expanding because they are politically safe. Actions aimed at reducing production volumes directly are avoided, as they challenge the idea of endless economic growth and the interests of those who benefit from it. Therefore, overcoming growtharchy (a society ruled by economic growth) is a condition for enabling less impactful ways of living for humanity. Given its characteristics, the fashion sector can drive this transition, opening doors for other sectors to reconsider their dependency on growing production volumes. ❖❖❖

# 1 EDUCATION FOR FASHION SUSTAINABILITY

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# Sustainability in fashion design courses: Strategies and tools for teaching.

Recently, the concern about sustainability has increased in the industrial and academic environment. However, the way in which new professionals are prepared for this market still needs to be discussed further. Given this context, this work aims to research the strategies and tools used by teachers in Fashion Design courses in the last 10 years, in Undergraduate Courses in Brazil and the United Kingdom. A bibliographic survey was carried out on the Capes Periodical Platforms and Google Scholar. From this, twelve works were raised that presented strategies and tools for teaching sustainability. After the survey, the data were analyzed and grouped according to the tools and strategies used in the work. As a result, from the data analysis, three strategies were compiled (extension project, project and research and teaching group) and seven teaching tools (theoretical reflection, co-creation/collaboration, disciplines, workshops, partnerships with cooperatives/organizations, use of textile waste and development of seamless pieces), which can help the work of professors in Fashion Design Undergraduate Courses. ❖❖❖

fashion design;  
teaching;  
strategies;  
tools;  
sustainability.

# Art, Crafts and Design: Interrelations.

This study starts from the concepts related to art, craftsmanship and design, their ambiguities, interrelationships, connections, in their respective updates during different times, which involve actions, technical and material terms, based on social transformations and contextualizations. This work starts from the following hypothesis: there are several intersections, in various aspects, between art, craft and design and they contribute to the conceptual evolution of each of the sectors and, at the same time, to the interaction between them. The methodology used opts for a synthesis and adaptation mainly by the authors: Löbach, Munari and Baxter. It is also considered that, within the chronology, it becomes obvious that the concept of design has its origin from the Industrial Revolution and that it already appears in conflict with the artists of the time, which provokes, since then, discussions, although empirical, based on the praxis between the roles that would belong to the artist, the artisan and the designer from that time onwards. In this study, there was a concern to seek reality beyond the physical appearance of objects and thus, it is understood to be interesting, from the beginning, to clarify concepts related to art, crafts and design. ❖❖❖

art;  
crafts;  
design;  
interfaces;  
contemporaneity.

# The role of ecolabels in sustainable fashion consumption.

The present work seeks communication-based solutions for increasing sustainable fashion consumption, mainly through ecolabels. Accordingly, the author followed a mixed methods approach based on two stages: an exploratory stage, where relevant information was gathered for creating research hypotheses; and a confirmatory stage, which employed clothing label comparisons to understand the efficacy of distinct ecolabeling strategies indirectly. The results showed tremendous potential for using ecolabels as sustainability communication tools. Nonetheless, these labels only facilitated an increase in sustainable fashion consumption when presented with certain characteristics, namely being certified by an independent third-party, adopting visual labelling systems, such as the ones of the EU Energy Efficiency label, together with reinforcing consumers' education for sustainability. ❖❖

sustainable  
fashion;  
sustainability  
communication;  
green marketing;  
ecolabels.

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# Environmental and Social Sustainability: Unite textile and fashion design education with a social cause.

This paper aims to raise awareness by introducing the students to a type of lectures where the practical teaching is focused on the student. It also presents the project and the different methodologies that are expected to be applied during the activity. Based on an experimental methodology, the paper starts with a literature review regarding the area of fashion sustainability nowadays, Upcycling definitions and its different applications and it presents all the steps that are needed to ensure its practical and further application in the academy. This project aims to reduce the fashion footprint in terms of waste and leftovers from clothing production cycles on the industry and unused clothing from the consumers. With the gathering of these materials, it will be possible to bring together the first-year fashion students for a social cause and improving their sewing skills. The objective is to use several techniques of assembly and types of seams to produce duvets. Those duvets will be properly spread across homeless persons, refugees and Children in need. To reduce the fashion footprint, this project aims to encourage new students and future professionals to participate in social and sustainable practices. ❖❖❖

fashion;  
education;  
social;  
environmental;  
sustainability.

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## WeAr Design.

WeAr Design (2020-2021) aimed to push the boundaries of co-creation in fashion, understood as those practical approaches through which consumers are involved in the process of fashion creation instead of buying already-made clothes. Led by three partners from Italy, Romania and the UK, with expertise in the arts, digital humanities, user-centric design and fashion, the project resulted in the generation of 6 experimental design items, created following a collaborative process that used an experimental co-design framework.

Action research framed the three parts of the project: the first phase mapped common interests of designers and consumers in co-creation experiments (e.g. storytelling); during the second phase partners developed a tailored co-creation process based on the concept of sharing personal stories and tested this process by conducting 6 collaborative experiments; the last phase included an evaluation of the project outcome and the dissemination of the 6 created design items at Milan Design Week 2021.

Experiments provided a deeper insight into how we can open the design process towards a more participatory direction, where clothes are produced according to a meaningful process that is rooted in personal stories, identities, and relationship with our clothes. The process not only expanded the horizons of both co-creators, but we also observed the braking down of invisible barriers and fears currently existing between the fashion designer and the consumer. Storytelling proved fundamental in this process, highlighting how personal stories as well as their sharing can bring people together to shape a more sustainable future for the fashion sector.. ❄️

fashion;  
education;  
social;  
environmental;  
sustainability.

# FASHION SUSTAINABILITY



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# “Bold is Beautiful” by Anouk, Myntra: An introduction of a social media campaign against gender inequality.

The shift from analog to digital communication poses challenges for fashion brands that want to associate their identity with values such as gender equality and disseminate those values to their target audiences. This necessitates the implementation of digital marketing strategies that include digital communication actions using media such as social networks, blogs, and websites, among others.

These media present themselves as critical platforms for the development of new communicational practices, within fashion trends communication, enhancing new forms of interaction with their strategic audiences while being attentive to their changing needs. It is critical to examine how fashion brands use social media, such as the Indian brand Myntra’s Anouk’s advertising strategy, to improve its performance not only in the field of fashion tradition and identity, but also by contributing to the campaign against prejudice and stereotypes associated with gender disparities.

