

# FASHION-UP

FASHION CATALOGUE



Co-funded by  
the European Union

This Fashion Catalogue is produced within the **Erasmus+ project FASHION-UP**, *Up-cycling as green path for the artisanal self-entrepreneurship and professional training in the tailoring fashion sector* (ERASMUS+ KA220-VET - Cooperation partnerships in VET, 2023-1-IT01-KA220-VET-000150761 - CUP G11B23000470006).

This Catalogue was made through the collaboration of all the European partners involved in project implementation: OMA - Osservatorio Mestieri d'Arte, Applicant Coordinator, and Centro Machiavelli, from Florence (IT); CEP - Circular Economy Portugal, Lisbon (PT); EELI -European Education & Learning Institute and Politistikos Syllogos Atsipopoulou "O Agios Elftherios", from Rethymnon (GR); MODE - Move & Develop Foundation from Wroclaw and Zespol Szkol Nr 5, from Wałbrzych (PL).

# FASHION WAŁBRZYCH

*Welcome to a journey where creativity becomes responsibility and craftsmanship meets sustainability.*

*This Catalogue invites you to explore the world of **fashion upcycling**, where artisanal tailoring transforms what already exists into new possibilities, new meanings and new forms of beauty.*

*These pages tell a story of reinvention: materials given a second life, ideas shaped by the hands of tomorrow's professionals, and a fashion culture that looks to the future with care and awareness.*

*Fashion-Up Team*

# WELCOME

# TABLE OF CONTENTS

01  
*The vision*

02  
*Fashion-Up collections*

03  
*Beyond the collection*

04  
*Credits*



*The vision*

# FASHION-UP: A European Project For Sustainable Fashion

The **Erasmus+ FASHION-UP project** explores innovation in the craft tailoring sector through an original training programme centred on creativity and environmental sustainability. In a fashion industry long associated with high environmental impact, a new sensibility is emerging—one that values care, durability and ecological awareness alongside aesthetic quality.

FASHION-UP moves within this evolving landscape, weaving together **training, artistry and sustainability into a dedicated VET programme** (*UpTraK*) developed by the project partners and grounded in the concept of **fashion upcycling**. Both a tailoring technique and a green design approach, upcycling proves particularly suited to artisanal creation, giving garments a distinctive identity shaped by transformation.

More than a curriculum, UpTraK unfolds as a **creative journey** that reveals the technical and imaginative power of transformation. Vintage garments, dead-stock fabrics and discarded textiles become the starting point for new, high-quality pieces with a sustainable second life.

# FASHION–UP: A European Project For Sustainable Fashion

Doing upcycling, future fashion professionals position themselves as creators and **active agents of responsible change**.

The **UpTraK training programme** found its most living expression in **four pilot courses** carried out in Italy, Greece, Portugal and Poland. Within these learning environments, technical know-how and research met traditional tailoring methods, inspiration and experimentation.

Learners explored upcycling techniques by merging artisanal skills with innovative thinking, and through hands-on practice—guided by their trainers—the UpTraK programme took concrete shape, becoming concretely wearable.

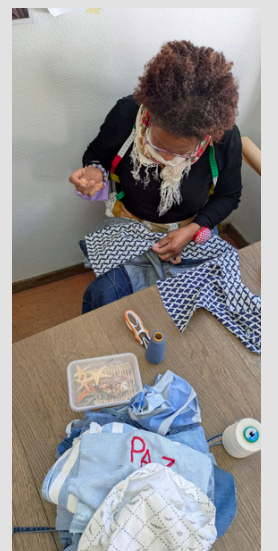
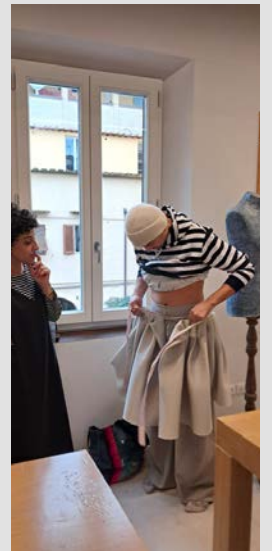
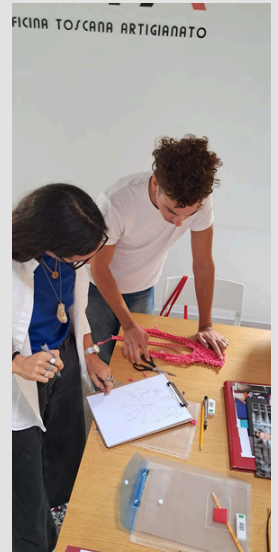
The garments featured in this Catalogue are **unique pieces** created by learners who mastered upcycling techniques and reinterpreted them to express their own vision of **sustainable artisanal fashion**.

