

SUSTAINABLE FASHION & MOBILITY

FLCONFERENCE | LUSÓFONA UNIVERSITY

flconf.ulusofona.pt

Title: FL Fashion & Sustainability International Conference — Book of Abstracts.

Editor: Alexandra Cruchinho.

Coeditors: Benilde Reis & Catarina Martins.

Year: 2024.

Publisher: Lusófona University
Campo Grande, 376, 1749-024 Lisbon, Portugal.

ISBN: 978-989-757-294-4.

Graphic Design: José Carlos Neves.

Copyright the authors © 2024. All Rights Reserved.

Publication co-financed by CICANT - Research Centre in Applied Communication, Culture and New Technologies (UID 5260), under Foundation for Science and Technology (FCT) national funding.

Review Process: Papers submitted to this conference have been double-blind peer reviewed before final acceptance to the conference. Many thanks to the reviewers who helped ensure the quality of all submissions.

<https://flconf.ulusofona.pt>
fashion@ulusofona.pt

8 | Manuel José Damásio, *Fashion as a Strategic Area of Intervention for Universidade Lusófona.*

9 | Alexandra Cruchinho, *FL Fashion Sustainability - International Conference.*

10 | Keynotes

- Maria de Fátima Mattos, *Sustainability in Women`s Textile Handicrafts Based on Cultural Identities.*
- Alessandra Vaccari, *Fashion as a `Venus of Rags`: 21th Century Anxieties at the Time of the Anthropocene.*
- Archana Surana, *Responsible Fashion: Swipe Right.*
- Peter Ó Brien, *Dressing Eliza.*
- Benjamin Dogheas, *Echoes Of Craft: A Journey Through Sustainable Beauty.*
- Alessandra Vaccari, *Fashion as a `Venus of Rags`:*

16 | Panel 1 *Fashion Sustainability*

- Diego Dani and Giovanni Maria Conti, *Seamless Knitting: Textile Additive Manufacturing for a Zero-Waste Knitwear Design.*
- Malene Pilgaard Harsaae and Mette Nørgaard Terkildseni, *Development a Matrix of Sustainability and Circularity Concepts Implementation in the Fashion System.*
- Alexandra Cruchinho, Mónica Gonçalves and João Barata, *Testing New Biomaterials in the Creation of Products in the Classroom at University Level.*
- Laura Piccinini, Regina Aparecida Sanches and Cristina Figueiredo, *Innovation and Sustainability in Fashion Products Using Flat Knitting.*
- Gurpreet Singh, *Sustainability Intelligence (SI): A Systemic Mindset Theory Transforming Global Denim Industry.*

22 | Panel 2 *Education for Sustainability*

- Rita Carvalho and Inês Andrade Marques, *A Word, a Book and a Shelter: Weaving Better Futures With Design Students.*
- João Barata and Mónica Gonçalves, *Creativity and Sustainability Inside Fashion Design Classroom: Developing Wool Felts and Milk`s PLA.*
- Joana Catarina Gomes Oliveira, Fernanda Enéia Schulz and Joana Cunha, *Circular Design Education for Fashion: Practical Approach.*
- Malene Pilgaard Harsaae and Mette Nørgaard Terkildsen, *The Role of the Designer in the Future Field of Fashion.*
- Alexandra Cruchinho, Alexandra Cabral, Ana Costa and Valentim Quaresma, *Learning-By-Doing: M.A. Student`s Zero-Waste Exploration in Fashion Design with Textiles Produced with Naia From Eastman.*

28 | Panel 3 *Fashion Trends Communication; Tradition and Identity*

- Alexandra Cruchinho, Catarina Pimenta, Luís Buchinho and João Sousa, *Re-Inventing Portuguese Brands for Sustainability: The Case of the Luís Buchinho Brand.*
- Pamela Heaney, *Exploring Historical Approaches to Sustainability in an Irish Context.*
- Benilde Reis and Alexandra Cruchinho, *Communication of Fashion Sustainability Through Social Media in Higher Education: Fashion Lusófona Study Case.*
- Hanna-Kaisa Alanen and Rebekah Rousi, *Sustainability in the New Era: Fashion as a Mediator of Emotional Atmospheres and Temporal Trends.*
- Sara Vaz and Alexandra Cruchinho, *Fashion Media&Art II: Sustainability and Technology at the Fashion Show.*
- Sofia Batista, Graça Guedes and Daniel Cardoso, *Dressing Down the Binary: Fashion and Clothing as Embodied Practices of Non-Binary Genderings.*

35 | Panel 4 Online Sessions

- Lorenzo Goldaniga and Giovanni Maria Conti, *The Perception of Sustainability in Sportswear: An Interpretative Study for Design and Communication*. - Bruna L. Lima e Suzana B. Martins, *Sustainability In Fashion*.
- Barbara Trippeer and Giovanni Maria Conti, *Denim Days Workshops: Transformative Sustainable Fashion Education Through a Sustainable Design for Healthy Communities Service-Learning Project*.
- Ana Sofia Marcelo and Ana Mafalda Matias, *Activism as a Marketing Strategy: Impacts and Challenges for Fashion Brands in LGBTQ+ Context*.
- Amber Kim, *Museum Education on Sustainable Fashion*.
- Alba Marín Amigo, *From Student to Teacher: A Journey of Tradition and Identity*.

41 | Panel 5 Fashion Sustainability

- María Tamames, Adriana Cagigas, Laura Saldaña, Carlota Gramunt and Mariana Gramunt, *Haptic Journey Through Circular Textiles Design Practices*.
- Regina Aparecida Sanches, Vanessa Szabo Gomes da Silva, Caroline Oliveira Pimentel Coutinho and Adriana Yumi Sato Duarte, *Post-Growth Futures for the Sustainability of the Fashion Industry*.
- Mariana Pereira Silva, *Proposal for the Development of T-Shirts for Sporting Activities*.
- Bruna L. Lima e Suzana B. Martins, *Sustainability In Fashion*
- Bruna L. Lima e Suzana B. Martins, *Sustainability In Fashion*

45 | Panel 6 Fashion Sustainability

- Catarina Rito, *Portuguese Fashion Promotion - Case Study: Green Circle*.
- Pamela Ottoni, João dos Santos and Alexandra Cruchinho, *Borbatex Product: From Wine to Catwalks*.
- Eduarda Loureiro, *The Future of Gendered Fashion: Technological and Design Innovations and Implications*.
- Bruna L. Lima e Suzana B. Martins, *Sustainability In Fashion*
- Bruna L. Lima e Suzana B. Martins, *Sustainability In Fashion*

49 | Conference Team and Committees**| Panel Moderators**

- Ana Helena Grácio, Ana Moreira da Silva, Benilde Reis, Catarina Rito, Fernando Moreira da Silva, Maria Graça Guedes, Rui Miguel, Teresa Franqueira.

| Conference Presentations

- *BorbaTex Exhibition*.
- *Naia by Eastman Exhibition*.
- *Caleidoscópico Journal*, José Gomes Pinto.
- *Round Table – Industry*, Naia by Eastman, Luís Buchinho, GreenCircle, Humana, Macheia, AlfarrobaTex.
- *Round table – Academy*, Cátia Rijo (ESELx), Alexandra Cruchinho (ULusófona), Maria da Graça Guedes (UMinho), Malene Harsaae (VIA), Rui Miguel (UBI), Gianni Montagna (FAUL).
- *Future Perspectives*, Alexandra Cruchinho.
- *Performance*, Sara Vaz.



