

The evolution of the Slow Fashion movement: a multicultural perspectives

A evolução do movimento Moda Lenta: uma perspectiva multicultural



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ABSTRACT

This article aims at presenting the evolution in the concept of Slow Fashion, as it expands its geographic scope. For this purpose, several Ibero-American productions were reviewed, in addition to the book “Sustainable Fashion and Textiles: Design Journeys” by Kate Fletcher, which gave rise to the movement. In this way, it was understood that the movement evolves in a disorderly manner, making it difficult to understand in depth its application and practice. Having distinguished these characteristics, finally, the article elaborates the concept of Slow Fashion.

KEYWORDS

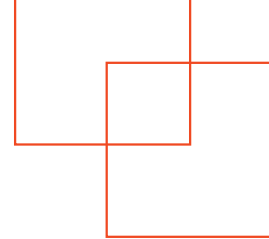
Slow Fashion Movement; Sustainability; Fashion Design

RESUMO

Este artigo tem como objetivo apresentar a evolução do conceito de Slow Fashion, à medida que expande seu escopo geográfico. Para isso, foram revisadas diversas produções ibero-americanas, além do livro “Sustainable Fashion and Textiles: Design Journeys”, de Kate Fletcher, que deu visibilidade ao movimento. Dessa forma, entendeu-se que o movimento evolui de forma desordenada, dificultando a compreensão aprofundada de sua aplicação e prática. Distinguidas essas características, por fim, o artigo elabora o conceito de Slow Fashion.

PALAVRAS-CHAVE

Movimento Moda Lenta; Sustentabilidade; Design de Moda



1. INTRODUCTION

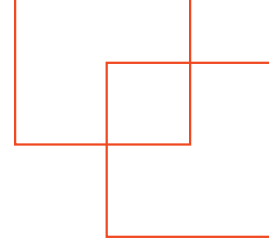
'Slow' is an adjective that comes from the Latin 'lentus'. In Portuguese, the definition of slow is associated with the notion of time and movement, "one who moves slowly". In this context, we can reflect upon the relationship between the use of the terms 'slow', 'time' and 'speed' from the perspective of the production and consumption of products, more specifically the garment.

"In large cities around the world, the perception regarding the exhaustion of ways of human and environmental exploitation opens a pathway for reflections on lost meanings" (Batista; Grisci; Figueiredo, 2013, p. 31). It is in this context that the Slow movement emerges. According to Honoré (2005), the Slow movement is a cultural revolution that is committed to fighting against the notion that speed is the best option to be taken. Therefore, the Slow philosophy suggests that everything should not be done at low speed, but rather at the correct speed, corresponding to carrying out activities and/or processes satisfyingly and with quality.

The world certainly lives in a fast mode, but the Slow movement is gaining more and more space, as it seeks to change the experience of time, towards deceleration and appreciation among people and between people and the environment. In this way, the objective is for individuals to become beings with critical thinking, conscious and engaged with all the elements that make up their lives in favor of recovering the meaning of existence. The movement encompasses several economic activities, such as the fashion industry, giving rise to the expression 'slow fashion'. The Slow Fashion movement is responsible not only for challenging an industry responsible for generating extreme levels of pollution, being on the list of the five most polluting industries in the world, but also for developing a new form of relationship with nature which is sustainable and regenerative.

The conceptualizations of the Slow Fashion movement are still insufficient. There is no formal definition of Slow Fashion and few studies investigate the concept and scope of the movement. This lack of a conceptual definition is problematic, considering the growing interest in the practice of this movement (Jung and Jin, 2016).

This article aims at presenting the developments in the concept



of Slow Fashion, as it expands its geographical scope, focusing on the issues that gave rise to the movement, how it is used in practice and the various definitions that have been attributed over the years in which the expression was established around the world, finally the article elaborates the concept of Slow Fashion. To this end, we started with the analysis of the Englishwoman Kate Fletcher, who coined the term Slow Fashion, to then evaluate the elaborations of authors, such as Elena Salcedo (2014) and Deborah Christo (2016). Furthermore, several publications by authors from different backgrounds were reviewed on the Google Scholar platform, using the keywords “Moda Lenta” and “Slow Fashion”.

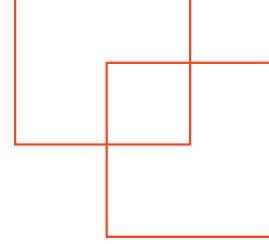
2. THE RELATIONSHIP BETWEEN FASHION AND DESIGN

According to the Slow movement, the proposition of Slow Fashion implies fighting the current industrial model of fashion, 'Moda Rápida' or Fast Fashion by developing activities and processes that are practiced with quality, respect; also consistent with the time required for completion. Therefore, with this conflict scenario, it is necessary to ask ourselves what is the origin of the problem (Fast Fashion) which results in the emergence of a movement in response (Slow Fashion). For such, it is appropriate to return to the meeting between fashion and design, which is related to the acceleration of the expansion of the fashion industry at the end of the last century.