Through Anouk, Myntra’s ethnic apparel brand, the contemporary woman, who is bold, beautiful, and courageous, is developing a paradigm of affirmation of her individuality through the digital marketing campaign “Bold is Beautiful”. These three-minute videos showcase three aspects of 21st-century Indian women’s choices and raise questions about prejudices that society does not openly discuss, such as homosexuality, single-parent families, and independent women.

The qualitative research methodology is the foundation of our methodological strategy. We began by conducting bibliographical research and providing a critical analysis. In the second half, we focus on a case study “The Visit”, in which we utilize the content analysis technique. ❧

fashion design;  
teaching;  
strategies;  
tools;  
sustainability.

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# Portuguese sustainable fashion micro brands: Strategies in the Covid-19 pandemic market context.

The Covid-19 pandemic crisis affected billions of people, and the measures to fight the virus, such as social distancing and quarantine, have made this event a catalyst for societal changes. In times like these, a well-managed micro brand can gain a decisive advantage: the small size of its structure presents more flexibility for quick decisions of change and adaptation. This article seeks to study some strategies adopted by sustainable fashion micro brands during the Covid-19 pandemic and understand how they were shaped or influenced by the pandemic and consumer behaviour changes. The theoretical framework considered the context of the pandemic and consumer behaviour. The research project studied six brands among the Portuguese fashion micro brands and gathered specific information using in-depth interviews with the brands' managers. The results show that the difficulties brought by the Covid-19 pandemic inhibited the implementation of some of its strategic plans. It also opened new opportunities and strengthened its position in the digital market environment. ❖

sustainable fashion  
micro brands;  
pandemic impact  
over fashion;  
branding;  
consumer  
behaviour.

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# Craftmanship, Fashion and Sustainability possible connections: Case study of the Meroca sustainable.

Nowadays we can no longer think of design without the assumption of sustainability, somehow when designing fashion products we have to think about the pillars of sustainability. This article aims to present how we can create and develop a sustainable fashion brand using raw material from fish skin waste. The tilapia skin is obtained from fish farms in Jaguaribara in the state of Ceará. The brand produces accessories such as bags, belts, bijouterie, and other pieces. It is a brand with poetic appeal and carries in its DNA simplicity, elegance, and craftsmanship with differentiated design where each piece is unique and full of meaning. The methodology used was the case study of the brand Meroca Moda Sustentável. ❖❖❖

tilapia leather;  
fashion;  
accessories;  
sustainability.

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# Study of sustainable thickeners for the development of the marbling technique in textiles.

Dada a atual emergência de adoção de práticas mais sustentáveis na produção de artigos têxteis, focamos a nossa atenção no design de superfícies têxteis estampadas baseado na técnica artesanal de Marbling. A concretização da técnica de Marbling efetua-se através da sinergia entre o banho, as tintas e o suporte têxtil.

Assim, o presente trabalho aborda a componente do banho, de modo a promover uma aplicação mais eficaz da técnica sobre suportes têxteis adequados a vestuário ou têxteis lar, através do estudo da adequabilidade de diversos espessantes cuja base seja de origem natural e não agressivos ao ambiente nem ao ser humano. Foram selecionados 6 espessantes que variam entre espessantes alimentares, espessantes de uso geral e espessantes têxteis, em diferentes valores de concentração. Para o estudo do comportamento dos espessantes foram utilizadas quer tintas acrílicas para tecido quer pigmentos.

Os resultados mais promissores no que se refere à qualidade dos desenhos obtidos sobre o tecido e à não contaminação do banho (permitindo assim a sua reutilização) foram obtidos para o espessante têxtil à base de Alginato de Sódio na concentração de 10g/l; o amido de milho nas concentrações 20 g/l e 25 g/l; e a goma Guar na concentração de 4g/l. Estes resultados permitem passar para o estudo da solidez dos desenhos obtidos, em particular recorrendo a pigmentos têxteis, com vista à aplicação da técnica como prática para um design têxtil sustentável de produtos de vestuário e têxteis lar. ∴

design têxtil;  
design sustentável;  
marbling.

# FASHION TRADITION AND IDENTITY

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# Online influencer marketing: Defining the new cool.

The widespread adoption of digital platforms in recent decades has given birth to new ways of communicating and interacting, removing the barriers that previously separated producers and consumers in the promotion and acquisition processes. The weakening of advertising and the low reliability of celebrities – so popular at the turn of the millennium – has led brands to opt for digital influencers for their authenticity and reliability. This article analyzes the main changes that occurred in 20 years that turned online influencer marketing into the foundation of the new cool by analyzing the documentary Merchants of Cool, which was released in 2001 and exposed the marketing techniques that made American teenagers the key recipe for countless commercial successes. The study of influencers from the marketers' perspective as decision-makers, as well as the parallelism between the two marketing strategies – which appear to be distinct, temporally distant, and never scientifically crossed – are the article's main contributions to academia and industry. ❖❖

influencer  
marketing;  
marketing;  
social media;  
media.

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# Scenes of affection in the advertising of Brazilian brand Reserva: Contemporary reflections on fashion, body and aging.

This textual essay aims to broaden the debate on the presence of the old body in fashion editorials in Brazil. This is a basic, qualitative and descriptive research, which proposes as main question a reflection on the visual production of the Reserva brand's Valentine's Day campaign broadcast on its social media in 2022 based on the understanding of the context of "silver economy" and the relation between fashion, body, aging and advertising. That said, an image analysis of the Reserva brand campaign is presented, supported by a bibliographic survey, which evidenced aspects such as the broadening of the discussion on the presence and perception of the old body in fashion editorials in Brazilian advertising, putting on the agenda the visibility of older people, ageism and sex in old age. The result of this research pointed out how relevant it is to broaden the debate regarding the market of people over 60, especially in fashion, to uproot retrograde concepts that no longer represent the reality of an aging population. ❖❖❖

body;  
fashion  
advertising;  
aging;  
silver economy.

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# An interactive artifact promoting cultural sustainability: Case study of the Sliiv project.

We interpret sustainable fashion as a process of change in the ways of thinking and in the practice of design, production, communication, dressing and enjoying fashion, valuing diversity, culture, traditions, prosperity and the well-being of people and the environment. Aware of the interdependence of the individual, social, environmental, and cultural implications of the fashion industry, sustainable fashion comes to question the system that prioritizes profit over social and environmental concerns.