Manuel José Damásio

*Head of the Film and Media Arts Department
European FilmEu University Coordinator
Lusófona University*

Fashion as a strategic area of intervention for Universidade Lusófona.

Fashion design is the most recent education and research endeavor of the School of Communication and Arts at Lusófona University. Our focus in this for use new domain of education and research, reflects our will to have more promote new initiatives at the intersection between arts, creativity and culture that respond to emergent societal needs and challenges.

Fashion both represents a relevant sector of Portuguese economy but also an important area of research and education where Lusófona University wants to have an active presence and intervention.

This publication signals this will to promote the production of new knowledge and the transference of existing knowledge and expertise. Although very young this area of our institution is already producing results! ❖❖❖



Alexandra Cruchinho

Conference Chair

Lusófona University, CIGANT, Design ID

Lusófona University

FL|Fashion Sustainability: International conference #24.

The FL_Fashion & Sustainability - International Conference is an international event dedicated to the reflection and discussion of sustainability in the field of Fashion Design. Two years after the first edition was held, we are now celebrating the 2nd edition, consolidating this meeting as a benchmark biannual event for sharing knowledge and innovation on this essential topic. This second edition reinforces the importance of debating economic, social and environmental sustainability, with a special focus on fashion and the textile sector areas recognised as one of the most polluting globally. The conference aims not only to expose the challenges faced by this sector, but also to promote practical and innovative solutions that leverage the transition to more sustainable practices.

One of the main objectives of the conference is to strengthen ties between academia and industry, promoting a constructive and continuous dialogue between the two. Bringing these two worlds together makes it possible to align academic knowledge, research and business practices, fostering the development of projects and initiatives that respond to the challenges of sustainability in an integrated and effective way.

While the environmental focus remains one of the event's central pillars, social sustainability is also highlighted, with an approach that promotes the inclusion of minorities, the valorisation of traditional knowledge and the strengthening of communities. In addition, economic sustainability is debated as a necessary basis for guaranteeing the longevity and positive impact of companies, whether they are big brands or small and medium-sized enterprises. Portugal, as one of the leaders in terms of sustainability in the textile and clothing industry (ITV), continues to demonstrate its ability to innovate and invest in sustainable practices. Projects developed by stakeholders, universities and companies are an inspiring example of how to combine vision and action.

The FL_Fashion & Sustainability - International Conference is committed to being a point of convergence between Academia and Industry, creating a collaborative space where different perspectives meet and complement each other. The conference has a dynamic format, with presentations of papers, project exhibitions and other initiatives that stimulate dialogue and the sharing of experiences.

The 2nd edition reaffirms the role of this event as an essential space to inspire transformative actions, promoting a more sustainable, inclusive and innovative future in the fashion and design sector. ...

KEYNOTES



Maria de Fátima Mattos

Sustainability in Women`s Textile Handicrafts Based on Cultural Identities.

In today`s world, there is a lot of talk about female empowerment. However, we have observed that the Pedagogy of Autonomy, applied to the formation of collectives and associations, has been presented as an essential solution for reawakening the memory of ancestral knowledge and skills as a form of social reintegration and the generation of development and income. The study on sustainability in handicraft practices recommends that it is not just empowerment; the future asks more of us than that; it is autonomy and protagonism in the family and social spheres. The initiatives consolidated by women`s textile handicrafts based on Cultural Identities have been our object of study. ❖❖❖



Alessandra Vaccari

Fashion as a 'Venus of Rags': 21th Century Anxieties at the Time of the Anthropocene.

In 1967, the Italian artist Michelangelo Pistoletto created the 'Venus of Rags', in which a statue replica of the goddess of love is provocatively associated with a pile of multi-coloured second-hand clothes. The contribution draws on this artwork to tackle fashion as a waste generating process, rather than a void dynamic of change or an exercise of quotations. It investigates how climate crisis and the Anthropocenic scenarios have impacted fashion histories and theories and changed the terms of our intellectual and moral engagement with fashion itself. It explores fashion phenomena and concepts – e.g disposing, recycling, distressing – in their relationships with visions of death and decay, since the beginning of the environmental discourse in the 1960s underground culture. The aim is to highlight the role that fashion plays as a transformative agent of our physical, social and cultural environment, from generating anxieties to envisioning potential futures (futuring). ❖❖❖



Archana Surana

Responsible Fashion: Swipe Right.

Responsible Fashion – Swipe Right is a declaration to define the roadmap to transform fashion industry for Sustainable Future, aligning with Sustainable Development Goals (SDGs) and balancing tradition, innovation and environmental stewardship. In an era dominated by Fast Fashion and instant gratification, the need for responsible consumption has never been most urgent. The fashion industry is being redefined by a new wave of conscious consumers, designers and brands committed to ethics, transparency and, sustainability.

Responsible Fashion involves redefining “FASHION” with inclusion of craft, culture and apparel to uplift communities, preserve heritage, and enhance quality of life. With imagination, creativity and innovation, Responsible Fashion is going to be the catalyst for change. In present scenario, Indian Fashion Industry is navigating through challenges of reducing environmental impact. Technological innovations, rising trend of “Slow Fashion” and growing demand for transparency is pushing Fashion Brands world over to redefine their strategies, while creating an inclusive and equitable Fashion Culture for the future.

The key drivers for Responsible Fashion include Sustainable Design Strategies for Extending Product Life Span, Mindful Consumption for slowing down high production rate over product quality and Preventing Obsolescence on account of Rapid Trend Cycles. The Sustainable Design Strategies are further supported by Eco-Friendly Materials, Ethical Production Processes and Impact of Digital Technology on consumer choices. The real-world examples uncover the possibility of innovative solutions, from circular design models to new digital platforms that may reshape Fashion.

Responsible Fashion accentuates the need of constructive collaboration across the Fashion Ecosystem – from Consumers to Producers, Policymakers, Educators, Designers and Entrepreneurs to develop creative industries enriching the environment and economic

growth of society. As the Responsible Fashion movement is rapidly gaining momentum among young people, an increasing awareness of the environmental, ethical, and social issues tied to the fashion industry is building upon its significance for them. In pedagogy, this shift is being integrated into curricula to help shape a generation that not only embraces sustainability but also understands the wider implications of their choices. As a result, youth are becoming more conscious consumers, while educational frameworks are evolving to equip them with the knowledge and tools needed to make informed, responsible decisions in the fashion world.

To keep pace with the global momentum for attaining SDG Goals by 2030, accepting Responsible Fashion as futuristic trend towards attaining successful implementation of #SDG 1 (No Poverty), #SDG 2 (Zero Hunger), #SDG 5 (Gender Equality), #SDG 8 (Decent Work and Economic Growth), #SDG 10 (Reducing inequalities), #SDG 11 (Sustainable Cities and Communities), #SDG 12 (Zero Waste), #SDG 16 (Peace and Justice) is desirable.

