

# The possibility of implementing the economic dimension in fashion through principles and heuristics

A possibilidade de implementar a dimensão econômica na moda por meio de princípios e heurísticas



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## ABSTRACT

The economic dimension is relevant for achieving sustainability, as economic development leads to human well-being in harmony with the environment. Besides, within this dimension, one of the approaches is distributed economy, where production occurs on a small scale, involving user interaction, economic decentralization, and better income distribution. Therefore, this article explores the principles and heuristics that foster the economic dimension in fashion. The methodological procedures involved adapting the principles and heuristics from the book "Design for Sustainability: Economic Dimension" to the field of fashion, along with an unsystematic literature review. The results show that people's integration is crucial for the enduring success of previously observed examples and future endeavors in achieving the full economic dimension.

## KEYWORDS

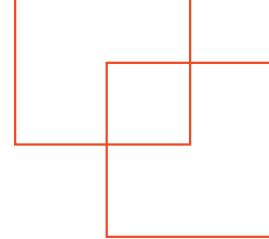
Fashion design; Sustainability; Economic dimension.

## RESUMO

A dimensão econômica é bastante relevante para o alcance da sustentabilidade, pois na medida em que o desenvolvimento econômico acontece, há a concretização do bem-estar humano, em harmonia com o meio ambiente. Além disso, nesta dimensão, dentre as abordagens que podem ser realizadas, está a economia distribuída, na qual a produção se dá em pequena escala, com a interação entre os usuários, descentralização econômica e uma melhor distribuição de renda. Sendo assim, o presente artigo trata sobre os princípios e as heurísticas propiciadores da dimensão econômica na moda. Os procedimentos metodológicos, para a obtenção dos resultados e a elaboração do artigo, consistiram na adaptação dos princípios e heurísticas do livro "Design para a sustentabilidade: Dimensão Econômica", para a moda, e na realização de uma revisão bibliográfica assistemática. Os resultados mostram, dentre outras coisas, que a integração entre as pessoas é essencial para que os exemplos já observados e outros que venham a surgir perdurem, com a finalidade da obtenção plena da dimensão econômica.

## PALAVRAS-CHAVE

Design; sustentabilidade; dimensão econômica.



## 1. INTRODUCTION

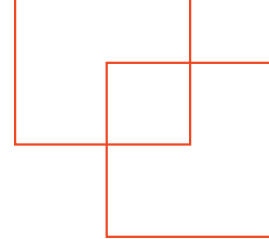
The economic dimension of sustainability is defined as the one where economic evolution occurs, fairly and ethically, alongside the achieved development of human well-being in harmony with nature (SANTOS et al., 2019). This well-being is linked to the concept of economic development, where what matters the most are the benefits that a product and/or service can provide (well-being), not their consumption (PACHECO et al., 2019).

In the context of developing economic activities more sustainably, it is necessary for them to follow the principles of the green economy. In this economy, economic growth happens simultaneously with environmental regeneration and damage reduction, enhancing human well-being and social cohesion (DUARTE; SANTOS, 2021). In the green economy, major drivers of increased employment, income, and social inclusion are public and private investments. These investments should focus on economic activities, infrastructure, and assets that enable the reduction of carbon emissions and pollution, among other aspects (UNEP..., 2023).

Therefore, design, including fashion design, can embrace these principles to bring solutions based on creative and industrial activities, supporting economic growth even within the prevailing traditional economic system, so there is a transition to sustainability (DUARTE; SANTOS, 2021)..

Among the approaches that can be used to configure a model based on the green economy is the distributed economy. In the context of fashion, this economy proposes that all stages of a product and/or service's life cycle occur in nearby units. Activities related to them are decentralized. Small units facilitate small-scale production and interaction with users involved in co-creation and/or product customization. Moreover, these units can share knowledge, contribute to the stimulation of local resources, and provide economic decentralization and better income distribution. This context is focused on micro and small entrepreneurs (DUARTE; SANTOS, 2021).

