



2022

the green wave

from portugal

sustainable fashion from portugal

co-financed by

COMPETE
2020

PORTUGAL
2020



UNIÃO EUROPEIA
Fundo Europeu
de Desenvolvimento Regional

ATP

**THE
GREEN WAVE**
is a magazine. **FROM
PORTUGAL.** Born from a
common desire: doing it better.
In a responsible way. **MAKING
A STATEMENT.** And a wish. Simple
as that. Telling stories, point of views,
good examples. Sharing. Pushing
forward. A call to a new world.
A call to action. **LIKE A WAVE
OF HOPE.** Green, Blue or
Brown. A wave that
we all need.

powered by



Associação
Têxtil e Vestuário
de Portugal

sustainable fashion from portugal

EDITOR & CREATIVE DIRECTOR Paulo Gomes ▶ PHOTOGRAPHY Sorin Opait . Ruth Bergen
GRAPHIC DESIGNER Maria João Pereira ▶ PRODUCTION Manifesto Moda . Sandra Dias
TRANSLATOR Francisco Chagas ▶ BEAUTY Naná Benjamim
MODELS Aidé . Ana Veloso . Catarina Castro . Diana Perdigão .
Erin . Kieza . Mari . Rodrigo Pereira . Sofia Emiko

SPECIAL THANKS TO Blackson Afonso
for his work with the backgrounds of Portugueses Flag editorial

WWW.ATP.PT

COPYRIGHT ©

All rights are reserved. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without prior permission of the Editor/ATP.



the green wave

PUBLISHED BY
ATP – ASSOCIAÇÃO TÉXTIL E VESTUÁRIO DE PORTUGAL


PRODUCED BY
MANIFESTO MODA

CO-FINANCED BY

COMPETE
2020

PORTUGAL
2020





“Portugal is known across the globe as being a country where textile and clothing companies have the best sustainable practices.

The future of the Portuguese Textile and Clothing Industry lays inevitably on sustainability (social, environmental and economic) and on communicating (transparency) its sustainability to clients and end consumers.”

Mário Jorge Machado
ATP President

“Sustainability and Innovation are the keywords of the entire Portuguese entourage. Reinforcing the position of Portugal on the frontline of the green textile and fashion solutions. More than ever we care about people and the Planet.”

Manuel Serrão
CEO Associação Selectiva Moda



features

34 › BUREL FACTORY

64 › LESS WASTE

114 › AESTHETICS & SUSTAINABILITY

news

44 › TEXTILES

46 › BRANDS

66 › LESS WASTE

100 › INDUSTRY

thinkers & makers

38 › GUTA MOURA GUEDES

60 › CLARE PRESS

68 › SIMONE CIPRIANI

82 › BÁRBARA COUTINHO

86 › NINA ALMEIDA BRAGA

sustainable living

124 › SURFING & BIKING

126 › SCAPING & INTERIOR DESIGN

128 › CREATING {ART – DESIGN & CRAFTS}

132 › STAYING

fashion

14 › ATLANTIC COAST

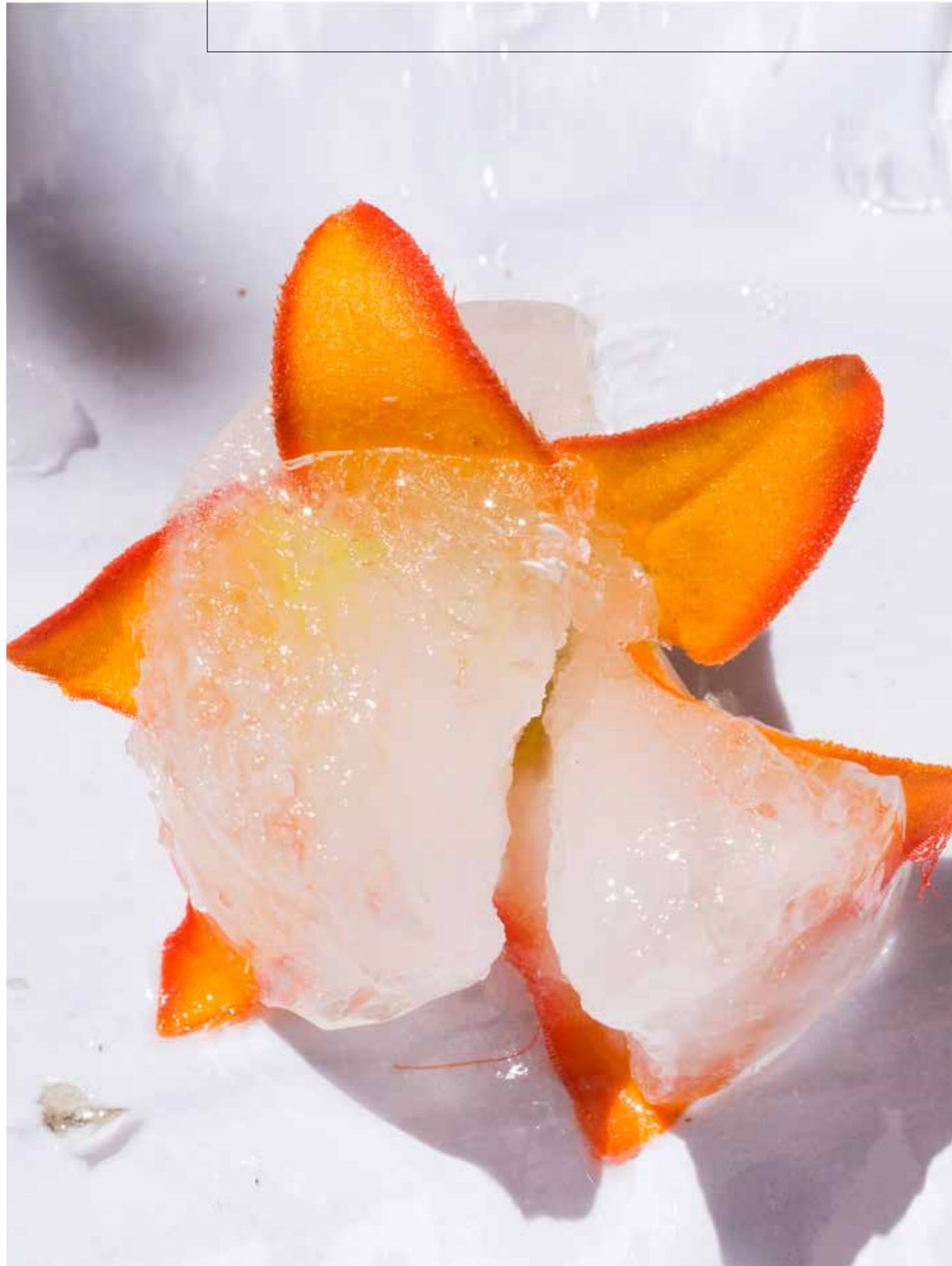
48 › URBAN GARDENING

72 › FLOW

90 › WHITE SOUL

104 › PORTUGUESE FLAG

Contents



THE BEST WAY TO PREDICT THE FUTURE IS TO CREATE IT

Sustainability being at the centre of attention is far from a novelty concept for anyone within the fashion and textile world.

Talks on this particular topic and any issues related to it have ensued for some years now, however, in recent times, the former has expanded up to a scale and impact from which one neither may, nor should run away.

Apart from the many lasting controversies linked to the very own definition of Sustainability, the truth is that, today, the fashion industry is finally addressing, with ever greater concern, the relationship between all processes that make up the supply chain, consumption and the environment. Without wishing to dwell once more upon the harms caused by the sudden rise in consumerism and mass production – particularly from the 1990s onward –, that ultimately led to the degradation of the social and environmental spheres, today, there is a general preoccupation in working toward a reality where people and corporations become increasingly aware of the effect that their actions actually have on our planet. And, it goes without saying, said planet is our one and only.

Earth is, literally and figuratively, our common ground; a place where everyone has a role to take on, responsibilities to uphold.

While change may be difficult, if not extremely costly, it too is imperative.

And the moment to act upon it has finally come. By incentivising innovation and transforming production processes, a circular economy calls for new skills and work methodologies while placing value on existing jobs.

The Green Wave is but another step along this path – the path to progress.

A timid step at that, taken by a country with a strong three-hundred year heritage in textiles that, today, is keener than ever to be at the forefront of a more responsible supply chain:

one that aims to bring together producers, thinkers, creative minds, and all of those who wish to be part of it.

Be they from Portugal or elsewhere.

Therefore, it is no coincidence that you shall find, along these 130 pages, names as diverse as those of Clare Press, Vogue Australia's former Sustainability Editor; Simone Cipriani, Head of the Ethical Fashion Initiative of the International Trade Centre; Bárbara Coutinho, the Director of the Museum of Design and Fashion in Portugal; Marianela Mirpuri, a prominent philanthropist who has been fully committed to the matters of sustainability and women empowerment; Guta Moura Guedes, the founder of ExperimentaDesign and current artistic director of the Design Foundation for Women and Crafts; Nina Almeida Braga, who – with a light in her eyes – leads Instituto E as its executive director, an organization with ties to Osklen, the first eco-fashion brand in Brazil; as well as other relevant material, such as the Béhen project, helmed by Joana Duarte, which reflects the concerns of a new generation of thinkers and makers; the works of various Fashion Design M.A. students from Faculdade de Arquitectura de Lisboa's and Modatex, that were exclusively made from textiles produced by Portuguese companies; the plethora of environmentally-friendly garments masterminded by the Portuguese designers that make up From Portugal; and many other good examples of the 'Sustainable living' that we all yearn for.

We all deserve to live on a healthier Earth, and our role is to ensure it.

Circularity may become the most pivotal force in disrupting the fashion industry over the next decade.

Lastly, Sustainable Fashion From Portugal is a key player in this much needed uprising.

The Portuguese coast is extensive; in addition to approximately 943 kilometres (586 mi) along the coast of continental Portugal, the archipelagos of the Azores (667 km) and Madeira (250 km) are primarily surrounded by rough cliff coastlines. Most of these landscapes alternate between rough cliffs and fine sand beaches; the region of the Algarve is recognized for its sandy beaches popular with tourists, while at the same time its steep coastlines around Cape St. Vincent is well known for steep and forbidding cliffs. As a result of its maritime possessions and long coastline, Portugal has an Exclusive Economic Zone of 1,727,408 km² (666,956 sq mi). This is the 3rd largest EEZ of all countries in the European Union and the 20th in the world.

The perfect spot for our responsible creativity.

Atlantic coast

Filipe Faísca.

sustainable fashion is not a trend but the future

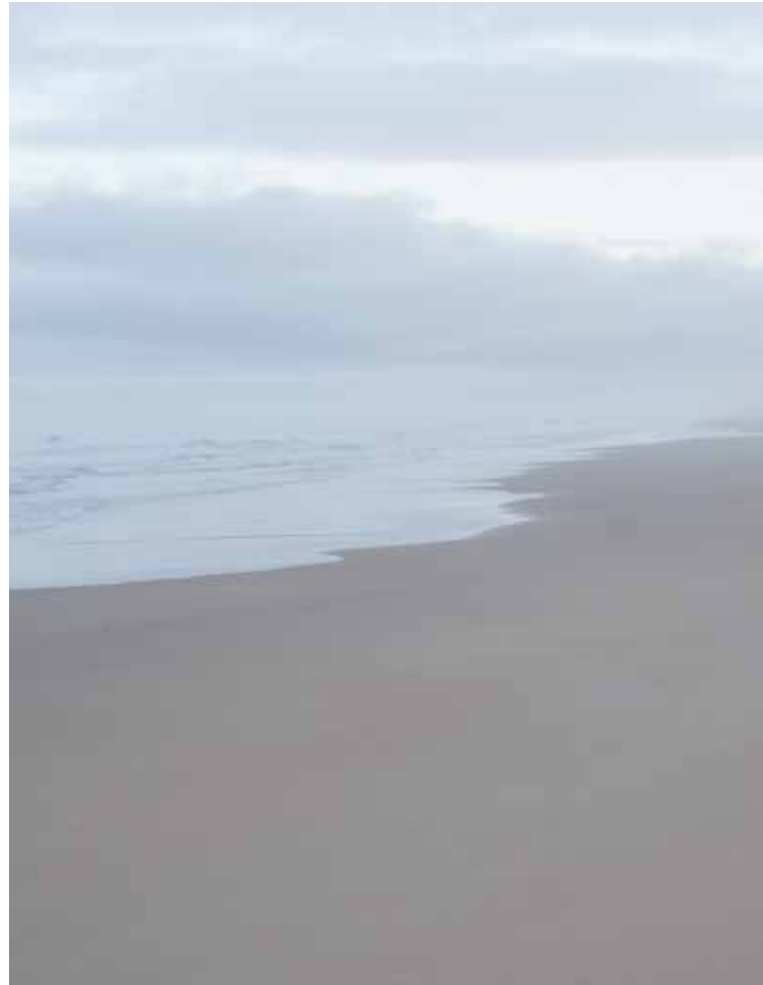


model . ana veloso



Miguel Vieira.