Responsible Fashion can attain inspiring Design Creativity, Balance and Empathy, by aligning seven chakras of Human Body with Design Fields. This connection may be vital to shape the world view of Design through distinct energy centers including Universal Design aligning with inclusivity, Strategic Design for intuitive decision-making, Design Communication for enabling effective expression, Service Design for prioritizing user needs, Experience Design to ignite passion and engagement, Circular Design for promoting restorative systems and Sustainable Design to ensure enduring impact. By embracing ancient wisdom, Responsible Fashion approach can offer humungous potential to foster socially responsible design.

Responsible Fashion is a visionary investment for the well-being of people and the planet. Technological innovation to empower the communities shall be based on diverse reflections on actionable insights to “SWIPE RIGHT” the blueprint of Responsible Fashion in future. The pivotal role of Consumers, Creative Enterprises and Change Makers shall acknowledge the clarity about challenges for cohesive choices to ensure thriving future of mankind in sustainable future.. ❖❖❖



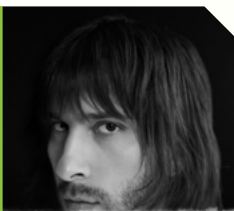
Peter O'Brien

Dressing Eliza.

My presentation is just an examination of where research can lead when you are researching a period for a play or a film and how perceptions we may have about a character, or a text can change due to research.

My presentation is about my costume design work for two plays, one written by Oscar Wilde and one by George Bernard Shaw: and how these playwrights were ahead of their time and were in fact strong feminists even though they have often been accused of sexism.

It's not a seriously intellectual academic talk, it is simply lots of pictures of pretty costumes and my experience designing and researching the periods in the two plays and how I discovered what the playwrights felt about women's costume in particular. ❖❖



Benjamin Dogheas

Echoes Of Craft: A Journey Through Sustainable Beauty.

In this conference, we will explore the profound intersection of sustainability and craftsmanship in the fashion industry, focusing specifically on fashion accessories and jewelry. As we journey through his landscape, we will reflect on the essential relationships between designers and artisans, highlighting how these connections can cultivate a more responsible and poetic approach to fashion.

We will delve into the invaluable contributions of artisans, whose hands create not just products, but stories intricately woven into each piece. Their craftsmanship enhances product longevity, embodying a philosophy that cherishes heritage over haste and depth over superficiality. In a world often driven by fleeting trends, these artisans remind us that true beauty lies in the careful, deliberate act of creation—each item a testament to their skill, passion, and the rich narratives they carry.

To enrich our exploration, I will present a visual demonstration that includes a chronological journey through various materials used in fashion accessories and jewelry. This visual narrative will not only highlight the materials themselves but also delve into their origins, qualities, and the artisans who bring them to life, reinforcing our understanding of the sustainable practices that underpin their creation. ❖❖❖

FASHION SUSTAINABILITY

Diego Dani

Department of Architecture, Built Environment
and Construction Engineering, Politecnico di Milano, Italy
diego.dani@polimi.it

Giovanni Maria Conti

Department of Design, Politecnico di Milano, Italy
giovanni.conti@polimi.it

Seamless Knitting: Textile Additive Manufacturing for a Zero-Waste Knitwear Design.

In the last few decades, the knitting field has been experiencing a high level of technological advancement (Maity et al., 2022), coherently with the trend of development typical of the industry 4.0, characterized by a convergence of innovations coming from different fields, but which complement each other perfectly (Bianchi, 2018). Such convergence has brought to the introduction of sophisticated CAD and CAM systems characterized by a high level of automation. These conditions have brought to the implementation of fully-fashioned knitting on an industrial scale and to the development of seamless knitting technologies, which are among the most relevant and promising innovations within the textile field. Thus, fully-fashioned knitting has evolved from a traditional craft into a zero-waste technique, which can be considered the textile equivalent of additive manufacturing, providing possible solutions for the textile industry to reduce its environmental impact while implementing manufacturing processes. Given such premises, it is fundamental for knit designers and professional figures involved to be aware of how such technologies can be used to develop possible design-driven solutions for sustainability.

With such perspective, this paper aims to map and analyze seamless knitting technologies and, consequently, describe the main advantages coming from their use, with a specific focus on knitwear in fashion. The analysis of two relevant knitwear design case studies provides examples of design-driven applications of such technology in the field of fashion in order to show how design practices are still fundamental in directing new technologies in a creative and contemporary way. ❖❖

sustainability;
seamless knitting;
zero-waste design;
additive
manufacturing;
knitwear.

Malene Pilgaard Harsaae

VIA University College

mhr@via.dk

Mette Nørgaard Terkildseni

VIA University College

mete@via.dk

Development a Matrix of Sustainability and Circularity Concepts Implementation in the Fashion System.

The rapid growth of the fashion and textile industry in emerging markets has led to the significant environmental challenges, including increased waste and resource depletion. The textile and apparel industry is one of the most polluting industries particularly regarding the post-consumer clothing or textile waste. Nowadays, increasing globalization and digitalization have empowered consumers and growing the awareness of sustainability and circularity in fashion among the environmental crisis. For these reasons, much research in the fields of eco-design and eco-engineering has been carried out to reduce the pollution level of the textile and apparel industry. Society's growing awareness of this problem, taken on by governments, institutions and entities, has led companies, fashion brands and, through influence, industries, to develop sustainable and circular solutions. This study explores the potential of recycling as a key strategy to build a sustainable fashion ecosystem. The recycling of textiles minimizes the waste, reducing the environmental impact and conserves resources by transforming old clothing into new materials. This sustainable practice helps mitigate pollution, saves energy and promotes the circular economy in fashion industry.

This paper develops a matrix for analysing sustainability in the fashion system, including, on the one hand, scientific articles and reports from credible consultancies, associations and foundations and, on the other, what is being done by decision-makers, governments, EU, companies associations and brands. In other words, a cross-analysis between scientific thinkers (researchers and analysts) and decision-makers (legislation production and companies' implementation). ❖❖

climate crisis;
textile waste;
textile recycling;
sustainable and
circular fashion;
eco-design.

Alexandra Cruchinho

Lusófona University/ CICANT, Design ID
alexandra.cruchinho@ulusofona.pt

Mónica Gonçalves

Lusófona University, Design ID
p7742@ulusofona.pt

João Barata

Lusófona University, Design ID
joao.barata@ulusofona.pt

Testing New Biomaterials in the Creation of Products in the Classroom at University Level.

This research stems from the creation of a new bio-material, BorbaTex, which is being tested for its characteristics and potential. BorbaTex is a bio-material that results from the utilisation of waste from the grape pressing process at the Adega Cooperativa de Borba. The waste, known as Engaço, is made up of leftover grape skins, bunches and pieces of vine leaves removed during the harvest by hand and/or using special machinery.

The paste was created and tested at an early stage to understand its resistance and durability, but the challenge is to understand how we can work with and develop clothing and accessory products using BorbaTex.

Initially, 3rd year students from the BA in Fashion Design and Production were involved, and later, with the experience gained by the initial group, Master's students were involved who, after gathering existing information and the experience of their colleagues, sought to develop product solutions using BorbaTex.

The research methodology is a mixed methodology, non-interventionist through the collection of information and bibliographical research, as well as the identification of other bio-materials and their potential. ❖❖

fashion
sustainability;
bio material;
fashion design;
teaching
methodologies.