The designer, as a design professional, can bring innovative solutions to several issues, including those related to sustainability. Competencies they must possess to work in the economic dimension



in favor of sustainability, for greater positive effectiveness in their actions, include understanding their impact and mastering principles and tools such as heuristics (SANTOS et al., 2019). The former refers to a "set of fundamental and directive propositions that serve as a basis and to which all subsequent development must be subordinate," and the latter is "the science or art that leads to the invention and discovery of facts" (PRINCIPLE, 2023; HEURISTIC, 2023).

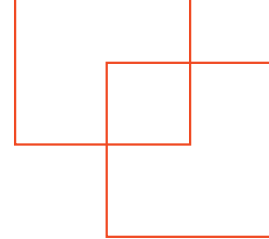
Principles combined with heuristics, or heuristic principles, using intellectual methods, contribute to the quality of the creative process, as they are based on prior knowledge (SILVEIRA; SANTOS; DE SAMPAIO, 2022). Moreover, they can generate solutions when needed, regardless of spontaneous creativity (FORCELINI et al., 2018), for, if the designer has a sustainable repertoire, their creativity will be conscious and capable of implementing solutions that can contribute to society.

In light of the above, this article addresses the principles and heuristics in favor of implementing the economic dimension, providing examples of what has already been practiced nationally and internationally, i.e., when applying heuristics.

## 2. METHODOLOGICAL PROCEDURES

The present article was developed through the completion of two stages, that is, the first concerns the principles, heuristics, and cases of application. The first two were selected from those listed in Chapter 3, "Principles," of the work "Design for Sustainability: Economic Dimension" (NUNES et al., 2019). This book was chosen because it addresses principles and heuristics for design in general in a very explanatory way. This facilitated understanding the subject and the choice of adapting them for fashion. The cases of application were found using the CAPES Periodicals Portal and Google. The strategy for choosing the cases that were part of the article consisted of selecting those related, in some way, to the context of fashion and sustainability that were most connected to the application of the corresponding heuristics.

The second stage refers to the unsystematic literature review carried out with the aim of bringing a more robust foundation to the studied context and thus elaborating the article at hand. This review



was also divided into two moments: a) through reading physical works related to sustainability and pertinent to the research, the following authors, references in the field, were reached: Manzini (2008), Vezzoli et al. (2022), Gwilt (2014), Salcedo (2014), and Santos et al. (2019); b) to complement these readings, there was also a search on the CAPES Periodicals Portal for other texts related to fashion, sustainability, economic dimension, distributed economy, among others.

### 3. RESULTS

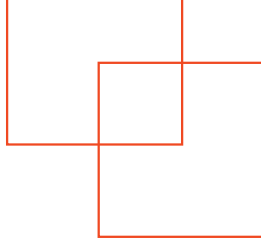
#### 3.1 Principles

In this section, we will address the principles which play the role of facilitating the achievement of the economic dimension. These are as follows:

*a) Strengthening and valuing local resources in fashion:* this principle concerns the priority given to local resources in order to make them gain competitive advantage. To strengthen local resources it is essential to have criteria considering the origin of these resources in public and business policies, as well as in product, service, and system design. Additionally, detecting regionally exploitable resources in the context of a distributed economy and resolving obstacles for their incorporation into the economy (NUNES et al., 2019);

*b) Respecting and valuing local culture in fashion:* this principle is linked to the economic valorization of local culture, including fashion, with the aim of implementing economic and social equity. It also considers cultural capital, which is knowledge obtained in the family or educational environment (SANTOS et al., 2019), both orally and through body techniques (MAUSS, 2010; SPINUZZI, 2004; NUNES et al., 2019). In the cultural context, culture, based on local knowledge, promotes innovation for sustainability. This knowledge adds symbolic value to goods and services and facilitates the possibility of income generation by exploring intellectual property rights (MARCHI, 2014; NUNES et al., 2019);

*c) Promoting the local economy in fashion:* this principle emphasizes involving and encouraging greater participation of local actors within the value chain with the aim of broadening the opportunities to obtain



income and strengthening local entrepreneurship (SANTOS, 2009; SANTOS et al., 2011; NUNES et al., 2019). It also aims to generate and retain more income locally by the significant participation of local actors in economic initiatives. It is important to encourage and provide support for the transition of small businesses from the informal sector to ensure labor rights, real social inclusion, and income generation within the legal framework.