Empowering people to live better and lighter and sustainable is our main mission as designers





Carlos Gil.

Sustainability is based on conscious thinking about the economic development of the social environment, of the future. It is a set of ecologically correct, economically viable, socially fair and culturally diverse ideas, strategies and attitudes.



Nuno Baltazar.

Our approach to sustainability comes from an emotional and conscious thought, which has always been present in our creative process. With special emphasis on local development processes that allow for a shorter production chain. In the last collections, we have also been working on the revitalization of pieces from previous seasons, fabric waste and recovery of the emotional connection between our brand and its past.



Inês Torcato.

The never ending search for a new collective conscience of loving each other, caring for the world we live in and valuing what is ours and local are the three pillars of my work. From there, everything is allowed.





Pé de Chumbo by Alexandra.

...less but with better quality is the best path to sustainability...



Dino Alves.

At the Hospital of Clothing they don't make arrangements like a traditional seamstress. The concept is different. The idea is recovering old pieces of clothing and transform them into new pieces – Up cycling with style by the fashion designer and his team. A skirt or a pair of trousers can become a top or a coat, through the dna of the long experience of Dino Alves as a fashion designer with his own language, artistic and disruptive. After being at this upcycling process, the new garments are a brand-new fashion item with its own label – S.O.S. Dino Alves. A way of making a second most affordable and sustainable clothing line. A no ending process, for a better world and the pleasure of his clients.





Alves / Gonçalves.

We have to evaluate a product's beauty according to certain information: its environmental impact during manufacturing, logistics, use and disposal.



Katty Xiomara.

Looking at the past in a more personal way, I realised that many of the things that made me vibrate in fashion were disappearing – No longer do they "flirt" the pieces for months before they decide to buy, they do not last for 20 years intact, no longer pass from sister to sister – Today we consume far above our needs. Fashion must change its way of producing, seducing, selling, and buying. We stop caring about the durability, we want garments for today and not for tomorrow, we want 10 instead of one, we want latest fashion trends in the shortest possible time. I have argued that in fashion, applying the term sustainability is somewhat ambitious and to some extent utopian. This is because in addition to being one of the most polluting industries, we are also extremely dependent. It is difficult to follow the production trail from the start, its most basic elements, from fibre, yarn, weaving, dyeing, cutting, manufacturing/ /confectioning, packaging, distribution and so on... But I realise that in small things we can make a difference and I believe that the most important thing is to re-educate us, to stop being a consumer and become a client.





tradition & innovation ›

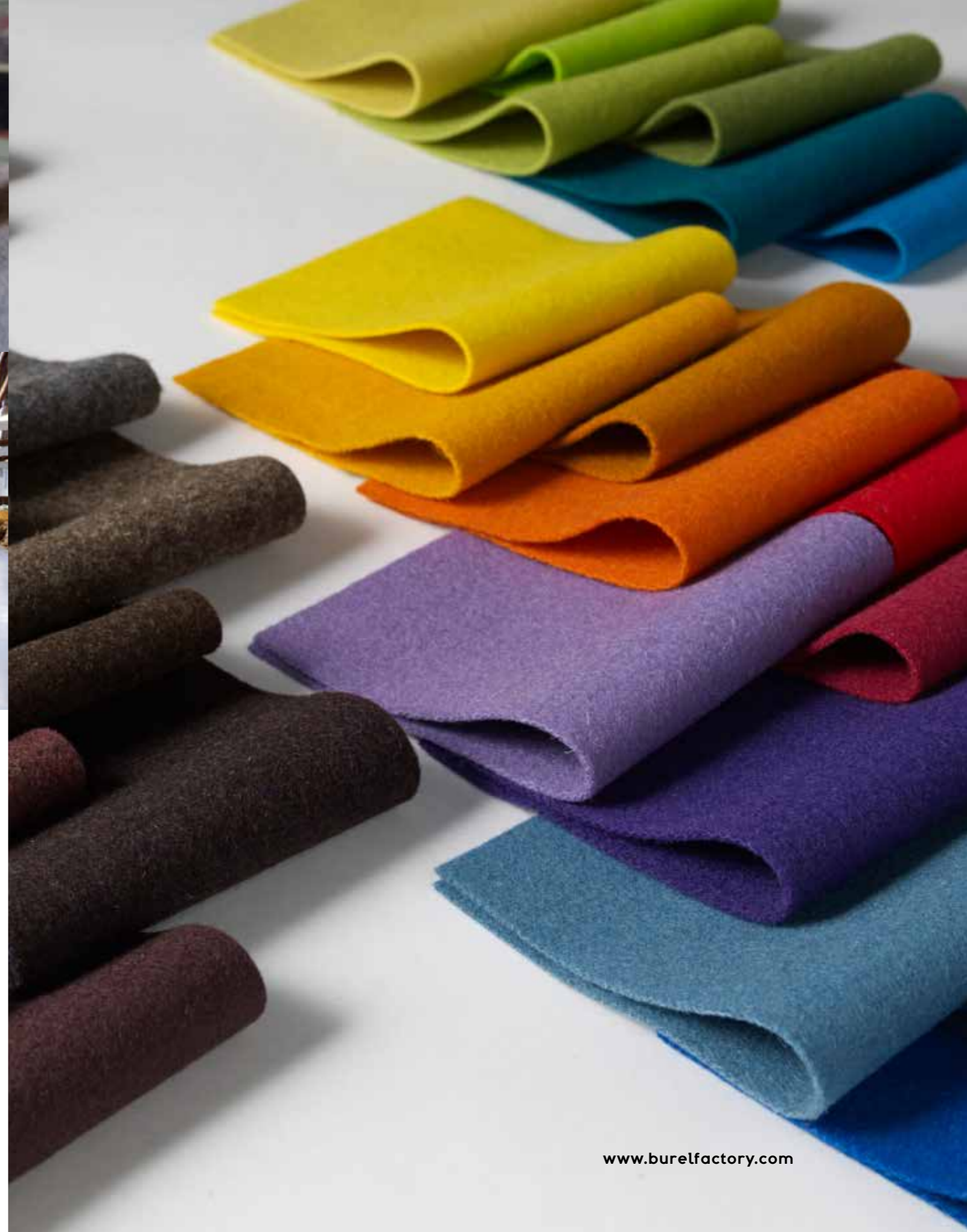
B urel factory

Burel Factory is a Portuguese brand born in 2010 with the mission of reviving a mountain heritage of Serra da Estrela, but which the imminent bankruptcy of a factory threatened to end. A recovery project of an ancient art and the ingenuity of its people. Today showcases sustainable design, conscious production and industry, while respecting the nature and the mountain that gave rise to it.

Burel is the most typical fabric of that region, made of 100% wool, which after being trodden, beaten and boiled, becomes denser and guarantees great versatility and resistance. Ancient fabric of shepherds, knowledge guarded by the mastery of the hands of its people that the multiplicity of applications made it last in time to become a Portuguese cultural landmark, synonymous with culture and future.

In the recuperative intervention, it was important to save that historical heritage of ancestral

looms and 19th century machines, as well as the masters who knew how to tame them. But it was as important to keep the story alive as it was to give it a relevant continuity, which is why soon began to come forward with strong design proposals in which burel was the protagonist. Until that time, it was a monochromatic fabric, but the brand quickly gave it new contemporary colors. Allied with home decor, architecture and fashion, it now has collections that are exhibited at major international fairs such as Maison et Object and Premier Vision in Paris. It gathers designers, architects and creatives that still keep close until this day and crossed them with the historical legacy of the hands of loom masters to obtain surprising and original proposals. And we are not talking only about burel, but also about secular icons such as wool blankets that still continue today some of the patterns immortalized by the history of those mountains.



Burel Factory represents a lifestyle. A legacy of the past applied to the present, to be synonymous with the future, always with the mission to promote the Serra da Estrela region and take Portuguese design to the world. It sees sustainability as one of its pillars, with a zero-waste policy since it was born, resulting in beautiful pieces full of ingenious and conscientious production. The brand is also continually committed to recycling its wool and applying it to blankets and other decoration and fashion pieces, a gesture that has just guaranteed the RCS (Recycled Claim Standard) Certification, which shows a continued commitment to create the least ecological impact possible.

It houses other brands: Mantecas Burel Factory in wool blankets, scarfs and shawls; Lanifícios

Império in confection fabrics; Transformadora, Fábrica do Pisão Novo as its wool processing and dyeing factory; and Burel Mountain Hotels – the 5-star Casa de São Lourenço and the 4-star Casa das Penhas Douradas, two panoramic hotels in Serra da Estrela. In Portugal has 4 stores, one in Porto, another in Manteigas and two more in Lisbon, with one of them only dedicated to the sector of architecture, art and interior coating. It also exports a large part of its production to countries such as Japan, United States and most countries in Europe, fulfilling its mission of promoting the beautiful woolen Portuguese art. Burel Factory is a brand blended by the stories of a people, continued by mountain guardians that continue to grow, and to make the brand grow with them.



Co-founder of the cultural non-profit association Experimenta, co-founder and Creative Director at Design Foundation for Women and Crafts, member of the Advisory Board of Fondazione Bisazza (Italy) and a fellow-member of the Curry Stone Design Prize (USA), she is actively engaged in the international design and cultural community as a curator, creative director, strategist and critical thinker since the early 90's. She writes about design, culture and communication for portuguese and international magazines, she was distinguished by the French Government with the "Ordre de Chevalier des Arts e des Lettres" for her work in the design and culture field around the world.

Handcrafts, Design & Sustainability

by
GUTA
MOURA
GUEDES



ExperimentaDesign, the non-profit cultural association that I co-founded in 1998 and of which I have been Chair since 2000, has, since its genesis, shared a common focus on Design and other core planning subjects, while fostering a general interest for culture and its role on society. Six years ago, in 2015 – or two years prior to the last edition of the EXD Biennale – marked the beginning of our work upon the universe of handicraft, more specifically through its female representatives.

Handicraft is tightly linked to Design and, at a time that concurrently represents the end of EXD Biennale and – to our world – the befalling of severe problems pertaining to environmental and social matters, it was a logical but also strategic decision to cast our eyes on this greatly relevant creative and cultural realm.

Due to a multitude of social, cultural and economic factors, artisanal or handicraft production has, in part, benefited from constant evolution. Furthermore, seeing that it is closely entwined with both local methods and traditions, in actuality, it too corresponds to a material cultural heritage that the human species cannot afford to forfeit.

Beyond mere protection, it is imperative that handicraft reaffirms its role in society as a key pillar toward the development of an evolved civilisation that is both culturally and ecologically responsible – and let there be no doubt, this is paramount to sustainability.

It is also worth mentioning that the impact of handicraft on the spheres of social and territorial cohesion has been neglected in the past. Thus, there is an urgent and shared need to explore it in greater depth.

Furthermore, handicraft also emphasises the importance of cultivating a creative responsibility: in the century of artificial intelligence – and in a world where the global economy is undergoing stark restructuring while new technologies challenge traditional management models – never has creativity played such a decisive role.

The growth of the creative economy has called

for a breadth of skills and knowledge – inherent to the practice of handicraft – that are useful during this new era.

By assessing the course of history, one is able to observe that the production of high quality handiwork has rapidly evolved in the sense of accommodating the inclusion of women workers. This, in turn, led to the worldwide creation and propagation of exclusively female clusters of artisanal production that often act as catalysts for social and territorial cohesion.