Initially, the definitions of the words 'design' and 'fashion' are outlined, in order to clarify the point of view adopted by the authors, making the construction of the reasoning of the relationship between fashion and more structured design.

According to Christo (2016):

Design is associated with the notion of design capacity and identification of user demands, linking the ability to configure an object with the competence to plan, research, analyze, manage and have a global view of the production process, to serve the user at the end of the production line. (Christo, 2016, p.22)



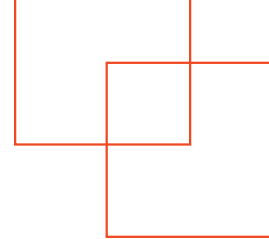
Still within this perspective, it is worth highlighting Freitas' criticism (2010) regarding the place occupied by design today:

In its cultural rise, as an organizing and transforming agent of reality, it expanded in its fields of activity, but also in its mistakes, to the point that it is now difficult to define what design is, what its scientific limits are, where it ends and where its presence begins in our daily lives. We are surrounded by objects designed, projected, thought, and fulfilling the rationalist and Bauhausian dream, invisible, ordinary, entirely ubiquitous. And in its cynical perfection it is invisible. Until it fails. The unforeseen, the accident, the disaster, reveal their presence. In the presence of its absence, in Virillian's postulate, it is in the void and in memory that it emerges again, awakened to a new reality, free from old constraints and attentive to the new material context. "Emergency design" or the emergence of design. (Freitas, 2010, p.49)

We observe fashion from different angles. We can adopt a macro view where fashion is a portrait of culture and society. On the other hand, a micro look where we observe people, their habits, bonds, particularities and the relationships that we human beings have with our peers and with our clothes. "It was in the creases of the elbow – creases that in the technical jargon of sewing are called "memories"; it was even in the stains on the hemline of the jacket; it was in the armpit smell. Above all, it was in the smell." (Stallybrass, 2016, p.13)

Fashion helps us in the construction of the self, in the construction of subjectivity, of the identity of each individual. Clothes are directly linked to our memories, our understanding of time, past, present and future. However, over time this relationship became invisible, due to the way we access and consume fashion, facts that led to drastic changes in this relationship.

At the end of the 1990s and beginning of the 21st century, the activity of creating, developing and producing a garment in Brazil began to be thought of and considered as an activity belonging to the field of design. At this point, the 'stylist' or 'dressmaker' adopts another name, 'fashion designer'. This change is significant since the notion of creating, developing and producing fashion starts to be shaped directly according to the industrial principles that design carries not only in its history, but also in its practice (Christo, 2016). This is not to say that the



meeting between fashion and design made the fashion system unsustainable, as it was already evidently unsustainable. In fact, fashion, as one of the main symbolic levers for the social construction of desire, had already led to the production of fabrics and the manufacturing of clothing for massive and seasonal consumption. Here, then, we intend to state that the meeting of fashion and design created a synergy that enhanced its effects, including the harmful ones and bearers of unsustainability.

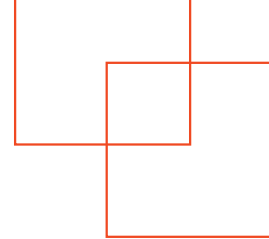
In Brazil, the industrial model of Fast Fashion also spread from the 1990s onwards, bringing consequences such as poor remuneration for workers, the disfigurement of local fashion and the irregular disposal of textile waste (with synthetic fabrics prevailing). Therefore, to what extent could the association between fashion and design have been one of the most relevant factors in achieving the current scenario occupied by the fashion industry given all the socio-environmental impact generated?

This question is extensive and it could be the subject of other studies, however it is possible to extract relevant information from this, the role of the fashion designer, the responsibility that this professional must incorporate into their design practices in order to analyze how to minimize the socio-environmental impact during the complete life cycle of his/her creation.

3 THE ORIGIN OF THE SLOW FASHION MOVEMENT

To understand the Slow Fashion movement, we need to understand that its origins stem from the Slow Food movement, which has sustainability as one of its premises, not only as a starting point, but also as a support base for the movement. Thus, it becomes important to resort to the definition of sustainability.

Sustainability is any action aimed at maintaining the energetic, informational and physicochemical conditions that sustain all beings, especially the living Earth, the community of life and human life, aiming for their continuity and also meeting the needs of the present generation and of future ones in such a way that the natural capital is maintained and enriched in its capacity for regeneration, reproduction, and co-evolution (Boff, 2018, p.116).



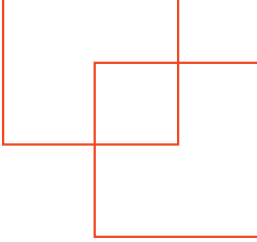
The Slow Food movement seeks to defend biodiversity in individuals' diets, opposing the standardization of flavor, defending the need for consumer information and protecting cultural identities linked to food. The movement follows the philosophy of good food (fresh, tasty food, pleasurable to the senses, seasonal, part of a local culture), clean (production and consumption that does not harm nature, animal welfare and health) and fair (accessible prices for consumers, fair payments for farmers and small-scale artisanal producers) for everyone is based on the concept of eco-gastronomy, in which the strong correlation between food choices and the societies and the planet's health is understood, without giving up the pleasure of eating (Calíope, 2022).