*d) Promoting networked organizations in fashion:* this principle aims to encourage organizations in a networked format. Networked organizations provide their members with greater negotiating power, enabling the achievement of economic equity. Furthermore, they provide conditions for increased resilience in social, economic, and environmental spheres and favorable conditions when using local economic assets, such as shared infrastructure and knowledge. Networks can be formed among people engaged in the same activities or among those who complement each other (KRUCKEN; MANZINI; MERONI, 2011; NUNES et al., 2019).

*e) Valuing the integration of waste in fashion:* this principle concerns the development and implementation of solutions that transform waste into products with economic value. In addition to avoiding the use of raw materials from the environment, waste can provide new opportunities to foster income (SANTOS et al., 2011; NUNES et al., 2019). One of the significant challenges of reuse, concerning economic viability, is the appearance of products. A product made from recycled materials does not always have uniform colors and textures, and it may be rejected for not having conventional aesthetics. Therefore, it is essential to convince the consumer that the value of such a product also lies in its uniqueness;

*f) Promoting education for sustainable economics in fashion:* this principle focuses on disseminating sustainability teachings to people, enabling them to adopt behaviors that lead to a more sustainable economy. Education plays a role in encouraging a context of behaviors that prioritize cooperation and sharing, starting from the early school years (NUNES et al., 2019).

## 3.2 Heuristics and Application Cases

In order to implement the principles, we have heuristics. Examples of what has been practiced include application cases. Both are as follows:

a) Heuristics related to "strengthening and valuing local resources in fashion" (Table 1):

Table 1 – Strengthening and Valuing Local Resources in Fashion

| Heuristics                                                                                                                                 | Examples of Application                                                                                                                                                                                                                                                                                                                   |
|--------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Strengthening and valuing local material inputs and productive structure.                                                                  | Artisans in Jalapão (TO) cultivate golden grass, whose technique is passed down to each new generation, and export it to several countries for the production of accessories and decoration pieces (PANSINI, 2021).                                                                                                                       |
| Increasing the competitiveness of endogenous resources compared to exogenous resources to the region.                                      | In 2016, Cootegal from Caxias do Sul (RS) joined the Sustainable Origin program of Assintecal, bringing greater competitiveness to its products, such as <b>Ecolana</b> (fabric made with natural sheep's wool, in its natural shades, without dyeing) and <b>Ecotrama</b> (fabric produced with recycled cotton threads) (KAYSER, 2017). |
| Enabling support for natural methods and conditions in cultivation and production processes.                                               | ITM Textile in Farroupilha (RS) reuses water from fabric production. Additionally, it optimizes all natural resources used in the production process and preserves the natural forest around it (KAYSER, 2017).                                                                                                                           |
| Using primary, traditional, and renewable local resources.                                                                                 | Etnobotânica (SP) produces textile products with natural dyes, using renewable raw materials (KAYSER, 2017).                                                                                                                                                                                                                              |
| Promoting the quality of products and manufacturing processes within the territory.                                                        | Dalutex (SP) ensures quality at every stage of its product production (fabric), ensuring process efficiency. It has the PURA line, which aims to reduce environmental impact, as well as valuing imperfections and natural colors (KAYSER, 2017).                                                                                         |
| Supporting communication, bringing consumers and producers closer, intensifying territorial relations.                                     | Rapanui Clothing (UK) provides online information about its concept and sustainable practices, successfully conveying to its target audience that it is indeed a brand concerned with sustainability (ARAJO; BROEGA; MOTA-RIBEIRO, 2016).                                                                                                 |
| Supporting the development of sustainable productive arrangements and value chains, aiming to strengthen local micro and small businesses. | The government of the State of Paraná has a project for the identification, characterization, typology construction, and support in the formulation of policies for Local Productive Arrangements (APLs). Among these APLs is the Baby Fashion Terra Roxa (UNIOESTE; IPARDES; SEPL, 2006).                                                |