In this article we take as a starting point the traditional algarvian textiles in face of the challenges/opportunities that the growing debates on sustainability provide to these ancestral traditions often forgotten. Focusing on the potentiality of interactivity, and the interest that interactive tactile artifacts provide to their users, we present a prototype that aims to promote the traditional linen weaving from Serra de Monchique, in Algarve, Portugal, especially in the wool embroidered "alforges" (saddlebags) and "alforginhos" (small saddlebags). ❦

textile;  
sustainability;  
media art artifact;  
interface for  
musical interface;  
tradition.



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## Sustainability: BUZZWORD?

This exploratory study is part of a research in design and aims to understand how Portuguese higher education in textile and fashion design addresses the issue of sustainability in the preparation and training of undergraduate students. The textile and clothing industry is in a period of change with the need to restructure its business models and production processes, adding decarbonization, digitalization, circular economy, and sustainability, which consequently affects the textile and fashion designer's activity, and it is necessary to develop new ways of working and collaboration methods taking into account these premises. The academia, in turn, must prepare textile and fashion designers to participate in this restructuring by integrating the knowledge in the elective spheres in the curricula. A non-interventional investigation was conducted, using a literature review and data collection using triangulation as the main method, with the aim of stimulating reflection and weaving new perspectives on the subject under study. It was found that the topic of sustainability is only partially addressed in Portuguese higher education in textile and fashion design and that there are key competencies in the field of society, circular economy, and sustainability that the textile and fashion designer must be prepared to respond to the challenges of the textile and clothing industry, society, and the planet. ...

higher education  
in design;  
sustainability;  
textile and fashion  
design;  
Portugal.

# 4 FASHION SUSTAINABILITY

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# Sustainability importance in co-creation fashion brands.

This paper highlights the importance of sustainability for consumers, within the scope of co-creation, in fashion design. In the field of sustainability, it is therefore necessary to understand which of its aspects are most important to the consumer. The methodology of the article is based on two methods that complement each other. Based on a qualitative methodology, the first method focuses on the contextualization of the theme through the reading and analysis of books, scientific articles, thesis, and reports in the scope of sustainability and co-creation in fashion design. The second method of a quantitative nature focuses on the analysis of data from a questionnaire to a sample of 404 participants, from Portugal.

The results indicate that knowing that the brand does not have social ethics is the most important aspect for the consumers in co-creation brands when regarding sustainability. Although, consumers also pointed that not knowing where or how the product was produced or knowing that the brand and its products are not sustainable are also of importance for them.

This article makes it clear that consumers who co-create or would like to co-create fashion products are effectively interested in co-creation brands being sustainable in various aspects of their business. ...

sustainability;  
consumer;  
co-creation;  
fashion;  
design.

# Clothing transformation platform: A vehicle for upcycling.

The article aims to highlight the importance of using upcycling in the fashion industry, specifically, on online platforms. Through bibliographic research and case studies of the LVMH and Kering groups, information was obtained to reinforced the importance of upcycling, as well as the use of online platforms for this purpose.

The advancement of technology and the commitment to sustainability have become central to the adaptation of brands to the post-Covid-19 world. Readers are expected to reflect on the possibility of applying the circular economy in the online environment, as well as promoting this practice. There is a suggestion for the creation of a service which consists in the delivery of used clothing, considered trash, that is in turn transformed into new, through an online dedicated platform, giving a new life to the product and renewing its cycle. It is concluded that there is a possibility of boosting brands, including luxury ones, to adapt and transform clothing, in an online space suitable for this purpose.. ❖❖❖

upcycling;  
online  
platforms;  
fashion industry;  
circular economy;  
covid-19.

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# Circular fashion as a business model to slow down the climate emergency.

O Planeta não tem mais condições de suportar o modelo atual de produção de produtos e de consumo e desta forma torna-se necessário casa vez mais uma nova concepção de modelo de produção e processos. A humanidade está na era do Antropoceno e em direção para a destruição da autopreservação e da própria extinção. O Planeta está sofrendo com a poluição, a escassez de água, a deflorestação e as alterações climáticas. O uso excessivo de recursos naturais e a enorme geração de resíduos são fatores causadores que nos levam a repensar o estilo de vida das pessoas e em particular a forma como a Moda está sendo consumida. A Moda é estética, mas também deve ser ética e naturalmente evolutiva. A produção de produtos de Moda precisa ser revista, desta forma, o design pode ser uma ferramenta fundamental na concepção de novos produtos e a Moda Circular oferece alternativas em termos de soluções mais sustentáveis para produtos de Moda. A agenda da indústria têxtil brasileira precisa estar pautada pela sustentabilidade e a Economia Circular e deseja-se que os desafios existentes promovam soluções que prometem mudar radicalmente este sector, especialmente soluções climáticas. A metodologia deste artigo é de abordagem qualitativa, exploratória. ❧

moda  
sustentável;  
economia  
circular;  
moda circular.

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# Inclusiveness in fashion design and social sustainability: Finally Fashion Project.

Finally Fashion é o conceito que nos projetou para a realização de uma pesquisa exploratória, em contexto de aula, na procura de resolver questões colocadas para a criação de novos produtos. As questões revelam, como ponto de partida, uma necessidade à qual o Design de Moda é chamado a intervir.

Finally Fashion significa Finalmente Moda e representa uma busca incessante, de um grupo de 3 indivíduos com mobilidade reduzida, em cadeira de rodas, na procura de novos produtos que não sejam distintos daqueles que habitualmente se encontram no mercado e sigam tendências.

Trata-se de um projeto de sustentabilidade social na medida em que procura a inclusão de grupos que, à partida, dadas as suas características, se encontram, na maior parte das vezes, à margem da sociedade em geral.

O desafio é lançado num grupo de estudantes de Design e Produção de Moda da Universidade Lusófona e procura adaptar peças de vestuário já existentes no mercado, às necessidades deste tipo de consumidor.

Os resultados, numa primeira fase, são muito satisfatórios e resolvem algumas questões colocadas, em termos de projeto, porém, ainda se encontram em estudo para a concretização e teste de protótipos numa fase posterior.

As ideias propostas pelos estudantes foram apresentadas ao grupo (cliente) e receberam um contributo importante, por parte do utilizador, para a melhoria das propostas numa fase de concretização do protótipo.

Os estudantes manifestaram um interesse muito elevado na concretização do projeto que permitiu mostrar uma maior abrangência e pertinência do Design de Moda para a comunidade numa perspetiva de Inclusividade e Sustentabilidade Social. ❖❖❖

sustentabilidade  
social;  
design de moda;  
modelagem;  
inclusividade.