Several protests began the movement, concentrated in the city of Rome, demanding the presence of American fast-food chains, which would be responsible for standardizing low-quality food and the demise of local cuisine. The protests were led by Italian journalist Carlo Petrini, responsible for creating the Slow Food movement. In 1989 this mobilization culminated in the elaboration of the movement's manifest, around 1990 it officially became an international organization, with its headquarters in the city of Bra, in Italy. The Slow Food movement operates both locally and globally with international institutions such as the FAO - Food and Agriculture Organization of the United Nations (Calíope, 2022).

Almost two decades after the emergence of the Slow Food movement, the Slow Fashion Movement emerged. This was first mentioned in 2004, by British fashion writer Angela Murrills, in Georgia Straight magazine. Soon the term was widely disseminated on the internet, being frequently used by individuals in the fashion sector. However, it was the scholar Kate Fletcher, also British, in 2008, who coined the term on scientific grounds, in her book *Sustainable Fashion and Textiles: Design Journeys*.

According to Fletcher (2008):

By combining ideas from the slow movement with the global apparel sector, we built a new vision for fashion in the era of sustainability: where pleasure and fashion are linked to consciousness and responsibility. This affirms the importance of fashion to our culture and recognizes the urgency of the



sustainability agenda. Slow Fashion is about designing, producing, consuming and living better. It is about combining ideas about a sense of time in nature (of cycles of regeneration and evolution), time in culture (of the value of traditions and wisdom), as well as the most common deadlines of fashion and commerce. Its emphasis is on quality (of the environment, society, working conditions, business, products, etc.). Therefore, in this context, slow is not the opposite of fast - there is no dualism - it is simply a different approach in which designers, buyers, retailers and consumers are more aware of the impacts of products on workers, communities and ecosystems (Fletcher, 2008, p. 173).

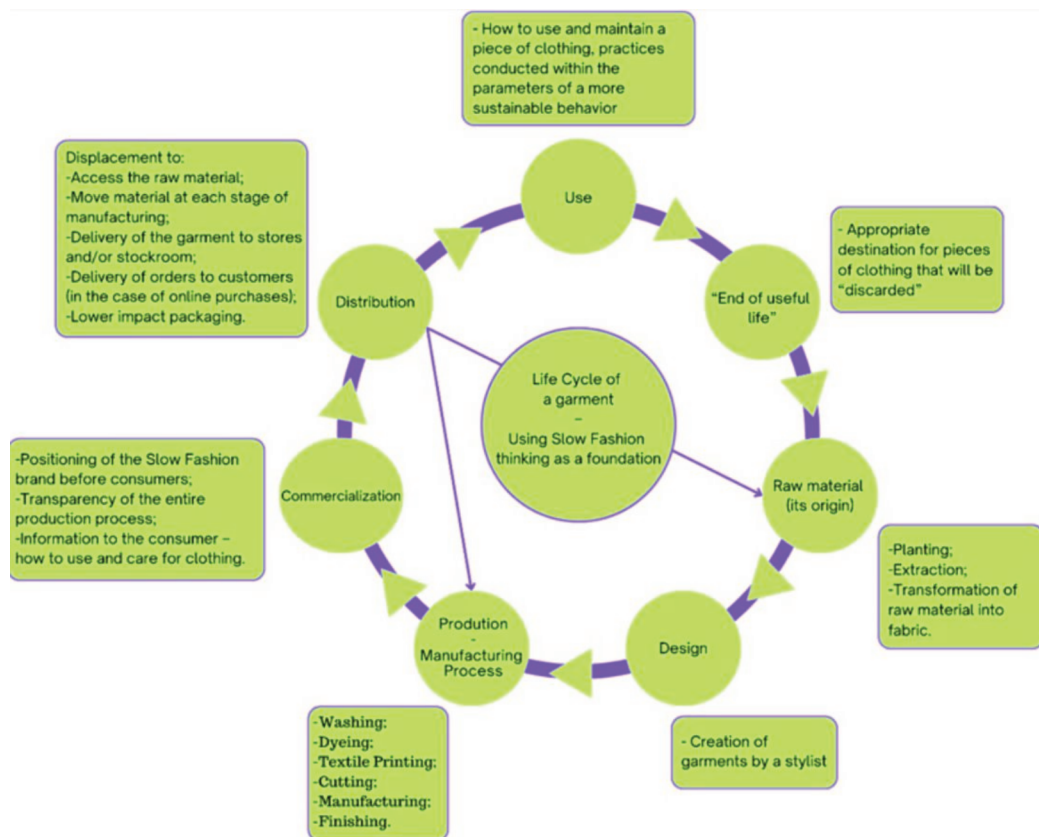
Currently, the Slow Fashion movement has been increasingly studied and recognized by society, but there is still no global or local organization, such as the Slow Food movement, that is responsible for organizing the philosophy adopted by the movement and promoting actions that are effective in improving the conditions of clothing production and consumption.