Source: Based on Nunes et al. (2019).

b) Heuristics related to "respecting and valuing local culture in fashion" (Table 2):

Table 1 – Strengthening and Valuing Local Resources in Fashion

| Heuristics                                                                                   | Examples of Application                                                                                                                                                                                             |
|----------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Use and promote the use of local competencies/skills.                                        | Fashion designer Martha Medeiros develops her pieces using the traditional knowledge of northeastern lace, handmade by artisans from northeastern communities (MODA..., 2021).                                      |
| Protect local culture through the registration and dissemination of its various expressions. | The geographical indication seal, granted by INPI to Couro do Vale dos Sinos, proves the authenticity of the product and some particular aspects regarding its origin (PANSINI, 2021).                              |
| Promote individual cultural capacities, identities, and diversities.                         | Instituto Nacional de Moda e Design (National Institute of Fashion and Design) is an NGO that aims at the recognition and visibility of Brazilian fashion and design as segments of added value (QUEM..., 2022).    |
| Prioritize aspects of regional identity.                                                     | Fashion designer Caroll Falcão (PE) uses Passira's embroidery in her creations, a municipality in Pernambuco that was once the hub of embroidery. This is done to add this cultural value to them (OLIVEIRA, 2021). |
| Reduce impacts on the biodiversity of local fauna and flora due to cultural activities.      | The brand King 55 produces women's and men's fashion sustainably, considering social and environmental responsibility and providing vegan products (CHINAGLIA, 2022).                                               |
| Value contributions to sustainability from local ways of life.                               | The brand DePedro, by emphasizing crochet in clothing, values a tradition very present in the Northeast region, linked to local culture and way of life (craftsmanship) (4 MARCAS..., 2022).                        |
| Respect traditional local production models.                                                 | The Noredestesse platform hosts brands that value traditional techniques and knowledge in its domains (OLIVEIRA, 2021).                                                                                             |
| Promote the quality of products and services as an expression of particular regional skills. | The city of Divina Pastora (SE) has the main Irish lace hub in the region. This lace is a central cultural element for the city (PANSINI, 2021).                                                                    |
| Value traditional knowledge.                                                                 | Craftswoman Susana Fernandez (SP) uses knitting and felting to make her original pieces (GIUGNO, 2018).                                                                                                             |

Source: Based on Nunes et al. (2019).

c) Heuristics related to "promoting the local economy in fashion" (Table 3):

Table 3 – Promoting Local Economy in Fashion

| Heuristics                                                                     | Examples of Application                                                                                                                                                                |
|--------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Encourage local actors to autonomously perform stages of the business process. | Sebrae, through its courses, such as the business model course, empowers entrepreneurs on business elements, how they will generate dividends, and be sustainable (DESENHAR..., 2014). |

|                                                                             |                                                                                                                                                                                                                                                  |
|-----------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Prioritize the hiring of local collaborators.                               | Project AMARIA, led by designer Mayumi Ito, involves a group of 20 artisans from Muzambinho (MG) working together, co-creating, using both new and old techniques to produce clothing (AMARIA..., 2019).                                         |
| Develop skills to retain people in their own region, preventing migrations. | The brand Reserva, with project Ecomoda in Morro da Mangueira (RJ), provides sewing and modeling classes using used clothing to offer training, work, and income (GOTO, 2021).                                                                   |
| Support the establishment of local-based companies.                         | The Nordeste project promotes the economy by spreading original design and popular artistic expressions, reclaiming the identity of a people. Additionally, it brings visibility to Northeastern brands gathered on a platform (SAIBA..., 2022). |

Source: Based on Nunes et al. (2019).

d) Heuristics related to "promoting networked organizations in fashion" (Table 4):

