



7° CIMODE

CONGRESSO
INTERNACIONAL
DE MODA
E DESIGN

ITÁLIA

11-13 novembro 2024

LIVRO DE RESUMOS



Universidade do Minho



Università
degli Studi
della Campania
Luigi Vanvitelli

CIMODE 2024
7º Congresso Internacional de Moda e Design
Livro de Resumos

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O CIMODE 2024 é o sétimo Congresso Internacional de Moda e Design, a decorrer de 11 a 13 de novembro em Caserta, Itália, subordinado ao tema: **“PAISAGENS CULTURAIS E PRODUTIVAS DA MODA”**.

A presente edição é organizada pelo Dipartimento di Architettura e Disegno Industriale da Università degli Studi della Campania "Luigi Vanvitelli" em conjunto com o Departamento de Engenharia Têxtil da Universidade do Minho.

TEMA do CIMODE 2024: “Paisagens Culturais e Produtivas da Moda”.

A moda é uma paisagem de valores que expressa cultura e saberes produtivos e, no sentido contemporâneo, vai além da identificação com a roupa, para definir cenários que carregam visões complexas ligadas à nossa civilização. Estas paisagens expressam-se hoje em diferentes níveis de design e experimentação, alinhados com os valores indispensáveis da sustentabilidade ambiental e social, da inclusão e das contaminações culturais e tecnológicas. Uma nova beleza do fazer afirma-se, a partir da consideração de uma fase crítica do nosso planeta; a natureza da moda, nesta fase, é identificada com uma atividade coletiva, baseada em valores compartilhados: *“A moda-ologia desmascara o mito de que o designer criativo é um génio. A moda não é criada por um único indivíduo, mas por todos aqueles que estão envolvidos na produção da moda e, portanto, a moda é uma atividade coletiva”* (Kawamura Y., Fashion-ology, Bloomsbury Publishing, Londres, 2008 p.2)

O congresso está assente em 7 grandes eixos temáticos: **Moda e Comunicação; Moda, Identidades e Culturas; Moda e Design de Produto; Marketing e Consumo em Moda e Design; Ensino e Educação; Sustentabilidade em Moda e Design; Moda e Design Emocional.**

O CIMODE configura-se como uma plataforma de intercâmbio da pesquisa em Moda e Design proporcionando o encontro/debate entre pesquisadores, académicos, designers e demais profissionais das áreas da Moda e Design que, através de um diálogo interdisciplinar e intercultural, perspetiva gerar e apresentar novos cenários sobre a atual situação e futuro da Moda e Design.

Sendo um congresso inter e transdisciplinar, o CIMODE procura explorar a Moda e o Design do ponto de vista social, cultural, psicológico, e comunicacional, procurando reunir diferentes abordagens e pontos de vista sobre a prática, o ensino e a cultura do Design e da Moda.

Em nome do Comité de Organização e do Comité Científico, nos sentimos honrados com esta importante realização e com a sua presença.

Nossos melhores votos,

Ana Cristina Broega

Universidade do Minho

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CIMODE 2024 is the 7th International Fashion and Design Congress, taking place from 11 to 13 November 2024 in the city of Caserta, under the theme: **"CULTURAL AND PRODUCTIVE LANDSCAPES OF FASHION"**.

The current edition is organised by the Dipartimento di Architettura e Disegno Industriale of Università degli Studi della Campania "Luigi Vanvitelli" in association with Departamento de Engenharia Têxtil of Universidade do Minho.

CIMODE 2024 THEME: "Cultural and Productive Landscapes of Fashion"

Fashion is a value landscape that expresses cultural and productive know-how, and, in contemporary acceptance, it goes beyond identification with clothing, to define scenarios that bear complex visions linked to our civilization. These landscapes are expressed today at different levels of design and experimentation in line with the indispensable values of environmental and social sustainability, of inclusiveness and of cultural and technological contaminations. A new beauty of doing asserts itself, starting from the consideration of the critical phase of our planet; the nature of fashion, in this phase, is identified with a collective activity, based on shared values: "Fashion-ology dispels the myth according to which the creative designer is a genius. Fashion is not created by a single individual but by all those who they are involved in the production of fashion, and therefore fashion is a collective activity" (Kawamura Y., 2008).

The congress is based on seven major subjects: **Fashion & Communication; Fashion, Identities & Cultures; Fashion & Product Design; Marketing & Consumption in Fashion and Design; Teaching & Education; Sustainability of Fashion and Design; Emotional Design and Fashion.**

CIMODE is a platform for research exchange in Fashion and Design, promoting the discussion of ideas between researchers, academics, designers and other professionals in the fields of Fashion and Design. Through an interdisciplinary dialogue and intercultural perspective, CIMODE aims to generate and present new scenarios on the present and future of Fashion and Design.

As an inter and transdisciplinary congress, CIMODE seeks to explore Fashion and Design from a social, cultural, psychological and communicational perspectives, seeking to bring together different approaches and points of view on the practice, teaching and culture of Design and Fashion.

On behalf of the Organizing Committee and the Scientific Committee, we are honored by this important achievement and by your presence.

Our best wishes,

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Moda e Comunicação
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POWERFUL INFLUENCE. PETER SAVILLE'S WORKS THROUGH FASHION

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Abstract: *This study examines the work of graphic designer Peter Saville and his profound impact on the fashion industry as well as how graphic design shapes and redefines fashion projects. His influence permeates various dimensions of the field – from the design of logos, and printed materials such as books and catalogues to seeing his artwork reproduced on garments. By analyzing Saville's collaborations with fashion designers, such as Yohji Yamamoto and Raf Simons, this research uncovers the multifaceted expressions of his graphic design expertise within fashion. Through an interdisciplinary approach that draws on both fashion and design studies, this paper highlights the interplay between graphic design and fashion production. It therefore emphasizes the pivotal role of media and the collaborative dynamics among designers, art directors, and creative directors in the contemporary fashion landscape.*

Keywords: *Peter Saville, graphic design, fashion system, fashion communication, discipline boundaries.*

INTERPRETARE O REINTERPRETARE IL ROCOCÒ. DANGEROUS LIAISONS COME CASO STUDIO.

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Abstract: *Il saggio si propone di analizzare la pellicola Dangerous Liaisons (1988) dal punto di vista dei suoi costumi di scena. Attraverso un confronto intertestuale con abiti originali e immagini del periodo Rococò, l'autore mira ad approfondire la 'palinestrosa' relazione tra storia del costume e storia della moda e a misurare le ricadute della prima sulle passerelle contemporanee. Questo con lo scopo di interrogarsi sulla possibilità di considerare i costumi di scena come rispettabili fonti di ricerca storica e il cinema come uno strumento utile per la diffusione dei codici della moda.*

Keywords: *Dangerous Liaisons, Costume, Revival, Dualismo, Repêchage*

DIGITAL LANDSCAPES OF FASHION GAMIFICATION APPLYING SPECULATIVE DESIGN TO THE EDUCATIONAL ENVIRONMENT

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Abstract. Fashion design is evolving beyond physical garments to express fashion imagery through digital channels. By analysing two case studies, the paper examines how speculative game design can enable fashion to tackle critical issues, propose alternative future scenarios, and influence design decisions to shape tomorrow's realities. Speculative approaches challenge possible futures and advocate for ethical, responsible design through innovative languages, fostering ethical and sustainable practices, positioning designers to address the multifaceted challenges of contemporary fashion. This paper argues that the combination of gamification and speculative design can challenge the current status quo and create opportunities for new paradigms. The following section explores how speculative perspectives can help envision alternative futures and pave the way for transformative changes in the fashion industry. Both the fashion and gaming industries are not just reflecting the world as it is but actively reimagining how it could be. Through the lens of gamification, the paper highlights how new educational methods and speculative thinking can redefine fashion, making it more adaptable and forward-thinking in addressing global challenges.

Keywords: fashion gamification; speculative design; nudge theory; fashion education

THE VALUE OF SPORTSWEAR: RESEARCH METHODOLOGY AND PRACTICAL ACTIVITIES FOR DEFINING A NEW WARDROBE

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Abstract: In collaboration with a sportswear company, Freddy SpA, this contribution is among the studies promoted by UN SDG 12, "Ensure sustainable consumption and production patterns". Sustainability is considered through a Wicked Problems perspective, which suggests that every process or action is interconnected; this defines the holistic way we manage the supply chain. The paper returns to the experience of integrating the sportswear product's design and communication phases to overcome the garments' misleading green communication. An interdisciplinary methodological approach is proposed. Firstly, the stratigraphy, typical of the archaeological world, provided a quantitative framework for the subsequent substantial qualitative investigation where Interpretative Phenomenological Analysis, a method from the hermeneutics tradition, is adopted. Some athletes were interviewed to understand their experiences with their sportswear. The interaction between research methods and activities with the marketing and merchandising departments generated innovation trajectories. These trajectories are included in a pilot project to create a durable wardrobe that is more aware of the concept of value in symbolic and practical terms.

Keywords: Sportswear, Wardrobe Study, Hermeneutics.

FROM RESEARCH TO PRACTICE: UPCYCLING CINEMA ICONS

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Abstract. Some teaching experiences increase student involvement by providing motivational challenges that inspire creative and innovative thinking, encourage autonomous and collaborative learning and favour the acquisition of transversal and professional skills. This work presents an innovative educational project developed in collaboration by two subject areas (History of Fashion and Design Management) within a Fashion Design degree course. The methodology followed used Challenge-Based Learning (CBL), information technologies and more traditional educational approaches, such as teacher-led classroom lessons, debates and film shows. At the end of the project, the students completed two online questionnaires, the results of which showed that this multidisciplinary approach created a deeper understanding of both subjects, and helped develop transversal skills. It was noted that, as the activity progressed, the dynamics of the classroom changed. The multidisciplinary approach encouraged the students to collaborate, and the educators participated in the appealing learning process, which maintained the students' interest and involvement throughout the activity.

Keywords: Cinema, Cooperative Learning, Fashion Design, Sustainable Fashion, Upcycling.

FASHION FROM DESTRUCTIVE TO DISRUPTIVE

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Abstract: The paper outlines the results of a two-year research project aimed at raising awareness of sustainable fashion issues among a cross-section of audiences. To this purpose, the exhibition's narrative path, with its social, cultural, and design objective, brings together 'denunciation content' and 'future trajectories'; it highlights impactful production processes and, at the same time, proposes innovative design and production solutions that participate in the current re-founding of the fashion system. The exhibition was intended to highlight design's ability to propose critical and design visions to the key issues of our time. It, therefore, did not exhibit finished products but was meant to offer experimental inputs, highlight critical issues, and pose questions to establish dialogues and create a cohesive community of users and designers inspired by consumption and design models harmonious with natural and anthropic landscapes. The project was born within the Academic training model which resides the multiple competencies to shape the different communicative forms through which fashion expresses itself. Thus, not only design but also filmography, photography, and costume, a related area often used in major fashion events. "Fashion from destructive to disruptive" was therefore an invitation addressed to students, teachers, companies, and institutions to actively participate in transforming the impact of fashion from destructive to disruptive.

Keywords: Sustainable communication, Circular Economy, Fashion Film, Costume manufacturing, Cultural heritage.