# THE CATALOGUE

**Clothes**  
**Ideas**  
**New possibilities**

This Catalogue celebrates the **creative journey of FASHION-UP** through a selection of original garments made from vintage items, dead-stock fabrics and discarded textiles. Each piece embodies the project's guiding principles—**creativity, craftsmanship, circular economy and sustainability**—and contributes to shaping a **renewed vision of contemporary artisanal tailoring**.

Here, handmade fashion becomes a space where tradition and green innovation coexist, generating value through **care, durability and conscious design**. The Catalogue highlights the importance of training future professionals in ethical and environmental issues, showing how sustainable practices can enrich creative tailoring and connect emerging artisans with the most responsible and forward-looking trends in the fashion world.



# THE CATALOGUE

**Clothes**

**Ideas**

**New possibilities**

The heart of the Catalogue lies in its **photographic gallery**, dedicated to the FASHION-UP Collections produced across Europe within the pilot courses. Original creations designed and crafted by the learners are presented through sketches, detail images and full-outfit photographs, offering insight into both the creative process and the result.

Each garment is accompanied by a descriptive card in which the creator explains the concept behind the piece, its ecological inspiration, the upcycling techniques applied and the materials transformed to give it new life.

The Catalogue concludes with a **perspective that moves beyond the collection**, inviting reflection on new possibilities for artisanal craftsmanship, the evolution of green tailoring and the central role of creativity as a driver of change within the fashion sector.

# Creativity and Craftsmanship for the Circular Economy

*At a time when fashion is called upon to rethink its production models and redefine its values, **education** plays a crucial role in shaping a more sustainable and conscious future.*

*The FASHION-UP project originated as a **space for research and experimentation**, where traditional craftsmanship and contemporary investigation converged to foster a new generation of creatives capable of uniting aesthetics, environmental awareness and social responsibility.*

*Within this framework, **upcycling** emerges as more than a technical practice: it becomes a **cultural language** that redefines materials as living resources and transforms what was discarded into renewed value.*

*Sustainable artisanal tailoring reveals itself as fertile ground for dialogue between **heritage and innovation, precision and ecological commitment***

# Creativity and Craftsmanship for the Circular Economy

*This Catalogue bears witness to the tangible outcomes of a shared European learning experience, where each garment reflects a collective process of reflection and making.*

*Preparing **qualified professionals able to read the world through the lens of the circular economy** means investing in the future of the fashion sector through a different approach to design, production, consumption, and the harmony between form and function.*

*The professional growth of emerging talents is rooted in the balance between manual mastery, green design thinking and entrepreneurial vision, demonstrating how **ethical innovation** can become a powerful engine for **creative and economic development**.*

Be fair human to children  
children shouldn't suffer

children shouldn't suffer

Binnatman  
15/12/2014

Spring Summer 2015  
Binnatman

*Fashion-Up  
collections*

A close-up, high-angle photograph of a person's face, focusing on the right eye and the bridge of the nose. The person has light-colored eyes and is looking slightly upwards and to the right. The lighting is soft and natural, highlighting the texture of the skin and the details of the eye. The background is out of focus, showing more of the person's face and hair.

# ONE OF US

*The models wearing the original creations featured in this Catalogue are the students who designed and crafted them through upcycling techniques during experimental courses held in Italy, Portugal, Greece, and Poland. By stepping into the role of both creators and wearers, they embody a vision of fashion that respects the environment, but also embraces inclusivity, accessibility, and self-expression. This choice affirms a democratic and sustainable approach to fashion, where craftsmanship, creativity, and ecological awareness create a meaningful experiences.*

---

# ITALY

**Osservatorio dei Mestieri d'Arte  
& Centro Machiavelli**



# RINASCIMENTO 2.0



*Professional Trainers*  
*E. Di Franco*  
*L. Parenti*  
*V. Valzania*

ONLINE

# The RINASCIMENTO 2.0 Collection

*It is not merely an aesthetic tribute to Florence's golden age, but an ethical and contemporary reinterpretation of its sartorial mindset. It blends the sumptuousness of textures, the geometry of forms, and the richness of fabrics typical of the fifteenth century with the principles of upcycling and the Zero Waste vision.*

