

# ENGLISH VERSION



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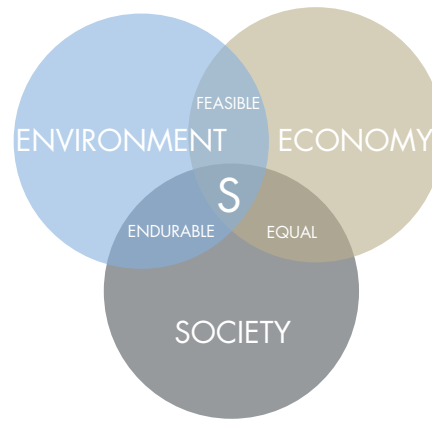
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# 1. INTRODUCTION AND CONTEXT

This paper aims to analyze today's fashion in the context of sustainability, explaining the problems we encountered and the new trends and emerging solutions, with the goal of creating a personal project that meets the principles of sustainability. To do this, we first have to define what is meant by sustainability.

## ·Sustainability

Sustainability is synonymous with balance; an element, system or sustainable process is one that can maintain itself, without compromising or undermining other aspects related to its functioning. Sustainability as understood today has three areas: economic, social and environmental.

-Economic sustainability implies that something is financially feasible and cost effective, that the project will have adequate funding and benefits will be obtained, the base pillar for a business to run.

-Social sustainability is based on the maintenance of social union and its ability to achieve common goals, this means that contributes to the society in general or that allows its positive development in some way. Usually it's an aspect that has less consideration, as it involves extra effort by the companies.

-Environmental sustainability implies that the activity we perform is compatible with the preservation of the environment, avoiding degradation of the sources and taking into account the elimination of the products involved in our activities.

Sustainability in its environmental area is associated with ecology, although sustainability is a much broader concept that should be inherent in all our activities because if something isn't sustainable it won't work properly, whether we are referring to an economic system, company activities or the development of a product.

It is crucial to consider all aspects of sustainability in our efforts to make the world a place that isn't compromised by the mistakes or irresponsibility of those who have the power to change it.

#### ·Sustainability in fashion

Sustainability in the field of fashion will be the topic at hand in this project.

In the next section the subject and the information obtained during the investigation will be exposed, in order to deepen the understanding of the current situation of the industry and its problems to help specify objectives and be able to create a sustainable project.

## 2. RESEARCH METHODOLOGY

### Research objectives

- To deepen the issue of sustainability in fashion
- To analyze the present situation of the fashion's industry regarding to sustainability
- To specify what are the problems to address and which are the possible strategies to solve them
- To set the aims for the successful creation of a sustainable business model

### Information's distribution

- The fashion industry at present
- The problems of today's fashion and their root
- The new trends and alternatives in fashion. Sustainable fashion and ecofashion
- Development of the individual project

## Sources of information

Here are only specified the resources used for the research. For the complete project's bibliography go to section 7. BIBLIOGRAPHY

- Direct sources

- Interview with diverse representatives of trimmings and fabric providers at Feria de Encuentro Textil located in Chamartín's station.

- Consult with industry professionals and teachers.

- Indirect sources

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## 3. RESEARCH: SUSTAINABILITY IN FASHION

Sustainability in the field of fashion is a topic of discussion and concern nowadays. For fashion to be sustainable, guidelines that should be followed are needed. These guidelines start at the very creation of the company and end with the disposal of their products and the consequences of their activity.

To better understand these concepts and guidelines it's necessary to first talk about the fashion system itself, about companies' management and the sociological influences that are inherent in the industry.

### 3.1 The fashion industry today.

Just as stability in our lives, today's fashion is short-lived, ephemeral.

Our society, due to the wish to possess as a social status symbol and uncertainty about the future, seeks to seize the moment. In the fashion field, this accounts for a business that only cares about benefits, looking for consumers willing to buy new products. Fashion today is about creating tendency, about changing our interests fast to make the owned obsolete, boosting the wish to purchase in order to create a vicious cycle of production and consumerism that dismisses its impact on the environment and producers.

Giving that following the law would be more expensive than the fines received, workers are not usually treated fairly, either is the quantity of waste generated by the production and disposal taken into account.

### 3.2 The problems of fashion today and their origin.

As explained above, the current fashion activity is only based on its profitability. Short-term and long-term consequences in this regard are not being considered.

- Environmental consequences of fashion

Producing countries have a weak regulation of both environmental and labour field, as shown every so often in the news or campaigns launched against certain industries that have become famous for the mistreatment of their workers or the dumping of toxic chemicals.

The unfortunate accident that took place in a Bangladeshi fashion factory, which provoked over 1,000 casualties and 2,500 people injured, or the Greenpeace Detox Campaign, whose goal is to show the real face of brands and to engage fashion industries in the responsible waste management, are only two examples to confirm both realities.

However, there are more negative aspects about the fashion business. In general, it is hard for fashion industries to improve the system, due to its characteristic promptness and the unavoidable landfilled of textile waste.

- The complexity of the fashion industry

The fashion industry is broad and convoluted. It consists of the following components:

- Raw materials producers: they often are an example of misconduct and lack of environmental consciousness due to the waste of water, the use of pesticides and animal or staff abuse.

- Manufactures and suppliers of fabric: the main problem comes when workers breathe polluted air at the factories because of the fabrics that are being used, which can provoke severe respiratory problems.

- Designers: since they have the power of choosing raw materials, producers, sellers, and even potential clients, their work is crucial to improve the current situation of the fashion industry. Although designers will always be dependent on others for the design creation, they should promote sustainable businesses through staff recruitment.

- Garment producers: some garment factories are delocalised in countries with a low or a lack of labour regulation and take advantage of it, offering unpaid wages under poor working conditions.