DIGITAL SYNERGIES AND NEW CO-CREATION PARADIGMS: THE IMPACT OF A.I. IN CONTEMPORARY FASHION DESIGN

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Abstract: *The proliferation of Artificial Intelligence (AI) is revolutionizing the contemporary digital landscape, influencing the way we interact with intelligent devices and systems. This contribution examines the impact of AI in the fields of fashion and design, exploring the daily interactions we establish with these technologies and providing a historical overview of their evolution, from their inception to present-day developments. It reflects on the possibility of implementing a critical and collaborative interaction with AI, highlighting case studies of fashion brands that utilize intelligent systems for the creation of resources aimed at the design of capsule collections and marketing campaigns. The focus is placed on the different approaches to intelligent systems and the diverse nature of outputs, analyzed along a material-virtual value spectrum. The aim is to emphasize the potential for establishing a new human-machine co-creation relationship, where users are not merely passive consumers but active participants, together with the systems, in a shared design space. A dialogic use, where mutual feedback exchange enables AI to lead us into a new era of creative symbiosis, where the boundaries between analog and digital are blurred, opening up new possibilities for design and fashion.*

Keywords: *A.I. co-design, Fashion tech processes, creative synergies.*

BEAUTY AND AGING IN FASHION COMMUNICATION

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Abstract: *This article puts forward a critical analysis of the representation of ageing in fashion communication, with a view to elucidating the manner in which this communication exerts an influence on the formation of a woman's identity during the ageing process. The research encompasses an investigation of the concepts of aesthetics, beauty, social constructions and youth, with a view to elucidating the way these elements affect women's perception during the transition to a more mature phase. The following three hypotheses were verified: The first hypothesis concerns the perceived need for women to be represented in a youthful way, often through rejuvenation procedures. The second hypothesis addresses the fashion industry's tendency to favour representations of young or youthful-looking women, to the exclusion of other forms of beauty. The third hypothesis focuses on the prevailing social belief that beauty is intrinsically linked to youth. These hypotheses assist in determining the extent to which perception and aesthetic norms influence the representation and social valuation of female aging. An exploratory and qualitative study was conducted, examining theories and studies on ageism, and data was collected based on the covers of Brazilian fashion magazines. The results demonstrate the correlation between this information and the position of women who work in the field of communication and/or are influencers, who seek to contribute to the breaking down of paradigms from the perspective of the influence of fashion communication on their lives.*

Key-words: *Self-image; Social Ageism; Fashion Aesthetics; Woman.*

THE IMPORTANCE OF THE FASHION WORLD FOR THE VISUALLY IMPAIRED USER

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Abstract: Fashion is a form of communication where its language plays an active role, allowing any wearer to express themselves within society. The world of fashion should be democratised and humanised, although there is a visual contemporaneity that generates a worrying lack of inclusion for the visually impaired user. Despite the lack of inclusion, for the visually impaired user, the communicational power of fashion is seen as a powerful tool for expression and communication, as personal presentation reflects how the user wishes to be perceived and understood by society. This article reflects on the importance of urgently looking at the lack of inclusion in the fashion world by presenting the relevance that the communicational power of the fashion world has for the visually impaired user, based on a practical study conducted through exploratory interviews with visually impaired users. The aim is to encourage future research into improving awareness of this relationship, thus combating the lack of inclusion in the world of fashion.

Keywords: Visual Impairment, Fashion, Inclusion, Society, Communication.

AUDIOVISUAL NARRATIVES: CREATION OF A TOOL FOR ANALYZING AND EVALUATING ADVERTISING CAMPAIGNS (A PROPOSAL)

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Abstract: In recent years, communication and advertising have undergone a significant transformation, driven by the fusion of emotion and powerful audiovisual language. In their relentless pursuit of differentiation and emotional connection with consumers, brands have found a strategic means to build and reinforce their identity in audiovisual narratives. They embrace the challenge of not only selling products but also telling engaging stories that establish a lasting bond with their target audience. With audiovisual narratives, campaigns have become capable of creating empathy, conveying values and messages through audiovisual means, and crafting an immersive environment in each advertisement. In this way, audiovisual narratives and their elements become essential in the creation of advertising campaigns, serving as a crucial point in evaluating their quality and effectiveness. Nonetheless, the use of audiovisual elements in advertising campaigns is an underexplored scientific field with scarce literature, and there is no concise and effective qualifying framework available. Thus, this work aims to create a theoretical analysis tool based on audiovisual narratives and their elements for the creation and evaluation of effective and cohesive campaigns. This framework is based on existing literature and primarily focuses on narrative and audiovisual elements. It is designed as a checklist for simpler and more pragmatic use.

Keywords: Audiovisual Narratives, Advertising, Framework.

Moda, Identidades e Culturas
Fashion, Identities and Cultures

A INFLUÊNCIA DA CULTURA RAP EM MARCAS DE LUXO: O CASO LACOSTE.

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Resumo: Os padrões de consumo de indivíduos de áreas periféricas das cidades mudaram ao longo dos anos e apresentaram um aumento no poder de compra, com uma tendência a consumir marcas de luxo. Esse público, muitas vezes ignorado pela sociedade, subverteu os valores que antes eram atribuídos para si e adentram em um novo nicho. Tal fato deve-se às ações de rappers com músicas sobre sua história de superação e como agora usufruem de suas marcas de luxo. O presente artigo busca apresentar a relação do rap com a marca Lacoste. Por meio de uma metodologia bibliográfica e documental, com a análise de caso que virou notícia no mainstream e letras de músicas escritas por esses cantores, percebe-se o apelo emocional das marcas e o reflexo em suas lojas.

Palavras chave: Rap, Consumo de moda, Luxo, Periferia

STRATEGIE DI VALORIZZAZIONE: IL PATRIMONIO TESSILE A ROUBAIX

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Abstract: Il presente elaborato si propone di far emergere nuove strategie di condivisione, trasformazione ed esposizione del patrimonio archivistico appartenente all'industria tessile, al fine di diffondere pratiche utili di valorizzazione sul territorio italiano. Il caso studio indagato è il Centre des Archives du Monde du Travail (Centro degli Archivi del Mondo del Lavoro) sito a Roubaix, un antico distretto industriale nel nord della Francia. Le principali attività del Centro sono la selezione, la raccolta e la custodia di archivi appartenenti al mondo del lavoro, assieme a operazioni di valorizzazione, comunicazione e diffusione di un immenso patrimonio che racconta una storia industriale e sociale, legata anche al recupero e alla riqualificazione di uno stabilimento industriale. I processi di valorizzazione presi in esame nel seguente testo riguardano nello specifico la comunicazione e l'attivazione di documenti facenti parte di archivi di industrie tessili per la moda. Le considerazioni finali si concentrano sull'analisi delle strategie che rendono la documentazione archivistica accessibile e significativa per il pubblico, sottolineando i fattori chiave che ne garantiscono un'efficace valorizzazione e fruizione.

Keywords: Patrimonio culturale, industria tessile, archivi d'impresa, Centre des Archives du Monde du Travail, comunicazione e fruizione archivistica.

THE PROVISIONAL CLOTHING: A VISUAL PROPOSAL AS A LOCUS OF SELF-EXPERIENCE

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Abstract. *This article arises from observations made in the classroom regarding the way students belonging to Generation Z appropriate techniques used in fashion and artistic events to quickly and non-definitively reform pieces of clothing to adapt them to actual fashion. These pieces are used by students in daily activities, such as going to college. To contextualize the use of this way of remodeling one's clothing items and the agreement with the daily use of such pieces, we are based on some of the concepts developed by the following authors: Author 2; Guy Debord; Byung-Chul Han; David Le Breton; Leda Maria Martins; Paula Sibília; authors who discuss the spectacularization of life and the self, as well as the protagonism of the composition of appearance in contemporary life.*

Keywords: *Safety Pin; Society of the Spectacle; Flattened Life.*

TRAINING IN EMBROIDERY AND DESIGN TOOLS FOR MULTIPLIER AGENTS IN THE METROPOLITAN REGION OF BELO HORIZONTE

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Resumo: *Os desafios de incorporar o artesanato feito em pequena escala à indústria da moda persistem, exigindo uma abordagem abrangente e sustentável que englobe produtos, serviços e comunicação de forma coordenada. Com esse objetivo, foi concebido este projeto voltado para a capacitação de grupos produtivos de bordado na região metropolitana de Belo Horizonte, com a intenção de impulsionar a economia local e promover a visibilidade no mercado de forma socialmente consciente. A pesquisa concentrou-se na aplicação de ferramentas de design na capacitação de dois grupos de bordadeiras: o Grupo Pontos de Luta e o Grupo de Bordadeiras da Paróquia da Igreja São João Evangelista. Essa abordagem visou não apenas melhorar o desempenho e o design dos produtos, mas também promover o ensino-aprendizagem dentro dessas comunidades. Os resultados obtidos foram significativos, culminando na criação de ecobags customizadas com bordados, um novo produto de moda que atende às demandas contemporâneas por sustentabilidade e estilo. Essas ecobags não só serão comercializadas, como também serão utilizadas em eventos e atividades promocionais, como os bazares do Grupo da Paróquia São João Evangelista e as Bordações do Grupo Pontos de Luta.*

Palavras chave: *Ferramentas de Design; Multiplicadores; Bordado.*

MONUMENTI MUTANTI

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Abstract: *il lavoro si muove intorno alla domanda: “cosa succede quando un monumento cade/muta?” L’analisi della performance “The bridegroom stripped bare” di Alexander McQueen mi permette, sviluppando il parallelismo tra corpo e monumento, di analizzare le possibilità di sovversione delle nozioni naturalizzate di genere nel regime binario della differenza sessuale. Attraverso il mezzo dell’abito, rivelo il processo normativo e ritualizzato di rappresentazione del corpo: un dispositivo significato e significante che trasfonde e consolida una certa norma che è quella bianca, maschile, eterosessuale, abile, nazionale. Capire come viene costruita l’immagine dell’uomo diventa un esercizio fondamentale di presa di coscienza utile ad attivare un processo di risignificazione epistemologico del reale. Lo scopo di questo lavoro è, quindi, quello di aprire lo spazio al mondo del possibile: prova a decostruire la divisione egemonica e binaria dei saperi, delle relazioni tra corpo e spazio, e i confini del corpo stesso per la creazione di un nuovo corpo, come convergenza di interessi anticoloniali, anticapitalisti e queer, espanso e mutevole.*

Keywords: *corpo, genere, monumento, mutante, performatività, trasformazioni.*

SURFACE DESIGN: A HISTORICAL CONTEXT OF THE WALLACH FAMILY

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Abstract. *This article presents the historical context of the Wallach Family and its relationship with surface design, a family of German nationality and Jewish ancestry, threatened by the Holocaust. To carry out the study, the methodology used was case study, documentary research, as well as the use of various sources such as manuscripts, documents and objects for its foundation. The article highlights the history and relevance of surface design and its connection to the history of the Wallach family and their contributions to woodblock printing and the spread of Bavarian culture in Germany and the world.*

Keywords: *Surface Design, Fashion, Wallach Family.*

FROM PLACE TO ARTIFACT: SILK SHAWLS AND SCARVES FROM THE SORRENTO PENINSULA

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Abstract: Among the components of Made in Italy are high-quality materials, attention to detail, a strong sense of aesthetics, and the continuity of traditions. These values are deeply rooted in Italy's geographically varied and widespread production, making each local manufacture an indicator of a solid connection with the history of its place, shaped by environmental, cultural, and artistic characteristics. In Campania, this intense intertwining of places and products related to the world of fashion and popular costume can be seen in the manufacture of silk artifacts, which, until the mid-twentieth century, were a staple in the productive and commercial offerings of sites on the Sorrento peninsula.

This essay, through the analysis of historical textual and iconographic sources, sheds light on how the production of shawls and scarves—regularly used in nineteenth-century women's clothing as well as in popular costume—was structured and maintained, even achieving permanence in festival rituals where the tarantella dance included movements and gestures marked by the use of this accessory.

Originally ordinary objects, these artifacts have been transformed into souvenirs connected with the tourism industry, achieving widespread use in commercial hubs and, later, becoming part of the heritages of public and private entities. Knowledge of their cultural and formal components is of interest, therefore, for the purpose of their desirable cataloguing and preservation.

Keywords: Material culture • Silk • Sorrento peninsula

RESEARCH METHODOLOGY: CATALOGUING THE COLLECTION OF ECCLESIASTICAL VESTMENTS OF THE CATHEDRAL OF VISEU

(CALIBRI, NEGRITO, 14PT, MAIÚSCULAS)

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Abstract: This article is part of the process of writing and developing a doctoral thesis in fashion design that is currently underway, with an emphasis on helping to safeguard religious textile heritage, more specifically the collection of ecclesiastical vestments from the Diocese of Viseu, Portugal.

Since this collection lacks adequate documentation to guarantee its existence and preservation as heritage, the process of inventorying and cataloguing it is under way with the aim of safeguarding it.

Therefore, the general aim of this article is to contribute to the study of this collection by presenting the methodology used, which resulted in action research with direct intervention, in order to serve the historical research community on this category of textiles to be preserved, giving them visibility through scientific production about them.

Key-words: History of Material Culture; Methodology for Cataloguing Ecclesiastical Vestments; Safeguarding Indumentary Heritage; Viseu Cathedral Collection.