# 5 FASHION SUSTAINABILITY

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# What would incentive and discourage parents from buying second-hand products for their kids?

Buying second-hand products for kids is a contemporary and growing market trend, as parents seem to have found in these products an opportunity to buy cheaper, good quality products and also behave more sustainably, buying used products instead of new ones. Even though the connection between the second-hand market and childrenswear is harmonic, few researchers addressed the parents' motivation and barriers to buying used products for their children. We conducted a survey with 154 parents with and without previous experience with buying second-hand products and found that, contrary to what is expected for this market, social embarrassment is not a relevant barrier to buying second-hand products. Economic motivations are the main motivator for this purchase. Still, sustainability also plays a relevant role, as parents feel they are doing the right thing when they buy used products instead of new ones. They also value that when they buy used products, they contribute to more sustainable behavior. ❧

second-hand;  
sustainable  
consumption;  
degrowth;  
used products;  
kidsweare.



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# PSS Strategies for sustainability in the footwear sector: Case studies in Brazilian SMMES.

The garment and footwear industry are one of the most polluting sectors on the planet, actions focusing on the impact reduction of the footwear production are being implemented in Brazil, but they still cause little impact. Furthermore, economic growth and production of goods in abundance generate profound economic, social and environmental crises, the absence of secure employment options also lead many designers to create micro-enterprises with pro-social motivations. The design intervention can expand over products to systems of products and services to encourage a systematic change in the footwear sector. Given these facts, four case studies (ex-post-facto) are conducted to understand the strategies adopted by small and micro Brazilian footwear entrepreneurs to achieve sustainability. The main goal is to understand if their product-service systems tends to cause a positive impact into the three sustainability dimensions: environmental, social and economic. ☘

sustainability;  
footwear;  
maker  
entrepreneurism;  
PSS.

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# Knitting Sustainability.

## Applying a life cycle design approach to knitwear.

The sustainable shift is changing the fashion system at all levels in terms of products and practices, from processing raw materials to garment production, from communication to how people care for and dispose of their clothes. This setting generates responsibility and opportunities for innovation for all actors in the supply chain, including designers, who can influence different aspects of the process by making conscious design decisions. It means for designers to adopt a Life Cycle Design approach, a methodology that design research for sustainability has developed recently and is now being transferred to fashion and its branches. Among these, this article focuses on the knitwear sector. It explores the possible scenarios knit designers face when adopting an LCD approach regarding the environmental sustainability of production processes and finished products.

In a world where knitwear production is increasingly fragmented and globalised, what elements must designers evaluate to ensure that production has the least possible impact on the environment? What is the effect of design decisions along such an articulated supply chain?

How can designers relate with stakeholders when the traditional structure evolves under new sustainable requirements, introducing new players and assets, and thus new challenges and opportunities?

Given the urgency for academic education to prepare future knitwear designers capable of integrating sustainability into their designs, the paper describes possible paths to acquire a design process that can provide tools to preserve environmental prerogatives and values. ❖❖❖

knitwear design;  
life cycle design;  
sustainability;  
knitwear supply  
chain.

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# Product Design: Contribution to user's comfort.

The act of traveling includes the transportation of luggage and the necessary belongings of the current day-to-day life. Everything that involves this act has a considerable impact in the world's economy as well as in the environment. The current Covid-19 pandemic has had a negative impact in the travel industry on a global level, especially on plane traveling. In 2018, during a doctoral thesis research, "Hand Luggage Organizer Design for Airplane Travel Contribution to Traveler Comfort", a new typology of bag was developed and achieved. This new typology aims to contribute to the optimization of the management, organization and transport of hand luggage, by streamlining the accessibility and usability of the bag's content during the user's journey. The product has an on-going international patent application – PCT (Patent Cooperation Treaty). With this paper, we aim not only to present the changes that have been introduced in the initial design of the hand luggage organizer, but also to disseminate this new product among the academy and the industry. The used methodology is a mixed one - theoretical-practical - and it is essentially empirical (by active research), supported by a revision of the literature and online research.

The exploratory work focuses essentially in the study of inclusive design, ergonomics and sustainability. The experimental and laboratorial work is core to the development of this project. With the changes presented in this paper we intend to make the product more user friendly and flexible, making it a true added value to the travelers' comfort.❖❖❖

design;  
cabin suitcase  
with wheels;  
trip;  
comfort;  
baggage.

# FASHION TRADITION AND IDENTITY

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# Bio-jewelry, sustainability and the Brazilian jewelry design: Reflections.

The impact of the production chain of conventional jewelry has reached alarming levels in recent years, especially the deforestation of the Brazilian Amazon region and the unregulated activity of mining companies. The consequent concern with human interference in the environment has influenced the change of paradigms in contemporary jewelry design, boosting what we know today as bio-jewelry. These are inserted in the “era of ecoresponsible creativity”, as called by Lipovetsky (2015), in which the ethical dimension of respect for the environment is added to product development projects in today's world. Bio-jewelry is a product intrinsically linked to Brazilian culture, being considered as an identity and heritage asset, with sustainable appeal, valuing regional raw materials and the craftwork communities of Brazil. Taking this as the object of analysis, the present study has as methodological basis the exploratory qualitative research, of descriptive character, through literature review. Thereby, it was possible to point out the rise of bio-jewelry in the contemporary scenario. By joining natural elements richly found in the country, with noble materials, the creation of bio-jewelry with a differentiated design can be seen as an instrument of innovation and boosting in the national and international jewelry market. ❖❖

bio-jewelry;  
jewelry;  
design;  
sustainability.

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# Changes in clothing use and identity-building during the covid-19 pandemic.

The covid-19 pandemic was seen by many as an opportunity for lifestyle change in response to the environmental crisis. Stores were closed and social interaction was restricted, causing a disruption of habits with potential for longer term behavioural change. This qualitative study explores clothing practices after a period of extended isolation to understand the value of this disruption in longer term behavioural change. In April 2021, twenty ethnographical wardrobe interviews were conducted online with men and women in western countries to understand changes in clothing use and their driving attitudes and values. Among a variety of findings, we highlight two: a shift from the 'pure comfort' dressing practices observed at the start of the pandemic, to 'beautiful comfort' one and a half years later; and how individual predisposition towards fashion influenced consumption and resilience to changes in dressing during isolation. The implications for sustainable consumption patterns resulting from these findings are discussed and recommendations are made for citizens and fashion designers. ...

covid-19 pandemic;  
isolation;  
clothing use;  
wardrobe studies;  
sustainable  
consumption.