*The collection draws inspiration from Renaissance economic wisdom, when textiles were considered so precious that waste was unthinkable. This approach is reflected in the use of cutting remnants and recovered materials, embracing a philosophy that maximizes the use of every textile fragment.*

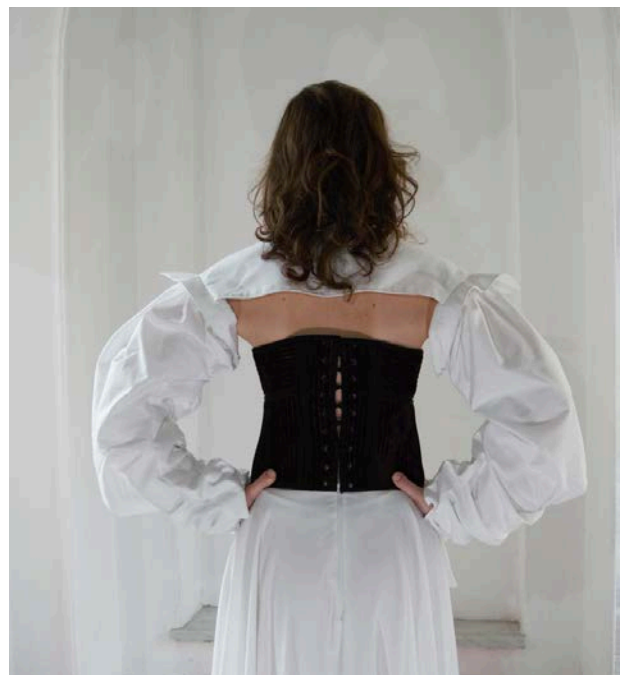
*The collection builds upon fabrics destined for oblivion: vintage table linens, embroidered doilies, and other household elements are noble materials, given new life, imparting a unique patina and narrative to each garment.*



# 04

INSIDE OUT

*Dress IT01*



## CONCEPT & ECOLOGICAL VISION

*INSIDE OUT reinterprets Renaissance splendor by turning its codes inside out, transforming historical underwear—once a symbol of restraint—into a statement of authenticity and freedom. Inspired by the tension between concealment and revelation, the garment reveals its inner layers, creating a dialogue between protection and vulnerability, past and present. Rather than recreating the Renaissance, the dress is reborn from it. Crafted entirely from waste materials, it becomes a second skin that celebrates introspection and self-acceptance. Here, luxury is no longer external ornament, but an emotional and sustainable expression: beauty emerges from within, unveiled through conscious design.*

## TECHNIQUES & UPCYCLING PROCESS

*The garment is created through a meticulous artisanal process aimed at minimizing waste and maximizing material value. Limited deadstock fabrics guided strategic pattern-making, ensuring efficient cutting and reduced fraying. Finishing details further reinforce the upcycling approach: buttons and components recovered from discarded stocks were carefully selected and applied by hand. This reuse-based system extends circularity to every element of the garment, where craftsmanship, functionality and sustainability converge.*

## DESIGNERS

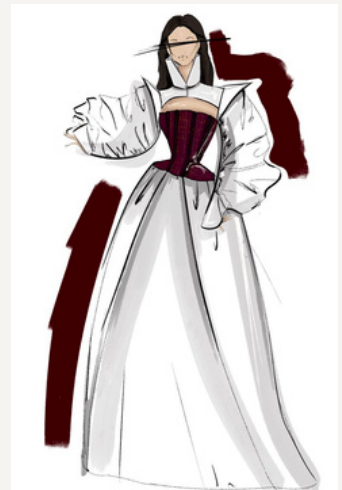
GIULIA CORSI

01  
INSIDE OUT



## MATERIALS

*The dress is made from 100% cotton poplin sourced exclusively from unsold and discarded deadstock. By avoiding new production, the garment prevents high-quality materials from being wasted and significantly reduces water, energy and chemical use. This tailored upcycling strategy transforms existing textiles into renewed value, positioning the piece as a responsible and refined example of sustainable artisanal fashion.*