4. THE PROCESSES AND STEPS INVOLVED IN MAKING A GARMENT ACCORDING TO THE SLOW FASHION MOVEMENT

To develop the concept of Slow Fashion, it is important that we have contact with the life cycle model of a piece of clothing, based on Gwilt's views (2014), and used as a reference for slow production. It is possible to observe all the processes and stages of the life cycle of a garment in it (Picture 1).

The production chain below is divided into processes (represented in circles), accompanied by tables that briefly represent each stage to be worked on according to the principles of Slow Fashion. It is important to emphasize that at each stage of production the rights of all workers and adequate conditions for carrying out their work are present.

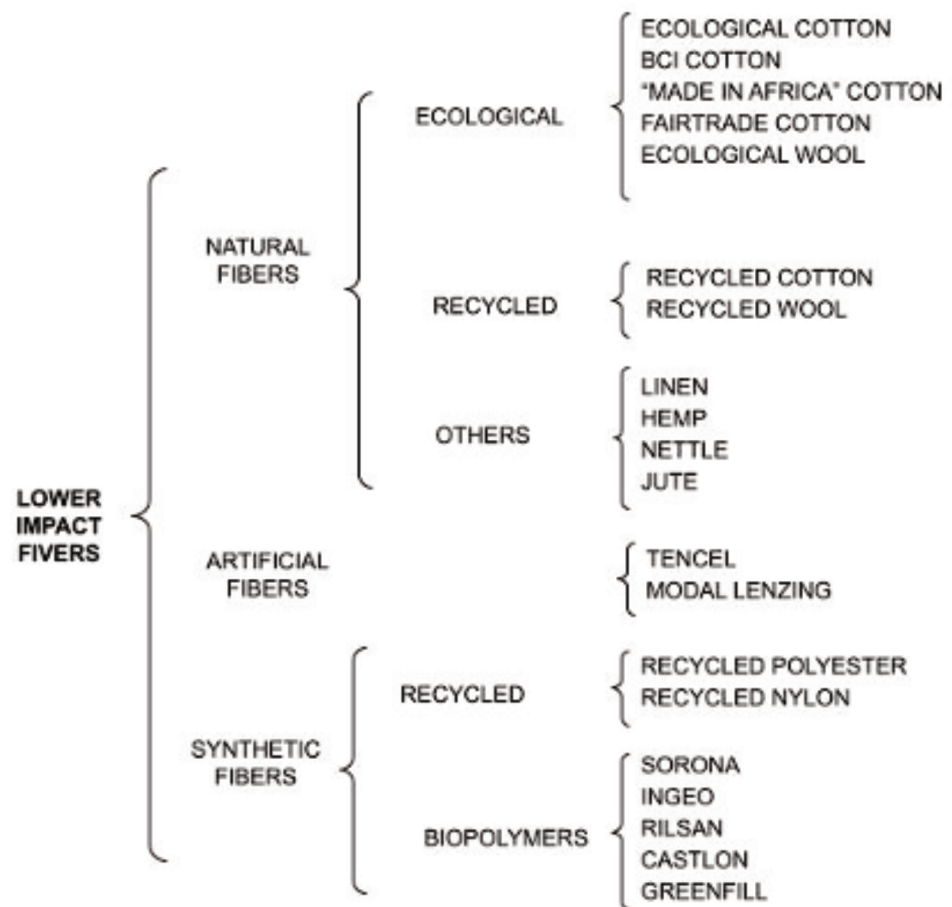
Picture 1: Life cycle of a garment using Slow Fashion thinking as a basis.



Source: adapted from Gwilt (2014)

We start with the first process, choosing the raw material. The fiber sources that have the lowest impact are named like this because they are not 100% sustainable and they come from processes that use recycling, biopolymers, natural fibers or ecological fibers. The points that must be taken into consideration when choosing a fabric are: how the raw material was planted, harvested and processed and how the professionals involved in this process are treated.