- Garment sellers: either in a multi-brand store or in an only-brand store, a good philosophy would have a great impact on the store's progress towards sustainability.

- Consumers: it is their task to be exigent with the other fashion industry participants, as well as to make a responsible use of the products they acquire.

The complexity of this industry interferes in the accomplishment of economic and environmental sustainability. Even if an individual of the fashion industry chain tries to change this reality, there will always be a dependency on another individual not willing to make a change.

· Consumers and enterprises attitude. Fast fashion

Consumers have now greater expectations on buying new clothes at short periods of time, which has replaced traditional fashion seasons by shorter cycles where garments are cheaper and have a poorer quality. As a consequence, this has undermined the value of garments in general and promoted a more regular consumption, making faster this production system. That is why it is called 'fast fashion'.

Fast fashion is popular with mass production brands, such as Zara or H&M, which renew the clothes in their shops every 15 days and look for the cheapest manoeuvre. Since the utmost effort of enterprises is seeking to play a dominant role in the market and to increase their profitability, the final consequences of fast fashion are the complex ethical problems that must be confronted.

However, consumers are more and more aware of the situation and ask for transparency of information and activities.

### 3.3 New fashion tendencies and alternatives. Eco fashion.

In recent years environmental awareness has increased thanks to the encouragement of consumers to enquire about the products they buy.

For instance, the Fashion Revolution Day is an interesting initiative arisen as a result of the before mentioned tragedy in Bangladesh. Its purpose is changing the fashion industry and making public the shared desire for such change. During the Fashion Revolution Day clothes are worn inside out and people are encouraged to be inquisitive about the origin of their clothing.

Although the largest part of the fashion industry continues to avoid ethical and sustainable production and focuses on economic profits, more eco-friendly alternative proposals have experienced a growth in small, innovative firms, such as Patagonia, Ecoalf or the organic jeans brand Kuyichi, among others. There are also multi-brand stores committed to eco fashion sale, such as A boy named Sue in Hong Kong or B69 in London.

Eco fashion considers each creation stage of a garment. It is slightly in line with William McDonough's and Michael Braungart's Cradle to Cradle, that is, design is conceptualised not to recycle more but to produce and discard less, generating solutions by keeping the sustainable, ecological and social contexts in mind.

## · Challenges of eco fashion

In relation to sustainability, the worst problems that the textile industry is facing at the moment hinge on:

- Working conditions: working hours, wages, and health conditions for workers.

- Environmental impact: use of energy and non renewable resources, which could result in depletion. Toxic spills and landfills' impact.

- Intensive farming: degradation and other negative effects on cultivated crop or native wildlife.

- Fabric dyes: they pollute the waters in which they are spilled and harm the fauna.

- Disposal of the product after its life span: generation of waste in landfills and its subsequent emissions, degrading the environment and contributing to global warming.

- Consumers' use (presented in the following section)

- Consumers' use

Today, the product's life cycle also extends to the consumer's use, therefore it's important to take into account the stage at which the consumers own the garments since their actions also have a significant ecological impact. The following aspects should be taken into account:

- Washings: the cleaning products used are to be considered and the washer should be fully filled to use less water.

- Dry cleaning: the chemicals required for this type of cleaning should be taken into account.

- Trashing clothes: we should think about where will the garments end after their discarding.

The effects of these actions are:

- Energy wastage

- Water waste

- Textile waste generation, of which the vast majority is not recycled and brought to landfills that emit methane and carbon.

- Big enterprises initiatives

The situation explained above has had direct consequences. In response to social pressure and communication media, big enterprises like Nike, Gap or H&M introduced policies of ethics and sustainability at the end of the 1990s.

Stella McCartney, for instance, is already well known for its eco-friendly philosophy and policy. It offers eco-friendly products that have not been tested on animals and it does not use animal skin in its collections. It also collaborates with fair trade organisations and is subscribed to the Clean by Design program, which intends to reduce environmental impact.

C&A is another example of an eco-friendly multinational on both social and environmental aspects.

H&M has also joined the sustainability path, having worked for the last two years on Conscious, a collection made out of sustainable products like silk, skin, organic cotton and lyocell.

Put under pressure, many other firms do the so-called 'green-wash' - a façade not to worry their consumers which does not actually imply a real commitment to the cause.

Such interest in eco fashion is the result of the connection of various environmental, commercial factors and the emerging cultural and social norms or tendencies.

## · Eco fashion

Eco fashion is an approach that considers not only the economic aspect of an enterprise but also the environment, consumers' health and the working conditions of the people involved in the creation of pieces of clothes. In particular, eco fashion works with garments:

- Made out of ecological raw materials or recycled fabrics
- Designed to last longer
- Without the use of chemicals, fabric dyes or damaging bleaches
- Made under conditions that ensure both fair wages and fair treatment of employees or workers

Taking into account the general tendency of enterprises, eco fashion may sound contradictory. Nevertheless, significant improvements have been achieved by enterprises wishing to minimise their environmental impact. A big enterprise would already be giving a step forward if it commits itself to changing something, like using organic cotton or not using toxic dye.

In order to attain the objective of sustainability, eco fashion must, above all, be capable of both satisfying the consumer needs and transforming the consumer's relationship with garments, that is, consuming less maintaining the economic value and creating a sentimental value of the clothes produced.

The Slow Fashion movement is strongly linked to eco fashion. It is presented as an alternative to fast fashion, since it aims to offer a slower system in line with the tendencies that will be now analysed.