WEAVING INFLUENCE: THE ROLE OF FASHION IN GEOPOLITICS AND CULTURAL DIPLOMACY. CULTURAL LANDSCAPES OF FASHION AT THE MIC SUR FESTIVAL

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Resumo: Fashion is frequently regarded as merely an arena for personal expression and aesthetic tastes, detached from the stringent realms of global politics. Yet, the interplay between fashion and geopolitics is substantial. It exerts influence on market trends, international relations, and cultural exchanges. This paper aims to delve into the complex role of fashion as a geopolitical instrument, exploring its use of soft power. The case study highlighted in this analysis examines the recent MIC Sur Festival held in Chile, focusing particularly on a major fashion show at the Museo de Bellas Artes. To illustrate the importance of fashion in geopolitics, this event is analyzed for its cultural and economic implications. Despite the prominence of this event, discussions throughout the conference—panels and roundtables alike—largely treated fashion as mere spectacle rather than acknowledging it as a creative industry with significant economic implications. This oversight underscores the nuanced intersection of fashion with broader cultural and economic contexts, which this paper seeks to unravel.

Palavras chave: Soft Power, Critical Geopolitics, Geopolitics of Fashion, Fashion Literacy, Fashion as Creative Industry

TRA ATTACCHI E DIFESE: INSIDIE E RESISTENZA NELLA STORIA DEL TAILORING MASCHILE NAPOLETANO

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Abstract: Negli anni '50 il comparto sartoriale maschile napoletano, così come quello nazionale, si sono trovati ad affrontare un'importante crisi dovuta alla produzione industriale dell'abbigliamento.

Ad aggiungere ulteriore complessità a una situazione già intricata, sono stati i giovani rivoluzionari degli anni '60, i quali, in maniera consapevole, si sono schierati contro una serie di ampi fattori sociali, politici ed economici e hanno trasmesso anche attraverso l'abbigliamento il desiderio di sfidare le autorità, di cambiare il mondo e di creare una società più equa e tollerante. I Mod, gli Hippies, la Beat Generation hanno distolto l'attenzione dai capi sartoriali che sono diventati simbolo di austerità e scarsa praticità.

Gli anni che sono seguiti hanno continuato a riflettere il desiderio di libertà, pertanto, il guardaroba maschile si è allontanato sempre di più dall'abito sartoriale, per adottare nuovi indumenti più vicini allo sportswear.

In risposta a questa condizione, i Maestri sarti delle principali botteghe partenopee, quali Kiton, Isaia, Rubinacci e Blasi, hanno adottato strategie innovative per fronteggiare il cambiamento del mercato. Tale contributo, attraverso il supporto di documentazione inedita, vuole esaminare, per la prima volta, le azioni che hanno consentito a queste aziende di sopravvivere a una crisi così difficile e prolungata nel tempo.

Keywords: stilismo, tradizione sartoriale maschile, Napoli, seconda metà del Novecento.

TEXTILE LANDSCAPES. SUSTAINABLE NARRATIVES FOR THE ENHANCEMENT OF INLAND AREAS.

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Abstract: *The article examines how textile design can enhance sustainability and territorial inclusion by focusing on local resources, circular models, and traditional textile methods, particularly in the context of wool production. It highlights the importance of using narratives that emphasize conscious craftsmanship and local enhancement to address the crisis in sheep farming and the undervaluation of Italian wool. Regions rich in artisanal traditions and natural resources, such as the Italian inland areas, can counteract economic, social, and environmental challenges by adopting communication strategies rooted in authenticity and environmental respect, as well as behavioural design approaches. The contribution reflects on the narrative potential of the centre-south Italian region of Abruzzo and its long-standing history of sustainable textile production, particularly rich in tangible and intangible resources pertaining to the wool supply chain. By employing a historical methodological perspective, this paper seeks to showcase a tradition deeply embedded in the territory, and which today stands as an important identifying element for the local community. Genuine storytelling is highlighted as a tool to stimulate the local economy by enhancing the growth of local communities by preserving ancient traditions and biodiversity and fostering sustainable development that respects and upholds local cultural identities.*

Keywords: *Design for Sustainable Enhancement, Wool Supply Chains, Narrative Design, Textile Design, Inland Areas.*

COMPARING FASHION AND ARCHITECTURE: LANGUAGES, TECHNIQUES AND DESIGN STRATEGIES

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Abstract. Over the centuries, fashion and architecture have established themselves as relevant expressions of thought, both historical and cultural, united by a continuous search for innovative and aesthetic solutions, which have continuously tried to find adequate answers to society's needs and desires. In the contemporary world, collaborations between architects and fashion designers are numerous and have carried the research and experimentation of the two sectors beyond traditional boundaries.

In particular, since the 1980s, the combination of fashion and architecture has been the subject of many initiatives, focusing on common themes and differences, such as the "Skin + Bones" exhibition held in 2008 in London, which is one of the most successful cases in interpreting the similarities between the two worlds. In particular, two themes emerge that can be declined in parallel for both: the first is related to the categories of design thinking, the second to the techniques of realization for the production of artifacts.

As part of this exhibition, the works of architects and fashion designers have been subdivided according to the interpretation of common concepts and are therefore arranged according to categories of thought and techniques of realization. By means of a concise analysis of some of the themes dealt with in the exhibition, this contribution aims to draw attention to the different design declinations that represent common thoughts that profoundly connect fashion and architecture in their conception.

Keywords: fashion, architecture, techniques, construction, design strategies.

MAKING HISTORY AND MAKING FASHION

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Abstract: Fashion designers are a constitutive part of fashion cultural production, of which are among the most intriguing and controversial figures. In spite of the extraordinary amount of attention that fashion designers have generally received in the last centuries, critical literature of fashion has hitherto given little consideration to what designers have said and written. By taking into account fashion designers' writings, and histories, the paper provides insiders' views on the complexity and contradictions of the fashion industry. It relies on what fashion designers think about key issues such as identity, gender, training and education, creativity and constraints. Finally, it explores the dialectical relationships between creating fashion and being consumed by it.

Keywords: fashion designer, fashion history, autobiographical writing.

Moda e Design de Produto
Fashion and Product Design

INCLUSIVE CLOTHING DEVELOPMENT: THE IMPACT OF DESIGN ON THE EXPERIENCE OF ELDERLY PEOPLE

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Resumo: Population aging is a social phenomenon characterized by an increasing proportion of elderly individuals in the total population. With advancing age, various psychomotor aspects decline due to the changes the body undergoes over time. This study focuses on clothing for elderly individuals with limitations resulting from degenerative joint pathologies. The research aims to develop a product that promotes inclusion, greater comfort, well-being, and self-esteem for the elderly, without stigmatizing them. The objective is to create possibilities for ergonomic clothing for the elderly, addressing both physical and aesthetic needs. The adopted methodology is holistic, using a case study as a starting point and various tools to achieve results, such as direct observation, focus groups, and exploratory and validation usability tests, allowing for a new perspective on the routine of dressing and undressing. After the development and validation of the prototype, it was possible to examine some formal requirements. The analysis of the results showed that the prototype met the established objectives, using wool as a sustainable and biodegradable material, facilitating dressing, and providing greater accessibility for people with fine motor skill difficulties.

Palavras chave: Clothing for seniors; Fashion Design; Usability; Inclusion; Ergonomics.

THE IMPACT OF DESIGN ON DIGITAL TRANSFORMATION: A PRELIMINARY REVIEW OF DIGITALISATION IN THE FASHION AND TEXTILE INDUSTRY

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Abstract: *The constant evolution of the fashion and textile sector is characterised by high specialisation and hyperconnectivity. This scenario forces the industry to adapt quickly, facing significant challenges to remain competitive.*

These challenges include the need for constant innovation, and therefore, the concept of digitalisation emerges to revolutionise the textile and fashion industry, giving rise to a new way of designing, producing, and consuming fashion. Amidst this digital transformation, Design is fundamental in adapting to new technological and sustainable demands.

Thereby, this article, within the scope of Design, more specifically Fashion Design has the main objective of promoting the growth and dissemination of digitalisation in the fashion and textile industry. Focusing on the impact that design can have on this process, the aim is to improve professional skills in digital manufacturing, through co-design between designers and companies, promoting more sustainable and conscious design practices.

Therefore, through a comprehensive literature review, a qualitative methodological approach was adopted, which included observational methods during visits to companies and at events with stakeholders.

The results, as well as the discussion generated, explore the challenges and opportunities of digital transformation in fashion manufacturing, offering both a current and future vision for the sector.

Keywords: *Design; Fashion Industry; Textile Industry; Digital Manufacturing; Fashion Digitalisation; Sustainability.*

MASS- CUSTOMIZATION, AN ARISING PARADIGM FOR THE FUTURE OF FASHION

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Abstract: *This study aims to present the outcomes of ongoing research focused on integrating additive manufacturing technologies into the fashion supply chain through the lens of mass customization. The proposed framework seeks to reconfigure the conceptual and operational paradigms of the fashion industry by advocating for innovative ontological models and production methodologies that facilitate a more sustainable and flexible system. The ramifications of establishing this paradigm shift are substantial; the process initiates with consumer-driven customization and permeates the production domain, establishing a robust foundation for continued research. This investigation encompasses advanced design tools, generative manufacturing techniques, and novel material sciences, alongside a systemic understanding of mechanisms capable of catalyzing a transition towards personalized and resilient fashion artifacts.*

The articulation of a new production and distribution model is pivotal to enable the implementation of a mass-customized fashion ecosystem. Despite its current underutilization, 3D printing technology presents an optimal solution for achieving scalable, sustainable, and localized manufacturing processes. By critically analyzing case studies on the commercialization of bespoke, digitally fabricated garments, this research aims to elucidate the potential of additive manufacturing to supersede traditional mass production paradigms. The study systematically evaluates the potential benchmarks, operational efficiencies, and extant constraints of this integrative approach. As the research progresses within a rapidly evolving technological landscape, it remains committed to dynamically refining its theoretical and practical framework through the continuous assessment of emerging trends, experimental methodologies, and pioneering discoveries.

Keywords: *Hyper-Customization, Digital Fabrication, Digital Supply Chain, 3D Print, FashionTech*

SYSTEMIC APPROACH FOR SUSTAINABLE FASHION DESIGN

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Abstract: *This paper comes from research conducted through educational experimentation at the University of Campania "Luigi Vanvitelli," within the Master's degree programs in Fashion Eco Design 2 and Textile Design. It aims to explore the application of the Systemic Approach for Fashion Design, (Tamborrini, 2020) highlighting its effectiveness in tackling the environmental and social challenges of the industry. An integrated and multidisciplinary approach is essential to tackle the complex issues in the fashion industry and, the Systemic Approach emerges as a key methodology to promote sustainability and innovation through holistic systems analysis. The definition of the Systemic Approach forms the core, outlining the concept and its growing relevance in the fashion design system. This approach aims to go beyond traditional design methodologies by focusing on the interconnectedness of system elements and the analysis of their impact on the environment and society. Systemic Design addresses complex problems by considering many interconnected parts. It combines systems thinking and its methodologies, extending the human-centred approach to complex multi-stakeholder service systems. Designers face increasingly complex challenges that require approaches beyond individual creativity and traditional design methods (Jones & Kijima, 2018). This paper emphasizes the critical importance of adopting a systems approach to design to promote sustainability, innovation, and value chain optimization within manufacturing processes and beyond. The dissemination and adoption of responsible design approaches are encouraged, with a particular focus on moving towards a more sustainable, environmentally and socially responsible future.*

Keywords: *Systemic Design Approach, Co-Creative Innovation, Sustainable Fashion Archives, Value-Added Design.*

KNITWEAR AND TECHNOLOGY. A CRITICAL ANALYSIS OF THE CONTEMPORARY

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Abstract: According to Maximize Market Research [1], the knitwear market is expected to grow up to a value of 156.80 billion USD by 2029. In Italy, it is one of the fastest-growing fields of Made in Italy, with an estimated increase of the production value of 18.5% [2], where technological innovation permeates all phases. Considering such conditions, based on desk research and analysis of relevant knitting machine producers operating in the context of Made in Italy, this paper provides a contemporary state of the art of knitwear, identifying the main trajectories of technological innovation which characterize it. After that, a re-design project of an archive garment in collaboration with Gianfranco Ferré Research Center is presented. Starting from a reverse engineering, which allowed to define areas of possible improvement, the project experimented the use of a thermoplastic yarn through a knit stitch development and its thermal activation. The Wholegarment seamless knitting technology was also explored, demonstrating how it can improve product design and manufacturing processes. The research shows the importance for knitwear designers to be highly specialized professional figures who have the responsibility of defining evolutionary paths, exploring new production models through design practices and applying a cross-fertilization [3] of knowledge and skills.

Keywords: Knitwear, Supply Chain, Technological innovation, Knitting machines.