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# Lérias traditional technique: Definition and characterization.

A Renda das Lérias, enquanto elemento privilegiado do património cultural da Póvoa da Atalaia, uma aldeia do interior do Portugal, apresenta algumas particularidades de execução técnica que se pretendem expor neste trabalho.

Tratando-se ainda de um trabalho exploratório, este sustentou-se na pesquisa da literatura a par da realização de entrevistas semi-estruturadas a “artesãs” da Póvoa da Atalaia.

Os resultados obtidos até ao momento presente levam-nos a considerar a Renda das Lérias um produto com características que a distinguem de outras rendas de croché. Também já foi possível reconhecer a importância deste elemento como promotor de sustentabilidade social.

A par destes aspetos técnicos pretende-se explorar as suas potencialidades enquanto produto têxtil promotor de sustentabilidade social bem como elemento gerador de relações intergeracionais onde as mulheres mais idosas, detentoras deste saber-fazer secular, o transmitem às gerações mais novas. ❖❖❖

sustainability;  
intergenerationality;  
cultural heritage;  
crochet;  
lérias lace.

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# Costumes in early years of Portuguese television: Broadcasting visual messages.

Costumes are relevant and crucial visual signs in cinema, theater and television. The successful communication allowed by the messages is related to cultural contexts. The main goal of this study is to showcase the power of costumes as visual messages in the first years of Portuguese television emission. This happening occurred during a dictatorial regime.

In communicating with costumes, the meanings of the messages are dependent from the context, and so, comprehending the historical context was part of the methodology. Data regarding numbers of available tv sets in the beginning of this period, and the increasing number of hours of transmission were analyzed to ensure a full comprehension of this phenomenon at the time. A new form of communication is always responsible for augmenting the cultural lexicon, and regarding costumes, the same happens.

Two different costumes were analyzed aiming to point out different outcomes in terms of perceived messages. Maria de Lourdes Modesto's apron influenced the aesthetic of female daily style and became a best seller item. Simone de Oliveira sang in green representing hope for the future.

Television has the power to broadcast and influence new ways of culture and costumes represent visual messages with meanings.☺☺☺

communication;  
costumes;  
culture;  
Portugal;  
television.



# FASHION SUSTAINABILITY

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# Reconstruction and Upcycling to create a fashion installation.

This article presents a project entirely connected with fashion and sustainability. If on the one hand fashion is a phenomenon that represents a lot nowadays, sustainability, even if it's not such a talked about theme, is no less important. It was thought in a project of deconstruction / construction and reconstruction of garments already used, but that would be inactive due to over-consumption of clothes nowadays. It is a project that values the environment, which has as its main objective the maximum use of already used pieces. Throughout the report will be talked about in several subthemes such as upcycling, circular economy, etc... All the stages will also be described. ☸

sustainable  
fashion;  
upcycling;  
re-use;  
second-hand  
clothing;  
fast fashion.

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# Fashion Design and Sustainability: From concept to production.

Fashion design market trends involve innovation according to principles of economic, social, environmental and cultural sustainability, so it is relevant to state the problem. The question facing the world today involves the displacement of signs and symbols previously used in fashion design as a reference for quality and exclusivity, towards areas concerned with social and environmental factors. The production in material, technical and social terms are issues which impact is placed on the design process and on the objectives to be achieved. With time, the concern with product quality and with the environment is being clarified. As case study the Portuguese brand Duarte was chosen. Its sustainability commitment and design innovation received the international C.L.A.S.S. Icon 2021 Award, which annually rewards creatives who combine sustainable design with innovation and responsible communication.. ❖❖❖

fashion  
design;  
sustainability;  
recycled  
materials;  
traceability;  
duarte.

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# Fashion, Sustainability and Art experimentations.

From some sustainability and fashion issues, concepts and ideas are presented in order to bring up a necessary debate in contemporary times. Authors such as Gadotti, Sachs and Bursztyn expand the reflection on the theme and make arguments that enable the construction of sustainable awareness. In this way, some artistic possibilities of clothing produced with materials from raw materials are shown in order to demonstrate in practice, sustainably viable solutions. As a result of the research, the case study presented is the result of the artistic fashion workshop given by the author of the research in a municipal public school in the city of Rio de Janeiro. ❖❖❖

fashion;  
sustainability;  
experimentations;  
art;  
clothing.

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# Textile Waste Bank: implementation of a business model in recycling cooperatives and survey of cooperatives for replicability.

This project aims to implement a socio-environmental enterprise called Textile Waste Bank, TWB, aimed at revaluation of textile waste within selective collection cooperatives in the city of Londrina, state of Paraná, Brazil. The research method used was Action Design Research, complemented with the use of Unsystematic Bibliographic Review (UBR). Among the theoretical and methodological concepts guiding this work are Systems Thinking, Systems Design, Business Model Design, Design Thinking and Design for Sustainability, Distributed Economies and Circular Economy. It was developed in an interdisciplinary way, with the support of researchers from the areas of management and engineering, and involved the development and implementation of an artifact, in the form of a system for the collection, sorting, processing and commercialization of post-consumer textile waste. The learning obtained in this development was the basis for the creation of the aforementioned implementation model, providing both the production of knowledge and a social change in the reality of the workers of the cooperative that is the subject of the study. ❦

textile waste;  
cooperatives;  
socioenvironmental  
enterprise;  
implementation.

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# Queer is in: Non-binary representation in the Portuguese Fashion.

Western societies heavily depend on identity markers such as gender identity. However, in the last decades, traditional notions of gender as exclusively masculine or feminine have been challenged to favour more comprising terms no longer defined by polarised views. Fashion is one of the fields with the ability to speed up or slow down this process, as clothing has socially-attributed gender notions attached to it that are constantly renewed and up to being changed. In addition, as gender and LGBTQI+ rights are increasingly starting to reach the mediatic, political, and overall social spotlight, these topics are also starting to appear in different fashion brands' social media, campaigns, and value propositions. This article will address upcoming and emerging issues in how gender identity and queerness are (re)presented and (re)produced in non-mainstream Portuguese fashion industry. We explore fashion creation, authenticity, and appropriation topics by analysing five interviews with young national fashion creators who are part of the LGBTQI+ community. The conclusions reflect the importance of recognising and valuing diversity, and thus serve as a form of political visibility-based activism that fosters dissident possibilities of existence. ...

fashion;  
identity;  
gender;  
non-binary;  
queer

8

FASHION  
SUSTAINABILITY



Roberto Liberti

Unicampania, Italy.