# ANATOMY OF ESSENCE



*Dress IT02*



## CONCEPT & ECOLOGICAL VISION

*ANATOMY OF ESSENCE is inspired by the enigmatic gaze of Eleonora da Toledo in Bronzino's portrait, reimagined beyond the rigid codes of the Renaissance. Rather than reproducing historical forms, the designs translate their essence into a contemporary language where sensuality, architectural precision, and material awareness intersect. Traditional ornamental details evolve into fluid veils, sculptural three-dimensional elements, and tactile surfaces that interact with the body. The focus shifts to the back—historically concealed in Renaissance fashion—redefined as a central, expressive, almost architectural space that challenges classical norms. This creative void becomes a site of experimentation, drawing from Renaissance geometries and refined color palettes, transformed into dynamic, fluid silhouettes. Sustainability is integral to the vision: through upcycling and the reuse of existing materials, each garment carries the memory of the past while embodying a conscious, forward-looking approach. The Renaissance is not referenced nostalgically, but reshaped and worn as a living, evolving form.*

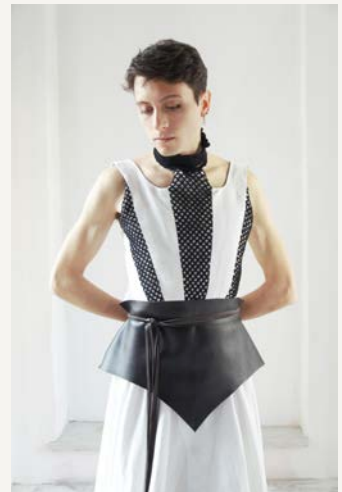
## TECHNIQUES & UPCYCLING PROCESS

*The garments were created through a dialogue between artisanal craftsmanship and advanced upcycling practices, prioritizing material recovery and waste reduction. A vintage heavy-cotton nightwear set was fully deconstructed and re-engineered into new architectural silhouettes through draping and fabric manipulation. Dyed cotton mesh adds transparency and contrast, while deadstock leather and repurposed stockings introduce structural and connective elements. Visible mending highlights the process, resulting in a design where sustainability, experimentation, and craftsmanship converge.*

## DESIGNERS

ALESSIO ZAGLI, FRANCESCA FARATRO

ANATOMY  
OF ESSENCE



## MATERIALS

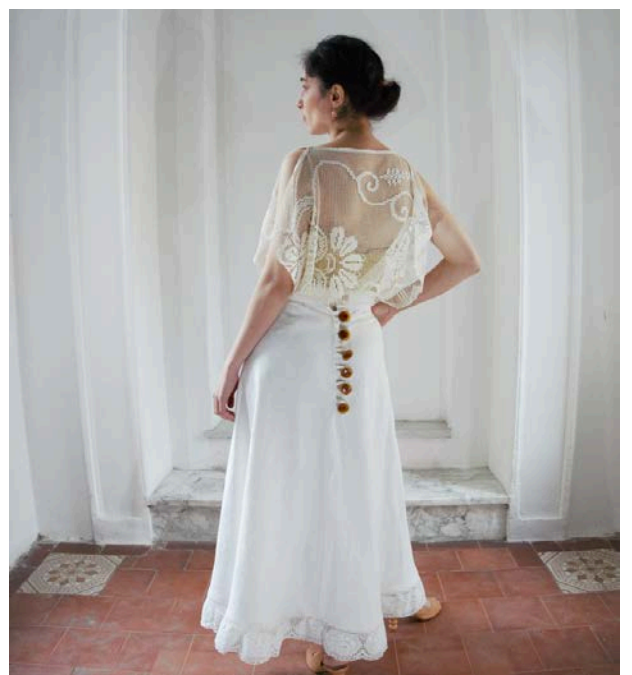
*The garments are created exclusively from reclaimed and upcycled materials, extending the life of existing textiles while reducing environmental impact. A vintage heavy-cotton bridal trousseau is deconstructed and reassembled into new sculptural volumes. Dyed cotton mesh adds depth and transparency, while deadstock leather provides structure without new production. Repurposed end-of-life stockings form arm cuffs, reinforcing the experimental spirit. Each material choice reflects a conscious approach, transforming discarded textiles into expressive elements rooted in responsible fashion.*

ANATOMY  
OF ESSENCE



# 03 WOMEN'S REBIRTH

*Blouse, Corset, Skirt*  
*IT03*



## CONCEPT & ECOLOGICAL VISION

*The design is inspired by the iconic figure of Isabella d'Este, a revolutionary woman who ruled the Marchesato of Mantua during the Renaissance. Recognized as one of the first fashion influencers, Isabella used her style and appearance to convey power, authority, and intelligence, shaping political and social perceptions through her image.*

*The outfit reinterprets Renaissance style, translating it into a new and distinct era, emblematic of profound social and cultural changes such as those of the early 20th century, when women's fashion reflected the progress toward economic and social independence, including the rise of the suffragette movement. The project as a whole explores, through fashion, a dialogue between historical memory and contemporary storytelling, highlighting women's issues that remain relevant today.*