DESIGN E MANIFATTURA ADDITIVA NELLA PERSONALIZZAZIONE DEGLI APPARECCHI PROSTETICI

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Abstract: Questo contributo mira a esplorare la customizzazione dei dispositivi medici, concentrandosi in particolare sugli apparecchi protesici. Un percorso di ricerca volto a tracciare due linee di sviluppo, quella della cultura del making combinata con l'assistenza sanitaria contemporanea, che sta vivendo una trasformazione rapida e profonda. L'articolo, attraverso una revisione della letteratura e un'analisi critica dello stato dell'arte, pone un'attenzione particolare ai progressi tecnologici e alle applicazioni pratiche nel campo delle protesi personalizzate. Esaminando le capacità fornite dalle tecnologie avanzate, quali la stampa 3D e la progettazione parametrica, si intende dimostrare l'efficacia del design nel migliorare la qualità complessiva del progetto. Mediante lo human-centred design, lo studio si concentra sull'analisi di come la personalizzazione di questi dispositivi possa favorire un'integrazione più efficace nella vita quotidiana degli utenti, riducendo il rischio di stigma associato all'uso di tali dispositivi. L'articolo conclude con una discussione sui limiti e le potenzialità del design parametrico e sulla necessità di coinvolgere direttamente gli utenti finali nel processo di personalizzazione.

Keywords: Customization, Well-being, Accessibility, Prosthetics, 3D printing, Open access.

EXPLORATION OF ARTIFICIAL INTELLIGENCE TOOLS IN THE CREATION OF A COLLECTION OF HEADWEAR

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Abstract: *This article explores the use of artificial intelligence in the various phases of the creative process of a hat collection, with the aim of developing a specific methodology, realized in several stages, explained throughout the article, that enhances innovation in fashion design, optimization of production processes and increasing creative possibilities for designers. As we understand that while AI tools have significant potential, their effectiveness depends on comprehensive mastery across technologies, requiring a specific investment of time and resources. A remarkable evolution is observed from the initial difficulties in generating designs to the successful creation of a complete collection. Choosing headwear initially presented challenges, but with the use of sketches and greater human intervention the collection was successfully completed. This progress reinforces the notion that, with practice and time, AI can lead to recent advances in the field of design.*

Keywords: Artificial Intelligence, Fashion Design, Hats, Creative Process, Innovation

UPCYCLING KNITWEAR FRAMEWORK: ARTIFICIAL INTELLIGENCE'S ROLE IN PRESERVING BRAND DNA AND INCORPORATING TRENDS

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Abstract: *This study delves into the integration of artificial intelligence (AI) within fashion design, focusing on the Upcycling Knitwear Framework (UpK) developed for Susana Bettencourt's 2025 collection, "Weird it Out". By leveraging AI tools such as MidJourney and ChatGPT, the framework exemplifies how sustainable practices can be creatively implemented in crafting a capsule collection from sur-plus materials through upcycling. This approach not only preserves the brand's distinctive identity but also ensures alignment with contemporary fashion trends. The UpK framework is analysed alongside the Cradle-to-Cradle Apparel Design model (C2CAD), highlighting its distinctive sustainability strategies and design methodologies. This comparison underscores UpK's robustness in promoting environmental stewardship within the fashion industry, offering a credible alternative for sustainable knitwear production. The study's findings underscore the transformative potential of AI-driven methodologies in advancing sustainable fashion practices and streamlining the design process. By exploring these innovative approaches, this research contributes to broader discussions on sustainable fashion and advocates for the integration of cutting-edge technologies to enhance both creativity and environmental responsibility in the industry.*

Keywords: Fashion Design Process · Upcycling · Knitwear · Artificial Intelligence

CASE STUDY: EVALUATING THE USEFULNESS OF VARIOUS AI TOOLS IN FASHION DESIGN

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Abstract: Society is living at a rapid pace of technological and scientific development. Nowadays, it is possible to watch videos, write papers, create products, and build brands using artificial intelligence (AI). This study describes the processes of developing a project to create a clothing collection with the aid of AI, using software such as ChatGPT-4, Yoona AI, The New Black, Designs.AI, and Ideas Generator.. This approach represents the forefront of AI technology applied to the fashion sector, from the initial phase of problem selection to model creation and advertising. The results of each technology's development were analysed, and the potentialities and shortcomings of AI discussed, providing insights on when and how to apply this transformative technology.

Keywords: Artificial Intelligence, AI-Tools, Fashion Design, Innovation.

AI IN DESIGN: EVALUATION OF COMMERCIALLY AVAILABLE AI TOOLS IN THE DEVELOPMENT OF A JEWELRY COLLECTION

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Abstract: With the emergence of artificial intelligence (AI), introducing new tools to assist human capabilities, major changes in Product Design are being observed. AI allows designers to spend more time on the creative side, as it optimizes many tasks. These technologies not only increase efficiency, but also push the boundaries in design, allowing constant innovation. Tools such as image generators, supported by textual descriptions, enrich the creative perspective, allowing the exploration of new aesthetics and narratives. These systems can, for example, generate different variations of an initial concept, becoming a source of inspiration that can be improved and adapted. This synergy between artificial intelligence and human creativity redefines the role of designers and creators and may open the door to a new era of innovation, although there are some concerns about the replacement of human work by AI. In this work the perspective of where AI can and should be perceived as a complement that enhances human creativity was analyzed. In a systematic and conventional design process of a jewelry collection, the possibility of using AI tools and its benefits in each of the steps was evaluated. It was found that there are very interesting and promising possibilities, although some limitations exist.

Keywords: Fashion Design, Accessory Design, Artificial Intelligence, Creative Process, Image generators, Textual interpreters.

THE LACK OF INCLUSION IN THE LOBSTER CLASP OF THE NECKLACES.

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Abstract: *We analyze the fashion accessories industry, focusing on the jewelry industry, which is an essential complement to clothing collections and fashion brands.*

A large percentage of any fashion brand's profit comes from accessories, which can have a higher profit margin than clothing.

Jewelry was and is an attractive area for the economy of the clothing and fashion industry, so there is a concern to find gaps and problems that can be solved through the human-centered design point of view.

The idea that the user should be at the center of product development is crucial to achieve long-term goals in the industry. When we looked at jewelry, we quickly found one of the problems most frequently addressed by consumers of necklaces with lobster clasps.

This is where we focus on the inclusivity of this clasp system, following the principle of Human Centre Design, putting the user at the center of our solution after encountering a problem. The solution is to develop a piece with more grip and prominence that can be worn easily. In the future, prototypes will be made to test the new method with the consumers surveyed.

Keywords: *Accessory design, Inclusive design, Elderly people, Jewellery*

Marketing e Consumo em Moda e Design
Marketing and Consumption in Fashion and Design

DIVERSITY EQUITY AND INCLUSIVITY IN COSMETIC SECTOR: DESIGN AND COMPETITIVE STRATEGIES

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Abstract: *The cosmetics industry is constantly influenced by the rise of new trends and the evolution of consumer needs, reflecting contemporary society through the values and messages conveyed from product concepts to advertising campaigns. Nowadays, beauty companies should promote diversity and inclusion, reflecting different ethnicities, body types, ages, and gender identities, with a more ethical and socially responsible approach. Consumers themselves are increasingly attentive and informed about what they choose to buy, as a representation and manifestation of their identity and personality. The study illustrates some of the most representative campaigns that have changed product formulation, way to use and communication within the cosmetics sector, becoming symbols of messages and values in line with contemporary society. The last part describes four categories – Skincare for all, Gender fluid, Adaptive beauty, and Specific skin conditions – of representative brands, established in the last five years, that use a more inclusive and personalized approach, aimed at representing self-expression and minorities, enhancing differences, and being accessible. These brands are redefining the type of narrative and communication through the use of new languages and expressive codes, overcoming prejudices and models considered "norm."*

Keywords: *Inclusive Beauty, Self-expression and Equity, Design-oriented Approach, Cosmetic Industry, Diversity Equity and Inclusion.*

EMPODERAMENTO ATRAVÉS DO FIGURINO: A REPRESENTAÇÃO DE CLARA INÊS EM "CANTO PARA NÃO CHORAR"

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Resumo: *Este estudo investiga a representação da gordofobia na série colombiana "Canto para não chorar", com foco na personagem Clara Inês e em sua jornada de empoderamento através do figurino, com o intuito de desconstruir os estigmas associados aos corpos gordos. A análise se concentra na influência da moda e do figurino como elementos essenciais na expressão de identidade, beleza e empoderamento, desafiando preconceitos e promovendo uma representação mais diversificada e inclusiva na mídia.*

Palavras chave: *Empoderamento. Figurino. Representatividade. Moda. Plus size.*

“ATACAMA FASHION WEEK”: REFLEXÕES SÓCIOPOLÍTICAS SOBRE MOVIMENTOS CONTRACULTURAIS E SUA CONTESTAÇÃO AO CONSUMO NA MODA

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Resumo: O presente trabalho tem como objetivo a reflexão sobre os movimentos contraculturais e sua relação com a moda. Tomando como mote o desfile Atacama Fashion Week, questionamos a efetividade desses movimentos contestatórios e seu cunho paradoxal frente ao modelo econômico atual. O artigo sugere, com base nos argumentos de autores como Heath e Potter (2004), que o sistema é ideologicamente à prova de contestação. Se for assim, o movimento que tem por objetivo chamar a atenção para o lixo que se formou no Deserto do Atacama com uma gigantesca pilha de roupas descartadas, pode apenas ser mais uma fonte de inspiração para a criação de moda. A pesquisa de natureza qualitativa exploratória tem como método a análise de clippings – matérias publicadas nos principais veículos de comunicação sobre o desfile Atacama Fashion Week e de leituras teóricas sobre contracultura, moda e consumo.

Palavras chave: Moda; Consumo; Contracultura; Mercadoria; Sustentabilidade ambiental; Atacama

Ensino e Educação

Teaching and Education / Enseñanza y Educación

FUSION A CREATIVE EUROPE PROJECT. FASHION UP-SKILLING INNOVATION IN FASHION AND TEXTILE DESIGN DURING THE PANDEMIC.

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Abstract: In this text, we present the Creative Europe project in the field of Fashion Design. It aims at upskilling and promoting the international recognition of designers, companies and the general public. The FUSION (Fashion Up-Skilling Innovation Open Network) project took place between 2019 and 2022 under the Creative Europe programme by researchers from four partners: ID+ IPCA Escola Superior e Design, Limerick School of Art & Design TUS (leading institution), UK Crafts Council and Fondazione Santagata per la Economia e la Cultura. The project, which was funded by Creative Europe in 2019, and was meant to be completed within a period of two years. It promoted student mobility among the partner countries in order to accomplish a set of research and training tasks within Europe. The European Covid 19 lockdown required that the project be adapted and rescheduled and that a portion of the activities be carried out online.

FUSION involved a group of 8 artists and designers (two from each partner country) who were selected to take part in the activities. At the end, in 2022, these artists and designers presented their final projects in Turin, at the Circolo del Design, where a documentary was made in which the artists showcased their products and respective development processes for future reference. A number of companies from the textile and footwear industry also partook in the project, namely companies from the north of Portugal, one of Europe's most important regions regarding the textile and footwear production.

Keywords: Creative Europe; Fashion design; Upskilling; Co-design; Digitalisation.

THE COLLECTIVE LANDSCAPES OF KNIT DESIGN: AN ANALYSIS ON THE EVOLUTION AND IMPACT OF KNITDESIGN.POLIMI'S RESEARCH-INDUSTRY NETWORK

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Abstract. The evolution of knitwear design reflects a blend of artistry, creativity, and technology. In Italy, renowned for its craftsmanship and high-quality production, this creativity has elevated the global status of "Made in Italy" knitwear. For these reasons, the introduction of knitwear design into Politecnico di Milano's design curriculum in 2009 presented a dual opportunity for researchers and students: engaging comprehensive design practices while exploring the rich legacy of Italian knitwear production. This holistic approach emphasizes the local context and collaborative relationships with the supply chain, creating a beneficial cycle for designers, companies, and the broader knitwear ecosystem. The article documents 15 years of research, mapping Italy's knitwear sector, studying industrial and cultural landscapes, and building stakeholder relationships. This research has fostered a vibrant academic-industry dialogue, generating a network that supports ongoing research and knowledge development. The article discusses the progress and impact of this research, and through the analysis of the evolving network, it highlights the benefits for all involved parties and the potential future directions.