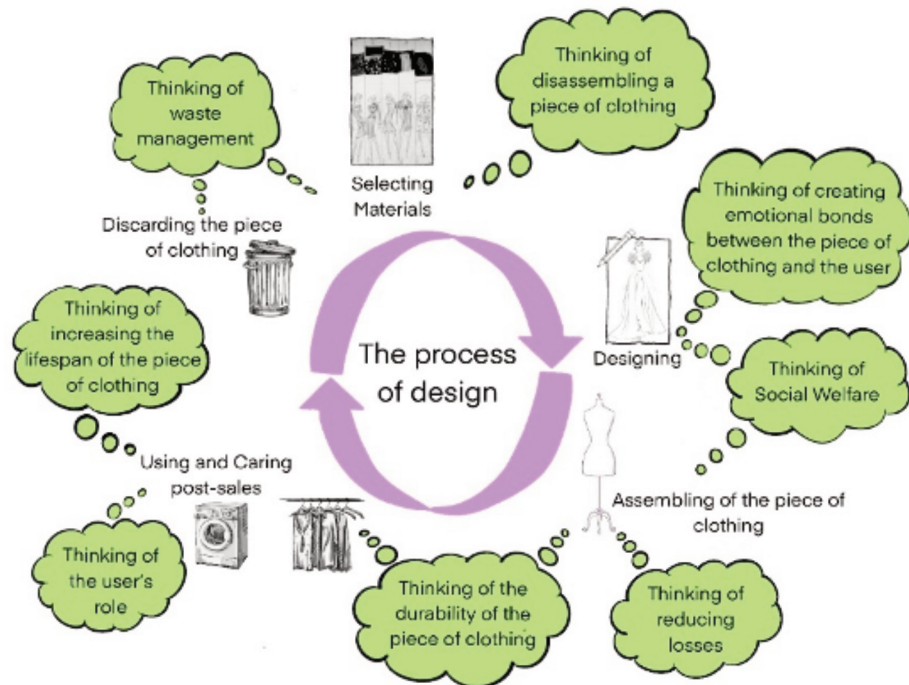
Picture 2: Classification of lower impact fibers.



Source: adapted from Salcedo (2014)

The second process is designing the garment. According to Gwilt (2011) apud Salcedo (2014), the designer must see the sustainability strategy as an opportunity for innovation, that is, sustainability is part of the design process. The picture below, based on Salcedo's perspective (2014), represents the design stage for sustainability. This illustration is inspired by B. Lawson's method of parallel lines of thought.

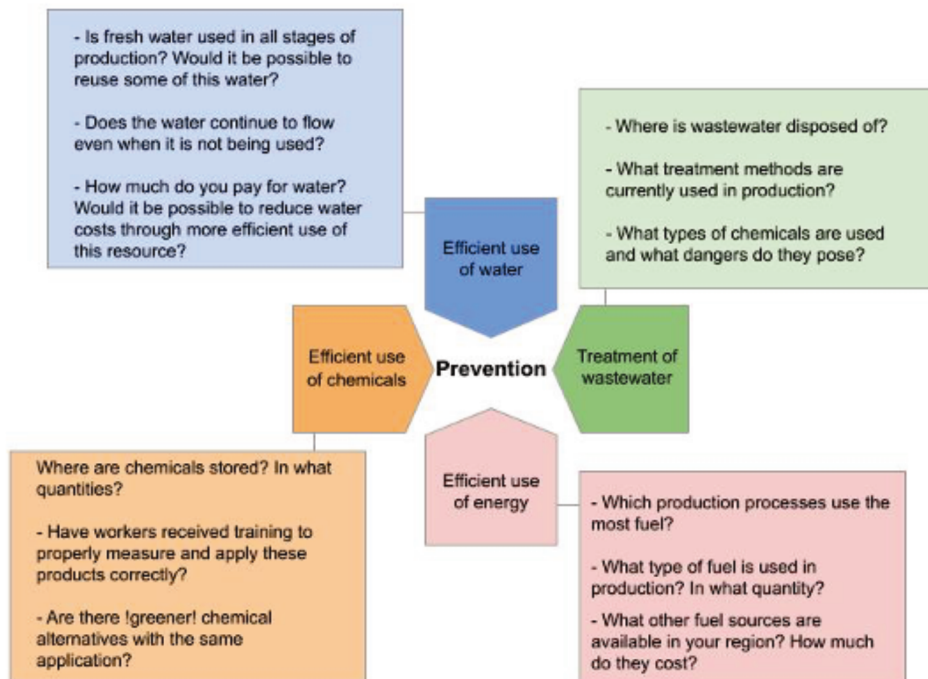
Picture 3: Design strategies for sustainability.



Source: Adapted from Salcedo (2014)

The third process is the production (the manufacturing process). Several phases are carried out along those different steps, as shown in Picture 1. Salcedo (2014) presents the Cleaner Production Program (CPP), which is a strategy for more sustainable manufacturing processes, which aims to promote preventive environmental techniques in production processes, in order to obtain cleaner production. For the CPP, it is important to make efficient use of natural resources, including raw materials, water and energy; minimize waste and emissions, including those dumped into water, air and/or land and reduce the risks arising from the use of chemical products for humans and the environment, and eliminate chemical products used in industry.

Picture 4: Prevention strategies for cleaner production.

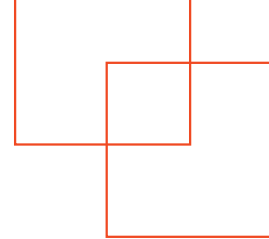


Source: Adapted from Salcedo (2014)

The fourth process is the trading of this garment. In online media, through the adopted positioning, it is possible to raise awareness and create a bond with the customer using strategies such as: transparency in production, showing all the stages and workers involved in the production process through videos, unraveling why the piece costs a certain amount, provide a measurement grid and teach consumers how to take their own measurements, promoting dialogues with consumers in order to guide what will be produced, avoiding the accumulation of surplus production, among other possibilities of reaching the objective of creating a stable, healthy and productive relationship with your client.