As pillars for both this community and their families, the women artisans play a pivotal role in the field of handicraft, actively contributing toward its survival and social organisation.

Their unique approach – as skilful workers bestowed with exceptional knowledge mostly drawn from their homes and communities – puts them in a privileged position to promote a cohesive structural development and to devise systems that warrant an adaptability to current changes.

But there's more: the practice of an artisanal crafting as performed by women generates an impact on the social and environmental spheres while promoting local economic development. Because of this, it too undoubtedly represents a promising strategy in tackling desertification and regional inequalities, all the while establishing a veritable counterpoint to the exponential growth of urbanised areas.

If it's true that, within the context of the current discussions regarding gender equality, the role of women as active makers in the field of handicraft has progressively become on par with that of men, it is also a fact that our knowledge on and understanding of the true nature and range of these communities is still fairly limited and requires further research, therefore, it is urgent that such strategies are implemented immediately.

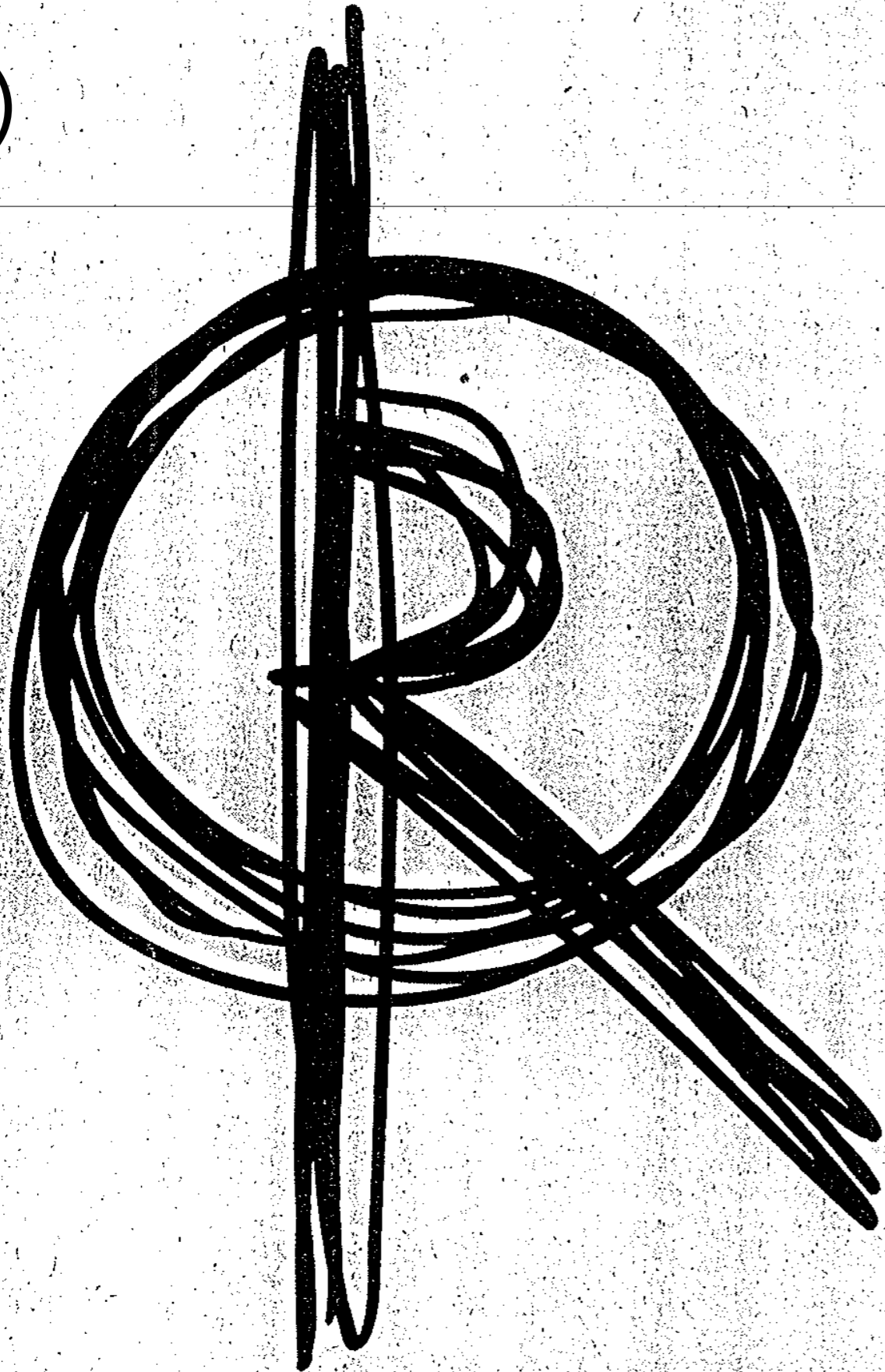
On the other hand, due to its comprehensiveness and structural approach, Design acts as one of the most consequential fields within the context of the 20th and 21st centuries.



HENRIQUE RALHETA E MIGUEL FLOR – RE-POCKET, 2001
Edition: Experimenta/Designwise Material: Metallic structure, agglomerate of cotton waste (upholstery and pockets)



(e)



It's problem solving methodology simultaneously draws from domains as varied as ethics, aesthetics, economy, culture, sociology and engineering – among many others.

Being a human-centred subject, it offers great potential for the creation of solutions aimed at meeting the needs of a rapidly changing society, one where the flexibility and ability to adapt become fundamental dimensions.

Design is also committed to the communication and sharing of knowledge and information, structuring itself as a system that promotes innovation and economic growth, without excluding culture, social cohesion and environmental sustainability.

The Design Foundation for Women and Crafts (DFFWAC) is, therefore, an international initiative whose inherent goal consists in protecting craftswomen as well enhancing and improving the many female-exclusive clusters of artisanal production throughout the world, thus stirring an innovative and profoundly active process that, through the introduction of Design strategies, aims to warrant the sustainability and survival of such creative circles.

Although DFFWAC was ready to be divulged to the general public in March of 2020, the COVID-19 pandemic ended up delaying its unveiling. However, considering the many frailties of the 21st century – now heightened by the current paradigm – the pandemic also served as a reminder of just how significantly relevant this project is. Handicraft, as a practice, is not an essential commodity – far from it.

If we do not make an effort to revitalise it during this moment of social and professional restructuring, it will cease to carry on in the future.

The development of what we already deem as the “New Normal (Novo Normal)”, that which entails a critical review of the methods of consumption and production from a social and



environmentally sustainable standpoint, provides an unparalleled opportunity – or, in our opinion, a duty – to reassess our relationship with handicraft and integrate it into the production and consumption networks of the 21st century.

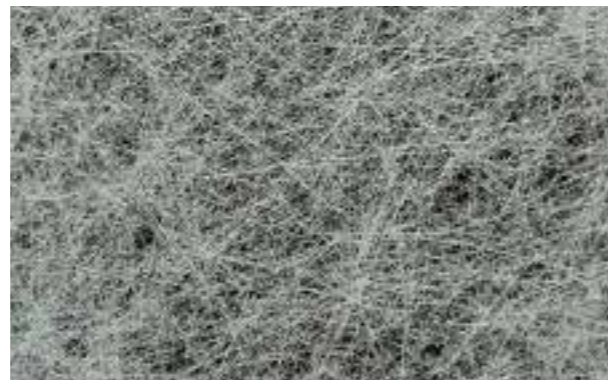
At a time when it has become mandatory to adopt new ways of living and organising ourselves in society all the while being held accountable for the impact we have on our planet, the Design Foundation For Women and Crafts provides a solution with which to employ collective action.

And, not to be ignored, the preservation of Handicraft allows for each and every one of us to access an almost forgotten universe that is ripe with lessons on the past, present and for the future.



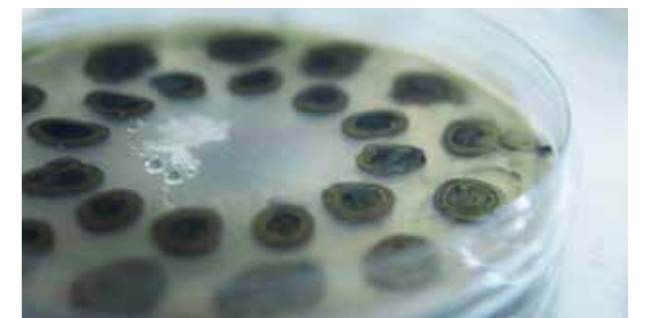
ECO.BLACK. Eco.black by RDD, the newest product range of the company Valérius, is the end application of innovative high-performance true black pigments that originate from processed wood waste. With a closed-loop production, that emits zero greenhouse gases, eco.black by RDD is not only a sustainable but also a safer alternative, containing less 90-100% polyaromatic hydrocarbons – a chemical compound often linked with carcinogenic effects – than the more commonly used petroleum-based. Eco-black pigments are suitable for a wide range of applications, and compatible with almost every printing and coating formulas.

THE NEW COTTON PROJECT. Infinited Fiber Company is leading a consortium of twelve companies and organisations that span the entire supply chain, with this new project whose patented technology can regenerate cellulose-rich textile waste into unique fibers that look and feel like cotton. In this consortium we can find a portuguese yarn company, **INOVAFIL**, side by side with Adidas and the companies that are part of the H&M Group. The main goal of the New Cotton Project is to use the regenerate fibres – result of new processes of dissolving textile waste, separating cellulose and plastic components – and turning them into the base of the new raw materials for textiles (yarns, woven fabrics and denim). Rui Martins, CEO of Inovafil is happy to see her company be able to contribute to find solutions that can help a more sustainable future for the textiles industries: “our participation is focused on supporting the project with our knowledge of fiber development along with taking Infinite Fiber Company’s unique cellulose carbamate fiber and turning it into yarn”.



GARDENING SOLUTIONS. Whether repurposing food waste or simply harnessing the dna of plants to create innovative new fibers, companies around are proving fruit and vegetables to be integral to the fabrics of the future. From the replacements for oil-based synthetics and silk to plant-based alternatives to leather, some materials show how food can help fashion to be more responsible. We’ve long heard the phrase “you are what you eat”, maybe in the future we’ll listen “you are what you waste”. Agricultural waste is becoming a serious business. We now see a veritable cocktail of fruit-based fabrics, made from grape waste, orange fiber, pineapple, banana, coconut, corn, soy, etc. Fruit and vegetables are good for us. We are told the one thing we can do to reduce our carbon emissions is to eat less beef, so the next step would be to wear less leather. The next generation of textiles made from apple peel, grape pulp, oranges and pineapples is here and, in Portugal, with have creative and innovative solutions. Never mind, eat more greens, what we really need is to wear them.

THE SCIENCE OF SUSTAINABLE COLOUR. Colorifix is a project that we need to be aware. This dyeing, used at Valerius Hub, uses synthetic biology, removing the need for harsh chemistry in the creation or deposition of dyes. The first step is to find a colour that is created by a living thing such as an animal, plant or microbe. Via dna sequencing, they work out what encodes the instruction to make a pigment and then translate that message into engineered microorganisms, which use both to grow and transfer the colour. They create colour at the lab and then ship a tiny quantity of live microorganisms to local fermentation partners who then grow the colour, like beer, using by-products of the sugar production industry. The microorganisms are then transported locally and used directly in place of dye liquor, requiring no additional specialist equipment or toxic chemicals and one tenth of the water of standard processes.