Keywords: Knit Design, Research-Industry Synergies, Research Network.

ALINHAVOS DA MEMÓRIA: SABERES DE MÃOS QUE FAZEM

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Resumo: Desde 1911 o ensino profissionalizante para mulheres foi instituído no Brasil. Em Santa Catarina, outras leis e decretos estaduais foram atualizando o formato e condições do ensino voltado para a profissionalização do público feminino até a sua total extinção pela Secretária Estadual de Educação, em 2008. O processo gradativo de desvalorização das EPF é ressentido na documentação. Na ausência de fontes primárias fartas ou expressivas, coube a equipe de pesquisa buscar as memórias de profissionais e ex-estudantes que atuaram nestes estabelecimentos. Os depoimentos, fotografias e outros documentos atestam as escolas como espaço feminino de aprendizados, convivência, fortalecimentos de vínculos e profissionalização de centenas de mulheres, especialmente no campo do vestuário e decoração de interiores. O artigo irá narrar sobre essas informações legais e as memórias trazidas pelas depoentes, colocando em discussão razões tecnicistas e enfrentamentos de gêneros como causas da extinção de escolas que cumpriam de forma otimizada seus objetivos.

Palavras-chave: Escola Profissional Feminina, Educação Profissional, Artes e ofícios.

OPORTUNIDADES NO ENSINO DE MODELAGEM E CONFEÇÃO NAS LICENCIATURAS EM DESIGN DE MODA EM PORTUGAL PELA PERSPECTIVA DOS ALUNOS

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Resumo: Esta investigação objetivou identificar dificuldades e oportunidades no ensino de modelagem e confeção a partir da perspetiva de 106 alunos de sete licenciaturas de Design de Moda em Portugal. Foi realizado um estudo de carácter exploratório com abordagem mista, utilizando um método adaptado de Yin (2015). A recolha de dados fez-se por meio de questionário e as respostas foram analisadas pelo método de Análise de Conteúdo de Bardin (2016), com apresentação dos resultados na forma de estatística básica. Os respondentes reconheceram a importância das unidades curriculares de modelagem e confeção para o seu futuro profissional. Os resultados indicaram que os estudantes enfrentam desafios na aprendizagem, principalmente devido a aspetos pedagógicos, carga horária limitada e interferências psicológicas. O estudo mostrou a necessidade de os cursos revisarem seus currículos e aprimorar ações docentes a fim de otimizar a eficiência da aprendizagem neste segmento.

Palavras chave: Ensino; Design de Moda; Modelagem e Confeção; Alunos.

DESIGN É PROJETO: EDUCAÇÃO E FERRAMENTAS LIMPAS NO DESIGN DO JEANS

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Resumo: A indústria da moda, especialmente a do jeans, é frequentemente lembrada por seu impacto ambiental e social negativo. Contudo, um movimento crescente por sustentabilidade tem desafiado os designers de moda e toda a indústria a repensarem seus processos criativos e produtivos. Este artigo investiga como a educação pode capacitar designers com conhecimentos técnicos e conscientização ambiental, utilizando uma metodologia baseada em levantamento teórico e Sempírico. A "Pedagogia da Autonomia" de Paulo Freire é destacada como fundamental, promovendo uma educação que valoriza a experiência do aluno e fomenta a consciência crítica e a ação transformadora.

O estudo analisa práticas pedagógicas e propõe a incorporação da sustentabilidade nos currículos através de projetos práticos, estágios e visitas a empresas sustentáveis. Freire enfatiza a importância de preparar os estudantes para serem líderes e agentes de mudança, capacitando-os a desafiar práticas insustentáveis e promover justiça social e ambiental. Os resultados esperados incluem a identificação de estratégias de ensino eficazes e recomendações para a melhoria do currículo de design, visando a formação de profissionais mais preparados e comprometidos com um futuro mais justo e sustentável. Esta abordagem educacional não só beneficia os alunos, mas também a indústria da moda e a sociedade como um todo.

Palavras chave: educação, jeans, design, sustentabilidade.

TALENTI CREATIVI CERCASI: AZIONI EDUCATIVE E DI SALVAGUARDIA DEI SAVOIR-FAIRE MANIFATTURIERI ITALIANI

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Abstract: Despite the crisis of the 2000s, not to mention the processes of outsourcing and the Covid-19 pandemic, the structure of the Italian fashion industry has managed to maintain skills and know-how, product diversification, and excellent production quality, surviving constant and brutal changes. Currently, the Italian fashion system faces numerous challenges, including the recruitment of a series of professional figures essential for the entire process and its survival. These key professionals are particularly difficult to identify, especially in the textile, footwear, leather goods, and small leather goods sectors. The main reasons are the lack of candidates willing to enter the rich Italian manufacturing ecosystem. This highlights a real need for specialized workers, crucial for the preservation and transmission of a manufacturing heritage essential for the actual creation of fashion products. To respond promptly to this demand, advanced university and specialized training, combined with the visionary actions of the major French luxury groups, are proving to be effective resources, successfully training and transmitting to new generations the wide range of roles and figures that revolve around fashion.

Keywords: Manufacturing, Savoir-faire, Fashion Education, IUAV, LVMH

CONSCIOUS LEATHER DESIGN ACADEMY

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Abstract: *The Conscious Leather Design Academy is a pilot project initiated by Officina Vanvitelli and Lineapelle with the objective of enhancing the sustainability, technology, and innovation of the leather sector. This initiative facilitates the connection between universities and companies, thereby enabling the sharing of benefits through the implementation of advanced training programmes. The project's objective is to facilitate the green and digital transitions in the tanning sector of Solofra, while also showcasing the work of designers in various sectors, including footwear and leather accessories. The Academy's integration of artificial intelligence is intended to address overproduction and waste issues, thereby fostering a sustainable and competitive leather industry aligned with the values of Made in Italy.*

Keywords: *Education, Networking, Value chain, Trend forecasting, Prompt engineering, AI scenarios.*

ABORDAGEM DA ERGONOMIA EM CURSOS DE DESIGN DE MODA: UMA REVISÃO

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Resumo: *Este artigo busca entender como a ergonomia é abordada durante o ensino em cursos superiores de design de moda. Para isso, foi realizada uma revisão bibliográfica sistemática com as palavras chave: “ergonomia, ensino e design de moda”. Dentre os resultados, seis artigos atendiam aos critérios de abordar o ensino de ergonomia na moda e indicam uma lacuna de pesquisa a ser explorada.*

Palavras-chave: *ergonomia, design de moda, ensino, revisão bibliográfica sistemática.*

A INTERDISCIPLINARIDADE E A EXPERIÊNCIA ESTÉTICA NO ECOSISTEMA DE UMA SALA DE AULA DE MODA

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Resumo: Ao compreender a sala de aula como ecossistema complexo e a importância deste olhar para uma pesquisa em ensino de moda, o texto relata investigação preliminar, coleta e análise de dados para um projeto de dissertação na linha de Ensino das Artes Visuais no PPGAV/UDESC, que tem como objeto de estudo uma turma de 4a fase do Bacharelado em Moda da Universidade do Estado de Santa Catarina. Com foco em compreender o ecossistema de uma sala de aula de um curso de Moda no Brasil, que possui diretrizes curriculares das Artes e do Design, utiliza como fundamentos teóricos Edgar Morin (2005), Magda Pischetola e Lyana Thégida de Miranda (2022). A partir do mapeamento dos dados, reflete sobre as conjunturas ecossistêmicas da sala de aula, no que se compõe pelas questões como fenômenos entre sujeitos e contextos, e pela interdisciplinaridade, proporcionando a abertura da discussão acerca da experiência sensível e do olhar dialógico entre professores e alunos para a realização da moda.

Palavras chave: Autonomia; Complexidade; Ecossistema; Experiência sensível; Interdisciplinaridade; Sala de Aula.

CIRCULARITY INTO THE CLASSROOM: INSIGHTS FROM THE FASHION DESIGN TECHNICIAN COURSE

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Abstract: The growing awareness, particularly concerning environmental issues within the fashion industry, highlights the crucial role of education in promoting the adoption of circular practices and fostering sustainability principles within fashion design education. This article investigates the integration of circular economy (CE) and sustainability in fashion design education, with a specific focus on the Fashion Design Technician course (FDTC) at the secondary education level. The primary objective is to explore the importance of these concepts in FDTC, as perceived by educators. The study employs a methodological approach that combines qualitative and quantitative analysis, including documentary source study and a questionnaire survey administered to forty FDTC teachers during the academic year 2023/24. The findings reveal that FDTC teachers place considerable emphasis on sustainability and CE matters, recognizing their importance not only in preparing secondary school students but specifically in shaping future fashion designers. This recognition persists despite the absence of explicit mentions of these principles in the curriculum documents across the various course subjects. Moreover, the study observes that teachers actively integrate many of these principles into their teaching strategies, showcasing a wide array of resources incorporated within the classroom environment. This research underscores the significance of aligning educational systems with the evolving dynamics of the fashion industry to foster positive change and contribute to a more sustainable future.

Keywords: Circular Economy · Sustainability · Education · Fashion Design.

TRAINING OF FASHION PROFESSIONALS TO ACCELERATE THE IMPLEMENTATION OF GOOD PRACTICES IN SUSTAINABILITY AND CIRCULARITY

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Abstract: The EU strategy for sustainable and circular textiles emphasizes transforming the entire life cycle of textile products to promote sustainability and circularity. To achieve these objectives, the be@t project, led by CITEVE aims to train professionals in the textile sector to adopt and implement circular practices. This study evaluates the impact of 14 targeted training sessions, conducted from September 2023 to June 2024, on 366 in the industry through face-to-face and online formats. Findings indicate a significantly higher participation rate in the online model, with 94% of respondents reporting increased knowledge and skills in sustainability and circularity. The results underscore the importance of targeted training initiatives to accelerate the transition to a circular economy in the textile sector and meet the EU's sustainability goals for 2030.

Keywords: be@t Project; Circular Economy Skills; Sustainability; Textile and Clothing Industry.

TRACEABILITY IN THE TEXTILE AND APPAREL INDUSTRY: FASHION DESIGNERS AND EDUCATION

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Abstract: The textile, apparel, and fashion industry has increasingly emphasized traceability and transparency in its processes and raw materials supply chains. This change aims to reduce environmental impacts, enhance labor rights in supply chains, and ensure product safety. Key environmental concerns include sustainable fiber sourcing, minimizing resources use, production emissions, transportation carbon footprints, and textile waste management. Improved traceability enhances visibility, transparency across value chains and consumer trust, while preparing companies for future regulations and addressing counterfeit products. Traceability and transparency are crucial for meeting sustainability goals set by the European Commission and the United Nations 2030 Agenda for Sustainable Development.

Adopting sustainable practices, such as using organic or recycled materials and promoting fair trade, is crucial for fashion designers, brands, and suppliers. The main objective of this study was to analyze the knowledge of first cycle fashion design students regarding the concept of traceability and its role in textile and fashion sustainability and circularity. This study was conducted through methods of information interpretation and data analysis, which was obtained through a questionnaire that was applied to textile and fashion students. There were 145 participants, resulting in 105 responses. The results obtained indicate that students recognize the importance of traceability but have limited familiarity with platforms, technologies, and their influence on product circularity and ecological design. Fashion designers and students are encouraged to prioritize the understanding of traceability's technical aspects to promote transparency and sustainability across the fabric and apparel production chain.

Keywords: Traceability, Textile Industry, Fashion Design.