In physical sales, clothing brands need to worry about the content displayed in their sales areas. Furthermore, Salcedo (2014, p. 97-98) presents three very interesting possibilities to be adopted as store models: stores - fitting room, stores - pop up fitting room and eco-efficient stores.

The fifth process is distribution. Distribution is present throughout



the entire life cycle of a garment, being responsible for the coming and going of inputs and services necessary to facilitate the production, purchase and disposal of garments. Have you ever wondered how much mileage was covered between the processes and steps necessary to make a piece of clothing, until it reaches the comfort of your home, or rather, until the piece arrives at the disposal site? Most of the time, each process is carried out in completely different and geographically distant locations. Therefore, a brand that adopts the Slow Fashion movement seeks to minimize the displacement between the processes carried out throughout the production of its garments, prioritizing local inputs.

The sixth process is using. The usability and maintenance of a garment has the wearer of the garment as its actor. This individual is responsible for a significant part of the environmental impact generated in the life cycle of a piece of clothing, due to the lack of information regarding how to treat it appropriately. Fashion brands and designers can promote actions to encourage and teach consumers to use and maintain their clothing within parameters of more sustainable behavior, through information transmitted, for example, on tags such as: wash clothes only when they are dirty and when there is a good amount to optimize the use of the washing machine, use biodegradable detergent, try not to use fabric softener and only iron clothes when you have a good amount.

The seventh and final process is the end of useful life. Currently, clothing items have become disposable objects due to their low cost and the speed of trends, which make consumers easily discard them in search of other, more updated pieces. Facing this reality, several strategies have emerged in order to design parts that do not produce impact at a residual level. Another strategy is the intervention at the end of the useful life cycle, aiming to minimize the socio-environmental impact caused by waste, using pieces collection and return systems, promoting recycling and upcycling.

5. THE CONCEPT OF THE SLOW FASHION MOVEMENT

As a result of bibliographical research, we present below a table that sought to select articles from different nationalities, to understand local perspectives on the movement. All the information gathered adds to the points and questions elaborated previously, which contributed to the development of the concept of the Slow Fashion movement proposed in this article. It is important to emphasize that there cannot be just one definition broad enough to embrace the differences and complexities we see around the world. What can be done is a constant collective study for updating, thus creating a network that communicates, avoiding generalist speeches that do not show real advances in our daily lives.

The definitions presented in the following table were selected, based on the eight points established in picture 6, these motivated the authors' choice, as they answered, even if in a fragmented way, the questions necessary to develop the concept of the Slow Fashion movement proposed here. Two other points that were taken into consideration are the change in temporality in which the characteristics were occurring and the geographic distinction of each author, which allow us to identify the degree of evolution of the term and whether there are distinctions in relation to geographic change.

Table 1: definitions for the Slow Fashion movement.

Author	Country and Publishing Year	Definitions to the Slow Fashion Movement
Manay	Peru 2021	(...) slow fashion, as long-lasting production, produced in a more sustainable way, characterized by the good quality and durability of products and which are reusable, where buyers, consumers, designers and distributors are aware of the impact that clothing products generate in the ecosystem and in people.
Gwilt	England 2020	In a challenge to mass production and consumption models, there has been a movement towards the use of "slow design" strategies. The notion of slow fashion supports the satisfaction of the real needs of the individual, the community and the environment in a way that, among other things, contradicts the rapid response time normally used in mass production. Designing durable, long-lasting products is one way to help foster the movement to slower consumption patterns.