Laura Piccinini

University of São Paulo, Brazil

laurapiccinini@uol.com.br

Regina Aparecida Sanches

University of São Paulo, Brazil

regina.sanches@usp.br

Cristina Figueiredo

University of Lisbon, Portugal

cristfig@gmail.com

Innovation and Sustainability in Fashion Products Using Flat Knitting.

This article aims to present new technologies for apparel production using Computerized Electronic Flat Knitting Machines (REC1). In line with the global trend of preserving the planet's sustainability, knitting machine manufacturers continuously develop technologies for the industry, striving for cleaner production practices with social responsibility and careful use of natural resources. Various methods of supporting sustainability are present in processes such as the reuse, recycling, and upcycling of raw materials and discarded products to minimize the environmental impact of waste. Over the past decades, the flat knitting industry has evolved technologically and now produces lighter garments that no longer require cutting and sewing processes. This innovation began in the penultimate decade of the 20th century and currently dominates the flat knitting sector through REC machines, where the garment exits the machine fully finished, seamless, and waste-free, contributing to planetary sustainability without compromising product quality.

Garment design in REC knitting is based on methodologies involving a series of stages, mainly focusing on innovations that meet the needs of the product development process, technical research, aesthetic performance, and more. Depending on the chosen technique, flat knitting machine, and raw material, different production workflows may be used. The raw material manufacturers for apparel produced on flat-bed knitting machines also contribute through research to offer consumers comfortable and sustainable products.. ❖❖❖

computerized
electronic flat
knitting (REC);
apparel innovation;
textile and apparel
sustainability.

Sustainability Intelligence (SI): A Systemic Mindset Theory Transforming Global Denim Industry.

This research paper introduces Sustainability Intelligence (SI) as a systemic mindset theory aimed at transforming the global denim industry through the integration of sustainable practices. The research focuses specifically on the mindset elements of SI, particularly the SI Navigator (SIN) and Systemic Intelligence Synthesis (SIS), which guide professionals in navigating sustainability challenges. By addressing capacity building through systemic thinking and capability development via conscious cultivation, the SI mindset provides a comprehensive approach to embedding sustainability into the industry. The aim of this research is to explore how denim professionals can integrate systemic sustainability frameworks into their decision-making processes to achieve long-term organizational transformation. A qualitative methodology is employed, combining semi-structured interviews and focus group discussions with industry experts across the global denim supply chain.

The data were thematically analyzed using the constant comparative method to identify recurring themes and patterns related to the implementation of the SI mindset. This paper contributes to the broader framework of Sustainability Intelligence by demonstrating the practical application of SI's mindset elements, offering insights into how denim organizations can foster sustainable growth and navigate complex sustainability challenges within the global fashion system. ❖❖❖

sustainability
intelligence;
systemic mindset;
denim industry;
fashion system;
systemic theory.

2 EDUCATION FOR SUSTAINABILITY

Rita Carvalho

Design ID, Universidade Lusófona, Portugal

r5605@ulusofona.pt

Inês Andrade Marques

CICANT, CEIED, Design ID, Universidade Lusófona, Portugal

ines.andrade.marques@ulusofona.pt

A Word, a Book and a Shelter: Weaving Better Futures With Design Students.

The last few years have been challenging and even paralysing for young design students: in addition to having faced a pandemic, they are now witnessing wars and an acute climate crisis. Working with the physicality of matter and crafts, as also learning to think with Nature may be a way to escape to ideas of catastrophe (Castro, 2020) and to unblock creativity, in order to imagine other futures.

This paper aims to reflect on a trilogy of pedagogical experiences developed with Communication Design BA students from Lusofona University, in collaboration with the artisan Manuel Ferreira, having the plant fibre bulrush [*Schoenoplectus lacustris*] and related crafts as central motto.

It was concluded that these pedagogical actions convoking crafts and the plant world not only promoted mental health among students (namely through an embodied artistic experience), as also brought greater visibility to bulrush handicrafts, contributing to their livelihood and revitalization. ❖❖❖

bulrush;
crafts;
ecology;
sustainable
pedagogies on art
and design;
collaborative
practises.

João Barata

Design ID/Lusófona University, Portugal

joao.barata@ulusofona.pt

Mónica Gonçalves

Lusófona University, Portugal

p7742@ulusofona.pt

Creativity and Sustainability Inside Fashion Design Classroom: Developing Wool Felts and Milk's PLA.

The history is filled with the names of creative individuals, fashion designers or scientists who have endeavored towards producing their own raw materials. Some for aesthetic reasons (e.g Cristóbal Balenciaga, Constança Entrudo), others technical reasons (e.g Issey Miyake) and others mention sustainability or circularity in the origins of their raw material ideas (e.g Alfarrobatex or Marine Serre). Technical knowledge combined with imagination appear to be the predominant factors in the background of this narrative highlighting the importance of both components in the creation in the textile and apparel industry.

This work describes an action developed in the academic environment, where two workshops were applied to students of the (complete upon acceptance) course from the University (upon acceptance) on the 11th and 18th of October 2024, in the scope of the Curricular Unit of (upon acceptance). The initiative covered the creation of wool felts (October 11) and milk PLA (October 18). In attendance was 44 students (n=44) who answered questionnaires before and after the workshops.

From a pedagogical point of view, the aim was to provide tools and knowledge in line with the idea that cognition will lead to unlocking future possibilities for creativity and alternatives with personalized and handmade felts and bioplastics made from milk's protein - Casein.

An analysis of the answers obtained shows a positive enriching experience and creative attitude, such as the production of textiles (e.g wool felt) with very accessible materials, and specific mastery of more sustainable alternative materials (e.g milk PLA as an alternative to polypropylene). ❖❖❖

creativity;
sustainability;
fashion design;
wool felt;
milk's PLA.

Joana Catarina Gomes Oliveira

Centre for Textile Science and Technology,
Universidade do Minho, Guimarães, Portugal
b12091@uminho.pt

Fernanda Enéia Schulz

Universidade do Minho, Guimarães, Portugal
fernanda.schulz@2c2t.uminho.pt

Joana Cunha

Universidade do Minho, Guimarães, Portugal
jcunha@det.uminho.pt

Circular Design Education for Fashion: Practical Approach.

Sustainability has become a central issue in the fashion sector, an industry often associated with excessive consumption of natural resources and large-scale waste production. To address the growing environmental and social challenges, education has played a crucial role in equipping professionals to adopt more sustainable practices. The concept of lifelong learning emerges as a necessary response to rapid technological transformations and the demands for sustainable innovation.

In this context, education for sustainability in fashion aims to impart new knowledge and foster a culture of continuous renewal, essential for developing a circular economy within the fashion and textile industry. The European Project “be@t – bioeconomy at textiles” exemplifies this approach by providing training to textile and apparel sector workers, preparing them to face sustainability challenges with a practical and updated perspective.

This article presents a practical approach developed by the 2C2T – Centre for Textile Science and Technology, as project partner, highlighting the results achieved at this stage through practice and experience, focusing on the teaching of circular fashion design. In this context, various educational strategies have been developed to facilitate access to information and comprehension of circular economy concepts, aligning with the needs and advances of the industry. ❖❖❖

circular economy (ce);
circular fashion
design;
fashion design
education;
sustainability;
lifelong learning.