ENHANCING GRAPHIC DESIGN EDUCATION: INTEGRATING ACTIVE METHODOLOGIES AND VISUAL SYNTHESIS TOOLS

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Abstract: *This research addresses critical issues in Design education, specifically within Graphic Design at the higher education level, aiming to enhance pedagogical practices through active methodologies and visual thinking tools. The study is grounded in the theoretical framework of Meaningful Learning Theory, emphasizing the integration of prior knowledge with new information to foster deeper understanding and application skills among students. Methodologically, the research employs a qualitative approach to explore and refine pedagogical strategies that support meaningful learning experiences in Graphic Design education. Central to this investigation is the exploration of visual synthesis tools, particularly semantic panels, as innovative pedagogical instruments. Semantic panels facilitate the translation of abstract concepts into visually compelling narratives, enhancing students' ability to articulate design intent and aesthetic direction effectively. By employing structured methodologies for creating semantic panels, educators aim to enrich students' visual and conceptual comprehension, bridging the gap between theoretical knowledge and practical application in design projects. The study underscores the significance of integrating active methodologies and visual thinking tools in Design education to nurture critical thinking, creativity, and problem-solving skills essential for professional practice. By advancing research in this area, the research contributes to the ongoing evolution of Graphic Design education, ensuring its responsiveness to the dynamic demands of the field and preparing students to innovate and excel in diverse design contexts.*

Keywords: *Graphic Design Education, Meaningful Learning Theory, Visual Thinking, Semantic Panels.*

COMMUNICATION, TRADITION AND TRAINING IN FASHION DESIGN – MAKING A FLAMENCO DRESS

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Abstract: *The following article reports on the experience of a group of fashion design students from Lusófona University during a 10-day Combined Intensive Programme (BIP) in Seville at Escuela Sevilla de Moda (ESSDM). Communication constructs everyone's reality, since its aim is the common sharing of certain data. Cultural conceptions and beliefs therefore construct the reality of those who share them. In specific academic training in fashion design, communication is the starting point. Sharing theoretical and practical knowledge, understanding design as a form of expression and, therefore, as a form of communication, are the fundamental principles.*

The Portuguese students had direct contact with teachers from the organizing institution and with fashion designers based in Seville, enabling them to obtain the necessary tools to construct a garment that respected the techniques, modeling and manufacture of this traditional costume. The focus of the course was on practicing teaching methodologies based on learning by doing. The result was successful, the primary objective of the programme in question.

The students obtained theoretical and practical knowledge on the spot, immersed in a specific culture, sharing a new way of communicating and seeing the world.

Keywords: *Communication; Academic training, Identity, Learning Methodologies, Traditional Flamenco dress.*

TEACHING THE PRODUCTION OF A FASHION SHOW: LEARNING BY DOING

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Abstract. *This research aims to explore the teaching of Fashion Production, more specifically Fashion Show Production in a classroom context, within the scope of a Curricular Unit of a Degree Programme, using the Learning by Doing methodology.*

Believing that confronting students with one or more problems leads them to seek solutions and resolve the issues, the students develop a set of skills and competences that are important in their personal and professional training.

The group of students involved is made up of around 52 students, all of whom have worked towards a single major goal of organising an academic fashion show.

The main aim of the challenge was to learn a methodology for producing fashion shows and for the students to get to grips with the content involved in production.

The results exceeded expectations and the students generally acquired the expected competences and made considerable progress in their professional, academic, personal and social performance.

Keywords: *Fashion Show, Fashion Production, Learning by Doing*

AMBIENTES CRIATIVOS: COMO A MÚSICA EM SALA DE AULA INSPIRA A MODA ATRAVÉS DAS EMOÇÕES

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Resumo: O presente artigo ressalta para a importância da prática de exercícios criativos no ambiente de ensino. Na busca da originalidade, estimulada pela musical no processo criativo em design de moda, alunos de design foram convidados a participar numa experiência pedagógica, onde foram capazes de desenvolver desenhos/grafismos com base nas emoções sentidas ao ouvir uma série de melodias com ritmos diferentes.

Os ambientes de ensino em geral e de Design de Moda em particular são pouco explorados para trabalhar as emoções como estímulos criativo. A música ouvida nas suas diferentes melodias e géneros, leva a diferentes estados emocionais, que podem servir de alavanca á criatividade dos alunos de design de moda. A partir das emoções sentidas pelos diferentes momentos músicas, os alunos puderam esboçar ideias, traços e desenhos, que posteriormente aplicaram às suas de coleção de moda. Assim, com este trabalho pretendeu-se gerar novas experiências, mudanças, que geralmente requerem novos pensamentos e desafios. Por testemunho dos alunos estes sentiram-se mais “felizes” e “criativos” ao som de melodias de rock-and-rol.

Palavras chave: Design de Moda, Música & Emoções, Criatividade no Ensino.

Sustentabilidade em Moda e Design
Sustainability in Fashion and Design

SOLID DENIM: RESEARCH ON NEW HYDROPHOBIC MATERIAL OBTAINED FROM POST-CONSUMER DENIM FOR PRODUCT DEVELOPMENT

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Abstract: *This research proposes and analyses a new material entirely made from discarded post-consumer denim and polymer waste. It is a solid material obtained through hot compression moulding without any reprocessing or crushing of the materials. The aim is to reduce costs while preserving the appearance of denim as much as possible, thereby allowing consumers to appreciate the material's origin and potential even at the end of its life cycle. In the production of the new recycled material through upcycling, the compression moulding process with polymers yielded satisfactory results in terms of solid consistency and preservation of the denim appearance, with finishing that enhances hydrophobic capacity, as confirmed by permeability characterization. This research presents two different materials: one utilizing denim compressed with high density polyethylene -HDPE, and the other with polymethyl methacrylate -PMMA. Permeability characterization was conducted on both materials, revealing high hydrophobic capacity in the material with denim and PMMA.*

Keywords: *Denim Reuse, Circular Economy, Upcycling, New Product Development.*

FUNGAL DYE ALCHEMY FOR AN INTERSPECIES RECONCILIATION

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Abstract: *This article examines the role of fungal organisms in fashion design, particularly their influence on dye processes and their integration into an eco-technological paradigm. It situates the discussion within an on-going doctoral research that explores the interplay between fungi and contemporary fashion, affecting objects, production processes and design practices. In fact, despite the growing interest in fungi in academic and non-academic circles, studies conducted on their applications for fashion and textile are still scarce.*

The main aim of the article is to demonstrate how dye practices developed in synergy with fungal species, imbues these of an alchemical power that re-enchants the relationship between and the identity of the designer and the object. Such an approach to interspecies design leans on the posthuman philosophy, whereby the textile dye process allows reconciling the dichotomy between ecology and technology providing a hopefully fertile terrain to inspire the industry to engage with its scaling. According to a qualitative approach, the article develops through a two-case study interpretative comparison that adopts the methodology of participant ethnography.

Keywords: *Fungal Dye, Alchemy, Interspecies Fashion, Posthuman, Eco-technology.*

FASHION AND TEXTILE INDUSTRY 5.0: IS IT ALREADY HERE?

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Resumo: This article addresses the use of Industry 4.0 and Industry 5.0 in the textile and clothing industry, as part of an ongoing Research Project on the subject. Artificial Intelligence (AI) is increasingly a reality in Industry 4.0 where there is a predominance of the Smart concept. This intelligence is transferred from humans to things, helped by multiple tools which demonstrate great potential for dealing with the new challenges imposed on textile and fashion companies. However, it appears that, despite the emergence of technological innovations that could revolutionize the entire value chain of the Fashion Industry, it is still far from adopting them. The research methodology used was based on a Literature Review through basic research with theoretical foundations, with a qualitative and descriptive approach, and a Survey by interview with designers that work in the textile or fashion industry, in Portugal. The preliminary results show a great lack of knowledge of the objectives and pillars of Industry 4.0, with many companies still taking their first steps. Regarding the introduction of the pillars of Industry 5.0 complementing Industry 4.0, with a greater focus on human beings and their articulation with machines, the situation is still in an embryonic state.

Palavras chave: Industry 4.0, Fashion Industry, Textile Industry, Industry 5.0

DYEING OF COTTON FABRIC WITH POMEGRANATE PEEL EXTRACT (*PUNICA GRANATUM L.*) USING CHITOSAN AND ALOE VERA (*L.*) BURM. F. AS BIOMORDANTS AND ALUM AND FERROUS SULFATE AS MORDANTS

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Abstract: Natural dyes have re-emerged as more sustainable alternatives for textile dyeing, in addition to being non-toxic, can add value to a product, due to the bioactive properties present in the extracts of certain raw materials, such as residual pomegranate peels (*Punica granatum L.*), which have high levels of flavonoids and tannins, a composition that provides dyeability, antimicrobial and ultraviolet protection. Additionally, chitosan and Aloe vera (*L.*) Burm. f. have been studied as biomordants. Chitosan is a natural, renewable and biodegradable product obtained from fishing waste. Aloe vera (*L.*) Burm. f. its composition contains alkaloids, tannins, flavonoids, sterols, triterpenes, mucilages, oses, holosides. Meta-mordanting with $(\text{KAl}(\text{SO}_4)_2 \cdot 12\text{H}_2\text{O})$ and ferrous sulfate (II) $(\text{FeSO}_4 \cdot 7\text{H}_2\text{O})$ were also studied. The dyeing's processes were carried out under different methods and conditions pre-mordanting, simultaneous mordanting, post-mordanting and meta-mordanting. The dyed fabrics were evaluated for color intensity, color coordinates and fastness to washing and perspiration. The results showed that pomegranate peel residues can be used as a natural dye to dye cotton fabrics. Dye absorption in cotton is substantially improved by the inclusion of biomordants and mordants, when pre-mordanting and mordants are performed simultaneously, the K/S values are higher. In simultaneous dyeing, chitosan had low resistance to acid sweat.

Keywords: Natural dye; Pomegranate peel, Biomordant; chitosan, Aloe vera (*L.*) Burm. f., cotton fabric

ESTRATÉGIAS PARA O ENSINO DE SUSTENTABILIDADE EM CURSOS DE DESIGN DE MODA

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Resumo: Este trabalho propõe um guia didático para a implantação de estratégias para o ensino da sustentabilidade, com foco em cursos de graduação de Design de Moda. A pesquisa iniciada num levantamento bibliográfico acerca das publicações sobre o ensino de moda em periódicos nos últimos doze anos culminou na criação de um questionário, que foi aplicado com doze docentes e um questionário aplicado com 34 alunos de todo o país. A partir dos resultados obtidos, foram concebidas seis estratégias para implementação do ensino da sustentabilidade em Cursos Superiores de Moda, sendo elas: Estratégia 1: formação de professores; Estratégia 2: disciplina de sustentabilidade na moda; Estratégia 3: projeto político pedagógicos de cursos orientados à sustentabilidade: os projetos integradores; Estratégia 4: além da técnica: ensino sistêmico da sustentabilidade; Estratégia 5: desmaterialização do produto moda: o projeto de serviços -PSS voltado a moda sustentável; Estratégia 6: Ressignificação do trabalho de conclusão de curso: design de moda além do produto e Estratégia 7: Perfil de público-alvo: estudo de formas alternativas de consumo. Como resultado, espera-se contribuir com a formação de profissionais de moda para um contexto em sintonia com o desenvolvimento sustentável.

Palavras chave: estratégias; ensino de moda; sustentabilidade.

SMART CLOTHING TOWARDS SUSTAINABILITY: BIBLIOGRAPHIC REVIEW ON CLOTHING INNOVATION AND EMERGING TECHNOLOGIES

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Abstract: The clothing sector, once embracing the use of emerging digital technologies, such as artificial intelligence, big data, blockchain, and the Internet of Things (IoT), can offer a new range of products and, most importantly, integrate new services in association with its clothes. Also, new technologies in the fashion industry can help to implement Sustainability solutions and to establish clothing as a service. Once this is already a reality in the apparel industry and a topic in the academic literature, this article aims to investigate through a bibliographic review what is the state of the art of smart clothing and emerging technologies in the clothing sector and what are the relationships with the provision of services through clothing. The results indicate the possibility of products with positive impacts both in people's lives and for the environment, but it alerts to the risks of ecological impacts and issues in personal data safety if not designed properly.

Keywords: Smart Clothing, Sustainability, Technology.

PARASULI COME PROGETTO DI UPCYCLING INDIPENDENTE E DELOCALIZZATO DI MODA IN ITALIA

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Abstract: *Questo contributo esamina il caso studio di PARASULI, un progetto di upcycling che trasforma ombrelloni da spiaggia dismessi in capi spalla. La proposta è nata da una call to action rivolta a organizzazioni non profit che hanno coinvolto attivamente la comunità locale nel recupero del materiale. La metodologia combina tecniche di riuso ed operazioni sartoriali per scomporre un oggetto utilizzato per scopi pratici in un oggetto di moda. La riflessione inoltre esplora il ruolo del fashion designer indipendente in un contesto non esclusivamente limitato ad un territorio centrale di moda e l'importanza del contributo di una comunità in un processo di design.*

Keywords: *upcycling, zero waste, fashion designer indipendente, attivismo*

THE INTEGRATION OF THE DIGITAL PRODUCT PASSPORT (DPP) IN THE TEXTILE INDUSTRY: A SYSTEMATIC LITERATURE REVIEW.