Coutinho e Kauling	Brazil 2020	In fashion, slow fashion appears with the aim of raising awareness of a new way of consuming fashion that unifies ethical, conscious and sustainability principles in combating slave labor (...). (...) Bringing the concept of deceleration, this derivation in fashion, suggested pieces that persist for more than one collection, with durability and quality, in order to adopt a new lifestyle and a new way of consuming clothes. For Kauling (2017), aspects of slow fashion are relatively recent and bring this effervescence that is pointing to fashion as a social and cultural expression, proposing positive actions for change in communities and deconstructing current fashion standards, as well as developing new social perspectives. It also seeks to recognize local talents, provoke creativity, express cultural identity and promote the vision of deceleration, sustainability and social innovation. It is the guideline for a more humanized fashion, with previously unthought concerns. It is a fashion that values the rescue of wisdom (sustainable consciousness), sensitivity, culture and artistic works.
Vázquez, Cortés e Pazos	Spain 2019	The “slow approach” advocates the consumption of quality products, valuing both the product and the production process and its relationship with the environment, as well as the consumer's own participation in the manufacturing process or in the product's supply chain. This approach is based on the reasoning that it is not possible to produce and value the quality of products if we do not allow ourselves to dedicate the necessary time to make them. In this way, we seek to raise awareness among people so that they can lead a more responsible and conscious life by “slowing down” their consumption patterns and establishing a “slow culture”. This would be applicable to numerous areas, such as “slow food”, “slow fashion” or “slow cities”. SF (Slow Fashion) is about producing and consuming fashion at a slower speed, moving from the paradigm of quantity to that of quality. In other words, it is a movement that advocates the consumption of quality products, both for their design and durability, less frequently than in the current FF (Fast Fashion) model.
Ferronato e Franzato	Brazil 2015	Many people believe that slow fashion is a movement in reaction to fast fashion. However, it is a reaction to the pace at which changes occur, in order to strengthen individuals' connections with their clothes and with producers while including values of community, sustainability and diversity. According to Holt (2009), slow fashion can be seen as a patchwork between the old and the new, an approach to consumption that involves environmental, social, and ethical aspects, which means discovering how clothes are produced and making choices ecologically and sociologically aware.
Salcedo	Spain 2014	Slow fashion is not the opposite of fast fashion. There is no duality here. It's just a different approach, in which designers, buyers, distributors and consumers are more aware of the impact of clothes on people and ecosystems. Unlike what happens in other approaches, slow fashion sees the consumer and their habits as part of the chain, contrary to what one might think, slow fashion is not a concept based on time, but on quality, which in the end, evidently has some relationship with the time dedicated to the product. The greater awareness of all parties involved, the slower speed and the emphasis on quality give rise to different relationships between the designer and the producer, the manufacturer and the pieces, the clothing and the consumer.

Kate Fletcher	England 2010	Slow fashion represents a glaring discontinuity with the current industry practices; a break with the values and goals of fast fashion (growth-based). It is a vision of the fashion sector built from a different starting point. However, this is not how slow fashion is commonly understood. Quite the contrary, slow fashion has been superficially mediated and adopted particularly by the fashion media as a descriptor of products that are in some way less fast. Here “slow” is taken literally and equated with, so to speak, durable products, traditional production techniques or seasonally independent design concepts. The term “slow fashion” is used to segment and differentiate in a new way the pieces produced in the growing fashion model; to offer a new marketing angle for products and brands that have a long heritage, durable pieces or classic design. Slow fashion – largely because it is the lexicographical opponent of fast fashion – it is introduced to provide apparent legitimacy to existing products and business models, giving them a sense of ethics and resourcefulness because the normal cycle of change and trend-induced consumption is avoided. But slow fashion isn't like that. Although fast is the opposite of slow in language; in the context of slow culture; fast and slow are not in opposition. They are different world perspectives, with different economic logics and business models, values and processes.
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The Slow Fashion movement represents a discontinuity with the current industry practices, a break with the values and objectives of Fast Fashion. Although fast is the opposite of slow in language, in the context of slow culture, fast and slow are not in opposition. They are different world perspectives, with different economic logics and business models, which are concerned with the values and processes generated throughout the life cycle of a garment, which aims to be closed and have a lower socio-environmental impact. This way of producing fashion aims to create deep connections, of affective memory, between individuals with their clothes, including values of community, sustainability and diversity.

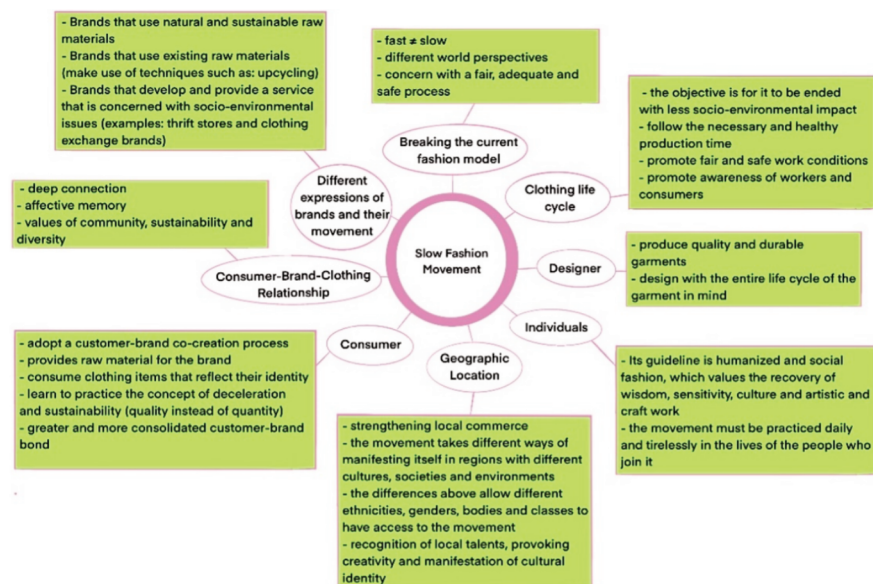
Based on the Slow Fashion movement, the life cycle of a garment (Picture 1) must follow the necessary and healthy time for the clothes to be produced, in addition to promoting awareness of the impact generated by the work of the actors involved in this chain. It is necessary to emphasize the role of the designer/stylist, responsible for designing pieces that are not only of quality but also of long heritage, durable pieces. It is also important that this professional designs with the entire production chain in mind, reflecting what types of waste will be generated by this piece throughout this cycle, in order to minimize as much as possible the impact generated by his/her project, assuming an attitude of total responsibility and awareness towards his/her work.