## TECHNIQUES & UPCYCLING PROCESS

*The dress was created by assembling recovered textile fragments, each carrying memory and emotion. Sourced from tailoring scraps and existing fabrics, these materials were transformed into a unique piece that highlights the identity and history of each element. Like a textile puzzle, every fiber contributes to a harmonious silhouette, with particular focus on the waistline.*

*The construction blends traditional tailoring with innovative upcycling through hand and machine stitching, embroidery, and manual decoration. The result is a garment where sustainability becomes aesthetic, transforming waste into refined, expressive design.*

## DESIGNERS

SABRINA CALVANI



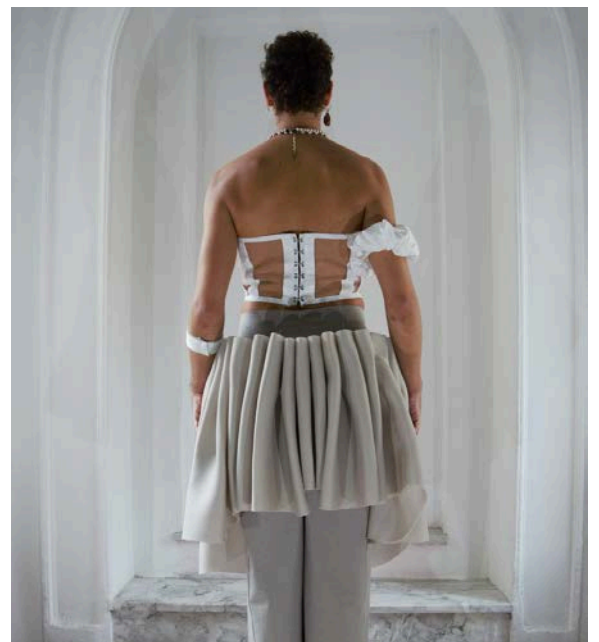
## MATERIALS

*The dress was created by assembling recovered textile fragments, each carrying memory and emotion. Sourced from tailoring scraps and pre-existing fabrics, these materials were transformed into a unique outfit emphasizing the identity and history of each component. Combining traditional tailoring with upcycling—hand and machine stitching, soft seams, embroidery, and manual decorations—waste becomes precious material, and craftsmanship enhances the beauty of recovered fabrics, giving the dress an experimental, refined character.*



# RI-NNOCENCE

*Pants, Corset, Skirt*  
IT04



## CONCEPT & ECOLOGICAL VISION

*RI-NNOCENCE* reinterprets Botticelli's *Birth of Venus* as an act of awareness and rebirth. The shell, a symbol of purity and innocence, inspires the silhouette: a pleated skirt that opens at the front with varying lengths, like a protective shell — or a soft armor — that embraces and reveals.

The garment's focal point is the hips: the site of birth, strength, and transformation. Like the shell cradling Venus, the skirt expands laterally, suggesting energy that radiates from the body outward. The hips become architecture and language, symbolizing femininity that confidently occupies space and volume.

This modern Venus claims her innocence as a conscious choice and her body as a site of renewal. Sustainability underpins every decision: fabrics are repurposed from pre-existing materials, giving new life to what would otherwise be discarded. The result is a garment that merges historical inspiration, personal empowerment, and environmental responsibility, creating a contemporary Renaissance vision through couture upcycling.

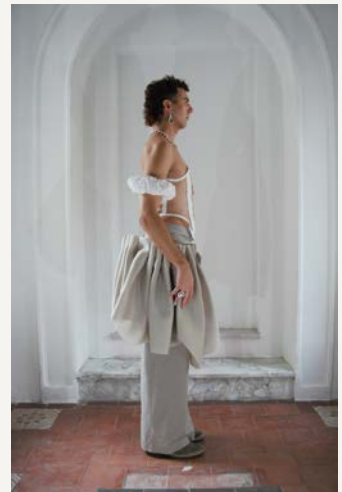
## TECHNIQUES & UPCYCLING PROCESS

The creation merges traditional tailoring with experimental upcycling. Each pleat of the Renaissance-inspired 'cannone' skirt was hand-stitched, while reclaimed damask covered seams and functional elements, transforming them into decorative features. A made-to-measure bodice adapted classical techniques to pre-used materials, reinforcing and balancing the structure. Through careful deconstruction and reconstruction, varied rescued fabrics—from netting to damask and neoprene—were harmonized, creating a precise, sustainable silhouette where historic inspiration meets contemporary upcycling.