- New trends towards sustainability

In recent years, there have been various trends in creating fashion that are sustainability-oriented:

- Localisation: The *Made in Spain* label
- Slow Fashion Movement
- Artisanal production: The *handmade* label
- Recycling
- Sustainable and Ethical Fashion: fair trade, the use of bio or organic materials, social inclusion projects
- Upcycling
- Seconhand clothes
- DIY (Do It Yourself)

For instance, as a result of these trends, handmade fabrics or fabrics made from hemp, lyocell, cornstarch polymers or organic cotton fibers, among others, are beginning to be used. There are also companies that promote craftsmanship from indigenous and disadvantaged groups as laborers (such as the partnership between Marc Jacobs, Stella McCartney, Donna Karan or Chanel with the organization “Manos del Uruguay”) and others that are beginning to reinvest profits into environmental projects. Other brands and designers that are aligned with these trends are small businesses that promote handmade products or DIY clothes, as Wool and the Gang and many other entrepreneurs who sell their creations through websites like Etsy.

### 3.4 Conclusions on the investigation and justification of the working line of the project

Having done this research, it is noticeable that the fashion system, in special fast fashion, needs a change.

Fashion is already changing, as small and big brands’ activities, which call for a more ethical, sustainable system, show.

These business models must be promoted so that a fashion free of negative, collateral effects becomes more reachable.

Hence, my project aims to establish a model that would follow these guidelines.

# 4. PROPOSAL AND METHODOLOGY

## 4.1. Aims of the proposal

### ·Issues

As a fashion designer, regarding the problems of the current fashion system and with optimistic expectations towards the new alternatives of sustainable fashion, my proposal is aligned with the emerging trends and attempts to solve some of these problems:

- The alarmingly fast fast-fashion.
- The great deal of waste generated by the textile industry.
- The precarious social and environmental awareness.

### ·Objectives

These problems establish common objectives that any sustainable project should pursue:

- To make the system of fashion slower (Slow Fashion).
- To promoting responsible consumerism.
- To reduce textile waste.
- To promote initiatives for environmental and social improvement.

·Possible strategies according to the stage of creation

There are several ways of achieving these objectives, due to the existing different stages of creation:

- In the **stage of design**, long-life, easily-recyclable products can be conceived, as well as others whose purpose is to be an useful material to other products at the end of their life stage or to improve technologies in order to enhance efficiency and reduce the environmental impact.

- In the **stage of production**, creating better quality products or a greater design value would be a good option, as well as reusing and recycling waste materials from both before and after purchasing in order to reduce the power and new materials' consumption. Fashion cycles can also be prolonged and slowed down by increasing prices in a way in which a product's real value human, environmental, social and economic wise is reflected.

- In the **stage of consumption**, new systems for renting, sharing or repairing clothes can be created, increasing their life span. Giving that impulsive purchasing is not very useful or not useful at all, buying the amount of clothes that are really necessary remains as another option. Recycled products, created and designed to have a great artistic value, equal or higher than the value of original elements ('upcycling'), can also be purchased.

- In the **stage of disposal** or end of the product's life stage, new infrastructures that would generate new recycling methods to prevent landfilling or to reuse excess materials could be created.

The final purpose is for the enterprises to offer an attractive, appealing product without having to sell themselves as a sustainable brand. Not having consumers realised that they buy eco friendly products will eventually make them take for granted that everything they buy is sustainable.

Eco fashion and slow fashion are expanding through society in general, aiming, through innovation, to meet the requirements for both a sustainable future and the customer's economic and aesthetic needs.

## 4.2. Proposal presentation and design methodology

My project intends to approach these objectives through an initial proposal that could evolve over time: creating an eco friendly brand to solve some of the existing problems while establishing a profitable, feasible and ethical business.

### ·Patchwork

The brand aims to provide a new insight into patchwork or rather, recover the original. Today, it's understood as the work that consists of joining small pieces of cloth of assorted colors to create quilts and other household or bedding clothes, or it's associated with a very specific niche market with a defined style as hippie or naive.

It's wanted to highlight patchwork as fashion technique, not as a hobby, since the concept has been limited to this particularly type of work when, in fact, it's simply supposed to refer to sewing together different materials. The result of using this technique, given the broad definition of patchwork, is very different from the hobby associated results, and this is precisely what is wanted to convey.

It's going to be played with the textures of the fabrics and similar hues rather than contrasting colours, as is usually done.

### ·Brand style

Brand style will be casual, free and easy. Apparel will be modern and urban, with a touch of country style. Collections will always be characterised by a timeless design and a feminine touch. A healthy, calmed but responsible and world conscious way of life will be embodied.

### ·Design

The timeless design will help in decelerating the production system. A broader, more modern public is intended to be attracted.

Creating everyday but at the same time original garments, which will complement the consumer's personality, and establishing a relationship between the consumer and clothes will also be two of the main goals.

Garments will be unique thanks to the materials that will be used.

Moreover, collection clothes by this brand will be designed to be easy-care, so that ironing and washing are not a mayor concern.

### ·Collections' organization system

The collection are set by color and type of material, depending on the season. Designed silhouettes are repeated with variations to create cohesion through the collection.