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Abstract. *The launch of the Digital Product Passport (DPP) presents a valuable opportunity to establish a system capable of storing and sharing all relevant information throughout a product's entire life cycle. This system would enable industry stakeholders, companies, public authorities, and consumers to gain deeper insights into the materials used in products, as well as their overall environmental footprint. In 2020, the European Commission (EC) introduced a new Circular Economy Action Plan (CEAP), highlighting the importance of circular economy initiatives that address the entire life cycle of products, from raw material production to end-of-life disposal. The DPP will serve as a crucial regulatory component under the Ecodesign for Sustainable Products Regulation (ESPR), enhancing product traceability. This, in turn, will provide both consumers and manufacturers with the information necessary to make more informed decisions, considering environmental impacts. This article takes a bibliographic review approach, combined with a systematic bibliographic review, in which articles published in the last two decades were analysed. This study serves as an initiative to identify the environmental impacts that the textile and clothing sector have on the environment; to analyse the measures proposed by the European Commission to change this behaviour; to evaluate the implementation of digital product passports in the textile/clothing sector; to carry out a survey of the advantages and disadvantages that the DPP provides directly to the consumer and to companies and finally to discuss the potential information and data that should be contained in a DPP for a textile product.*

Keywords: *Textile industry; Digital Product Passport; Sustainability; Circular economy; Clothing.*

DESIGN MONOMATERIAL COMO ESTRATÉGIA DE MODA CIRCULAR PARA RECICLAGEM EM FIM DE VIDA

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Resumo: No panorama contemporâneo, onde a sustentabilidade se torna cada vez mais urgente, o design circular surge como uma abordagem revolucionária, integrando os princípios da economia circular e do pensamento sistêmico. Esta metodologia não só repensa a forma como os materiais, o design e os modelos de negócio estão interligados, mas também promove uma perspectiva completamente nova na criação de produtos. Ao promover a criatividade e capacitar os designers para desenvolverem soluções mais resilientes e prósperas, o design circular centra-se na eliminação de resíduos e poluição, garantindo a circulação contínua de produtos e materiais e regenerando a natureza. Um dos maiores desafios na reciclagem de produtos de vestuário reside na complexidade da separação do material. Isto aplica-se tanto ao nível macro, considerando aviamentos e acessórios, como ao nível micro, examinando a composição dos tecidos. Neste contexto, o design monomaterial surge como uma estratégia crucial para facilitar a desmontagem e reutilização de produtos de vestuário pós-consumo, tornando mais viável o processo de reciclagem em fim de vida. Esta pesquisa investiga o design de moda monomaterial como uma estratégia circular vital para a reciclagem de produtos no final da vida útil. Através da apresentação do Projeto Retex como estudo de caso, exploramos as possibilidades e benefícios do design monomaterial, destacando a sua significativa contribuição para a sustentabilidade na indústria da moda.

Palavras chave: Design circular, design monomaterial, reciclagem têxtil.

NATURAL DYES AND MORDANTS FOR THE TEXTILE INDUSTRY: A STUDY ON WASTE FROM POMEGRANATE PEEL AND COFFEE HUSKS AND ALOE VERA

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Abstract.: Sustainable materials that integrate technologies, environment, communities, and culture that emerge as products are still seen as a challenge. The textile industry is complex, with a wide variety of raw materials and techniques that are used. However, it is one of the most polluting sectors, contributing greatly to environmental impact, poor working conditions, energy and water waste, and contamination mainly due to the dyeing processes. This study aimed to investigate husk coffee (*Coffea arabica*) and peel pomegranate (*Punica granatum*) residues as natural dyes. Pomegranate peel extracts were also tested as bio-mordants, in addition to Aloe vera (L.) Burm. f.. The meta mordants potassium aluminum sulfate ($KAl(SO_4)_2 \cdot 12H_2O$) and ferrous (II) sulfate ($FeSO_4 \cdot 7H_2O$) were also studied. The dyeing's processes were carried out under different methods and conditions pre-mordanting, simultaneous mordanting, post-mordanting and meta-mordanting. After dyeing, the color palette could be visually evaluated, and the color coordinates and K/S color intensity, and fastness to washing and perspiration could be analyzed. The results indicate that under the conditions tested, pre-mordanting and post-mordanting dyeing presented better results for fastness to washing. In the case of fastness to alkaline sweat, post-mordanting dyeing presented lower scores and for fastness to acid sweat, the best results were for meta-mordanting dyeing

Keywords: Natural dye; Pomegranate, Aloe vera, Coffee, Cotton fabric

THE IMMATERIAL TRANSPARENCY OF FASHION. THE ROLE OF ECODESIGN IN THE SUSTAINABLE TRANSITION THROUGH THE CASE STUDY OF ENDELEA

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Abstract: In the contemporary era, fashion has become a powerful means of personal and collective expression, reflecting social, economic, and cultural dynamics. The materiality of clothing holds deep meanings, but digitalization is introducing a significant immaterial dimension. A notable example is the digital product passport, an innovative technology aimed at improving traceability and transparency throughout the production chain, promoting sustainable practices in the fashion industry. This tool allows consumers to access detailed information about the origin of materials, production conditions, and environmental certifications, thereby contributing to more conscious and responsible consumption choices. Relying on ecodesign practices for product design is crucial to reducing environmental impact. This includes selecting biodegradable materials, optimizing production processes, and efficiently managing waste, thus extending the useful life of products. Integrating these practices not only addresses growing environmental concerns but also offers opportunities for innovation and new business models. Sustainable fashion, therefore, is not just a temporary trend but represents a movement towards a more responsible and aware future. The combination of advanced digital technologies and ecodesign practices provides a concrete and necessary response to contemporary environmental challenges, guiding the fashion industry towards a sustainable and resilient transformation.

Keywords: Digital Product Passport, Textile Regulation, Sustainable Strategie.

A CRITICAL PERSPECTIVE ON TECHNOLOGY-DRIVEN DESIGN FOR SUSTAINABILITY: A SHOEMAKING CASE STUDY

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Abstract: The footwear sector's value chain is very complex, from design, manufacturing and delivery to the consumer. The accelerated production/consumption model of this industry has resulted in a big sustainability crisis within the sector. Shoes are multi material products and Circular strategies such as reuse or recycling are very difficult to implement. The concept has been widely discussed in the sector and it can be enhanced when products are designed for a local context, in connected networks as proposed by the Distributed Economy. Thus, this paper brings a critical perspective on Technology-driven Design, based on a case study conducted in a small company in the footwear sector, locally based in the south of Brazil, with original design and small-scale production. The goal was to understand how strategic decisions are made through the shoemaking process and what are the main drivers that conduct the projects. The results obtained by the study can serve as a recommendation and stimulus for new ideas, introducing the possibility of a new relationship between companies in the footwear sector and their resource flows in a local base.

Keywords: Footwear, Technology-driven design, Sustainability.

MATERIAL AND IMMATERIAL LANDSCAPES OF FASHION. ENHANCING TEXTILE WASTE AND SUSTAINABLE COMMUNICATION IN THE PRODUCTION CHAIN

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Abstract: *The contribution explores the material and immaterial landscapes of fashion, particularly with reference to the Italian context. On one hand, it focuses on the material landscapes, analyzing the manufacturing and production reality through the added value of textile waste in the supply chain. On the other hand, the immaterial landscapes concentrate on aspects of sustainable communication and the promotion of fashion products. By examining fashion as a complex system of production, consumption, and communication, the importance of promoting sustainable practices that consider not only the physical materials used but also the cultural and social impact of the industry is highlighted. In this context, textile waste emerges as an opportunity to strengthen sustainability through recycling, reusing, and valorizing existing materials. Sustainable communication thus becomes a means to convey the ethical and environmental values behind fashion products, encouraging greater awareness and responsibility from both consumers and producers.*

Keywords: *Material and immaterial landscapes, Sustainable practices, Sustainable communication, Textile waste.*

THE SPECTRUM OF ART: EXPLORING ARTISTIC INSPIRATION AND SUSTAINABLE COLORATION IN FASHION

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Abstract: *The concern for sustainability is increasingly in the spotlight, especially in the textile and fashion sectors, which are recognized as some of the most polluting industries due to the intensive use of chemicals harmful to the environment and human health, particularly during dyeing and printing processes. Considering this scenario, professionals in these areas must look for more sustainable solutions for textile coloring, aiming to reduce environmental impacts. A viable alternative is the use of natural dyes, as they are non-toxic and biodegradable, leading to more sustainable dyeing and printing processes. This study aims to explore the evolution of color usage in art and fashion, from traditional natural pigments to contemporary innovations, such as bacterial pigments, which are considered a more sustainable and eco-friendly approach compared to synthetic dyes. By developing a collection inspired by Wassily Kandinsky, the research intends to highlight the relationship between art and fashion, demonstrating how art can influence creative and sustainable solutions in fashion, as well as promoting environmental awareness and a re-turn to the natural origins of colors and printing techniques as a way to trans-late Kandinsky's abstract forms and colors. Finally, the study demonstrates how the visual symphony between fashion and art manifests, celebrating creativity, individual expression, and connection with nature, proposing new sustainable approaches in fashion.*

Keywords: *sustainable fashion; natural printing; bacterial pigments; textile design; eco-design; Wassily Kandinsky.*

SUSTAINABLE FASHION, COLOR & EMOTIONS

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Abstract: Sustainability in fashion is an urgent requirement we cannot ignore anymore. The fashion industry holds great responsibility for our planet environmental issues, with overproduction and pollution, being these just a few of the problems it causes. This is why responsible fashion brands are so important. Color fulfils an important role in textile design. Colors give life to the textiles products and can transform them according to their inherent hues. Color is a constant presence in fashion design through the wide use of textile products. This paper studies the inherent effect of color in human perceptions and emotions. We want to investigate and to rise discussion about the emotional color effect and how this can be relevant in fashion design. Fashion design connects with people feelings and emotions, mainly during the customer's choice moments. In general, the design process in fashion does not include the emotional aspects of color. Based on literature review methodology, this paper discusses, besides the high relevance of a sustainable fashion, the importance of emotions related to color in fashion design process with the objective of designing garments that, not only have a strong visual appeal, but also a connection with the customer's emotions through colors, what can provide a stronger emotional relationship with the product, which may led the costumer to a longer lasting use of it, fulfilling one of the goals of a sustainable fashion.

Keywords: Sustainable Fashion, Color, Emotions, Fashion Design.

PRODUCTIVE SYMBIOSIS STRATEGIES TOWARDS CIRCULAR ECONOMY: CASE STUDIES OF SYNERGIES BETWEEN THE COSMETIC, TEXTILE, AND AGRI-FOOD SECTORS

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Abstract: The article explores the use of textile and agri-food by-products as raw materials for producing sustainable cosmetics within the framework of the circular economy (CE), focusing on the systemic design (SD) approach. CE aims to reduce environmental impact through reduction, reuse, recycling, and resource recovery strategies, promoting efficient use of raw materials. In this context, SD facilitates the creation of synergies among different industrial sectors, optimizing process efficiency and supporting resilient economic models. In the cosmetic sector, the use of by-products from other production chains, such as natural textile fibers, agriculture, and food, not only helps reduce environmental footprint by improving product life cycles but also provides ingredients with biocompatible properties that meet growing consumer demand for more sustainable products. Through case study analysis, the article highlights how SD can strategically integrate secondary raw materials and reduce production impacts, generate new economic opportunities, and strengthen value chains. These practices address current environmental challenges and contribute to building a more resilient, sustainability-oriented economy, promoting benefits for both the environment and society.

Keywords: circular economy, systemic design, sustainable cosmetic.

NATURAL TEXTILE DYES: STANDARDIZING PROCESSES TO REDUCE ENVIRONMENTAL IMPACT

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Abstract: *The analysis of natural textile dyeing processes, which are traditionally artisanal and predominantly sustainable, highlights the need to define standardized protocols to guarantee safety, quality, reliability and competitiveness of products placed on the European market. These systems could include internationally recognized certifications, production controls and traceability of utilized materials. The green transition part of the fashion industry promotes research and development of new techniques and materials to improve the efficiency and sustainability of natural textile dyeing processes. This is the only way to meet the needs of consumers who are increasingly aware of environmental and ethical practices in textile production.*

The paper presents the first results of a research work carried out in four stages:

- 1. definition and classification of natural dyes according to their origin, chemical composition and application methods, without neglecting historical notes outlining their artisanal nature;*
- 2. analysis of dyeing processes, including mordants, classified according to their toxicity;*
- 3. identification of requirements for the standardization of natural dyeing processes;*
- 4. qualitative-quantitative assessment of the environmental impact.*

The environmental impacts are identified by considering the different process stages and categorizing inputs and outputs according to their environmental relevance. The inputs are classified into four categories: chemical, energy, water and material inputs. The outputs are divided into three groups: emissions, inputs (energy consumption, water consumption and raw material consumption) and solid waste.