## DESIGNERS

SEBASTIAN KOSMAS, SARA RUSSO

04  
RI-NNOCENCE



## MATERIALS

*The garment is crafted entirely from reclaimed materials. Its foundation comes from a repurposed crinoline underskirt, combined with an unused grey bed linen set and a white shell-pattern damask sourced from tailoring offcuts. Additional textile materials and accessories already available at Spazio NOTA were incorporated to avoid introducing new resources. The look is completed with accents of deadstock Burberry neoprene, giving renewed purpose to fabrics otherwise destined for disposal.*

---

POOR

**Circular Economy Portugal &  
Recostura**

TUGGAL

---

# O MAR QUE OS UNE



GET

*Professional Trainers*

*I. Vicente; S. Sousa;*

*M. Escaleira; S. Serra*

*V. Couto; F. Branco; S. Fernandes*

# The O MAR QUE OS UNO Collection

*The Sea was the obvious inspiration for the Portuguese collective theme for the upcycling pilot course final collections. Having people from different countries and continents, sharing perspectives and creativity, it was decided to celebrate the union between nations and the collective effort to regenerate our planet, starting with the oceans.*

*The pieces aim to make us reflect on our collective mission to rescue the ecosystems while honoring the beauty, here represented by the Sea and its creatures.*

*The ocean inspired the aesthetics: the movement of the waves and the seaweeds translated by the fluid silhouettes; the pollution of the seas with plastic and the dying coral reefs, translated mainly through applique and embroidery; and its immense blue represented by the amount of discarded jeans and the juxtaposition of different materials.*

BEACH  
WAVES  
FUTURE



*Skirt AFIL01*  
*Jacket AFIL02*  
*Blouse AFIL03*



## CONCEPT & ECOLOGICAL VISION

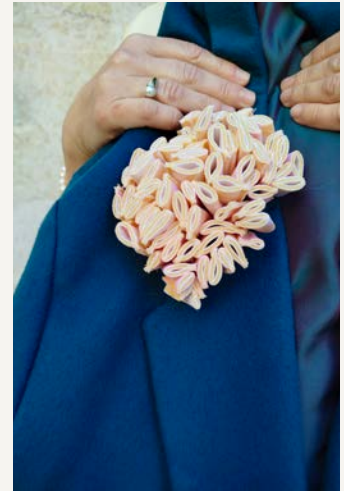
*This three-piece outfit, Beach Waves Future, narrates a progression from the joy and innocence of seaside life to the uncertain future shaped by climate change. Soft pastel tones in the blouse evoke sand, sun, and leisure, while the skirt's layered denim waves and coral-like elements reference the richness and fragility of marine ecosystems. The petrol-blue jacket symbolizes pollution, fossil fuels, and rising seas, imagining a future in which nature adapts even as human presence is threatened. All garments are made from discarded clothing carefully selected for their quality condition, extending the life of materials such as shirts, denim, and outerwear, and highlighting upcycling as a creative response to overproduction, textile waste, and the environmental costs of cotton cultivation and garment manufacturing.*

## TECHNIQUES & UPCYCLING PROCESS

*Each garment was created through deconstruction, draping, and pattern adaptation. The blouse was formed by dismantling two shirts and reshaping them through draping, reversing components and inserting side panels to increase width, with cuffs used as adjustable ties. The skirt was developed from a wrap-skirt base pattern, using a reconstructed textile made from horizontally layered denim pieces stitched in wave-like forms, with adjustable zipper closures and neoprene coral applications. The jacket was shortened to a bomber silhouette, with elastic at the waist and sleeves, and widened using panels composed of denim patches and jacket fragments. Decorative neoprene elements, repeated across garments, visually connect the pieces and symbolize marine resilience.*

## DESIGNERS

ANABELA FEVEREIRO, ISABEL LABAREDAS



## MATERIALS

*The outfit incorporates reclaimed and deadstock materials: four discarded pairs of jeans and additional denim remnants; one yellow men's shirt and remnants of a pink shirt reused for structural and decorative elements; one unused teal men's jacket; and scraps from a salmon-pink-yellow neoprene vest (surfwear deadstock) applied as coral-inspired details on the skirt and jacket. Original buttons and multiple zippers were reused where possible. Construction employed white, yellow, pink, and teal threads. All primary textiles were sourced from donated garments, personal wardrobes, or store surplus, ensuring that the pieces rely predominantly on recovered materials rather than newly produced fabric.*