## ·Materials

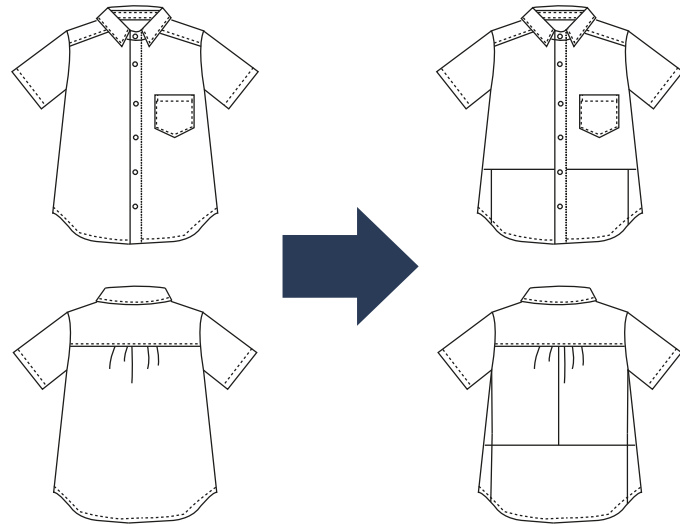
Textile wastes such as textile businesses' samples of no commercial value, scrap pieces and fabric tare that mostly end in landfills will be used in the production of the unique and unrepeatably products.

During my experience at a design firm I have seen that a large amount of these samples are thrown away without even considering recycling, which stimulated my motivation and interest to know where samples of no commercial value will end.

Responses were almost unanimous between the manufacturers, fabric suppliers and design businesses that I talked to - most of them throw away all samples of no commercial value. This made me come up with the idea of using sample wastes in the creation of garments. There are people who already use them for patchworking and quilting, but there is no intention to make the fashion industry change with such activities.

My idea is to create a brand that would recycle sample wastes, based on the concept of upcycling (as explained before, using equal or higher-valued recycled products).

The fabric and trimmings suppliers that I have interviewed were willing to sell their samples wastes at a low price or even to give them away, which would help considerably in the providing of materials to work on my brand. It would also be a solution to the problem of textile waste.



#### ·Storage system and material organisation

The storage system and material organisation are an important point in order to keep a consistent order. Fabrics will be firstly stored by colour scheme, then by the type of material and finally by weight.

#### ·Pattern making

Pattern making will have two main objectives in mind: not to generate fabric waste, or to make them reusable for other pieces of clothing or accessories, and having the possibility of repeating patterns, since, in a similar way to patchwork, there will never be two identical pieces of clothing, making of every garment an exclusive product.

A design or pattern proposal will be used for each piece of clothing, modifiable depending on the size of the selected sample wastes or fabrics. There will be garments with a higher number of different materials and other with less, depending on the selected fabrics.

Fabrics will adapt to the pattern and not the other way round, so every piece of textile will be sewed after being placed in the pattern. A meticulous choice of materials will be made in order to generate the least possible waste.

(See illustration above)

### ·Dressmaking

In order to be more involved, local social inclusion workshops will be promoted. Making the clothes will be their task. In Madrid, examples of local social inclusion workshops are *Metas* or *A puntadas*. These are the kind of business we want to work with given their great social work. The former, *Metas*, promotes social integration in collaboration with the association *Semilla*, while the latter, *A Puntadas* focuses on women at risk of social exclusion.

### ·Distribution and sale

Since I will depend on fabric suppliers or any other textile waste suppliers, collections will be distributed according to the natural fashion seasonality. Hence, there will be two different collections of only-size garments every year. Garments will be available in pop-up or concept stores and online. A woman collection will be firstly designed, although the idea is to widen the address-see through the development of the brand.

Presenting the collection in concept stores is linked to the message that is intended to be communicated - garments are objects but are the result of a complex sum of ideas, work and resources.

Garments have been designed by people and created through natural resources or have a direct influence on nature itself. These are a few aspects that are not normally taken into account that will be considered here.

Concept stores are well-known for 'creating a context', that is, considering trade but also art and culture, going beyond materialism. That's why I'm choosing this type of store, since I consider them to be the best choice to show the features and background of my product. In Madrid, there are concept stores with their own particular style, such as Do, Égova, Isolée or Enfant Terrible.

In line with this idea of creating a context, the website will include different sections with content related to the brand's philosophy to keep clients informed about the brand and sustainability.

#### ·Client

The potential customer is a young woman with sensitivity for exquisitely-made products. She likes to be comfortable but at the same time she's feminine and modern. Her personality is open-minded and she doesn't have a defined style, though it's got an urban and casual attitude.

Women whose personality leads them to be interested in the brand's commitment to the environment in so far as it aims to reduce waste generation and to slow down the system of fashion and it's concern for the integration of people at risk of social exclusion.

## ·Competitors and differentiation

Thanks to the previous investigation to the development of the project I have discovered existing designers and brands that align in some ways with the tendencies of my project. Here are some examples of existing projects:

-Sir Plus: uses surplus and stock fabrics bought to textile companies.

-Timo Rissanen: practices zero-waste pattern making.

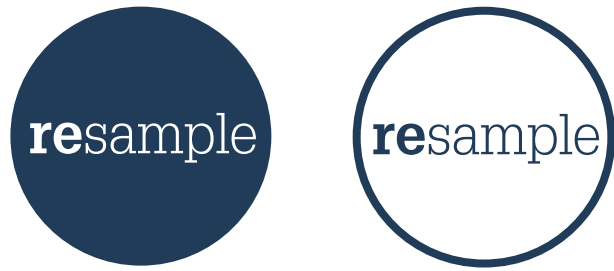
-Trash to trend: project composed by several designers who practice up-cycling from clothing waste, clothes that don't sell and post-consumer products.

-Bruno Pieters: practices total transparency in its processes and products and also creates some recycled garments.

-Eva Zingoni: uses scrap pieces of cloth from parisian fashion houses.

-Goodone: uses new sustainable materials and other recycled.

My project goes beyond this brands/projects and differentiates itself in several aspects, since it focuses both in upcycling through zero-waste as in social sustainability. There aren't designers who have realized the great untapped resource that are fabric samples and the large amount of waste that pose, neither anyone who combines upcycling with welfare workshops and a renewed style of patchwork.