MAJATU. STUDIO. Created and launched in 2020 by Sara Peixoto and Jorge Ribeiro, MAJATU. STUDIO is a minimalist, slow-fashion and luxury Portuguese brand according to the paradigms of quality, comfort and timelessness. It produces feminine and masculine clothes that fuse comfortable and practical nature, with the current and urban style. Simple, youthful and cosmopolitan, MAJATU. STUDIO's pieces stand out for its minimalism, sophistication and elegance; for its conscious production, of high quality and 100% made in Portugal. As a brand, MAJATU. STUDIO perfectly combines two distinct creative universes. It represents the return to the roots of its authors and their reinterpretation of the meaning of luxury and "new-simplicity". Side by side with timelessness, the premise of sustainability is present in everything the brand does. As a brand, MAJATU. STUDIO supports local production and the economy. From design to production, without forgetting packaging and transportation, the concern for well-being and preservation of the environment are two constants and are part of the brand's DNA.



www.majatustudio.com/pt



www.plus351.pt

+351. A 100% Portuguese brand inspired by the Atlantic, grew up in Lisbon, surrounded by the city and the sea. In between catching waves at home and traveling the world to explore other cultures +351 was born. We are proud to be Portuguese and to produce all our products in Organic Cotton in the North of Portugal. +351 stands for the Portuguese dialing code, this name is a reflection of the brand itself 100% Portuguese. Founder and creative director Ana Penha e Costa studied Design in Lisbon and later took a Master's degree in Fashion Design in Brazil, where she later worked in other Fashion brands. Ana returned to Lisbon in 2015 to found +351. Her creative process is inspired by her lifestyle which is connected to the city of Lisbon and its proximity to the ocean. Influenced by her surroundings, Ana creates clothing with an attitude, in a relaxed, day-to-day style always reflecting her contemporary lifestyle in Lisbon but also her passions for surf, music, and the arts.



ISTO. Is a modern day essentials brand for men and women inspired by the slow fashion movement that focuses on independent, quality, sustainability and ethical transparency. The collection are produced with 100% organic or natural materials by certified suppliers in Portugal. We cultivate a fully transparent relationship with consumers. They know how much each product costs and what the markup is. They maintain an independent approach to business. The company was founded by three men from Lisbon with backgrounds in business, marketing and design, their increasing frustration with the way things are made and sold in fashion retail, led them to believe there was an opportunity for a fresh start that took inspiration from high-end brands but gave people something else. They does not rely on seasonal collections, caring for everyday clothes that fit our everyday needs. That's why Isto. have one single collection and try to make it permanently available. www.isto.pt

BASEVILLE.

We do it for you.

We do it in the name of Planet Earth and Mankind.

We do it for our Future.

We design objects of desire Sustainable shapes you'll cherish for a lifetime.

We give life to clothing essentials proving the coolness of an ethical fashion angle.

We believe IN YOU. IN your power to create a positive impact.

We believe that with you, we're shaping a new world together.

www.baseville.pt



model : catarina castro



With a growing awareness of the quality of food we eat, urban gardening is one of the most promising agriculture trends on the rise. Urban gardening not only provides families with the freshest food possible right from their own homes, but also reduces "food miles" that are associated with transporting produce for hundreds of miles from the farms to the urban areas. Starting your own garden may seem to be a challenging task, but fear not.



Urban gardening

High-neck blouse in blended fibers of TENCEL™ and organic cotton.
TENOWA® pleated midi skirt made from recycled textile waste,
both produced by RIOPELE, design by Nuno Baltazar.





Digital printed trench coat by ESTAMPARIA ADALBERTO. Cotton sleeves by Maria Gambina.



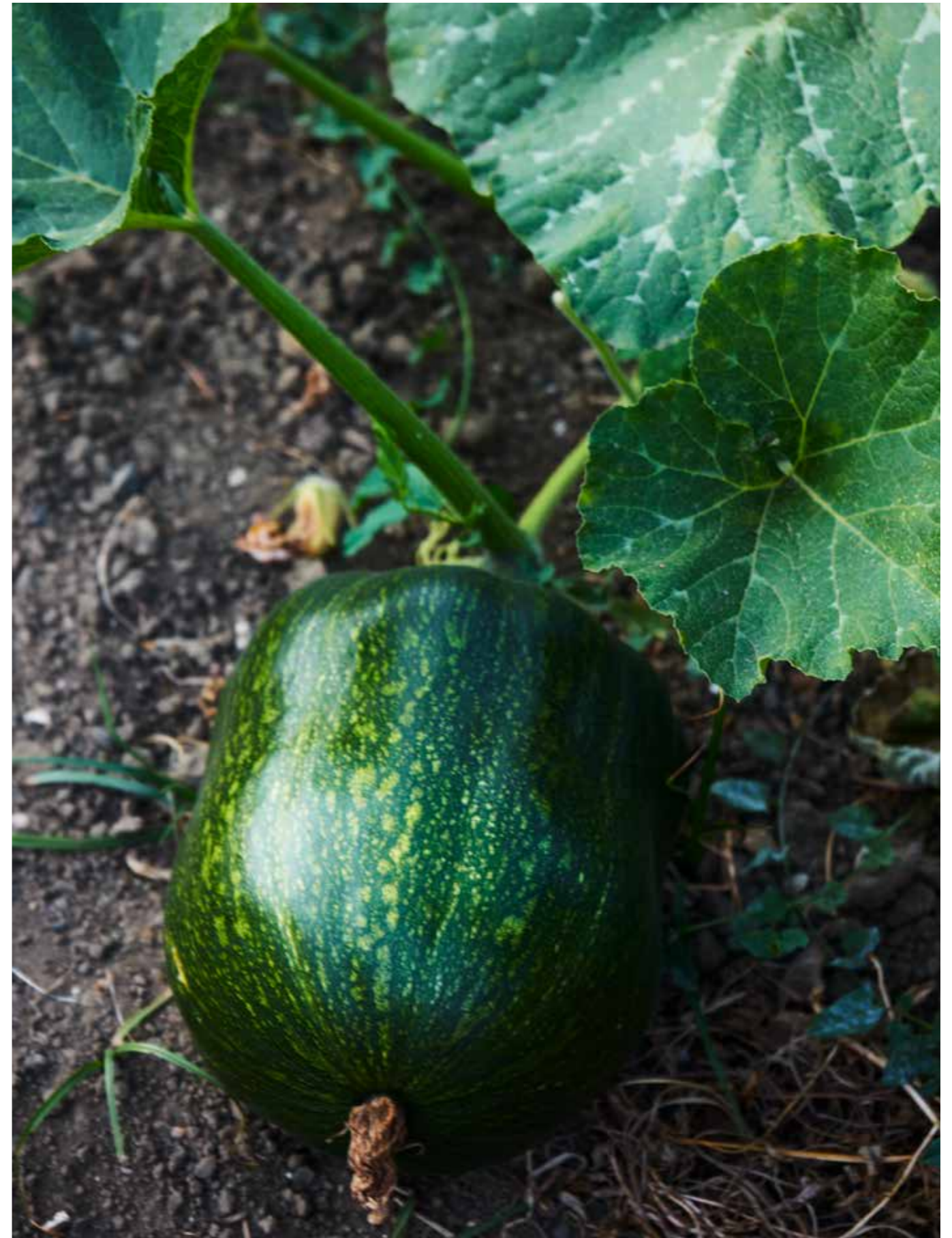
Checked shirt in blended fibers of TENCEL™ and recycled polyester.
TENOWA® pleated midi skirt made from recycled textile waste,
both produced by RIOPELE, design by Nuno Baltazar.



Dead stock jacquard jacket and
matching skirt by Alexandra Moura.



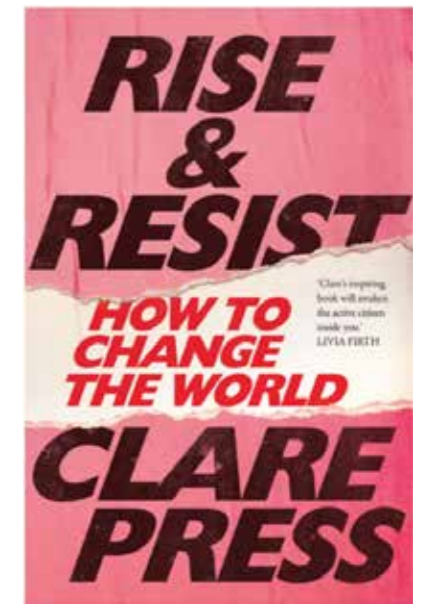
Organic cotton produced by TINTEX. Dress by Maria Gambina.







CLARE PRESS



Clare Press is an author, speaker and podcaster. Based in Sydney, Australia, she works globally. She is the presenter of the Wardrobe Crisis podcast on sustainable fashion, now in its 6th series with over 1 million downloads. She also co-presents the Ethical Fashion Podcast with UN officer Simone Cipriani. In 2021, she launched Wardrobe Crisis Academy – an accessible online courses platform for sharing sustainability knowledge. Previously, she was Australian Vogue’s sustainability editor.

What is your contribution to a better world?

Storytelling and sharing sustainability knowledge in a friendly, accessible way. Stories define us and help us see new possibilities.

You have a definition of sustainability?

Sometimes I wonder if we need a new word. Increasingly, people are asking: is there really such a thing as sustainable fashion? However, I do think ‘sustainability’ remains the most useful and widely understood term we have to describe business practices that centre environmental responsibility and treat the people in our supply chains with respect.

Do you know anything about textile sustainability in Portugal?

I am very interested in what’s going on in Portugal, because of the textile sector and cool new wave of young designers.

I was lucky to participate in the Sustainable Fashion Business conference celebrating Lisbon European Green Capital 2020, and to hear from some of the industry’s innovators.

I used to contribute to Vogue Talents at Italian Vogue, and I am always looking out for the next generation of fashion creatives, especially those who focus on upcycling. For example, I’ve been following the work of Lisbon designer Joana Duarte of BÉHEN.

What can be done to change the future of the fashion system?

We need a paradigm shift, starting with overconsumption and waste. The current linear system based on take, make, discard does not work. Currently,

around the world we are sending one garbage truckload of textiles to landfill every single second. It makes no sense. Think of all those resources, including the creative ones, being thrown away.

We must move to a circular textiles system that redefines waste as a resource. It’s fantastic to see the EU’s Circular Economy Action Plan progress, and moves towards Extended Producer Responsibility legislation including fashion (as it already does in France and Sweden). Hopefully we will see more of this around the world.

We also need cultural change – away from the idea of being ‘consumers’ to being fashion citizens. Lastly, we cannot forget the human rights side of this story. Too often the current system treats workers without dignity, or as expendable.

Can you list good examples?

I see examples of a sustainable revolution in fashion literally everywhere! It’s an exciting time to join the movement for change. The next generation is all about circularity, making beautiful garments out of deadstock, or organic, biodegradable or biotech materials. They are interested in a more holistic approach, looking at things like soil health and regenerative agriculture, as well as the social side – justice for garment workers, diversity and inclusion.

How do you see the future in this sector?

More ethical, better regulated, less green-washing. Also, somehow more connected while at the same time having a greater local focus – I’m still thinking that one through!





less waste ›

The European Environment Agency estimates that between 1996 and 2012, the amount of clothes bought in the EU per person has increased by 40%. In 2017, EU citizens bought 6.4 million tonnes of new clothing (12.66 kg per person).



FIXING FASHION

by Ana Afonso

Clothing has lost its emotional value, has simply become something that has a limited lifetime, defined by the user, often before its actual end, is discarded. Practices such as upcycling are a benefit for managing end-of-life textiles, diverting them from landfill, reducing carbon emissions and other negative environmental impacts. Access to materials is virtually unlimited. The advantage of upcycling, unlike the usual creative processes in design, is the fact that it commits us to a new, more organic approach, in which everything depends on the materials, their potential and the way in which the process starts, taking into consideration the experience or thinking of the individual. It works a bit like analogue photography, we can never guarantee or predict that the end result is the ideal one. In my opinion, it is the best possible process, as the difficulties during the transformation process lead us to new learning, full of exchanges of ideas and new knowledge.