The participation of the consumer himself/herself in the process

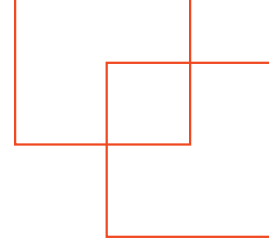
of creating and developing clothes is an interesting tool of the “slow approach”. Consumers in this position have access to clothing items that reflect their identities and allow the concepts of slowdown and sustainability to become closer to their lives, enabling the adoption of a new lifestyle and a new way of consuming clothes, changing the paradigm from quantity to quality. This approach allows for a greater bond in the relationship between consumers and brands that adopt the premises of the Slow Fashion movement, resulting in the strengthening of the local market.

From the bibliographical research, we identified that the Slow Fashion movement manifests itself in different ways according to geographic location. There are informational, cultural, social and environmental changes that vary between different regions, a factor that can enable accessibility to these ways of producing and consuming fashion, for different classes, genders, bodies and ethnicities. The movement's guidelines are a more humanized and social fashion, which values the rescue of wisdom (sustainable awareness), sensitivity, culture and artistic and craft work. The Slow Fashion movement is a manifest, but, above all, a daily and tireless practice in the lives of each individual who joins it.

Picture 5: Slow Fashion movement overview.



Source: Authors



The concept of the Slow Fashion movement elaborated previously differs in some points from the concept elaborated by Fletcher (2008). From the perspective of the reality of the global north, the author builds a concept that links the Slow Fashion movement directly to the notion of sustainability. Under this umbrella, it establishes relationships between the global fashion sector and fashion consumers, guiding awareness and responsibility towards time, nature and culture, with the most common deadlines in fashion and commerce.

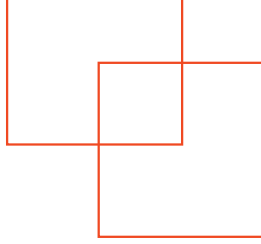
This article integrates views from the global south, adopting the Slow Fashion term. The term in Portuguese carries the notion of sustainability associated with local fashion sectors, linked to the local culture of the region in which the work processes take place. From this perspective, relationships are encouraged to transmit lessons and co-creation between brands and their customers, avoiding market logics that encourage voluminous and scalable transactions. In the opposite direction, the culture and the local market are prioritized as a solution to the deceleration in the fashion industry.

CONCLUSIONS

From the literature review conducted, we observed that the information described in the current literature is insufficient to fully understand the application and practice of the Slow Fashion movement, lacking more robust questions and criticisms about the use of this expression in everyday life.

As problems related to the fashion industry are increasing and becoming increasingly public, the Slow Fashion movement, as a consequence, is also gaining ground in the market, in academia and in everyone's daily lives. In this way, it becomes risky not to continually update and connect studies about the movement, opening space, for example, for cases of greenwashing (when a brand uses the term only for marketing purposes) practiced in the fashion industry.

Furthermore, the issue of access to updated information about the Slow Fashion movement by society contributes to the dissemination of its practice, both nationally and internationally. It is important that the definition of the movement is adapted to the local context, thus providing coherent and feasible solutions to be



implemented.

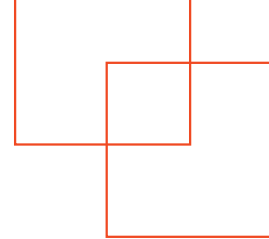
Therefore, it is necessary to carry out new studies that seek to evaluate other perspectives. Such as the association between fashion and design as a relevant factor in reaching the current scenario occupied by the fashion industry and the socio-environmental impact generated. Another issue would be related to accessibility to the Slow Fashion movement, about the importance of making it less elitist and increasing its reach to different classes. Finally, evaluate how the Slow Fashion movement happens in the brands that adhere to it, in order to make the increase in this practice more effective and viable.

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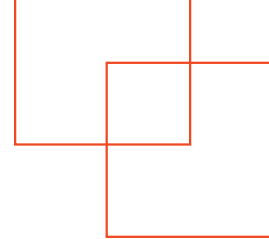
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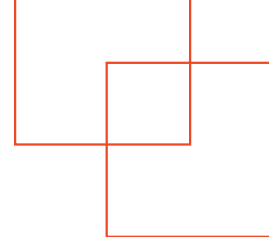
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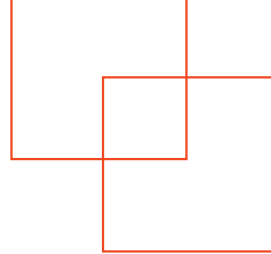
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