# EVER CHANGING SEA



*Corset EW.LL\_01*

*Trousers EW.LL\_02*

*Overcoat EW.LL\_03*



## CONCEPT & ECOLOGICAL VISION

*Ever Changing Sea is An outfit born from an attentive gaze on the oceans and the urgent need to rethink fashion's environmental impact. Inspired by the movement of water, the textures of the seabed and coastal landscapes suspended between beauty and fragility, the three garments—a corset, puffed pants and a long coat—form a visual narrative where natural harmony meets ecological awareness. The color palette reflects this dialogue: whites and blues recall sea foam and transparent waters, while browns and greens evoke rocks and marine depths. Black details introduce a subtle yet powerful reference to pollution, often invisible but ever-present. Entirely crafted from reused garments and textile scraps, the collection transforms waste into meaning, celebrating slow craftsmanship and conscious creation. Each fragment carries memory, and together they compose a story of resistance, care and transformation, inviting a renewed relationship with fashion and the planet.*

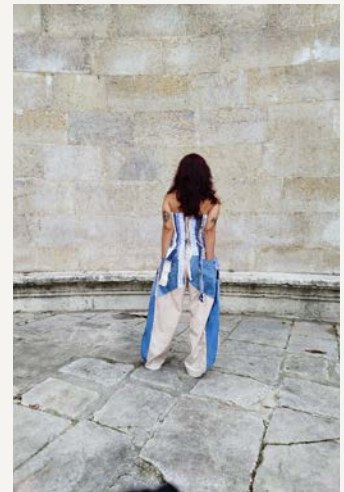
## TECHNIQUES & UPCYCLING PROCESS

*The creation relied on a fully artisanal upcycling process, combining precision, experimentation and respect for materials. Jeans, cotton T-shirts, old sweaters and discarded fabrics were carefully deconstructed, selected and reassembled into new volumes and textures. The corset is built on a reconstructed denim base, enriched with manually applied strips of reused fabrics that create rippling surfaces inspired by water movement. The puffed pants were formed by joining multiple pairs of jeans, using curved cuts and structural techniques to achieve volume without introducing new materials. The long hooded coat evolved from a reused garment, expanded through added panels and knit fragments that recall the layered textures of the seabed. Entirely hand-assembled, each piece balances aesthetic expression with durability and functionality, affirming craftsmanship as the foundation of circular fashion.*

## DESIGNERS

ESTEFANIA WESTERMEYER, LISA LEMOS

02  
EVER  
CHANGING SEA



## MATERIALS

*The garment is made from reused materials sourced from discarded clothing, sewing leftovers and textile waste. Reclaimed jeans form the structural core of the corset and pants, offering strength and versatility through panels, strips and curved elements. Cotton from old T-shirts was reused for internal finishes and details, ensuring comfort and continuity. Knitted garments and sweaters were dismantled and reassembled to create the textured surface of the coat, while selected polyester remnants were integrated sparingly to reinforce structure and durability. Additional reused fabrics were employed for contrast panels and the hood, while a handmade recycled appliqué adds a personal and symbolic touch*

EVER  
CHANGING SEA

# THE PERSISTENT SEA



*Tank top FALU01*  
*Skirt FALU02*  
*Jacket FALU03*



## CONCEPT & ECOLOGICAL VISION

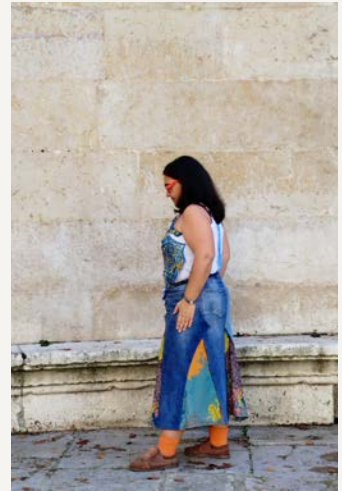
*The sea returns everything back to the land”, starting from this ancient saying, the outfit reflects on the fragile balance between humanity and the ocean. For centuries, the sea has been treated as an infinite container for waste; today, it returns what it has received in altered forms—microplastics, chemicals and debris that threaten marine life, human health and entire ecosystems. The garment embraces a sustainable perspective that recognizes the sea as a shared and vital resource, belonging to all and requiring collective responsibility. Fashion, among the most polluting industries worldwide, plays a significant role in this impact through production, consumption and disposal practices. This project responds to that urgency by advocating circular fashion, responsible material reuse and a shift toward conscious consumption, translating environmental awareness into a visual and wearable statement.*