The practice of upcycling will not solve the problems of the fashion industry, but the fact

that we extend the life cycle of clothing and its profitability helps that thousands of pieces of clothing are not discarded in common garbage, in landfills or incinerated, as a result a decrease in consumption is expected. They are sustainable preventive measures within everyone's reach, habits that we should all practice. In an increasingly technological society, manual practices are essential for creative stimulation, acquisition of skills and new emotional connections with clothing. The future of fashion will very much depend on a change in common thinking, not only from consumers, but also from future designers as students and from the industry as a supplier of raw materials. Projects like Fixing Fashion, are an excellent way to find information about upcycling techniques and its connection to sustainability. The project is defined as a wide sharing of content that aims to spread the problems of the fashion industry, upcycling tutorials, mending and tips to make your wardrobe more sustainable.

news › less waste



TENOWA by RIOPELE. Tenowa is an acronym for “Textile No Waste”. It represents the rebirth of textiles, with new fibers, yarns and fabrics produced from the recycling and reuse of waste generated in the conventional process of the industry of the sector. Has won national and international awards, this company founded in 1927 (one of the oldest textile companies in Portugal) find some years ago a way of create fashion collections that goes beyond the linear system. With this fabrics made from textile waste from the standard collections they produce, they find a green and responsible way of not using only virgin raw materials. www.riopele.pt

RFive. New project from three companies from Famalicão, at northwest of Portugal: Recutex, Fiavit and Lurdes Sampaio. All the three companies, based in the same region, neighbors for over 30 years, have the same goal: assume that together they can go further, greener and faster with a more responsible solution to the clients. Recutex collect the textile waste from several players, separate them by colours and materials, Fiavit produce the yarn and Lurdes Sampaio the jersey made from that recycled process. Lurdes Sampaio is proud of being already a company that is each year more and more focused on collections made with recycled or organic certificated fibers, but this step, a collaborative one, it's a new and more consistent step. With competitive prices they can now introduce to the clients, small or big brands,

textiles regenerate from the waste, with quality but with a more competitive price. Why RFive? “Because we are five, said the CEO of Lurdes Sampaio: Recutex, Fiavit, Lurdes Sampaio, the Brand and the Manufacturing!”

www.lsmalhas.com



CLOSING THE LOOP. Valérius 360 was born with the mission of restore and regenerate through recycling cutting textile waste, overproduction outcome and unsold stocks, originated from partner brands and from internal manufacturing units, and then producing sustainable yarns, jersey fabrics, garments of the highest standard quality. Their goal, with this futuristic-look production unit at Vila do Conde, is to treat more than 60% of their textile waste, they intend to make eco-friendly resources the new industry standard by successfully integrating these materials into 50% of their production by 2025. And they are co-creating “take-back” programs for post-consumer garments to be recycled at Valérius 360. www.valerius360.pt



TC5799

TC5799. By TINTEX. It looks like a catalog number but its more than that. Pedro Magalhães, head of innovation for Tintext, explain: “As more and more we look to the World as one and considering our impact at a global level, we started looking outside of the company to create synergies where we use the waste of other industries to develop new products.” This concept was used initially with the incorporation of pre-consumer cork residues from Sedacor, materialized with the TexBOOST project, where Tintex partnered with Citeve, Centi, CTIC, Sedacor and Texteis Penedo to develop a textile-based alternative to leather.

It was just a successful project that they start working with different type os materials, starting from sawdust to pine shell, coffee scraps among several others. Now they are commercializing a reference originated from those products – TC5799 – and they are developing new and exciting partnerships with Portuguese companies that share the same sustainable and innovative vision – as is the case of the ongoing partnership with the green wine brand Soalheiro (coating from the grapes waste). www.tintextextiles.com



Head of the Ethical Fashion Initiative of the International Trade Centre (ITC), Simone Cipriani oversees the promotion of trade and incubation of creative micro-enterprises within marginalised communities in Africa and Haiti. Operated through the wider 'Poor Communities and Trade Programme' launched by the ITC, the Ethical Fashion Initiative, spearheaded by Cipriani, launched Ethical Fashion Africa Limited in Nairobi and through partnerships with designers such as Vivienne Westwood, Sass & Bide and Stella McCartney, has created a hub for creative manufacturing and production in countries such as Ghana and Uganda, using fair trade labour and ethical fashion practices. A passionate advocate for fair trade and equal employment, Cipriani regularly speaks at international trade organisations and conferences.

SIMONE
CIPRIANI



What is your contribution to a better world?

It is working for the United Nations by leveraging the value chain of the Fashion industry to create sustainable jobs in countries of the Global South that are affected by poverty and conflict. This work contributes towards the regeneration of the social and environmental capitals of these societies; and of the world in which we live.

... your definition of sustainability is?

Sustainability is about accepting the responsibility for our common and shared future and acting consequently. It is about redefining the way we create value and for whom. Social, environmental and economic sustainability are the poles around which we reshape our lives and our businesses

You know anything about textile sustainability in Portugal?

Portugal has an innovative and strong textile industry that is aligned with the efforts towards material sustainability of the European industry. The more we all invest in these efforts the better it is. Europe has the potential to become the champion of sustainable textile business.



Kente Gentlemen from Côte D'Ivoire



Aziz, dye-master at Uzbekistan



Weaving Ateliers in Burkina Faso



Kenya Accelerator Training

What can be done to change the future of the fashion system?

A lot. Starting by developing a new business model. Sustainability is about how and for whom we create value. It is about the prioritization of a stakeholder vision over a shareholder one.

Can you list good examples?

The work of Patagonia to always refine their business model aiming at being more and more sustainable.

The work of the Ethical Fashion Initiative in Western Africa and in Afghanistan that conjugates social and environmental sustainability in a virtuous way.

How do you see the future in this sector?

I see the future with tough and difficult choices ahead: decarbonisation and circularity applied to this industry mean large investments and new ways to look at how we create value.

We need to go beyond materials into processes and their logic. A lot of work (I would say an industrial revolution) to be done in a short time span. The struggle for sustainability will be either won or lost in the next 10 years.

Flow

One of the greatest environmental challenges we face today lies in mobility. Urban development should engage all stakeholders and partners, in particular youth, whom already demonstrate their resilience and capacity to innovate. Referring to smart cities, smart citizens play a fundamental role. Who is better placed than young people to reflect on new behaviours that can drive urban innovation, support cities' sustainability goals, push the frontiers, and feed the social, political, economic and cultural vibrancy of cities?

Athleisure outfits made with smarth and green textiles



model . rodrigo pereira

Digital printed organic cotton shirt by ESTAMPARIA ADALBERTO.



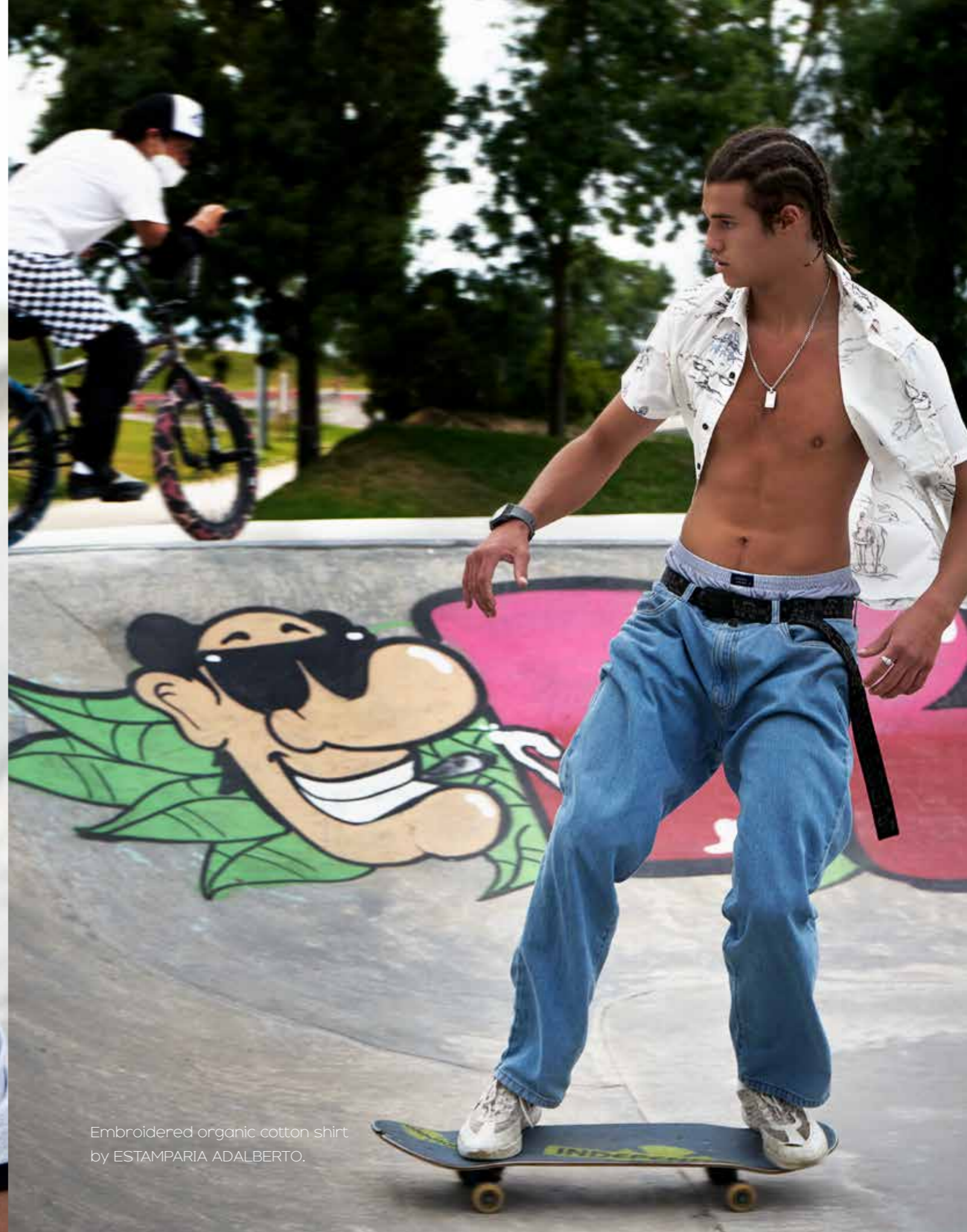
Jeans made with eco-organic denim by TROFICOLOR.
Sport jacket made with leftover fabrics by CONFETIL.



Digital printed organic cotton jersey shirt by ESTAMPARIA ADALBERTO.



Organic cotton jersey t-shirt by IMPETUS.



Embroidered organic cotton shirt
by ESTAMPARIA ADALBERTO.



Embroidered organic cotton shirt
by ESTAMPARIA ADALBERTO.



Digital printed organic cotton jersey polo shirt by ESTAMPARIA ADALBERTO.



GOTS EtaProof/weatherproof cotton jacket/bag: Jack'Obag by BRANDBIAS.



Photo by Luisa Ferreira

BÁRBARA COUTINHO



Founding-director and programmer of MUDE – Fashion and Design Museum – co-chair of Docomomo International Specialist Committee (ISC) on Interior Design and member of the Advisory Board of BID – Bienal Iberoamericana de Diseño, her work is divided between curatorship, research, teaching and writing.

What is your contribution to a better world?

Change starts within each one of us and takes shape in the smallest decisions and gestures of our daily life, at home, at work, in our social life. It is not an easy action, as it requires changing ingrained behaviours and implies the awareness of our individual responsibility as a drop of a global ocean, acting in solidarity with the other and with the next generations. This is what I try to do as a woman, mother, professor and director of MUDE. At the MUDE, the programming has a sociocultural and ideological intent, seeking to contribute to the education of more informed, aware, critical and creative users (instead of consumers). In my opinion, a museum of design must contribute to raising awareness of the urgency of changing mentalities and lifestyles, making us more responsible for our individual and collective action. This perspective reconnects art and life, aesthetics, politics and ethics, amplifying the relational value of culture and the transformative power of design. Thus, MUDE aims to be a catalyst for change – fulfilling the reason for its own name, Mude, a word that means change in Portuguese.

Definition of sustainability?

I understand the concept of sustainability based on the principle that we are all living beings on the same planet, understood as a living organism. I often remember the Butterfly Theory (the one that states that the wing flapping of a simple butterfly can influence the natural course of things on the other side of the globe) because it captures the fact that we are all part of a dynamic, complex, adaptive and interdependent system. In this sense, past, present and future are interconnected, as are the social, economic, political, environmental and ethical dimensions of sustainability.

What do you know about textile sustainability in Portugal?

There has been an increase in the research and production of sustainable textiles that combine

technology, textile engineering, aesthetics and fashion design. Several universities, research centres and companies have been promoting collaborative projects to develop integrated, innovative, intelligent, less toxic and ecological solutions. The results of this research have already been recognised and rewarded. It is also worth mentioning the development of projects that re-read ancestral materials and processes, learning from the recycling and upcycling practices, the wise and sustainable use of resources, the economy of means and the respect for nature, values often inherent in local cultural traditions.

To change the future of the fashion system, what can be done?