Table 4 - Promoting networked organizations in fashion

| Heuristics                                                                             | Examples of Application                                                                                                                                                                                                                                                                                               |
|----------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Select, whenever possible, networks or individuals associated with them.               | The fashion designer Lula Mena from Salvador produces, in collaboration with a network of women, locally identified clothing using sewing and dyeing techniques (ESTILISTAS..., 2022).                                                                                                                                |
| Promote distributed networks for access to inputs and equipment.                       | The Malha space (RJ) brings together creators, entrepreneurs, producers, suppliers, and consumers of fashion in one place. The space includes pop-up stores, training rooms, a shared factory with all the equipment for clothing production, and an experimentation laboratory (MOURA, 2018).                        |
| Promote the sharing of information, manufacturing, and distribution systems.           | The FabLab in the Cajuru neighborhood of Curitiba (PR) provides the possibility of digital production of fashion artifacts. The equipment is public and can be used by several professionals on-site (CURITIBA, 2021).                                                                                                |
| Promote networks of collaboration among people.                                        | The Damas & Tramas association (RS) is the result of the gathering of several artisan fashion producers. Among the benefits of the association, established in a network format, are learning, cooperation, leadership development, paradigm shifts, trust, etc. (DE CARLI; PERETTI, 2017).                           |
| Promote connectivity among local actors in the same business.                          | Casa 102 in Curitiba (PR) is a collective of creators working in the same space, based on sustainability, creative economy, and cooperation. Among its members, there are those working in the production and commercialization of clothing items (A CASA 102..., 2021).                                              |
| Promote synergy in activities carried out by organizations along the same value chain. | Justa Trama involves contributors (creators, weavers, farmers, seamstresses, artisans, and seed collectors) from several states in the country, such as RS, MG, CE, MS, and RO. This union is for the production of items made of organic cotton, naturally colored, or dyed with ethnobotanical dyes (KAYSER, 2017). |
| Promote shared commercialization of products produced by local communities.            | The Primavera Criativa event in Santos (SP) facilitated the existence of two fairs called "Feito em Santos," also featuring fashion products, thus valuing local production (SANTOS, 2021).                                                                                                                           |

|                                                                                                    |                                                                                                                                                                                                                                                                                    |
|----------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Promote cooperation among actors engaged in the same activity or with the same profile.            | The Cooperation Networks program (RS) was created to promote cooperation among micro, small, and medium-sized enterprises for sustainable development. It also provides technical support for the formation, consolidation, and development of networks (DE CARLI; PERETTI, 2017). |
| Implement support structures for the development of relationships between producers and consumers. | Pangeia has a marketplace that sells sustainable fashion products. It brings together small and large brands and facilitates contact between producers and consumers (PANGEIA..., 2022).                                                                                           |
| Implement integrated channels for contact with customers and their demands within the network.     | The French brand Aatise provides a clothing customization service on its website. Pre-approved options are available to meet customer preferences (GONZAGA, 2021).                                                                                                                 |

Source: Based on Nunes et al. (2019).

### e) Heuristics related to "valuing waste integration" (Table 5):

Table 5 - Valuing waste integration

| Heuristics                                                                                                                     | Examples of Application                                                                                                                                                                                                                                                                                                                       |
|--------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Prioritize the use of local waste to avoid environmental and economic impacts due to transportation.                           | The brand Kitecoat (RS) produces jackets and backpacks by reusing donated kitesurf kites from schools and practitioners of the sport, thus prioritizing local resources (NOSSA..., 2022).                                                                                                                                                     |
| Promote cascade recycling, where sequential recycling cycles are pre-designed.                                                 | The Plan B project designs clothes with recycled polyester to be recycled again at the end of their life, implying endless recycling (CUNHA, 2020).                                                                                                                                                                                           |
| Implement or adapt infrastructure and services that allow for the refurbishment/improvement of unused and discarded artifacts. | H&M, to adapt to sustainability, offers its customers a workshop for repairs of used clothes to extend the garment's lifespan (MARCAS..., 2019).                                                                                                                                                                                              |
| Renew/reintegrate industrial, domestic, and urban emissions (products and materials) into the production process.              | The Fabric Bank (SC, SP, and PR) receives and provides waste fabrics used in the production of fashion artifacts (KAYSER, 2017).                                                                                                                                                                                                              |
| Promote local income generation through the use of waste generated from the production of goods and the provision of services. | The Remexe brand is a sustainable fashion cooperative in Agglomerado da Serra (MG). The brand uses upcycling, where designers and seamstresses create new clothes by reusing and redefining used garments and textile waste (REMEXE, 2022).                                                                                                   |
| Make efforts to redefine aesthetic perceptions associated with waste.                                                          | The Osklen brand uses several materials in its clothing products, including pirarucu leather, in a modern way, breaking the stereotype that recycled materials are not beautiful (GOTO, 2021).                                                                                                                                                |
| Encourage interconnected production systems (industrial ecological system).                                                    | The Textile Waste Bank at UEL (PR) is a reverse logistics system for industrial and post-consumer textile waste that aims to properly dispose of nearly nine thousand tons of these materials. The system serves clients such as weavers, upholstery companies, artisans, thrift stores, textile, and clothing industries (SISTEMA..., 2022). |

