

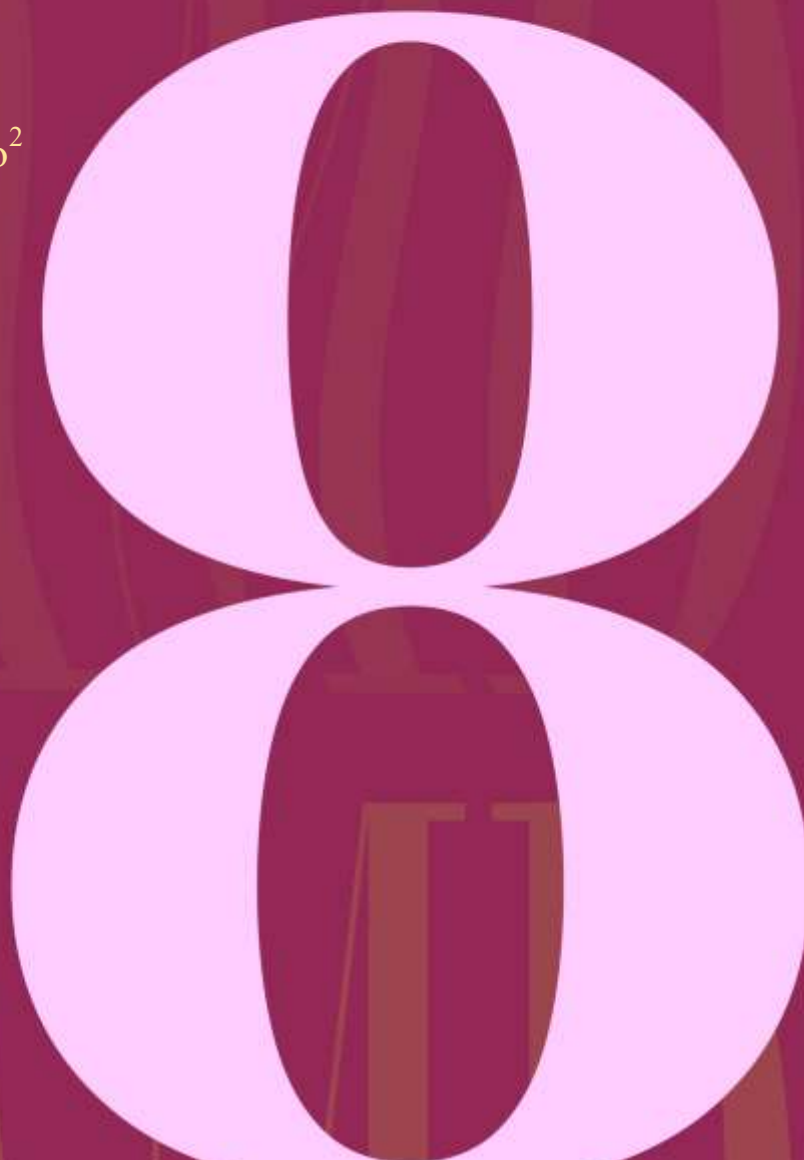
# EXPANDED SUMMARY

## Textile materiality as a link between Sustainability and Textile Design in Fashion Education

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## Introduction

Monçores and Tavares (2022) observed that Textile Design faces challenges due to resistance to implementing a pedagogy of textile thinking in Brazilian fashion courses. The same applies to subjects that deal with sustainability: sometimes these curricular units are disjointed or reserved for a limited number of credits, making difficult the task of achieving a state of critical exercise (Santos; Perez, 2017). Therefore, in order to bring about changes in teaching syllabus and projects, it is necessary to expand studies on Sustainability and Textile Design which, in Brazil (BR), are still at an embryonic stage. According to Santos and Perez (2017), the lack of papers dealing with sustainability in fashion teaching points to the existence of gaps in the training of designers and stylists — which can be understood as paradoxically contradictory, given that the textile and clothing industries are the second-largest polluters globally, following the oil sector.