Valentina Alfieri

Unicampania, Italy

Silvestro Di Sarno

Unicampania, Italy

# Paradigm shift for an environmentally conscious tanning sector.

The tanning industry has always been one of the sectors with the highest environmental impact due to CO2 emissions, the chemicals used and the huge consumption of water in production processes. But today a paradigm shift is taking place whereby even the tanning industry is adopting low environmental impact production strategies, catching up with current international regulations on sustainability.

Today, the biggest fashion brands are shifting their attention to eco-sustainable tanning production that focuses on a natural, vegetable-based tanning process that generates a metal-free and bisphenol-free type of leather, and even biodegradable leather in some cases. The Solofra tanning district in Italy is one of the innovative districts in the sector, both creatively and in terms of research. It is precisely the constant research behind the production processes that has made it possible to arrive at a type of leather with a low environmental impact with qualities comparable to chrome-tanned leather. Furthermore, there are many companies that, in recent years, have experimented and perfected alternative materials with characteristics similar to those of animal skin but totally natural, obtained from plants, bacteria and fruit and vegetable waste.

The path of evolution towards a conscious and sustainable tanning industry is only at the beginning, but the paradigm shift is already underway. ❖❖❖

sustainability;  
consciousness;  
bio-leather;  
traceability;  
metal-free;  
natural tanning;  
alternative material.



# Sustainability in Fashion and upcycling movement.

The fashion industry has been identified as one of the most resource-intensive on the one hand and polluting on the other. Studies point to a consumption of 10% of total industrial water supply and 20% of industrial water pollution with a tendency to increase.

The numbers also point to 10% of carbon emissions worldwide, with polyester being one of the most used fibers in the fashion market, responsible for 32 of the 57 million global tons.

At the same time, the number of pieces of clothing purchased by each person has increased in recent decades. In the European Union alone, it increased by 40% due to price reductions, which also reduced the lifespan of clothing. Once again the figures are illustrative and in Europe the consumption of textile products per person is around 26 kg, of which 11 kg are thrown away, on average per year.

The Portuguese reality refers to high numbers. 12 million tons of textile waste ends up in landfills. In practice, more than 99% of clothing is thrown away and can be recycled and reused.

All these aspects led to the emergence of movements linked to the recycling and reuse of clothing items that became very popular during the covid 19 pandemic, due to staying at home.

Upcycling was disseminated on a larger scale and was the driver of a change in mentality in fashion consumption.

Through the literature review and website content analysis, the case of the C&A brand will be approached as an example of reuse of clothing items. ❄️

sustainable  
fashion;  
upcycling;  
circular  
economy.

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# A fashion design sustainable project: Contribution to the community of shepherds of Serra de Estrela.

Throughout history, the interior region as characterized by the exodus of people who sought better living conditions in other locations and communities. Nevertheless, the shepherds of Serra da Estrela persist, resulting in a love for the profession and a legacy of generations.

Knowing the harsh reality of a profession, guardians of sheep of the Bordaleira breed, it is necessary to guarantee an economically viable and consequent response that would create favorable conditions for them to continue the profession and ensure the desired quality of life in the community. Along with cheese, there was an urgent need to find a solution for wool. Grupo Valor do Tempo, leader of the project, in partnership with associations in the region and researchers from UBI, developed a project to solve the problem: valorization of Bordaleira wool from Serra de Estrela and, consequently, impact on the quality of life in the community of shepherds existing in the region. The project, developed in a concept of Socio- Cultural, Economic and Environmental Sustainability involving Fashion Design and product development, aims to be exclusive and in a Slow Fashion concept, using companies and artisans in the region for the viability and valorization of the Bordaleira wool.

It is developed with a project methodology, and the validation and communication of the project culminated in the opening a place – Serra de Estrela DOP Store. Afterwards, we disseminate to the entire community where the product/experience can be purchased as a certificate of the visit to Serra da Estrela, based on sustainability principles. ❖❖

*This research is supported by private funds from GRUPO VALOR DO TEMPO and with a collaboration of ANCOSE and the Association of Artisans – Serra de Estrela and Wo Natur. Also, a contributed FCT – Foundation for Science and Technology,*

sustainability;  
fashion design;  
wool; burel;  
shepherd  
community.

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# Santa Clara *trapologia*: A case of a traditional textile.

*Trapologia* is the concept that leads us to develop the presented research.

*Trapologia* is a weaving technique that dates to ancient times. It is a traditional knowledge that, originally, aims at using used fabrics to create new products, useful and of great practical value for the daily life of past generations. Blankets of rags and carpets were the main products produced.

The parish of Santa Clara, in the municipality of Almodôvar, has a vast tradition and an extensive collection of products made in past eras that continue to be produced, although in smaller quantities, given the lack of specialized professionals with knowledge about this ancient technology.

These initial considerations lead us to the question of this research: What are the differentiating elements of knowledge about the traditional technology of *trapologia* that characterize the products of the parish of Santa Clara?

The main objectives of this research are to understand the existence of knowledge about the *trapologia* weaving technique in Santa Clara. To identify the differentiating elements of the products, usually made in the parish, from others from other regions of the country by registering this traditional practice in historical and cultural terms in Santa Clara.

The research methodology includes, in the first phase, a bibliographical collection of the historical and cultural framework of the technology. The second phase is based on the research, through semi-structured interviews, with people from the community who habitually develop this traditional technology and tell the stories of this important element of the regions cultural heritage. ...

trapologia;  
wool weaving;  
patchwork;  
cultural  
heritage;  
social  
sustainability.

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# Glasses as fashion accessories and their communication in sustainable brands.

More and more people value their image and seek to differentiate themselves, as such, fashion accessories, especially glasses, contribute largely to the definition of self-style, because they have a very strong impact on our personal image. It is an emotional process, as they communicate a certain message of who wears this fashion accessory. They are also used as a reinforcement element in styling, in a certain creative concept of brands and it is almost mandatory, brands have this accessory in their product portfolio.

Once considered just objects to correct refractive defects or other eye disorders, today they are a fashion accessory, an object of desire that is here to stay, created from seasonal trends, and as such, they are falling into disuse.