The results of this study led to the codification of three natural dyeing processes, a prerequisite for impact assessment and mitigation.

Keywords: *Natural textile dyes, process approach, environmental impacts, standardization, impact mitigation.*

NATURE-INSPIRED FASHION: MATERIALS, TECHNIQUES AND CREATIVE PROCESSES

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Abstract: *The environmental impacts attributable to the fashion industry drive towards a change of the current production and consumption model. Nature can no longer be regarded as a resource that can be exploited without restriction. It is necessary to move towards a fashion that respects nature and draws inspiration from it, adopting regenerative production models, biodegradable materials and circular models.*

In this direction, the contribution addresses the inspiration to nature in the fashion industry, through the analysis of experiments and case studies concerning both the use of bio-inspired materials and techniques, and aesthetic practices and creative processes.

Keywords: *Nature-Inspired, Circular fashion, creative processes..*

DEVELOPMENT OF RECYCLED YARNS AS A CONTRIBUTION TO SUSTAINABILITY IN THE FASHION PIPELINE AND CONSUMPTION

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Abstract: The textile industry and its post-consumer clothing are considered among the most polluting activities and products. 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. However, the percentage of recycling of textile and clothing waste is still very low, so one of the biggest current challenges is being able to scale these solutions. This is a difficult challenge, which requires a lot of research, similar to what is happening in the development of more environmentally friendly production processes. In this work, yarns with mechanically recycled fibers are being developed from pre-consumer textile waste, yarn scraps, dead stock yarns and waste from the cutting of making-up industries, blended with various percentages of virgin fibers. Compositions with wool and cellulose fibers are considered, due to their sustainable nature. The aim is to develop recycling, fiber blend, preparation and spinning processes to obtain the finest yarns possible, with quality parameters within allowable values, depending on the applications. The spinning processes under study are open-end and the results that are being obtained are promising by the objectives.

Keywords: Fashion Sustainability and Circularity, Textile Waste, Mechanical Recycled Yarns.

ELECTROCHEMICAL TREATMENT OF WASTEWATER FROM WOOL-BLEND FABRICS DYEING WITH A NATURAL LAC DYE

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Abstract: *The industrial use of natural dyes for textile coloration has significantly increased in recent years, due to their environmentally friendly nature. However, the dyeing process with natural dyes requires the use of auxiliary chemicals to achieve the desired product quality. This work aimed to evaluate the feasibility of the electrochemical oxidation process, using a boron-doped diamond anode, to treat the wastewater streams from the different stages of the eco-dyeing of wool-blend fabrics (pretreatment, dyeing, soaping, and fixation), using a lac dye and several auxiliary chemicals. The experimental results showed that, for most of the wastewater streams evaluated, the electrochemical treatment was effective in removing the organic load, with a high degree of mineralization of the organic compounds. The wastewater from the dyeing stage presented the highest organic load, with a chemical oxygen demand (COD) of 2130 mg L⁻¹. After 8 h of electrochemical treatment, a COD removal above 97% was observed for this wastewater. The presence of chloride in the fixation wastewater, even at low concentrations, enhanced the current efficiency of the treatment. Contrarywise, chitosan, present in the pretreatment wastewater, hindered the oxidation of the organic compounds through hydroxyl radicals.*

Keywords: *Electrochemical Oxidation, Eco-dyeing Wastewater, Natural Dyes, Lac Dye, Textile Industry.*

DIALOGUES BETWEEN JEWELLERY AND PRODUCT DESIGN: SUSTAINABILITY WITH CREATIVITY

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Abstract: What possible intersections can we identify in a hybrid zone between Jewellery and Product Design? We present a reflection and introspection on a set of experimental projects in the jewellery field that began in 2016 and was initially framed within the scope of a post-doctorate in Design. If the Product Design field must respond to a socio-economic and cultural context, specifically to the pressing needs and problems of the world, jewellery can also consider the same problematics and involve similar creative processes. The so-called author's jewellery is free from certain constraints arising from mass production, taking advantage of the historical relationship it establishes with the Fine Arts. In this approach to the affinities between two fields that have their disciplinary autonomy, we are interested in asking how Jewellery can benefit from Product Design both at a methodological level regarding the adoption of principles of sustainability that consider society and culture and from a more rational design perspective based on modularity, among other compositional strategies. Considering that a product is not exhausted in its physical dimension, but also in its ancestral dimension, the dialogue can be awakened in the opposite direction, because a jewel will always be an emotional product.

Keywords: Creativity, Emotion, Jewellery Design, Sustainability.

PASSAPORTES DIGITAIS DE PRODUTOS, UMA REFLEXÃO PARA APLICAÇÃO ÀS PEQUENAS E MÉDIAS EMPRESAS DE MODA

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Resumo: Os Passaportes Digitais de Produtos (Digital Product Passport - DPP) foram apresentados pela União Europeia como uma das respostas para aumentar a circularidade das indústrias, visando facilitar o acesso às informações associada a um produto desde a produção da matéria-prima ao seu descarte. As Pequenas e Médias Empresas no setor têxtil representam uma parcela significativa na Europa e desempenham um papel crucial na economia e inovação do setor. A adoção dos Passaportes Digitais de Produtos poderá representar um desafio para as empresas do setor, mas também fortalecerá a competitividade, promovendo uma economia mais sustentável e circular. Focando nas Pequenas e Médias Empresas portuguesas, o estudo examina como estas podem preparar-se para a implementação dos Passaporte Digital de Produto, enfatizando a importância do ecodesign e a necessidade de otimizar processos produtivos, desde a escolha de materiais até a logística, para atender às novas exigências. Assim, é indicada uma lista de Critérios de Insumos que possibilita a implementação do Passaporte Digital de Produto nas Pequenas e Médias Empresas. Com isso, é necessária uma revisão da metodologia de produção, seguindo os princípios de ecodesign e a implementação de um sistema de contagem para um Passaporte Digital de Produto eficiente.

Palavras chave: Passaporte Digital de Produto, Ecodesign, Empresas de Moda, Sustentabilidade, Indústria Têxtil e Vestuário.

A SOCIAL PROJECT MODEL FOR THE DESIGN AND PRODUCTION OF SUSTAINABLE JEWELRY

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Abstract: *The paper describes a social project model BENGEMS: JEWELS OF BINDING SEA developed both in the academic and commercial context from 2020 to 2024 and which involved 4 Training and Higher Education Institutes in the Italian Goldsmith and Jewelry Design sector, historic companies in the production of cameos and corals from Torre del Greco; educational institutes, gemological institutes, consortia. The project, linked to the cultural, material and human resources of the Italian territories involved, particularly in the Mediterranean area, structures a strategic co-design model that involves the University in a diachronic manner in the design phase and subsequently the other training institutes and companies in the creation of precious prototypes. The ecological process, which also uses natural and innovative artificial materials and processing waste, responds to the directives relating to the United Nations Sustainable Development Goals, specifically SDGs 4 (Quality Education), 9 (Business, Innovation and Infrastructure), 11 (Sustainable Cities and Communities), 12 (Responsible Consumption and Production), 17 (Partnership for the Goals) and the themes of the New European Bauhaus.*

Keywords: *jewelry design, productive ecosystem, Mediterranean area, social project.*

Moda e Design Emocional

Emotional Design and Fashion / Moda y Diseño Emocional

NEGATIVE - POSITIVE. PATTERNS FOR REPRESENTATION AND COMMUNICATION BETWEEN FASHION AND DESIGN.

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Abstract: *The analysis of representation and communication is of considerable interest in the study of fortified architecture in the Balkans, since in addition to the symbolism of the castles, which can be identified in the constructions themselves, there are a series of languages concealed by geometry and form.*

Starting from the graphic conventions of the ten fortifications examined, the aim is to derive a positive/negative image of a detail that represents the essence of the sites and then, using the drawing tool, associate a pattern that refers to the architecture and the natural environment.

The contribution outlines possible intervention strategies that can be applied between architecture and representation aimed at communication for fashion and design drawings.

The theme of local identity can be found in the history of the pattern and its creation: shades, overlaps, lines and curves tell of a recent past in contemporary graphic design.

A story realised through a reading of images that narrate the path of structures, associating them with current photographs proposed both in positive and negative in order to reproduce a graphic reaction between black and white for the realisation of patterns for communication and visualisation of fashion and design paths.

Keywords: *Image, Colour, Pattern.*

BREATHING TAPESTRY: WEAVING PHYGITAL TEXTILE FOR MINDFULNESS PRACTICES.

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Abstract: *In recent years, the theme of well-being and somatic care has constituted an essential field of design research. The convergence of cutting-edge technologies with the proliferation of holistic disciplines has positioned the relationship between the human body and artefacts at the core of contemporary discourse. In particular, the field of Human-Computer Interaction has seen a significant expansion in the range of new relational possibilities between technological devices and the organic body. The methodology proposed by somatic design integrates the concepts of embodied cognition and bodily perception into design practices through mindfulness exercises that engage sensoriality, the analysis of bodily sensations, and emotional impact. This paper aims to demonstrate how somatic care practices can inform the design process, guiding the creation of artefacts that enhance psychological well-being. In particular, the presented case study uses DIY electronics, smart fibres, ancient textile techniques, and interaction design to support somatic care practices. The design experience, conducted in collaboration with textile artist Cristina Mariani as part of the Crafting Europe programme, resulted in the prototyping of a platform for the generation of an interactive and customisable textile device that is used to support the practice of breathwork, which is employed to improve personal well-being.*

Keywords: *Somatic Care, Soma Design, Smart Textile Service, Interactive Textile, Phygital Design.*

"THE FACE OF INVISIBILITY"

(WITH) SHELTER

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Abstract: *This study provided the basis for developing an architectural object (module), an emergency shelter, to help to impact the dimension of homelessness in the city of Braga. The module consists of a structure that is easily assembled and transportable, made from washable materials to facilitate sanitisation, addressing needs such as food, shelter, and showers. It employed Positive Design principles centred on the homeless, aimed at promoting social interaction associated with a strategy that encourages homeless people to achieve an independent life. It stimulates the production of architecture for and with people, prioritising well-being.*

Keywords: *Homeless, Well-Being, Shelter, Inclusion, Autonomy, Self-Realisation*

Posters

Posters/Pósters

DRESSING THE ENEMY: THE PAGAN ANTAGONIST IN THE PAINTING OF BERNAT MARTORELL (1427-1452)

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Abstract: For many Gothic artists, fashion, which denotes belonging to a particular social context - class, age, gender-, was a common strategy for constructing their characters, also from a moral point of view. This study analyses how Bernat Martorell (d. 1427-1452), one of the most outstanding painters of the late Middle Ages in the Kingdom of Aragon, defines the pagan magistrate, the enemy of the Christian saint, but nevertheless the guardian of the law and representative of the established order, through clothes, headdresses and accessories that reveal his hostile condition without renouncing his high social position. The pagan antagonist of Saint George, Lucy, Vincent or Eulalia wears the clothes of an elegant 15th-century Catalan nobleman hybridised with the headdresses, partly imagined, of a notable Muslim. In this way, the clothing makes a radical contribution to updating distant history and reinforcing contemporary otherness, identifying the enemy of past centuries with the present and present-day Other.

Keywords: fashion; otherness; Islam; Gothic; painting; Bernat Martorell

ARTISTIC RESEARCH AS HACKING — ANALYSING SIMILARITIES OF MODES AND METHODS THROUGH THE OBSERVATION OF THE EXPERIMENTAL FASHION PROJECT T-TYPO

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Abstract: The article connects hacker culture with artistic research in fashion, highlighting how both areas share methods of producing and disseminating knowledge. Three key connecting points are highlighted: the unfinished thinking; the exploration phase through trial-and-error; the undisciplined use of tools. These shared elements are further emphasized by analyzing the experimental fashion project T-typo, which employs an artistic research methodology resulting in a form of hacking design practice. In T-typo, the shared key features between hacking and artistic research are identified and observed from a fashion design perspective.

Keywords: hacker culture, artistic research, methodology, fashion design, critical thinking