Logo colours for the SS 2015 collection

#### ·Naming

The name chosen for the brand is “resample” since it has nuances that help convey the brand values.

- The prefix “re-” is used in words such as reuse or recycle which are associated with sustainability.
- Sample means a portion, piece, or segment that is representative of a whole, what is appropriate for the brand as fabric samples are mainly used as material.
- Resample comes from “resampling” which is the technique of scaling bitmap images to make them of higher quality. In this case, it is used as a parallelism to upcycling as we are increasing the value of the fabric samples used for the project, furthermore, these same can resemble to pixels for its quadrangular shapes.

#### ·Brand logo

The color of the logo will be dynamic, changing through collections and it will have different variations depending on the applications.

(See illustration at top)

To provide a clearer picture of the idea, a collection of presentation of the project will be developed and the process that has been carried out in its realization will be explained in detail.

## 4.3 Basic analysis of economic viability

### PARTNERSHIPS

- Relationships with representatives of trimmings and fabric providers that work in Spain
- Relationships with photographers to prepare the online catalog
- Relationships with welfare workshops
- Relationships with models for fittings and making the catalogs
- Relationships with concept stores' owners

### KEY ACTIVITIES

- Clothes design
- Pattern and garment making
- Photography for catalogs
- Web design and maintenance
- Communication and branding
- Suppliers and partners search

### KEY RESOURCES

- Human: fashion designer, web designer, economic consultant, sales agent
- Technological: Internet, computer, design and accounting softwares
- Physical: warehouse, workspace, design and pattern-making materials, vehicle

### INCOME SOURCES

- Family contributions
- Crowdfunding
- Institutional Grants
- Garment sales

### COST STRUCTURE

- Maintenance of facilities
- Wages of employees
- Payments to workshops
- Photographers and models' fees
- Shipping and transport delivery costs

### VALUE PROPOSITION

- Exclusivity
- Social responsibility
- Environmental sustainability
- Originality

### CUSTOMER RELATIONS

- Presence on social networks
- Website and blog
- Sale and after-sale customer care
- Events and pop-ups
- Newsletter

### COMMUNICATION CHANNELS

- Fabric trade shows
- Website
- Pop-ups and concept stores
- Social networks

### CUSTOMER SEGMENTATION

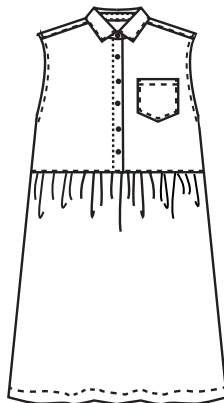
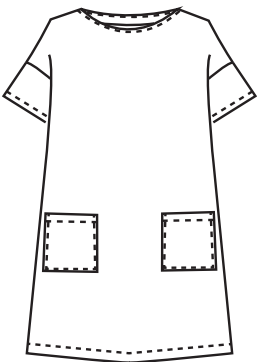
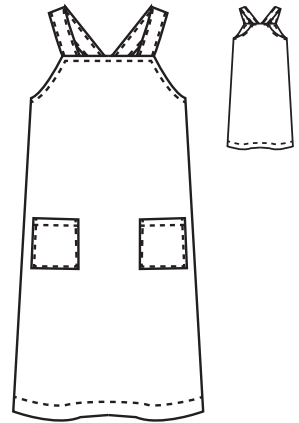
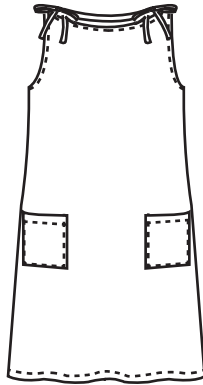
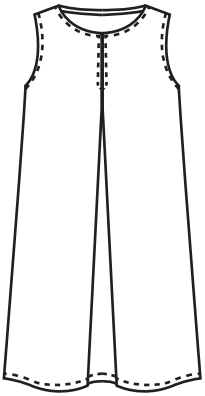
- Woman between 20-40
- Medium-high acquisitive level
- Geographic profile: Spain and rest of the world through online purchases
- Urban or casual attitude, open-minded personality, feminine

# 5.DEVELOPMENT: SS 2015 COLLECTION



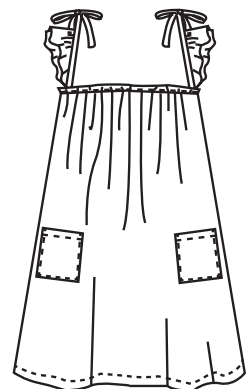
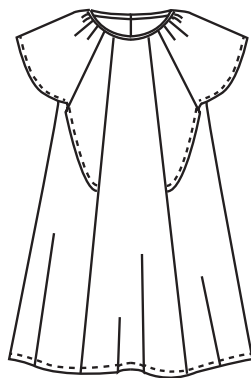
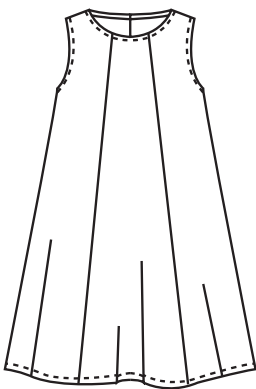
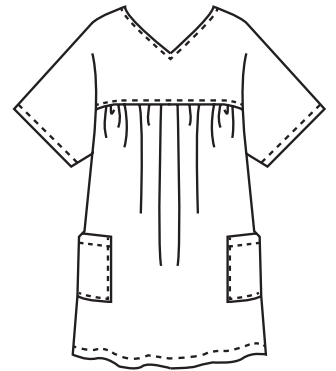
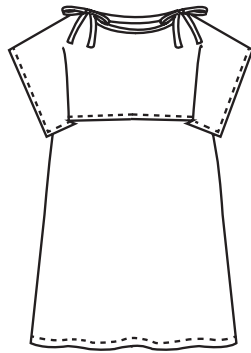
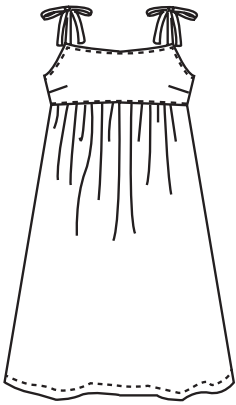