Malene Pilgaard Harsaae

VIA University College, Centre for Applied

Research in Textiles, Design & Circularity

Mette Nørgaard Terkildsen

VIA University College, VIA Design & Business

The Role of the Designer in the Future Field of Fashion.

Increasing concerns over environmental degradation, labour exploitation, and unsustainable consumption patterns highlight the need for fundamental changes in the fashion industry, which will also reshape the role of designers. Two Ph.D. projects have collaboratively gathered data on Danish women's relationships and interactions with clothes and fashion. The shared findings provide an empirical foundation revealing a significant issue: many women do not fit the fashion industry's standardized perceptions of body types, sizes, and style preferences. The industry's rigid sizing systems and limited style offerings leave many women unable to find clothes that meet their individual needs. Consequently, they often face two options—either forgo purchasing the clothing they desire or settle for garments that do not properly fit their body shape or align with their personal style. Both studies identified areas for action and highlighted multiple niches within clothing consumption that need to be addressed. The findings advocate for a new designer role—one that is user-centred and grounded in real data about consumer needs, rather than relying on assumptions. By integrating systemic thinking, designers can develop more sustainable and inclusive solutions that account for the entire ecosystem of fashion production and consumption.

Case-based learning is proposed as an educational method to expose design students to real-world challenges, helping them understand how their designs fit into broader environmental and social contexts. This approach equips future designers to create products that better serve diverse consumer needs while contributing to a more sustainable fashion industry. ☼☼

fashion system;
designer role;
system thinking;
data driven;
user centric
introduction.

Alexandra Cruchinho

Lusófona University /CICANT, Design ID
alexandra.cruchinho@ulusofona.pt

Alexandra Cabral

Lusófona University CIAUD
cabral.fashion@yahoo.com

Ana Costa

Naia by Eastman
ana.costa@eastman.com

Valentim Quaresma

Lusófona University/Design ID
info@valentimquaresma.com

Learning-By-Doing: M.A. Student's Zero-Waste Exploration in Fashion Design with Textiles Produced with Naia From Eastman.

This research aims to show different ways of carrying out a Zero-Waste fashion design practice based on a learning-by-doing methodology implemented at Lusófona University in Sustainable and Circular Fashion Design, a subject on the Master's programme in Fashion Design and Production.

As part of the strong focus on fashion at Lusófona, where the Academy works in conjunction with industry, Eastman and the University launched a challenge for students in the 2nd cycle of Fashion Design and Production.

The challenge was to get the students to think about sustainability in a broader context, from the textile materials produced with Naia to fashion design. This perspective is in line with the belief that it is in the training of future fashion designers that we should focus on developing a sustainable attitude in the creative process of fashion design.

Coming from different contexts and backgrounds, the challenge was to find out to what extent the students' knowledge of draping, pattern making and sewing could be levelled and their skills strengthened towards a sustainable and circular fashion design approach.

The practical application of a Learning by Doing methodology in a classroom context has been a practice developed in fashion teaching at Lusófona University. This methodology, applied in this project, has enabled students to develop the ability to solve problems that arise throughout the process, by sharing with teachers and colleagues, seeking answers through trial and error, experimenting with materials and techniques and arriving at knowledge.

Not only was the partnership fruitful, but the brand also benefited from the fact that the students realised the importance of embracing exploratory and integrated forms of creation for an increasingly circular design practice. ❖❖❖

zero-waste
fashion design;
sustainable and
circular practices;
learning by doing;
Naya from Eastman.

FASHION TRENDS COMMUNICATION; TRADITION AND IDENTITY

Alexandra Cruchinho

Lusófona University /CICANT, Design ID
alexandra.cruchinho@ulusofona.pt

Catarina Pimenta

Lusófona University/ Design ID
catarina.pimenta@ulusofona.pt

Luís Buchinho

Lusófona University/ Design ID
buchinholuis@gmail.com

João Sousa

Lusófona University / Design ID
joao.sousa@ulusofona.pt

Re-Inventing Portuguese Brands for Sustainability: The Case of the Luís Buchinho Brand.

This research aims to demonstrate the practices adopted by national fashion brands for economic, environmental and social sustainability. In the specific case of this research, we explore how the Luís Buchinho brand has positioned itself in relation to the current issue of sustainability and its importance for the fashion and ITV sector in Portugal.

It is important to understand the strategies adopted, the methodology developed for the creative process and the respective objectives for the practice. Knowing the products developed, the results and how they were absorbed by the market and the brand's target audience is also a concern in order to identify them as good practices in achieving results for sustainability.

The initial approach to the Zero Waste concept as well as research into other examples of brands that have developed products from the same perspective is of great importance for studying the relevance of this practice.

The research methodology developed is a mixed methodology, non-interventionist, through the development of bibliographical research and interventionist, through the practical study of the Luís Buchinho brand. The results show market acceptance as well as the implementation of a good practice that can be an example for other brands in a first approach to the practice of sustainability and the reduction of textile waste, on the other hand, it becomes a means for the brand itself to monetise the investment made in raw materials and give them a new use. ❧

fashion
sustainability;
zero-waste;
learning by doing;
fashion design;
luís buchinho brand.

Exploring Historical Approaches to Sustainability in an Irish Context.

This paper explores how historical sustainability practices can inform modern approaches to fashion design and consumer engagement with clothing. With a focus on investigating traditional Irish clothing methods, including materials, production, and cultural significance, it reveals sustainability's intrinsic role in historical clothing practices. Drawing from archival and ethnographic research, the paper showcases the resourcefulness and adaptability inherent in traditional Irish garments.

Proposing strategies for integrating historical sustainability principles into contemporary clothing initiatives, the paper emphasizes material choices, design processes, and community-based production methods. It highlights the potential for reviving traditional craftsmanship and fostering appreciation for local resources. Furthermore, the paper advocates for educational initiatives that promote awareness of historical sustainability models and cultural heritage preservation. It underscores the importance of dialogue between past and present generations in advancing sustainable clothing practices.

A case study based on the author's research on early 20th Century West of Ireland island communities exemplifies these principles. Inspired by traditional mending and repair methods, this project Deisiú showcases the beauty and innovation inherent in sustainable clothing practices. This collection demonstrates how historical insights can inspire creative solutions to contemporary sustainability challenges and design outputs.

This paper contributes to understanding the complex relationship between clothing, sustainability, and cultural heritage in Ireland. By drawing from historical approaches, it offers practical recommendations for fostering sustainable clothing practices in the future. ❖❖❖

sustainability;
history;
Ireland;
heritage;
slow fashion;
clothing;
repair.

Benilde Reis

Lusófona University/ CICANT, Portugal

benilde.reis@ulusofona.pt

Alexandra Cruchinho

Lusófona University /CICANT, Design ID

alexandra.cruchinho@ulusofona.pt

Communication of Fashion Sustainability Through Social Media in Higher Education: Fashion Lusófona Study Case.