Consumers value sustainability more and more and in order to respond to the constantly changing needs of the market, brands are looking for solutions in raw materials, approaches and differentiating communications that give them a competitive advantage.

The question arises: how do glasses fit into the fashion brand and how does it communicate them?

The methodology of research development will bring, in a first phase, the bibliographical review of the concepts that underpin the research. In a second phase, case studies of two fashion brands chosen intentionally for using sustainable raw materials for the creation of products (glasses) will be carried out. ❧

glasses;  
fashion  
accessory;  
communication;  
brand;  
sustainability.

# The social and gender identity in the “new fashion” world: The “food and beverage” of Made in Italy products television commercials year 2022.

In 1961, Roland Barthes highlights a parallelism between food and fashion (Barthes, 1961). He states that food, as fashion, are symbols of society significance. Fashion and food are the two clearest and most defined places of language and social culture. And Barthes talks about food like a dress, like a garment, like an object of creativity and social conscience. He, for instance, describes the value of sugar in the culture of the United States of America. And in the Mythologies (R. Barthes, 1957), he illustrates the role of wine, milk, steak, fried potatoes, and ornamental cuisine. Three little essays that light up around like an intense lantern. So ironic, cynical, exquisite. In the history of fashion photography, the images of gender have constantly been anchored to a limited number of archetypes. According to Federica Muzzarelli (2013) these archetypes include those of the androgynous woman, of the exotic woman and of the femme fatale. Although they can be traced back to ancient myths and observed throughout the centuries (as shown in L. Nochlin Representing Women, 1999), these archetypes acquired distinctive and new iconographic shapes in the late nineteenth and early twentieth century. As Aby Warburg's achievements have shown (E. H. Gombrich, ed. 2003), in order to be aware of the role played by a specific iconographic custom in contemporary society, it is important to trace back its tradition. The iconographic and iconologic (E. Panofsky, ed. 1975) method can certainly also be applied to images and videos of gender in contemporary society. Does

the medium used affect the social significance of images? Has the so-called lo-fi, digital media and the subsequent “Democratization of Fashion” (N. Barile, 2011), changed gender iconography and experimented new styles? Can we find new social identity representations in the television commercials of food and beverage Made in Italy? What can we discover looking at these commercials, starting from the E. Goffman work (Gender Advertisements, 1976)?

My work focused on the social identity representation in the television commercials in year 2022, particularly in the month of April.

Here I will analyze the most interesting cases of my Post Doc thesis of representation of old - and also new? - social identities. ❖❖❖

iconology, fashion,  
cultural studies,  
food and beverage  
advertisement,  
archetypes, gender.

# PROJECTS



## Upcycling academic project.

This exhibition includes a set of proposals for new garments made from used clothing and/or fabrics.

This project aims to reduce fashion's footprint in terms of waste and remnants from the production cycles of clothing in industry and clothing not used by consumers.

The project begins with a campaign to collect used clothing and textile materials in the two Higher Education Institutions of the Lusófona Education Group with courses in the area of fashion design being, Lusófona University and ISMAT (Instituto Superior Manuel Teixeira Gomes). With the collection of these materials, it was possible to gather the fashion students from both institutions, in class context, to develop proposals for new products.

The aim was, in a first phase, to allow students to have contact with different textile materials and to know how to identify their typologies. In a next phase, and this being the main objective, to transform used into New Fashion Design Products.

This is an upcycling project that aims to raise the awareness and responsibility of these new generations of professionals for the current issue of sustainability and circularity.

The institutions, Universidade Lusófona and ISMAT, assume this position in the training of new professionals in Fashion Design... ❄️

upcycling;  
sustainability;  
fashion design;  
fashion  
sustainability;  
fashion education.



## 3Cs: Cascais Creative Communities.

3Cs is a project supported by the Cascais Municipal Council, based on the principles of: Circular Economy, Sustainability, and Social Impact. It arose from a collaborative movement between Associations (Residents, Youth Associations and NGOs) of the Municipality, which enabled the creation of production centres where the concepts of upcycling and circular economy are worked on, through the reuse of materials considered waste by the business fabric of the municipality. Nuclei: are "Transition Spaces" where unemployed citizens and others can - enhance talents, - train and acquire new skills in sewing, creativity and social entrepreneurship. We create unique products, tailor-made, that may respond to the specific needs of Organisations and Institutions of the Municipality, Companies and also private customers. The sale of the products created and the workshops we hold allow us to support the sustainability of the project, mainly, the maintenance and creation of jobs in the sewing area. ...

circular  
economy;  
sustainability;  
social  
impact.





## Torre PLSTIC.

We turn plastic into skateboards! TORRE PLSTIK is a socio-environmental project created by Associação Movimento Claro, which makes sport accessible to all and generates a positive impact on the community, while collecting and transforming plastic containers (type 2 and 5) into skateboards. Our Creative Recycling Unit is installed at the Skate Park in Torre, Cascais, where the plastic received is cleaned, crushed and melted in moulds, giving life to new objects. Part of the pieces produced are made available to the community and frequenters of the Skate Park and in the workshop everyone can participate in the production process of the skateboards. ❖❖❖

socio-  
-environmental;  
sport;  
skate;  
Cascais.



## The art of the lines: Tradition and Innovation.

The project focuses on the enhancement of Cultural Heritage and local Identity and seeks to perpetuate the traditions that mark the history of the region. The involvement of seniors in the transmission of knowledge to people of working age allows, on the one hand, social integration and, on the other hand, the continuation and transmission of knowledge from generation to generation. The project starts with a focus on training, where trainers and elderly people, holders of this knowledge, transmit their knowledge, contributing to the creation of new products. Tradition and innovation come together.

This project is coordinated by Professor Alexandra Cruchinho, researcher at CICANT and has, for now, the collaboration of researchers Ana Sofia Marcelo and Paula Peres from CIPEC and the Fashion Designer Daniela Duarte.

Fundão City Hall and the Parish Councils of Póvoa de Atalaia and Atalaia do Campo join efforts, in partnership with the Lusófona University, to perpetuate this traditional technology that marks the history and culture of this people. ❖❖❖

cultural  
heritage;  
local  
identity;  
traditions.