|                                                                                                     |                                                                                                                                                                                                   |
|-----------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Complement the existing system with artifacts and collection services for reuse or remanufacturing. | The ReCiclo Movement, by C&A, offers a disposal alternative for used clothes: clothes, which are sent for reuse, can be deposited in bins in more than 175 stores in Brazil (MOVIMENTO..., 2022). |
| Externalize all costs of extracting virgin raw materials vis-à-vis recycled raw materials.          | The Italian brand Rif often details, for its customers, the reason why products made from recycled materials are more expensive than those made from virgin materials (CUNHA, 2021).              |

Source: Based on Nunes et al. (2019).

f) Heuristics related to "promotion of education for sustainable economy in fashion" (Table 6):

Table 5 - Valuing waste integration

| Heuristics                                                                                            | Examples of Application                                                                                                                                                                                                                                                           |
|-------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Allowing an understanding of the local economic impacts of choosing networked organizations.          | The AHLMA brand (RJ) is a collaborative and sustainable platform that uses recycled raw materials and is formed by a co-creation network of stylists. With its existence, there is an intention to disseminate the practices in question (CO-CRIA O..., 2017).                    |
| Encouraging an understanding of the economic benefits of valuing local infrastructure.                | Sebrae addresses sustainability, its benefits, and the appreciation of working in partnership with local communities, as well as traditional knowledge and techniques (CONHE A..., 2016).                                                                                         |
| Promoting critical reflection on the economic value associated with local culture.                    | Dayana Molina manages @indigenasmodabr and the #decolonizemodabr movement, dedicated to expanding the representation of indigenous peoples in national fashion (10 INICIATIVAS..., 2021).                                                                                         |
| Encouraging the redefinition of products produced from waste.                                         | Eco use is a sustainable fashion platform that provides information to encourage, guide, and empower people to reuse fabrics in collections (MONTEIRO, 2020).                                                                                                                     |
| Developing cooperative competencies within the territory.                                             | The Tam T-shirt brand has a co-creation project with associations and indigenous peoples such as the Amary village, the Indigenous Association Kis dj (AIK), and artists Aislan and Denilson Baniwa, among others (10 INICIATIVAS..., 2021).                                      |
| Enabling an understanding of the benefits of a distributed economy compared to a centralized economy. | The Distributed Design platform advocates for the benefits of working in the mold of a distributed economy, including guiding fashion design towards more sustainable, inclusive, and collaborative practices (ABOUT, 2022).                                                      |
| Encouraging the appreciation of collective actions over individualistic solutions.                    | The Fashion designer Cris Barros has partnered with the NGO Casa do Rio since 2017. This partnership contributes to human and territorial development in the BR-319 region (AM), with emergency actions due to the effects of the coronavirus pandemic (10 INICIATIVAS..., 2021). |
| Promoting critical reflection on mass production versus small-scale production.                       | At Ateli Vivo (SP), individuals have access to tested and approved patterns and machinery to make their clothes. With this, the goal is to lead the user to value what they have created themselves, through autonomy and craftsmanship (ZURI, 2016).                             |

|                                                                                           |                                                                                                                                                             |
|-------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Encouraging critical reflection on the need for product ownership versus hiring services. | The Lena Clothing Library (NL), through a subscription service, rents clothes for women, aiming for reflection and a reduction in consumption (ZURI, 2016). |
|-------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------|

Source: Based on Nunes et al. (2019).