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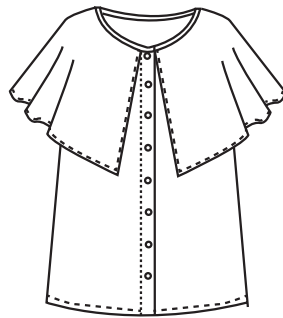
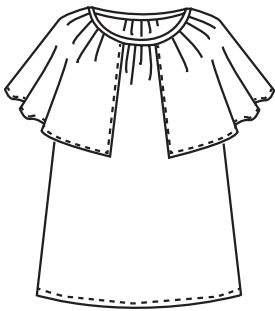
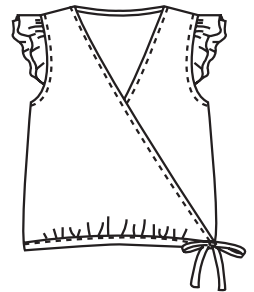
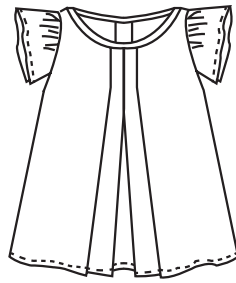


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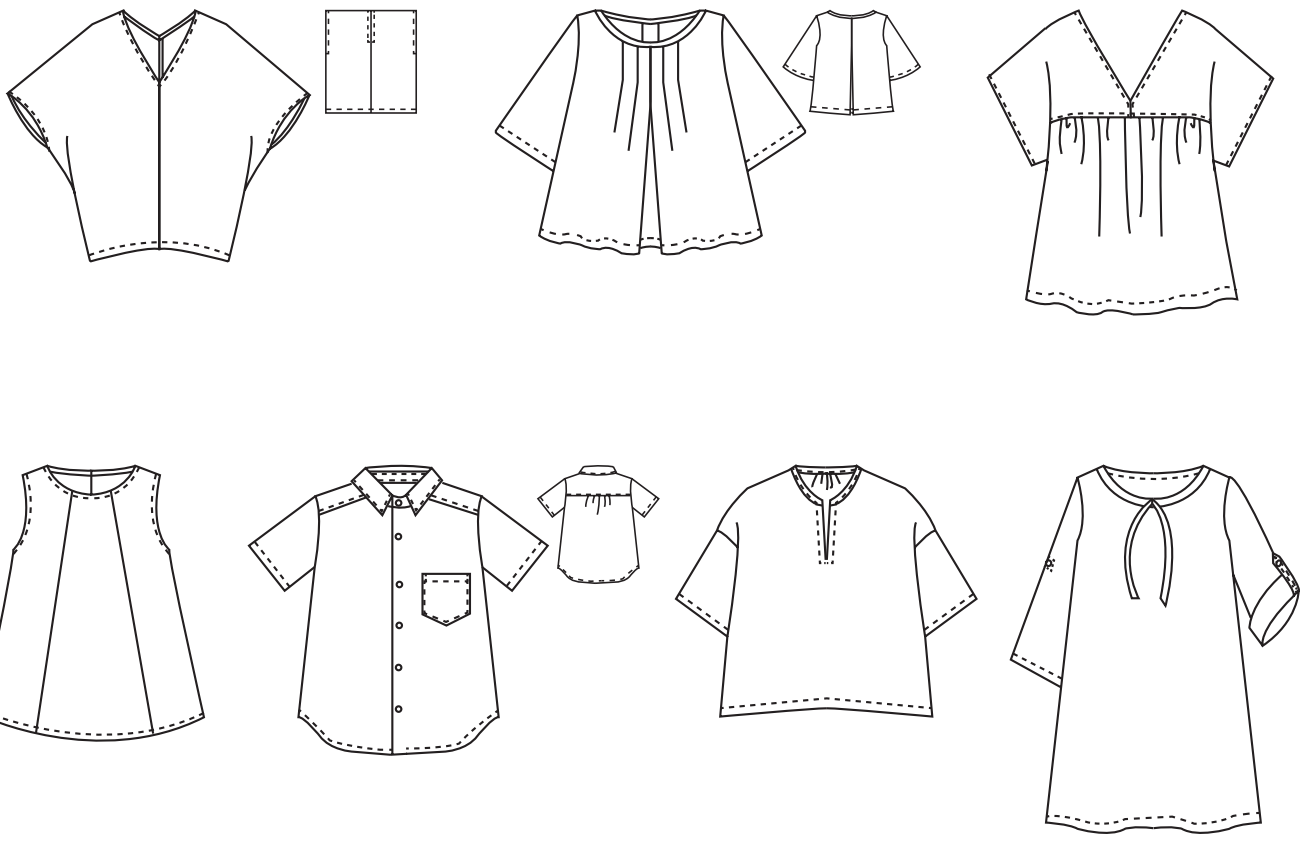