Once again, changes have to occur at an individual and collective level, triggering a new understanding of fashion, style and the appealing for the new. On a personal level, there is a growing awareness of the need to buy nothing more than is necessary and to extend the life of each item of clothing through upcycling. The greater the preference for local brands and for products that respect human rights and the environment throughout the production and distribution chain, bigger the social pressure to accelerate the changes already underway throughout the fashion production, one of the most polluting industries. The role of opinion leaders, schools, designers and fashion organisations have also a significant relevance for the adoption of good practices and the promotion of the necessary changes in fashion designing, producing, communicating and consuming.

Can you list good examples?

Three Portuguese fashion designers, three sustainable approaches: Maria Gambina's work in organic materials or in innovative and sustainable materials developed in partnership with several textile factories; Dino Alves and his Surprise Operation Service (SOS), which allows

› thinkers & makers

the recover of old pieces or pieces that have lost their value, transforming them into new clothes, increasing their durability; Daniela Pais and her proposal Elementum, basic pieces in tubular knitted cotton, bamboo or used silk that can be used in different ways, with the minimum amount of fabric and the least number of cuts.

How do you see the future in this sector?

Fashion has always been linked to the notions of originality and innovation, being an ephemeral, transitory and fast-consuming phenomenon. Throughout history, it has anticipated and mirrored major social changes and cultural and artistic disruptions. Today, it continues to do so, showing the unsustainability of the current economic development model and, therefore, it is in a process of reinvention, which is, by nature, always complex and contradictory. But this path has no turning back, in the name of the humanity.



Design by Daniela Pais



Design by Maria Gambina





NINA ALMEIDA BRAGA



CEO of Osklen / Instituto E and strategy consultant for the most well known sustainable brand in Brasil, former reporter of Folha de São Paulo, ex parliamentary advisor to the environmental commission of Alerj in Brasil, board member of the brasilian Association *Terra dos Homens* and speaker in numerous conferences on the theme of social and environmental sustainability around the world.

A woman dedicated to the minority causes.

What is your contribution to a better world?

Whenever is possible I try to build bridges between people who are in vulnerable conditions and those who can help to spread their demands to facilitate the emergence of better conditions of life for these people. And I try to do so through a way that empowers, recognizing them as protagonists. I believe that as fashion is a contemporary tool of communication it must play a key role in this process.

Your definition of sustainability?

In a certain way I'm always considering the classical definition of sustainability which is to not overexploit the natural resources in a way that leads to their burnout. I say so because for me sustainability means to respect people with their knowledges and rights to receive a fair gain for their work and skills; to work the maximum as possible with materials from our biodiversity and to improve the economic dimension of this productive activity in a way that its turns to be sustainable.

What do you know about textile sustainability in Portugal?

I know that many industries and institutions in Portugal are innovating a lot in sustainability. There are many remarkable examples of how a textile industry can reinvent itself and become a benchmark for the fashion industry in other parts of the world. To avoid being unfair because there are numerous, I will not name any. Nevertheless, I would like to mention the work done by Green Circle. Thanks to it, these innovations from the Portuguese fashion industry can be shown and be known by the public who attend the most important fashion shows worldwide. It's remarkable!

To change the future of the fashion system, what can be done?

First of all, we need to rethink fashion as part of a circular and not linear system. It's inadmissible that fashion is still responsible for so many gar-

bish in the world. Therefore, whenever creating a new piece we should be concerned about its complete cycle of life (cradle to cradle), meaning its durability, material used and, consequently, impact on being discarded. I believe that the option for more sustainable fabrics in a short term will become mandatory due to public awareness. Of course the still high cost of these type of materials is an obstacle but with its massive use it tends to be dissolved. I deeply believe in the motto 'buy less but better'. Let's rethink what's worth to be produced and to be bought. How come any piece of cloth, per exemple, be fashionable if aesthetics are not melt with ethics? In another words: there's not any beauty in a item that is manufactured by a labor force with unfair revenues or which uses not eco-friendly materials.

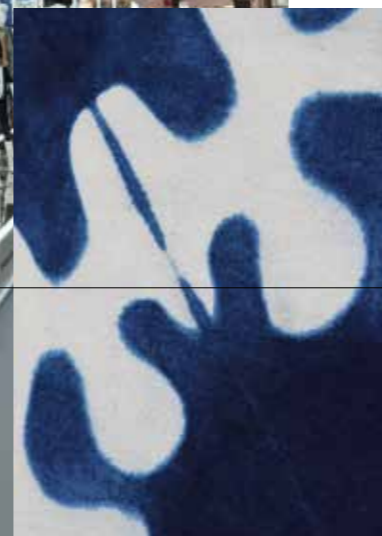
Can you list good examples?

The work held by Ethical Fashion Initiative (EFI) in many countries is outstanding. I can mention our partnership in Haiti. To generate income for the local artisans we from Osklen (a Brazilian fashion brand) and its Instituto-E (a NGO) joined forces with EFI and trained local artisans. The outcome were fashion accessories improved with design made with discarded materials which were found on the streets. These pieces were sold at Osklen's stores and their sale helped these artisans to raise their revenues. Osklen and Instituto-E's innovations for more than two decades deserve to be highlighted as well. They were one of the world's pioneers when this Brazilian fashion brand used organic cotton back at the end of nineties. And in the following years they continued the research of sustainable materials and communities which needed to improve their income turning to be suppliers for the fashion industry. Thanks to this project called 'e-fabrics' a lot of new materials were discovered, like pirarucu (a fish skin which used to be discarded), and used by Osklen and its partner. Last year, for example, Osklen launched the AG (Amazon Guardians) sneaker made with several eco-friendly materials. Among them, there's the Amazon natural latex. Its purchase benefits several traditional people who live and preserve the standing forest. It's the most sustainable shoe ever made in Brazil.



How do you see the future in this sector?

There's gonna to have a future for the fashion sector only if a radical change takes place in the present, meaning the banishment for good of the fast fashion with its consumption compulsion, waste of disposables pieces, unfair work conditions and massive use of pollutants fabrics. It's inevitable also the coming transformation of the way that people lead with fashion pieces. Probably in the close future consumers will prefer to be part of clubs from which they could rent – and not buy – these pieces which will be appreciated by its use value rather than its possession. And a real commitment of the fashion brands with social, environmental and governance (ESG) principles and goals will be taken for good or, in other words, will be mandatory. The fashion sector has to adapt itself to a low carbon economy in order to overcome the challenges of a world trapped by the weather extremes!





The combination of nanotechnology, electronics, artificial intelligence and new materials opens up a new horizon for fabrics and clothing. If we add solutions more green and sustainable to this equation, We are moving into the age of smart textiles, capable of interacting with people and the environment. With respect for the Other and the Planet. With confort, like a second skin.

White soul



Polyamide with caffeine and retinol particles, and recycled polyamide with Shea butter finishing fitness top by IMPETUS.

Umorfil© Beauty Fiber© jersey top and matching knickers, both by RDD.



Act as if what you are doing makes a difference. It does.



Knitted cotton dress by RDD.

Organic cotton jersey body by RDD.



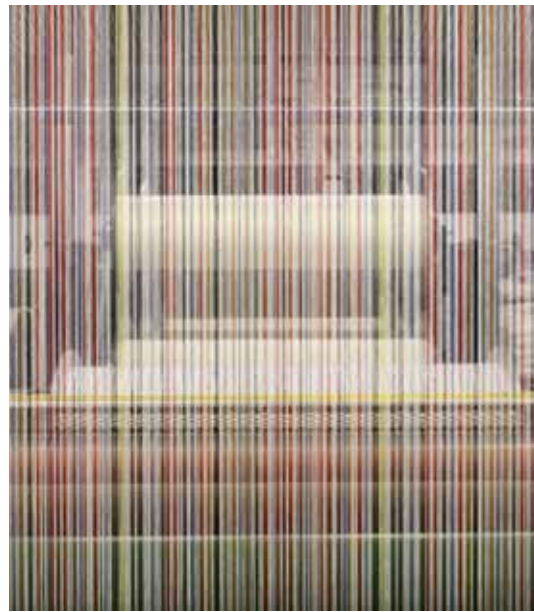
Umorfil© Beauty Fiber© jersey top and matching knickers, both by RDD.



Umorfil© Beauty Fiber© jersey top and matching knickers, both by RDD.



news > industry



JF Almeida. In the last six years, JF Almeida has already made an investment of around six million euros to reduce its impact on the environment. More recently, the company bet on the launch of two innovative products: LandColors, a dyeing line with natural dyes and 360, a sustainable yarn made from textile waste. The path is also being made towards holding the best certifications: “there is a certificate that our customers like H&M and Zara demand from us” in which “at the moment we have a score of 60%. It seems little, but no, in textiles, the average is 37%”, says João Almeida CEO of the Company. www.jfa.pt

CREATE FASHION BRAND. Betting on sustainability for 15 years. The constant search for more and more ethical and sustainable practices earned the Portuguese textile Create Fashion Brand a mention on the international page Influencie. The company was highlighted for its effort, over the last 15 years, to reduce its ecological footprint. Through recycling, investing in ecological fabrics, green energies, more energy-efficient machines and other adjustments, CFB has demonstrated that it is possible to make quality and environmentally responsible clothing. Margarida Santos, CEO of Create Fashion Brand, made it clear that extremely affordable prices cannot be afforded with eco-friendly products: “companies that produce a T-shirt for 3 euros pollute the water because they do not have filtering facilities and use chemical products”; she added that the remaining cost “will be the responsibility of the environment”. Totally transparent in the evolution that her company has made, Margarida Santos highlighted the importance of certificates to guarantee extra security. ISO 9001, OCS, GOTS and OEKO-TEX are some of those obtained by the CFB. www.createfashionbrand.com



LIPACO. Strengthen bet on recycled threads. Over the last few years, having invested in new equipment and in the production of technical and sustainable fibers, Lipaco has a catalog of reels from which recycled fibers stand out, whether in polyester or polyamide. “Customers are beginning to buy with greater awareness, and this implies looking for alternatives to virgin fibers, which with each new production drain our planet's resources”, explains the CEO. A commitment to sustainable innovation that has been recognized at various levels and which is an example of the selection of its Recyarn 2, a 99% recycled polyamide yarn, produced from waste from the company's main production cycle, which has just been selected as one of the finalists for the iTechStyle Awards 2021. www.lipaco.com

SOMELOS TECIDOS. The SOMELOS TECIDOS new rose fiber viscose: DEMI a new sustainable fabric, a blend of long staple cotton with ROSE FISER, characterized by its luxurious feel and drape, giving a silky and shiny appearance and best of all is biodegradable. All fabrics are 100% produced at Portugal with the help of state-of-the-art equipment, where production processes are closely monitored and where reduced water consumption and energy saving methods are in place. www.somelos.pt



news > industry

FATEXIL. Makes the first fashion piece with negative carbon. It's a novelty in the global fashion industry and it's with the help of Portuguese company Fatextil that British brand Sheep Inc has just launched what it says is the first piece with a negative carbon footprint. It is a hoodie manufactured in Penafiel by Fatextil, a recognized specialist in knitting and with more than three decades of experience. The news is Drapers magazine, saying that Fatextil uses solar energy and 3D knitting machines in its Croca factory, in Penafiel, in a process in which the final production of each piece ends up removing more CO2 from the atmosphere than that it emits throughout the entire manufacturing process.