The integration of sustainability awareness and practices into fashion education has emerged as a critical need within the growing environmental concerns in the fashion industry. This study explores the role of communication on social networks in promoting the sustainability of fashion in higher education, focusing on a case study of Fashion Lusófona - the Fashion Design training group at Universidade Lusófona. With the evolving use of social media platforms, especially among younger audiences, universities can leverage these new technologies to engage students in sustainable fashion practices and cultivate a culture of environmental responsibility.

This research explores the strategies used by Fashion Lusófona, such as storytelling, transparent communication and interactive content, to educate, inspire and motivate fashion students towards sustainability objectives, considering the fashion and textile industry and the training provided.

Considering mixed non-interventional and interventional methodologies, this study identifies critical strategies such as storytelling, transparency and interactivity, as well as challenges to maintain students' interest and ensure accurate information in the use of social networks to reinforce sustainable values through the analysis of content and data from Fashion Lusófona's social networks.

The findings demonstrate the positive impact of social media on fashion students' engagement with sustainability topics in the fashion industry. Encourages active participation in eco-friendly fashion initiatives and provides information on best practices to other educational institutions looking to integrate sustainability into their fashion programs through digital communication. This case study is an encouragement for the future of higher education in sustainable fashion. ❖❖

fashion
sustainability;
education for
sustainability;
social media;
fashion lusófona.

Hanna-Kaisa Alanen
University of Vaasa, Finland
hanna-kaisa.alanen@uwasa.fi
Rebekah Rousi
University of Vaasa, Finland
rebekah.rous@uwasa.fi

Sustainability in the New Era: Fashion as a Mediator of Emotional Atmospheres and Temporal Trends.

Historically dismissed as irrational, emotions gained prominence during the era of Romanticism, a period marked by significant societal shifts. Today, this emotional legacy continues into the era of sustainability, shaping socio-cultural dynamics, collective emotions, and fashion as an all-embracing, transformative cultural force reflecting broader temporal trends. In this paper, we introduce the Fashion-as-Emotions Model, arguing that fashion serves as a dynamic process, expression, and experience that functions as a cultural artefact, delineating embodiment and mediating collective emotions and emotional atmosphere. This model integrates essential theoretical perspectives to illustrate how fashion embodies the spirit of an era as a socio-emotional manifestation. Building on König's (1973) universalistic perspective, we argue that fashion not only mirrors, but also constitutes broader temporal trends.

Our synthesis draws from various insights, including social time segmentation, symbolic interactionism (focusing on emotions and semiotic logic), assemblage theory (territorialization), and post-phenomenological perspectives (mediation and embodiment). Ultimately, the model enhances our understanding of fashion as a comprehensive lens, revealing how collective emotions are embedded into culture and everyday life within specific temporal contexts. ❖❖

fashion;
sustainability;
temporal trends;
collective emotions;
emotional
atmosphere.

Sara Vaz

CICANT, Design ID, Portugal

sara.vaz@ulusofona.pt

Alexandra Cruchinho

CICANT, Design ID, Portugal

alexandra.cruchinho@ulusofona.pt

Fashion Media&Art II: Sustainability and Technology at the Fashion Show.

Sustainability should also be a focus for producing moments that facilitate the communication of fashion products. The creation of presentation moments that represent a mix between the fashion show and artistic performance is the result of the need to innovate the format of the traditional fashion show. Fashion Media&Art II stands out as a performance that incorporates technology, fashion, and artistic performance into a fashion show, providing reflections on the use of sustainability both in the use of technology in artistic performance and the use of dead stock to create garments.

The event took place at the Museu do Traje, including a dynamic dance show in which the artists displayed garments that interacted with the physical performance, resulting in a fashion show. Using technology as both an analytical and aesthetic tool proved to maximise efficiency. Digital resources, such as QrCodes for analysing audience perception and feedback.

The research methodology is a mixed methodology: non-interventionist and interventionist, with a first phase based on a literature review, a non-interventionist methodology, and a second phase, in an interventionist approach, the creation of a moment that, when experienced by the participating public, allows information to be collected in the moment, through the application of digital questionnaires.

In short, by combining sustainability in the production of the fashion show with technology as a means of facilitating connections and reflections, the importance of creating a model for future presentations aimed at combining creativity, environmental responsibility and immersive experiences in presentations is emphasised. ❖❖

sustainability;
dead stock;
fashion show;
artistic
performance.

Sofia Batista
sofiatbatista@gmail.com

Graça Guedes
Universidade do Minho, Portugal
mgg@det.uminho.pt

Daniel Cardoso
Lusófona University/ CICANT, Portugal
danielcardoso@gmail.com

Dressing Down the Binary: Fashion and Clothing as Embodied Practices of Non-Binary Genderings.

In a profoundly individualized society, issues of self-presentation and of (political) recognition are deeply entwined. In this sense, seemingly personal choices – like how to present oneself in public – and the industries behind them, become sites of contestation and resistance, but also of normalization and identity consolidation. This paper mobilizes Butler's concept of gender performativity to understand emerging intimate narratives about non-binary people.

That is done by looking at how clothing is part of these dynamics – and how the visibility of these almost-unrecognized identities can be negotiated. Thus, this work draws on interviews with ten people whose gender falls within the non-binary umbrella. The use of Thematic Analysis allows for the identification of the main dimensions referred by respondents as fundamental to understanding their own identities, their interactions with fashion, the social and interpersonal visibility of their gender, as well as their experiences of receiving support and/or discrimination.

The findings explore fashion's potential as a safe haven and space for comfort, sometimes at the expense of feeling like they are 'putting on a mask'; a means for challenging established notions of 'masculinity' and 'femininity'; and a tool for educating others about different forms of existence – all in a society that is still strongly divided into gender binaries. Furthermore, this paper reflects on how the experiences of a person's gender vary throughout their lives and, also, how different possibilities of expression may open up or close down depending on elements such as one's profession, ethnicity, and/or place of residence. ❖❖❖

gender;
fashion;
identity;
non-binary;
expression.

4 ONLINE SESSIONS

Lorenzo Goldaniga

Politecnico di Milano, Italy,
lorenzo.goldaniga@polimi.it

Giovanni Maria Conti

Politecnico di Milano, Italy,
giovanni.conti@polimi.it

The Perception of Sustainability in Sportswear: An Interpretative Study for Design and Communication.

The consumer's path to sustainable choice is critical and influenced by many internal and external barriers. A significant issue is the perception of garment sustainability. Brand communication can be misleading, and there are too many eco-labels and independent sustainability claims, which leads to consumer confusion. This study, conducted with seven athletes, aims to understand the perception of sustainability in sportswear garments, which must ensure performance during sports activities. This study employs Interpretative Phenomenological Analysis (IPA), a method from phenomenological psychology, to probe consumer perception. IPA is an uncommon interpretative methodology in Design, aiming to comprehend the complex relationships between people and their experiences, searching for meanings in often overlooked or taken-for-granted situations. As a narrative-based method, IPA can be instrumental in Design and communicating sustainable products, considering people's words as a holistic cue. ❖❖❖

sustainability
perception;
hermeneutics;
interviews;
sportswear.

Barbara Trippeer

University of North Texas, USA

Barbara.tripper@unt.edu

Giovanni Maria Conti

University of North Texas, USA

lasyaajisilpa@my.unt.edu

Denim Days Workshops: Transformative Sustainable Fashion Education Through a Sustainable Design for Healthy Communities Service-Learning Project.