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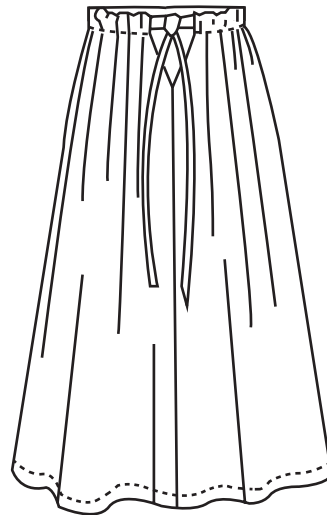
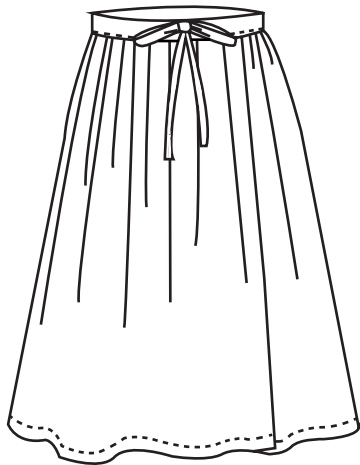
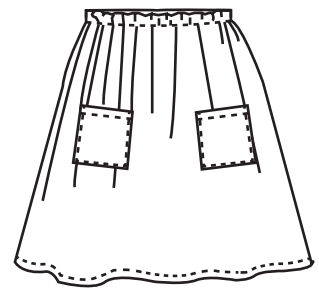
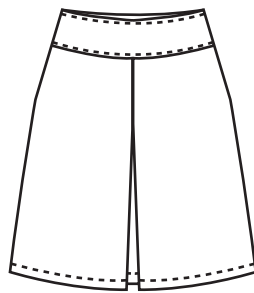


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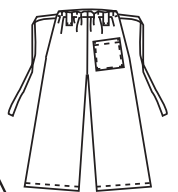
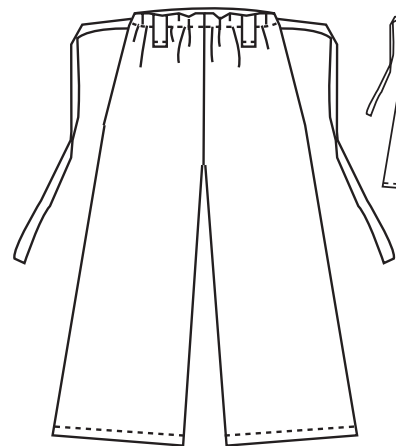
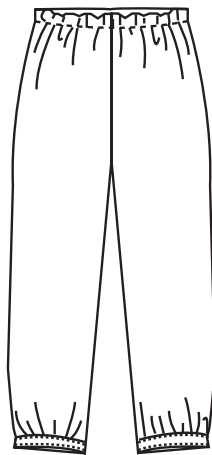
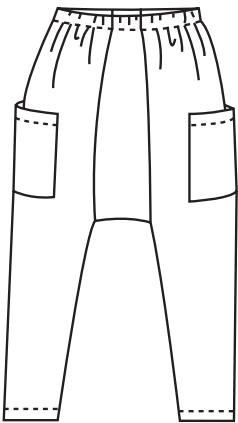
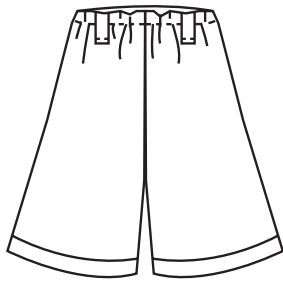


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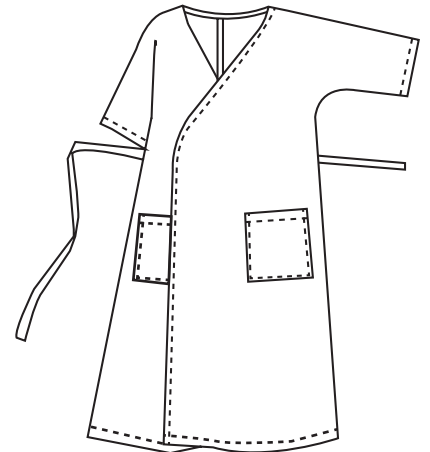
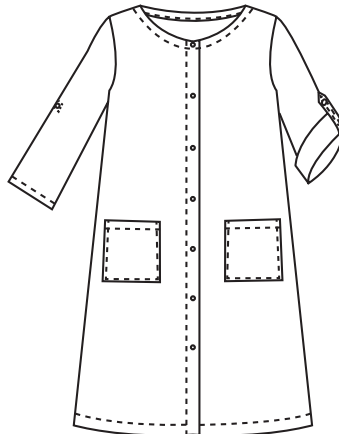
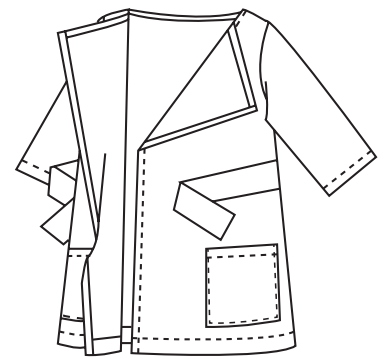
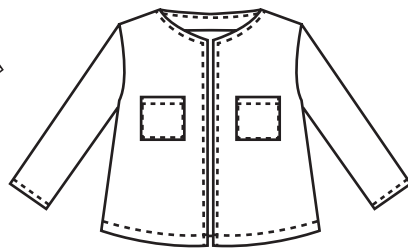