IMPETUS. Sustainable raw materials already have considerable expression at Impetus, but the group is not happy and has just added two new types of yarn to its range: E*Retrace and 100% carbon positive cotton yarn Good Earth Cotton (GEC). The company is increasingly opting for the use of recycled fabrics made from post-consumer material or industrial waste mixed with virgin fibers. GEC cotton is called positive carbon because the carbon retracted is higher than that created during the growing process. "We were one of the first companies in the world to use Good Earth Cotton, and our objective is to start using this cotton in most of our productions", says Ricardo Figueiredo, group administrator, mentioned in the statement. These preferences result in a significant reduction in water consumption and also in less CO2 emissions into the atmosphere. They also have in common the advantage of having a technology - Fibertrace - which makes it possible to track the process, making the entire chain more transparent and measurable. www.impetus.pt



FAMILITEX. Install SMARTEX anti-waste technology. Familitex is one of the Portuguese textiles that has already installed the Smartex V1 on its circular looms, the innovative system created by the Portuguese technology company that uses artificial intelligence to inspect the fabrics and detect defects. Developed by Smartex, a technological start-up created in 2018 by three former students from the University of Porto, the automated system combines artificial intelligence and computer vision to identify defects in the meshes and avoid waste. The moment a defect is identified - such as holes, traces, stains or oil lines - the machine stops, preventing

it from continuing to produce over the error and wasting energy, time and raw material. After two years of development, the Smartex V1 system was officially launched on the market in the fall of 2020, with more than 30 systems installed in recent months. In addition to Familitex, companies like Tintex and Polopiqué are in the group of early adopters of this new technology. www.familitex.pt / www.smartex.ai



OSDM. The textile and clothing company OSDM - O Segredo do Mar is implementing a strategy of global commitment to sustainability, which is based, on the one hand, in the recent adhesion to the Organic Cotton Accelerator (OCA) and, on the other, in research 'in house' of several projects in the area of product development. José Cardoso, company administrator, says that "entry into the OCA is essential" to obtain organic cotton "traceable and of known origin", at a time when serious doubts are raised about the origin

of a raw material that is both appreciable and difficult to produce. meet. "Forgery of certificates in India, forced labor in China, an exponential increase in prices in the last 14 months and great difficulties in distribution due to the pandemic", are the current image of the sector. Joining the OCA solves all the questions in one fell swoop. About 90% of OSDM's production in 2020 was ensured with the use of sustainable products, a percentage that this year is already on the way to 95%. www.osdm.pt



Portugal has these things. How to do well when we believe. And we believe in a better world, in which we can all be more responsible and do better. Much better. Hence this showcase – Sustainable Fashion From Portugal – where ten of the leading national textile companies challenged the looks and talents of the youngest, who have just graduated from two of the renowned national schools, to create fashion images that can make our flag proud. The colors are there. Just like our future.

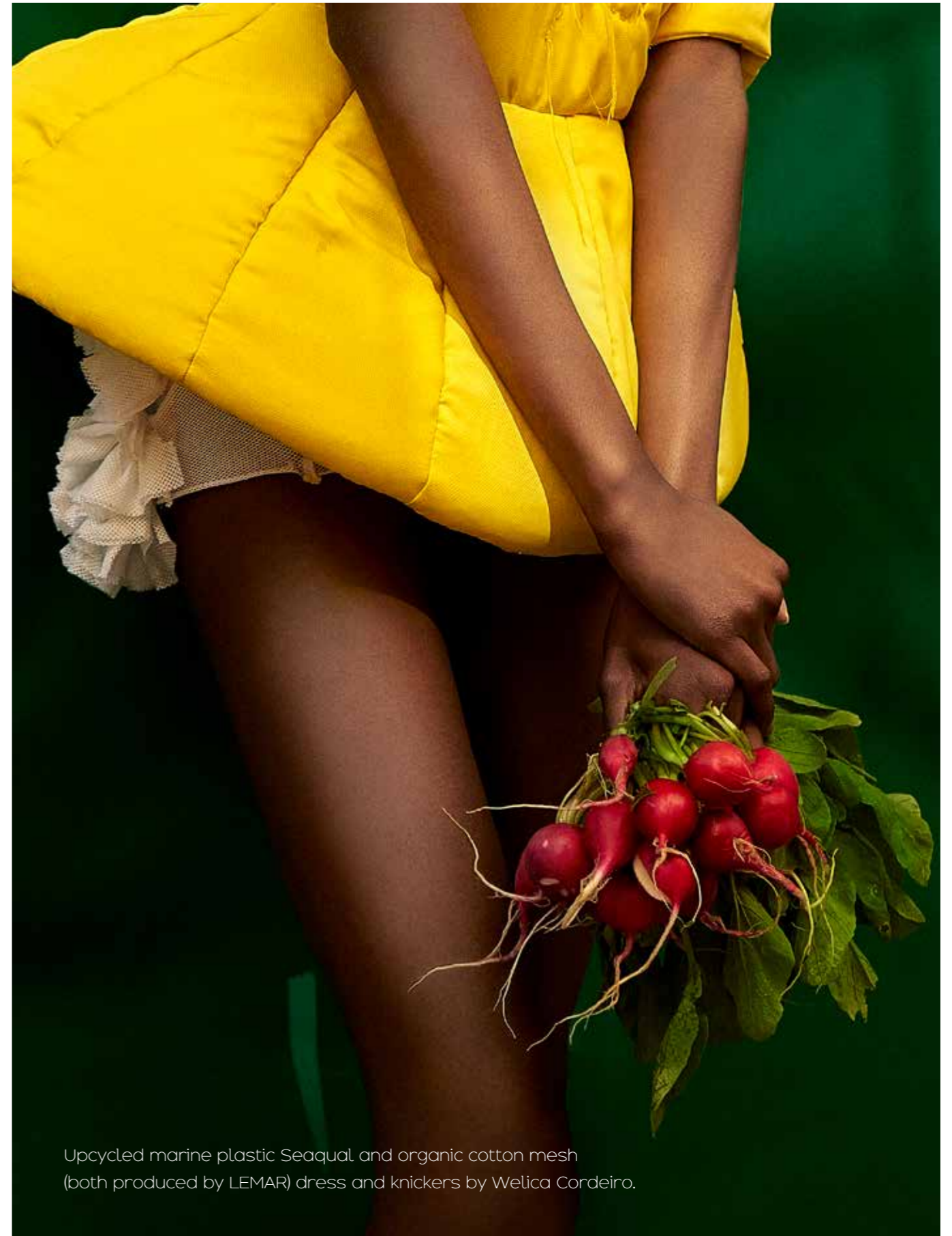
Portuguese flag



Organic cotton jersey dress by RDD.

Tencel Padding, organic and recycled cotton thermobonded fabric (produced by VALÉRIUS 360) trench coat by fashion design students. Organic cotton jersey body by RDD. Bio-based material slides by Lemon Jelly.





Upcycled marine plastic Seaqual and organic cotton mesh
(both produced by LEMAR) dress and knickers by Welica Cordeiro.

Blended fibers of TENCEL™ and organic cotton
trousers by RIOPELE.



Upcycled marine plastic Seaquid
(produced by LMA) dress by Welica Cordeiro.



Mottard recycled wool vest by Alves Gonçalves.
Dead stock polyester dress by Ricardo Preto.



Organic cotton shirt by RDD.





models . mari, diana perdigão e aidé

design by nicole feliciano



design by Ana Carolina Fernandes

AESTHETICS & SUSTAINABILITY

Design forms na integral part of our culture and values within. This means that sustainable design should not only take into account economic values, but cultural, social, ethical and environmental values should also be included in the sustainable design process.

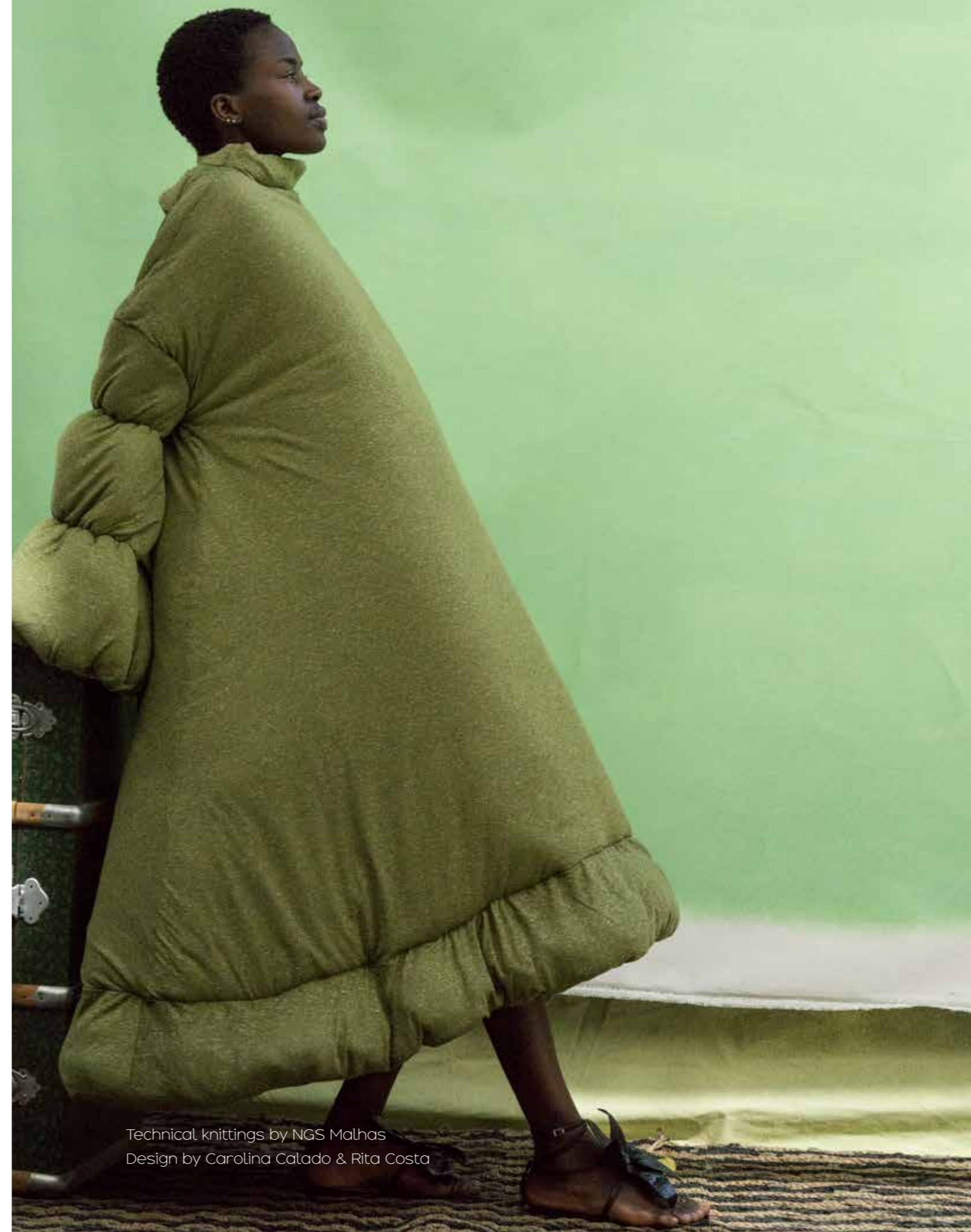
> aesthetics & sustainability

Designing could change and become a more proactive and participatory process aiming for aesthetics sustainability. Each design and manufacturing decision has to include consideration of the future: how the product will be used, how it will age, how it will be disposed of, and what environmental impact the product will have values and ethics are fundamental grounds for sustainable fashion. It will be fruitful for designers to consider whose values are included in the design process and on what basis.

Manufacturing processes, business models and marketing could be included in this value evaluation process. Our human values are based on ethics. While in fashion aesthetics experiences and evaluation are usually the most important, we need to include nowadays the green aesthetics and their values. Green aesthetics is an approach that combines aesthetic experiences and

evaluation with sustainable values, and it offers an opportunity to mature our aesthetics experiences in the context of fashion. At best, a new kind of sustainable fashion system can create new meanings for people, planet and profit. For people because it can create a safe environment, with safe products for end-users, longer lasting products, and promote well being and happiness. For the environment, obviously because the cleaner production and less waste. This is a challenging process and needs new awareness and wide and open collaboration with all partners of the system. We need to create both new knowledge and understanding on values, ethics and green aesthetics and educate designers, manufacturers, companies and also consumers if we are to change the system (Kirsi Niinimäki, Sustainable Fashion).

Our decisions today do lead us to some kind of future – a more sustainable one.