This project, a distinctive element of the service-learning initiative Sustainable Design for Healthy Communities (SDHC), was launched in 2022 by a design team from the University of North Texas. (Trippeer et al., 2024) With financial support from Cotton Incorporated (Cotton Incorporated, 2024), the initiative aimed to address consumer behavior shifts and showcase daily actions' environmental and community impacts. The 'Denim Days' workshop, a standout in the series, was a student-led community workshop that uniquely focused on sustainability in the denim industry. ❖❖

denim;
upcycling;
sustainability;
education;
fashion.

Ana Sofia Marcelo

Polytechnic Institute of Castelo Branco

TECHN&ART, Portugal

ana.marcelo@ipcb.pt

Ana Mafalda Matias

Polytechnic Institute of Viseu / CI&DEI, Portugal

anamafalda@esev.ipv.pt

Activism as a Marketing Strategy: Impacts and Challenges for Fashion Brands in LGBTQ+ Context.

In recent years, fashion has played a central role in social activism, especially in the defense of the rights of the LGBTQ+ community. Fashion brands adopt strategies of inclusion and diversity, reflecting a social commitment that resonates with consumers. This paper investigates fashion brands' LGBTQ+ initiatives, exploring the underlying motivations and differentiating between genuine activism and opportunistic pinkwashing practices. The research reveals that, when genuine, activism can strengthen reputation and consumer loyalty, providing significant benefits. However, brands that embrace LGBTQ+ causes superficially risk losing credibility. The paper also discusses corporate social responsibility (CSR) in fashion, highlighting the importance of consistent internal policies and sustainable practices to ensure the authenticity of campaigns.

In addition, it explores the challenges faced by brands in conservative markets, where supporting LGBTQ+ causes can generate boycotts, and presents recommendations for effective and ethical strategies. The study is based on a literature review and analysis of fashion campaigns, presenting a critical view on the impact of activism and suggesting areas for future research. It is concluded that the integration of values of inclusion and social justice is essential for brands to stand out in a positive and lasting way. ❄️

activism;
lgbtq+;
fashion;
brand;
social marketing.

Museum Education on Sustainable Fashion.

This article explores how Dutch museums respond to the need to make the fashion industry circular and educate the audiences about environmental consciousness. As there is a growing interest in the sustainable fashion industry and public attention on fashion's impact on climate change, more museum exhibitions started to reflect on this global concern. The article will examine two case studies with a museological approach: Fashion for Good Museum in Amsterdam and TextielMuseum in Tilburg. As the Netherlands committed to the Sustainable Development Goals, the local policies fuelled Fashion for Good Foundation's reflection on fashion activism and the TextielMuseum to support contemporary designers' sustainable practices. Knowing Cotton Otherwise (2022-23) exhibition at Fashion for Good brought together a diverse community of academics, artists and designers to reflect on the social injustice of fashion and called attention to social sustainability that intersects with environmental sustainability.

The 'working museum', TextielMuseum, is an intersectional space of heritage craft and contemporary practice. The TextielLab offers a co-working space for resident artists and designers. Together with the museum, they mediate public engagement that truly demonstrates to the visitors how textile production is changing.

Museum education plays a big role in providing interactive space for thinkers, makers and buyers of the fashion system, the agency to contribute to making the future more sustainable. ❖❖

community
mindset;
fashion
museology;
global policies;
interactive
learning.

From Student to Teacher: A Journey of Tradition and Identity.

This article explores my personal and professional journey within the flamenco fashion industry, from studying in Seville to becoming a teacher in the same program. Through this narrative, I reflect on the significance of tradition as a catalyst for cultural innovation, specifically within the context of Andalusian identity. Flamenco fashion transcends aesthetics; it is an expression of belonging, heritage, and resilience in a rapidly changing world. Drawing from my experiences as a student, professional, and now educator, I discuss how project-based learning fosters creativity while preserving artisanal techniques.

The essay also delves into the urgent challenges the industry faces, including a lack of skilled labor and the need to adapt education to meet these demands. Teaching has become more than a profession for me—it is a way to contribute to the survival and global appreciation of flamenco fashion. This essay highlights the transformative power of education and the responsibility we share in creating professionals who safeguard and innovate within our cultural legacy. ❖❖❖

identity;
flamenco
fashion;
tradition;
teaching;
project based
learning.

FASHION SUSTAINABILITY

María Tamames

UDIT / Universidad de Diseño, Innovación y Tecnología,
Madrid, Spain; maria.tamames@udit.es

Adriana Cagigas

UDIT / Universidad de Diseño, Innovación y Tecnología,
Madrid, Spain; adriana.cagigas@udit.es

Laura Saldaña

DIT / Universidad de Diseño, Innovación y Tecnología,
Madrid, Spain; laura.saldana@udit.es

Carlota Gramunt

T_Neutral / Clean Horizon, S.L.
cgramunt@tneutral.com

Mariana Gramunt

T_Neutral / Clean Horizon, S.L.
mgramunt@tneutral.com

Haptic Journey Through Circular Textiles Design Practices.

This paper presents an analytical framework designed to explore the educational barriers hindering the transition towards sustainability in the textile and fashion industry. The approach is based on the analysis of the ongoing *Sustentare Project*, which focuses on circular design methodologies and adopts the Textile Strategy Approach. Through the analysis and discussion of this project, we argue that textiles play a significant role in shaping cultural, economic, and ecological regeneration. Moreover, the established framework offers a more refined understanding of how design can drive sustainability transitions. It introduces additional analytical tools to circular design thinking, allowing for deeper exploration of its methods and its potential impact on change processes. By advancing the discourse on education and competences development we aim to enhance the visibility and tangibility of both the challenges and opportunities in the transition to sustainability, making them more actionable at individual and organizational levels. ...

sustainable
education;
textile strategy
approach;
circular design;
analytical
framework;
competences.

Regina Aparecida Sanches

University of São Paulo, Brazil

regina.sanches@usp.br

Vanessa Szabo Gomes da Silva

University of São Paulo, Brazil

vanessa.szabo@focustextil.com.br

Caroline Oliveira Pimentel Coutinho

University of São Paulo, Brazil

caroline.pimentelcoutinho@gmail.com

Adriana Yumi Sato Duarte

São Paulo State University, Brazil

ays.duarte@unesp.br

Post-Growth Futures for the Sustainability of the Fashion Industry.

In a globalized world, it is essential to add value to commercialized products in order to differentiate, identify and make them known. In this context, introducing innovations in terms of conception, project, production and design is essential to improve the functionality of products and make them stand out. This research aims to develop prototypes of sports t-shirts with functionality, using sustainable materials and a production process that minimizes the environmental impacts caused by waste disposal in the production chain. Three prototypes were developed: prototype 1 is a basic sports t-shirt (plain), produced with 100% recycled polyester yarns in large-diameter circular knitting; prototype 2 is a functional sports t-shirt, manufactured with 100% recycled polyester yarns with two types of fabrics (plain and mesh) in large-diameter circular knitting and traditional manufacturing; prototype 3 is a functional sports t-shirt, which can be manufactured with 100% recycled polyester yarns using medium-diameter seamless knitting technology. The study shows that prototype 3 produced by seamless technology reduced the stages of the production process, enabling an increase in the competitiveness of companies in the sports sector, with reduced costs, increased production, reduced disposal of post-industrial textile waste and a reduction in human errors. ❄️

sports t-shirts;
seamless
knitting;
sustainability;
textile waste.