In light of this, it is believed that fashion students — future textile designers and stylists — should adopt a socially ethical and environmentally responsible stance in their design choices. Inevitably, this challenge involves thinking about working with textile substrates beyond the conventional. Based on this premise, this article aims to discuss how textile materiality can be considered an articulating axis between Sustainability and Textile Design in Fashion Education in Brazil (BR). In order to achieve this purpose, a basic, qualitative and descriptive study was carried out, following an interpretivist epistemological stance, with works selected for convenience and affinity with the subject of investigation.

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Finally, it should be noted that this text is an expanded summary of the original work in Portuguese, and it is organized in just three parts: (I) the first introduces the context; (II) the second sets out the intended discussion; and (III) the third part outlines the final considerations.

## Discussion

As Monçores and Tavares (2022) explained at the beginning of this paper, textile materiality is not given significant prominence in the syllabus of higher education fashion courses — as a result, students are distanced from the mastery required by practice and the job market. In order to change this situation, in addition to reviewing current fashion curricula, it is necessary to understand materiality in its complexity. Without neglecting issues involving innovation and textile technology, the practice of Textile Design can be enriched by taking into account the cultural, social, historical, heritage and political attributes that make up textile art and craftsmanship. By doing so, it is hoped that the students' creative potential can be stimulated through new forms of expression and authentic processes that respect the particularities of the materials without neglecting their involvement with the local artisan communities.

In this context, it is understood that, in the articulation between Textile Design and Sustainability, materiality acts as a guiding axis that makes it possible for two complementary, albeit dichotomous, instances to exist: (I) the instance of textile materials, which encompasses sustainable fibers (biodegradable, organic and recycled) and alternative materials that can potentially replace conventional inputs in the textile and clothing industries; and (II) the instance of textile handicrafts, which involves textile art and craftsmanship and the manual knowledge of artisan communities. From an academic perspective, considering the teaching-research-extension tripod, it can be elucidated that, while the Textile Design disciplines provide new teaching practices and enable students to work in monitoring internships, there are research, scientific initiation and patent development projects that can be carried out in the quest to make textile materials environmentally friendly and economically compatible with the usual substrates. Additionally, it can be conjectured that, by

dealing with subjects outside the classroom, teachers and students can co-create university extension projects, actions and programs focused on the creative economy and regional development.

The instance of textile materials is fundamentally related to the environmental and economic dimensions of sustainability. Its emphasis is on production processes and its results tend to be expressed in the form of technological innovations. In the context of handicrafts, the focus is on the relational quality of the connections formed between the people involved in the textile practice and the results of these articulations lead to social transformations. In Costa and Broega's (2022) view, this involves the social, cultural and economic dimensions of sustainability. It is important to comment that these relationships express only a summary of the intricate paths that can lead fashion courses and businesses through the transition from the current state to a pro-sustainability scenario.

It is important to note that this discussion does not fully explore the possibilities of embracing the issue of sustainability in the classroom. In fact, given the breadth of the subject, various approaches and perspectives can be adopted in order to stimulate reflection on the socio-environmental responsibility of future professionals in the field. With this in mind, it is hoped that the debate, albeit briefly, will inspire and actively engage with fashion students and teachers to tackle the theoretical and practical issues surrounding Sustainability and Textile Design. Once the issue has been discussed, we can proceed to the final considerations of the paper.

## Conclusion

The aim of this paper is to discuss how textile materiality can be considered an articulating axis between Sustainability and Textile Design in Fashion Education in Brazil (BR). To this end, a basic, bibliographical, descriptive and qualitative study was carried out. After conducting a narrative review of the literature consulted, it was possible to see the relevance of dealing with sustainable and

alternative textile materials in the training of future Brazilian designers and stylists. At the end of the research, it was possible to infer that Sustainability contributes significantly to the advancement of Textile Design and its fixation in Fashion curricula when approached from the perspective of materials and textile handicrafts.

Possibly the article's main contribution lies in the inclusion of socio-cultural issues in the problem observed, given that, in general, the Textile Design bibliography emphasizes pro-environmental substrates and sometimes neglects the existence of a symbolic field that relates to textile art and craftsmanship, which strengthens the forces that aim to erase it. Another point to highlight is the examples that enrich the body of knowledge and make it possible to understand that there are already several strategies underway aimed at sustainability in the textile and clothing industries, although there is still a lack of discussion about their effectiveness and efficiency. In order to prepare students for new developments in the job market, these examples need to be constantly updated.

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