Technical knittings by NGS Malhas
Design by Carolina Calado & Rita Costa



100% organic cotton by Texser
Design by Tomás Chambel,
Mafalda Fidalgo & Inês Bessa



100% organic cotton by Texser
Design by Venus, Teresa Abreu & Raquel Santos

100% wool by Albano Morgado
Design by Catarina Craveiro
& Inês Araújo



Printed woven fabric by Acatel
Design by Leonardo Moura & Carolina Duran





Sustainable living

Sustainable living is a lifestyle that attempts to reduce an individual's or society's use of the Earth's natural resources and personal resources, making sure that you replace what you use to be the best of your ability. Sometimes that can mean not choosing to consume a product that is made using practices that don't promote sustainability, and sometimes it means changing how you do things, so that you start becoming more of an active part of the cycle of life. Sustainable living aim to conduct our lives in ways that are consistent with sustainability, in natural balance and respectful of humanity's symbiotic relationship with the Earth's natural ecology and cycles. The practice and general philosophy of ecological living is highly interrelated with the overall principles of sustainable and responsible development.

surfing

With over 850km of coast, cliffs and white sandy beaches and a mild weather all year around, Portugal is a true paradise for sea-lovers. From the rough and fresh sea of the North to the calm and warmer South, there's a perfect match for everyone. Is without doubt a European hotspot for surfers. Here you

can find all sorts of waves for all kind of surfing desires: the perfect tubular waves of Peniche, the giant waves of Nazare, or the more secret beaches of Figueira da Foz. Ericeira, just north of Lisbon, was the first destination to obtain the distinction of "surf reserve" in Europe, and the second one in the World.



biking

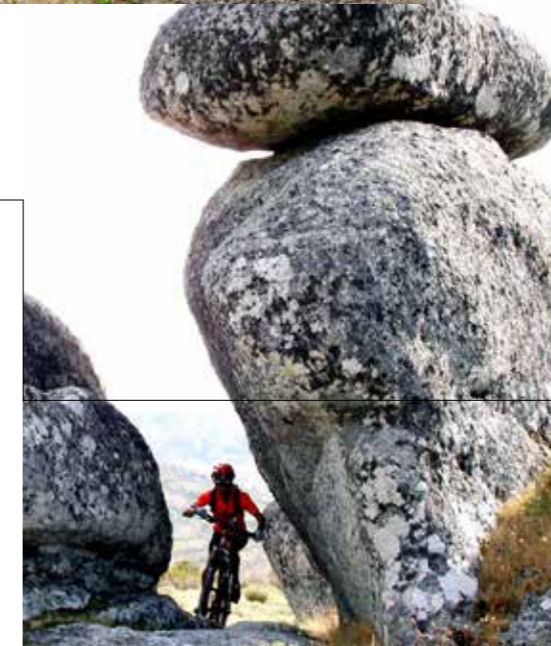
One of the best sustainable ways of knowing better Portugal, is by bike. In the mountains or by the sea, we have plenty of amazing solutions, good for your health and your soul.

Some special hundreds of trails with incredible landscapes between the mountains and the Atlantic Ocean. The Portugalbike.com guide have some suggestions that we can follow:

- ▶ Peneda Gerês Natural Park with the extensive granite hills, the small old villages and the luxuriant vegetation and the refreshing waterfalls;
- ▶ Serra da Estrela Natural Park, at the central region of Portugal, i also mountainous, with

unique views and winding old trails, huge rocks and green scenarios, for the more resistant ones, with deep valleys and big slopes, which means long climbs and long descents;

- ▶ Atlantic cliffs of the Southwest Alentejo and Algarve, the less hilly region in Portugal. This is usually a dry area and the soil is mainly clay. With a beautiful ocean view, is a protected area, and the in land you can find cork-tree forests with winding bike trails and dense vegetation areas that look like tunnels formed by these trees. The Costa Vicentina is the most well-preserved coast in Europe, more than 2 million years old and it is far from the urban centers and resorts, and takes you to the south-western most point of Europe: Cabo de São Vicente (Cape Saint Vicent).



scaping

› sustainable living

Alto Minho is considered a sustainable destination in Portugal thanks, first of all, to measures to reduce energy consumption. Their municipalities voluntarily joined the European Commission initiative “Pact of Mayors”, committing themselves to increase energy efficiency and the use of renewable energy sources in the territory, in order to reduce carbon dioxide emissions. In order to encourage the use of means of transport that cause less environmental impact, an action plan was put in place to Sustainable Urban Mobility.

There are ecological trails and several walking routes, with itineraries that excites the visitor to the amazing beauty and culture of Alto Minho. The only existing national park, National park of Peneda Gerês, is part of the Alto Minho region and is classified as a World Transboundary Biosphere Reserve.



interior design

Rui Tomás, is a Portuguese designer based in Portugal, graduated in design from the Faculty of Architecture of the University of Lisbon.

Is a designer with a multidisciplinary philosophy and a continuous curiosity in the development design for all types of scales, from hand scale to gesture and architecture scale. Passionate about design, materials and transformation technologies.

Love the geometric, simple and detailed design. Uses drawing as a valuable way of thinking and communicate design solutions. Rui Tomás is an author and simultaneously an editing brand with Portuguese manufacturing. To ensure long-term coexistence and longevity is always looking for simplicity and functionality and uses a clear focus on the selection and responsible use of materials. His work has spread across Portugal and has been showing in Paris, London, Berlin, Shanghai, New York, Tokyo and Copenhagen. www.ruitomas.pt



ROCKING HORSE
snow white compound
+ oak wood



ALICE LAMP



HAVE A SEAT
Stackable Stool Ash Wood + Burel

creating {art}

BORDALO II. Artur Bordalo (Lisbon, 1987) uses the artist name Bordalo II, which he chose as a tribute to his grandfather, the painter Real Bordalo, in order to promote a continuity and reinvention of his artistic legacy. His youth took place between the hours spent in the studio of his grandfather, who had an incessant passion for watercolors and oils and portrayed landscapes and typical scenes of the city, and the adventures around illegal graffiti in the underworld of the city of Lisbon.

He attended the Painting course at the Faculty of Fine Arts in Lisbon for eight years, without ever having completed it, but says that these years allowed him to discover sculpture, ceramics, and to experiment with a variety of materials that have distanced him from painting, which had taken him there in the first place.

The public space would become the chosen stage for his explorations of color and scale and the platform where he gradually transformed his habits and channeled his experiences in the construction and development of his artistic work, which is currently focused on questioning the materialistic and greedy society of which he is (also) part. The excessive production and consumption of stuff, which results in the continuous production of “garbage” and consequently in the destruction of the Planet, are the central themes of his production. This “garbage” assumes itself as the unusual and unique raw material that Bordalo uses in the construction of small and large scale pieces that he has spread around the world and that, above all, intend to be the vehicle of a universal manifesto. www.bordaloi.com



BORDALO II

The Worlds Most Dangerous Predator - Plastic
ONO'U Tahiti Festival in Pape'ete, Tahiti, French Polynesia, 2019



Photo: Selina Hillen

creating {design & crafts}

THE HOME PROJECT. The Home Project is a design studio founded in 2005 by Álbio Nascimento (PT) and Kathi Stertzig (DE). Kathi studied interior- and product-design in Hanover, Milan and Eindhoven, works in product- and interior design as well as in project-management and strategy. Since 2004 she is teaching skills for sustainable and socially motivated product development in various international design universities. Her work is driven by questions of how design can improve social and environmental issues.

Álbio works as designer since 2004. After studying in Lisbon, Milan and Potsdam, he focused on regional strategies through the enhancement of their situated craft practices. His MA-Research on Crafts Oriented Design became subject of various lectures and classes in international universities.

Together their core competence lays in socially motivated project-development and in design based on low-technology and situated practices.

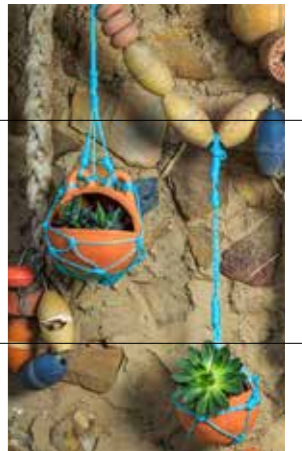
“We are a design studio that focuses on finding solutions with origin.

We believe in design that unfolds from an exploration between people and place.

It’s an integrated practice that explores cultural research as an approach to original, engaged and sustainable material culture. Fueled by a curiosity and passion for low technologies and endemic materials, it is also a sensitivity and value for tradition and the process of making.”

www.the-home-project.com

› sustainable living



staying

Casa de São Lourenço. Burel Mountain Hotels rises at the top of the mountains of Serra da Estrela to see them further. Absolutely panoramic, the only 5-star hotel in the region has Portuguese culture in its interiors through the use of burel wool, while inviting the guests to panoramic views with its 21 rooms all facing south. A modern hotel, but with its history starting in the 50s when it was designed as a pousada (inn) for Pousadas de Portugal network. Back in the days, the architect Rogério de Azevedo and the renowned Portuguese artist Maria Keil, who still keep part of its rich estate in the interiors, were the names behind the

project. Today it was requalified and is now a great example of modern architecture, open and integrated into the natural landscape. A landmark of sustainability through the use of burel in its interiors for coatings and art pieces, working almost as a showroom of this endogenous product, while valuing the people and the knowledge behind its production. The decor opposes the new and the old, concrete and wood, wool and burel. Has separate resting areas, balconies and access to a private garden. It also has a spa and a restaurant. And rooms that praise the mountain without giving up comfort and silence. At 1250 meters of altitude.



www.casadesaolourenco.pt

staying & creating

CERDEIRA HOME FOR CREATIVITY. Hidden away in a small valley at 700m above sea level, Cerdeira was a village of schist houses at risk of disappearing after agricultural activity was abandoned in the middle of the 20th Century. Almost 300 years old, the village was built by courageous people, farmers who lived off the land and who, even if they left in search of a better life for their families, would always come back and visit their home. Today, Cerdeira has new stories to tell, of new inhabitants who have, will their persistence and will power, breathed life and purpose back into this place, of men and women who have knowledgeably restored the houses and made them

comfortable, as a 21st-century house should be, of guests who choose the village to spend their holidays, and of artists from all over the world who come in search of inspiration. Cerdeira is now one of 27 villages that make up the network of Aldeias do Xisto. Since 1988 Kerstin Thomas and Bernard Langer have been recovering some of the houses in the village of Cerdeira. Later in 2000, Natália and José Serra, friends they had met in Coimbra, joined in the recovery effort. Gradually, the Cerdeira Village project gained form and meaning. In 2006 the Arts festival "Elementos à Solta" was held. In 2012, the Cerdeira Village project started, which in 2018 became Cerdeira - Home for Creativity.



www.cerdeirahomeforcreativity.com

THE PORTUGUESE TEXTILE AND CLOTHING INDUSTRY LEADS IN SUSTAINABILITY

Never have we spoken so much about sustainability as today. Sustainability is a subject that was already in our agendas before the pandemic, and its importance was re-enforced in the last two years. In Europe, citizens and consumers have become more conscious and have been pushing towards a change of behaviour in social and environmental domains, and European institutions are defining the most comprehensive and demanding public policies on a global scale in terms of sustainable development and climate change. As a response, companies are moving forward and leading in terms of sustainability practices. It is the case of the Portuguese Textile and Clothing companies, recognized as pioneers in this matter.

In fact, this highly competitive sector on a global scale, has managed to survive and evolve in Portugal because companies have been enormously investing in technology and innovation. This investment has made the companies become more efficient, minimizing the use of resources, and, in some cases, promoting its reuse – as it is the case of reuse of water –, optimizing processes, reducing emissions and waste. More recently companies have reinforced their investment in the development and use of renewable energies and raw materials with lower impact on the environment

using, for example, organic, biodegradable, recyclable and recycled fibres, but also more natural and environmentally friendly dyes and chemicals. The Sector has also been implementing initiatives that aim to give response to the challenge of circular economy, from design to recycling, by using circular processes and industrial symbiosis. Always having in mind the creation of value and wealth to all stakeholders, including workers, who are also the main beneficiaries of the important social responsibility practices that the Sector has been implementing.

These sustainability practices are recognized and validated through the most demanding international standards, something that is equally valued by different clients. Major international brands looking for sustainable suppliers know that they will find the right partner in Portugal.

To give greater visibility to the Portuguese companies and to their sustainability practices, ATP created the project SUSTAINABLE FASHION FROM PORTUGAL: FASHION INDUSTRY'S NEW CHIC.

Learn about this project and keep up to date to its activities at





the best way to predict the future is to create it

From Portugal for a better world