Proposal for the Development of T-Shirts for Sporting Activities.

The fashion industry is grappling with significant ecological and social challenges, largely driven by unsustainable growth in production and consumption. Not only have clothing sales

doubled since the beginning of the century, but consumers are also wearing their garments less frequently, leading to alarming levels of textile waste. To address these issues, several fashion scholars have proposed adopting post-growth economic theories that move away from GDP growth as the primary goal. Although these approaches date back to 1972, they have gained considerable traction among recently as scientists and environmentalists seek to meet basic human needs while minimizing society's environmental impact. This article focuses on four prominent post-growth approaches, namely degrowth, circularity, the wellbeing economy, and doughnut economics, to explore how they could revolutionize fashion's sustainability principles. Each theory offers its own framework and criteria for evaluating the performance of textile and apparel businesses across all pillars of sustainability: environmental, social, and economic impact. ❖❖❖

post-growth;
degrowth;
wellbeing economy;
doughnut
economics;
circularity.

FASHION SUSTAINABILITY

Portuguese Fashion Promotion - Case Study: Green Circle.

The iTechStyle Green Circle project, a CITEVE initiative with the collaboration and coordination of Paulo Gomes, fashion producer and mentor of projects such as Manifesto Moda, one of the most important professionals in the national sector, was born seven years ago with the aim of promoting and disseminating national textiles at international exhibitions

- Salão Modtíssimo, Neonyt, Heimtextil, Munich Fabric Start, Première Vision, among others -, with a focus on sustainability and the circular economy, using the collaboration of Portuguese fashion designers. For the effectiveness of this project, the communication strategy is fundamental to show the quality/versatility of local materials, as well as the creative talent, a talent that is validated by the collaborative work with different players in the segment: career designers, design students, fashion and researchers. The objective of this article is to show how a project associated with industry and textiles should and can also promote Portuguese fashion inside and outside Portugal. The methodology used in the investigation supporting the article is mixed: interventionist and non-interventionist. The

iTechStyle Green Circle, at exhibitions at international fairs, showcases various products made by carefully selected designers, exploring different creative approaches, focusing on the quality and versatility of the materials chosen from different producing companies. For more effective promotion/publicity, it is important to make the product known through the product, i.e., the material used in the final product. ❖❖❖

fashion;
sustainability;
promotion;
Portugal.

Pamela Ottoni

Lusófona University, Portugal

João dos Santos

Lusófona University, Portugal

Alexandra Cruchinho

Lusófona University /CICANT, Portugal alexandra.

cruchinho@ulusofona.pt

Borbatex Product: From Wine to Catwalks.

BorbaTex is an innovative and sustainable material, developed from the pomace (the residue) of wine production, which stands out for being fully biodegradable and possessing unique characteristics to be explored in this research. The project outlined here investigates the properties of BorbaTex, such as waterproofness, elasticity, pleasant texture, and the presence of both a smooth and a rough surface, as well as the characteristic scent of the pomace. The aim is to create a line of fashion accessories that combine style, functionality, and protection against the elements, addressing the growing demand for products that merge sophistication and practicality, while being environmentally friendly.

Targeting urban men and women who care about both well-being and style, accessories made with BorbaTex provide protection against sun, wind, rain, and cold, without compromising design. The “fashion-tech” trend and the use of technological fabrics are on the rise, and BorbaTex, with its qualities of durability and lightness, presents itself as a promising alternative in this context. Additionally, its elasticity and biodegradability offer a sustainable solution, free from synthetic materials like polyester.

The accessory line proposes a balance between design and functionality, with versatile, multifunctional products that adapt to urban climate conditions. The development of new prototypes and the exploration of BorbaTex’s characteristics demonstrate its great potential in the sustainable fashion market, representing a significant innovation for the industry. ❖❖❖

BorbaTex;
pomace;
biodegradable;
bio material.

Eduarda Loureiro

CIAUD – Centro de Investigação em Arquitetura,
Urbanismo e Design; Faculdade de Arquitetura da
Universidade de Lisboa; Universidade Lusófona; Portugal
eduardamsloureiro@gmail.com

The Future of Gendered Fashion: Technological and Design Innovations and Implications.

Fashion is a broad and complex concept that encompasses several meanings – depending on the approach angle. Under a sociological perspective it's one thing; under a political perspective, another. It is shaped by history, cultures and societies. Studying its evolution is to study human evolution, manifested through specific moments in time that characterize a socio-cultural space. Fashion's genesis is within the origins of post-modernity and the expansion of industrial capitalism. The focus of this paper relies on a sociological approach to one of fashion's hot topics of the post-modern age: the gender(less) movement. What can be studied, analysed and written about the future of gendered fashion, and how can technological and design innovations be instrumental in creating a more diverse, inclusive and fluid outcome. Also, to embrace the rising counter cultural niche of gender identities and the ways individuals can express themselves through non-categorized clothing and spaces. Applying a qualitative approach, this paper explores the future of gendered fashion through the lens of technological and design innovation. With the rise of gender inclusivity and the breakdown of traditional gender binaries, fashion is moving toward a new paradigm in which clothing can reflect a wide range of identities. This paper also examines the technological tools and platforms and their potential for reimagining the future of fashion. ❖❖❖

fashion;
gender;
identity;
design;
innovation.

CONFERENCE TEAM AND COMMITTEES

Organizing Committee

Alexandra Cruchinho, *chair*.
Benilde Reis, *co-chair*.
José Carlos Neves, *co-chair*.

Team

Anna Coutinho.
Catarina Martins.
Catarina Rito.
João Barata.
Luís Sanchez.
Margarida Santos.
Mónica Gonçalves.
Sara Vaz.

Audiovisual & logistics

Valter Arrais, *website*.
João Aguiar, *audiovisual*.
José Carlos Neves, *design coordinator*.
José Nogueira, *logistics*.
Margarida, *audiovisual*.
Nuno Ferreira, *design production*.
Lusófona Fashion Design
and Production students, *logistics*.

Honour Committee

Manuel José Damásio.
José Gomes Pinto.
José Bragança de Miranda.
Braz Costa.
Fernando Moreira da Silva.
Paulo Vaz.

Scientific Committee

Aguinaldo dos Santos.
Américo Mateus.
Ana Moreira da Silva.
Ana Roncha.
Ana Sofia Marcelo.
Andresson Sousa.
Carla Cardoso.
Carla Paoliello.
Carlos Duarte.
Célia Quico.
Daniel Raposo.
Fábio Sandes.
Gabriel Patrocínio.
Giovanni Maria Conti.
Gianni Montagna.
Joana Cunha.
Liliana Pina.
Malene Harsaae.
Maria de Fátima Mattos.
Maria Graça Guedes.
Maria João Félix.
Maria Tamames.
Paula Mercedes.
Paulo Martins.
Patrícia Cativo.
Regina Heidrich.
Regina Sanches.
Rita Carvalho.
Rui Miguel.
Sílvia Held.
Susana Leonor

organization



support



partners