## Greencircle.

iTechStyle Greencircle® is an initiative created to inspire professionals and stakeholders of the Textile and Fashion Industry to the adoption of sustainable practices in materials choice and its transformation. This initiative is permanently monitoring Portuguese development and production of sustainable textile materials and convokes portuguese designers to create outfits based on these materials under the principles of eco-design. As a result of the initiative, iTechStyle Greencircle® presents developments for different market segments such as Fashion, Athleisure and Home Textiles. With the intention of promoting the skills of the sector and the added value of "Made in Portugal", the iTechStyle Greencircle initiative brought together, for about 6 months, more than 40 partners from the most diverse segments (spinning, dyeing, finishing, printing, accessories, embroidery). With more than 90 different materials, produced with the most advanced products and processes in terms of sustainable development, the design teams involved present a collection of garments created in a collaborative spirit between all stakeholders, which reflects the versatility and productive and creative capacity. of the Portuguese textile sector.

iTechStyle Green Circle® is an initiative of CITEVE - Portuguese Technological Centre for Textiles and Clothing Industries, promoted by ASM - Associação Selectiva Moda and creatively curated by Paulo Gomes ❖❖❖

iTechStyle;  
sustainable  
practices;  
materials.



## Adalberto.

With 53 years of experience in the textile industry, Adalberto presents itself to the market as a textile solutions company. From early on it was understood that in order to lead in a highly dynamic and demanding sector, Adalberto would have to deliver to the market products of added value. Therefore, the investment in both process and product innovation has been constant over the years. This continuous improvement of processes not only serves to make us more efficient and also serves to set an example for the whole industry in terms of environmental sustainability, which is a priority for Adalberto. The innovation-oriented mindset, this time with the focus on the product, means that we have our eyes on the future, that we anticipate the needs of the market and that we constantly seek to work with the constantly seek to work with our partners in all the value chain for the most demanding market transformations. Innovation of processes and products is fundamental in our day-to-day operations. However, it is our people who, together with innovation, make us highly differentiating and who make us bring true value to the market. This is Adalberto, find out more at [www.adalberto.pt](http://www.adalberto.pt). ❖❖❖

textile  
industry;  
textile  
solution;  
environmental  
sustainability.



## Between Parallels.

Association for Design and Sustainable Development, aims to promote, organize and develop activities and/or events with educational, recreational, cultural/social, competitive purposes, with the purpose of creating or developing processes of environmental and social impact with a view to sustainable development, increase the number of opportunities, such as capacitation, training, exchanging resources and assisting initiatives that are working in the area of sustainability and circular economy, in a collaborative way. Support services to citizens, organizations, companies, communities and/or any entity that needs them, developing activities of promotion, capacitation, training, certification, support for internationalization, obtaining and raising of resources, continuing the same through the cooperation and networking. Promote exchanges and cooperation with individuals, associations and national and foreign institutions that pursue objectives identical to those of the association.

Carry out, on a non-profit basis, private initiatives, aimed at broadening and/or raising awareness among different audiences. Organize meetings, workshops, conferences, seminars, or other activities of relevant interest to the association, thus contributing to the pursuit of sustainable development and local development objectives. Since its foundation in January 2020, Between Parallels has organized national and international meetings and presences at professional events to promote associates' sustainable brands, work, ideas and products. In 2022 we were in several professional and nonprofessional events and conferences – Culture, fashion, crafts, sustainability and ecology. We are planning to create an event in 2023 about sustainability and eco-design with several activities so the brands can show their value in terms of culture, design and sustainability. ...

environmental;  
social impact;  
sustainable  
development.



## RUFO.

From raw nature and strong personality, RUFO creates from scraps and textile surpluses, unique and timeless pieces that, through linen, endure over time and with natural wear become even more beautiful, with more character. Because the best we can wear is our personality! In ourselves and in our home.. ❖❖❖

raw nature;  
scraps;  
textile.



## BeStitch.

BeStitch is distinguished by the attitude it gives to all contexts of the home, offering products to dress every room in the house: the bedroom, the dining room and the kitchen. Recognized for its know-how, BeStitch is certified by several international entities and gives priority to the sustainability of textile value chains. ❖❖❖

home;  
textile;  
sustainability.



## Caramulo.

The company Mountain Water, SA acquired the plant and the Caramulo brand in 2019.

After a profound renovation process, the factory and brand entered the market.

The company's values are based, in the first place, on the quality and safety food safety of the products, acting with innovation and dynamism. There is a great concern focused on sustainability in all phases of the process to achieve the goal of environmental efficiency, having RPET Certification.

There is also constant attention to social concern, working with people in search of continuous improvement. Source of economic dynamism in an impoverished area - the only industrial unit in the parish. A company supports social and cultural events in the municipality.

The water of the Caramulo brand is taken directly from the spring, in its purest state, in the Serra do Caramulo. It has already been awarded as one of the best spring waters, for being pure and spring water, for being pure and crystalline, of superior quality. The water, with a pH of 6.7, low sodium content and a total mineralization of 86 mg/l, is the most neutral and best balanced on the market, providing absolute well-being to its consumer. ❖❖❖

water;  
social  
impact;  
sustainable.





## Tintex.

We believe that fashion can truly make a difference in tackling climate change. That's why we have been crafting smart jersey fabrics for over 20 years for some of the most influential fashion, athleisure and lingerie brands. Founded in the Porto region, Portugal, in 1998, we amplify and develop eco-sustainable strategies along the whole production process. Indeed, our world's renown expertise embraces the whole textile supply chain including dyeing and finishing techniques as well other applications, like coatings. There is no sustainability without innovation, therefore we are constantly investing in fabric innovation to manufacture smarter textiles with high-tech performance. ❖❖❖

fabrics;  
climate  
change;  
innovation;  
hi-tech  
performance.

# CONFERENCE TEAM AND COMMITTEES

## Scientific Coordinator

Alexandra Cruchinho.

## Design Coordinator

José Carlos Neves.

## Organizing Committee

Alexandra Cruchinho, *chair*.

José Carlos Neves, *co-chair*.

Anna Coutinho.

Benilde Reis.

Catarina Rito.

João Barata.

Liliana Pina.

Luís Sanchez.

Margarida Santos.

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Paulo Martins.

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## Support Team

Valter Arrais, *website*.

João Aguiar, *audiovisual*.

José Nogueira, *logistics*.

Mafalda Soares, *staff*.

Ruiana Fraga, *staff*.

Sofia Fernandes, *staff*.

## Honour Committee

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José Gomes Pinto, *CICANT/ Lusófona University*.

Fernando Moreira da Silva, *FAUL*.

Manuel Serrão, *ASM*.

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