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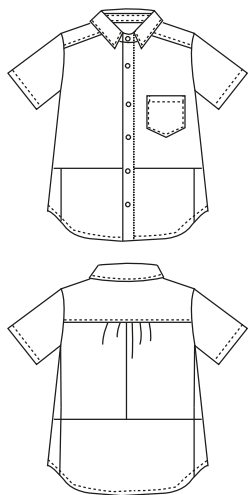
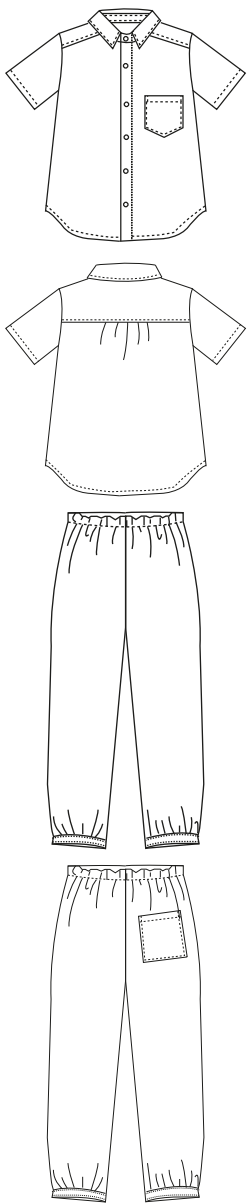


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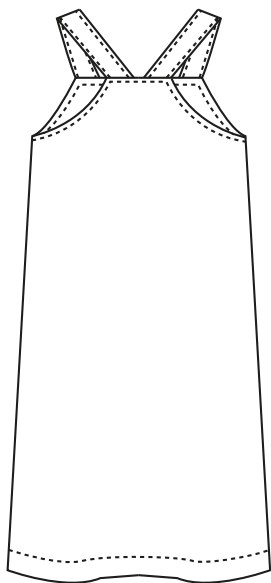
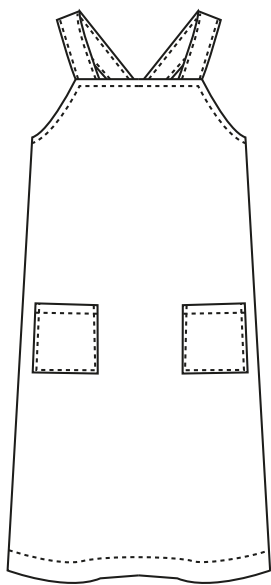


PATTERN  
MODIFICATION



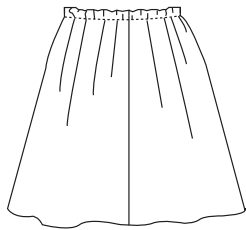
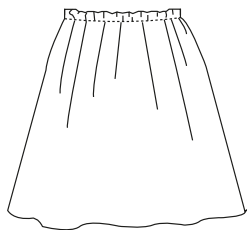
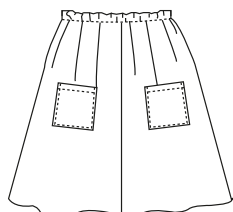
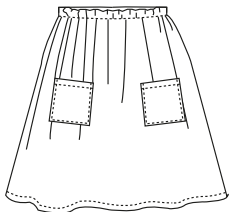
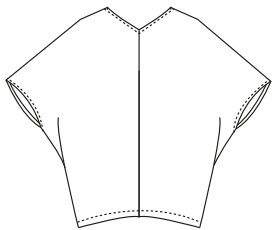


# S/S 2015 COLLECTION





# S/S 2015 COLLECTION

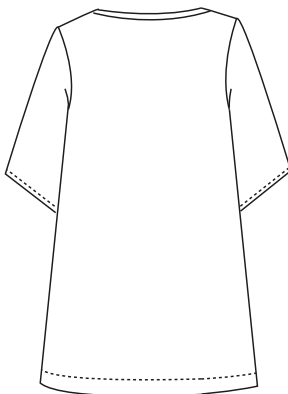
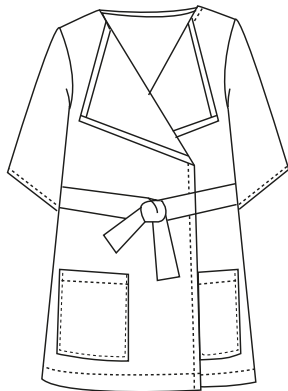
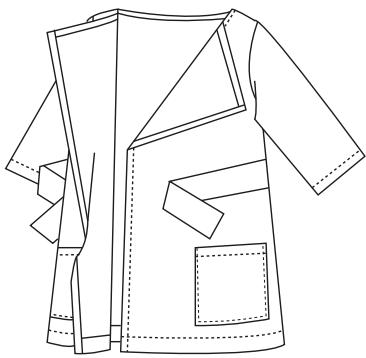


PATTERN  
MODIFICATION





# S/S 2015 COLLECTION











## 6. CONCLUSION

Resample is a project that has been developed with sustainability in mind throughout the whole process. It has been a challenging experience and to create a sustainable business model is nothing but difficult.

It has sought to cover both the different frameworks of sustainability (social, environmental and economic) and all steps of the fashion cycle, from sourcing materials to disposal. The aim of this ambition is to demonstrate that it is currently possible to develop projects of this nature, and to encourage other designers and fashion professionals to start down the long road to sustainability.

The outcome of this project is the result of both mistakes and successes, and you should always persist despite the difficulties to reach our goal, only then we start the shift towards what we believe.

I would like to say goodbye with a couple of wise quotes:

*"Where there is a tree to plant, you be the one.*

*Where there is a mistake to undo, let it be you.*

*Where there is a difficulty that everyone avoids, you embrace it.*

*You be the one to remove the rock from the field."*

*–Gabriela Mistral*

*"Wanderer, your footsteps are the road, and nothing more;*

*wanderer, there is no road, the road is made by walking."*

*–Antonio Machado*

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