## 4. ANALYSIS OF RESULTS

Upon observing the obtained results, it is evident, first and foremost, that the essence of all principles is rooted in the integration among people, allowing the economic dimension to progress further. One of the observed forms of integration is distributed economy, which can foster greater cohesion among people, smaller-scale production with consumers participating in the production process to meet their needs, among other aspects. This approach may prevent premature or improper disposal of products.

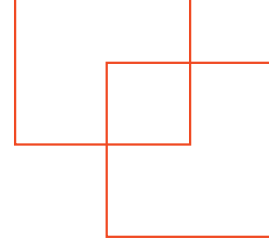
Secondly, there are already numerous examples of the realization of heuristics, both in Brazil and around the world. This is encouraging as it confirms the existence of concrete initiatives towards sustainability, with a focus on the economic dimension.

## 5. FINAL CONSIDERATIONS

The conclusions drawn from this article, considering the principles and heuristics related to the economic dimension, indicate that, regarding the "strengthening and valuing of local resources in fashion," its importance is not solely based on material resources but also on the design, production, and consumption of products.

In terms of "respecting and valuing local culture in fashion," emphasis is placed on valuing local knowledge, encompassing the methods of producing clothing items. Additionally, efforts are made to promote the visibility of products and their origins.

Concerning the "promotion of the local economy in fashion," it is emphasized that the local economy can only evolve if supported. This support takes various forms, including competent entities providing information to fashion artifact producers, prioritizing the hiring of local workers, and giving visibility to local businesses through online fashion platforms, enabling users near these products to access them.



Regarding the "promotion of networked organizations in fashion," the focus is on valuing networked organizations. In this context, possibilities include production, sharing of resources and inputs, collaboration among individuals in the same field, knowledge exchange, shared marketing, and genuine communication with customers to meet their demands.

Regarding "valuing waste integration," the focus is on reintegrating waste into production processes and the procedures for doing so. This includes the clothing production structure, facilitating waste collection, and presenting items to people to educate them that sustainable aesthetics can be beautiful and different.

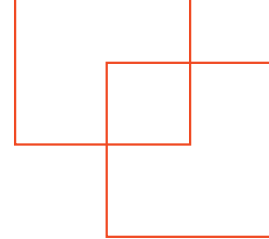
Finally, in "promoting education for sustainable economy in fashion," the emphasis is on consumer awareness of the importance of valuing distributed economy and its characteristics, such as networked production structures, valuing local resources and culture, co-creation, small-scale production, and the use of a service instead of purchasing a new product. This is facilitated by the internet and the widespread dissemination of information.

## Acknowledgements

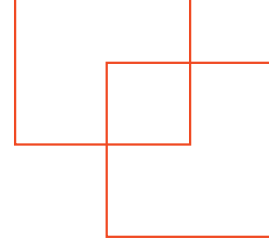
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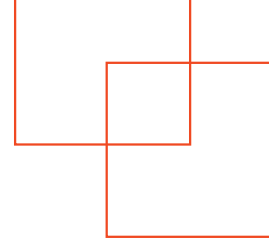
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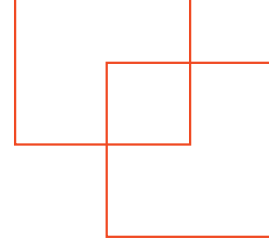
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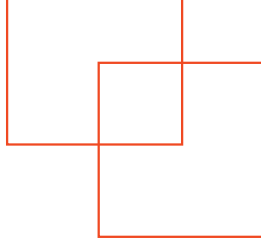
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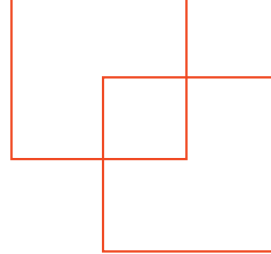
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