## TECHNIQUES & UPCYCLING PROCESS

*The outfit was developed through an artisanal upcycling process inspired by the movement and imagery of the marine environment. The wrap skirt echoes the rhythm of shifting tides and adapts to different bodies through an adjustable structure. Two discarded pairs of jeans were fully opened and reconstructed, while panels from a reclaimed blouse were integrated, with a reused envelope skirt serving as lining. The tank top evokes polluted waters, where waste becomes entangled like debris in fishing nets, represented through reclaimed doilies and fabric fragments. To avoid waste, remaining blouse sections were reused for straps and neckline details. The green jacket recalls productive coastal waters, enriched with layered appliqués of fabric scraps, threads and lace symbolizing pollution. Patchwork, embroidery and decorative techniques—both hand and machine—bring together narrative, texture and circular craftsmanship.*

## DESIGNERS

FATIMA SILVA, LUISA PISSARRA



## MATERIALS

*The dress is composed entirely of reclaimed materials: one polyester blouse, two discarded pairs of jeans, a reused envelope skirt, a white discarded T-shirt and two doilies. Additional trimmings include polyester and cotton threads, silk and embroidery threads, interfacing, lace, fabric scraps and leftover yarns. Each material was consciously selected and reused to avoid new resource consumption, reinforcing the project's commitment to circularity, environmental responsibility and second-life fashion.*



# TIMES CHANGE, TASTES CHANGE



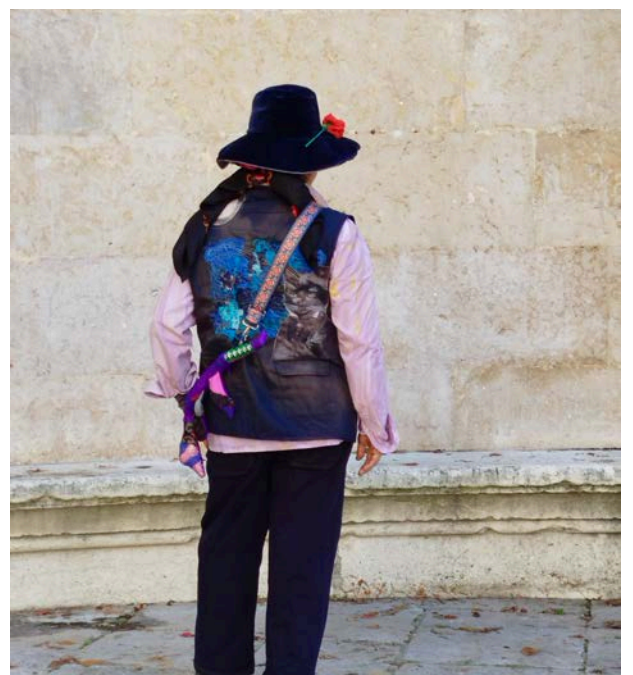
*Shirt GG01*

*Skirt GG02*

*Coat GG03*

*Blanket GG04*

*Hat GG05 weapon*



## CONCEPT & ECOLOGICAL VISION

*This outfit offers a Portuguese-speaking perspective on the contemporary dilemmas shaping sustainable fashion. In a world marked by rapid social, economic and climate change—alongside conflict, technological acceleration and the growing volume of discarded clothing—fashion is called to question its role and redefine its values. Traditionally perceived as volatile and consumer-driven, the fashion system is now seeking renewal through more responsible models. This manifesto embraces discarded garments freely offered and reimagines them as long-lasting pieces, designed to return to the market and be worn with care over time. Beyond the creation of a single showpiece, the project explores the possibility of scale, envisioning sustainability not as an exception but as a viable, enduring practice rooted in craftsmanship, reuse and shared responsibility.*

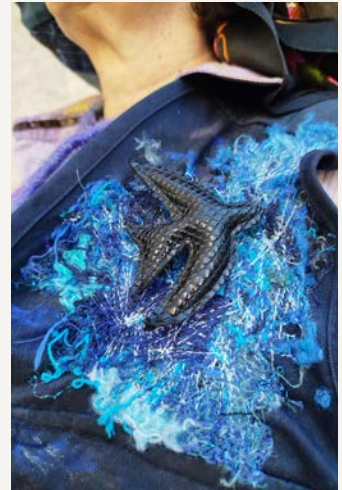
## TECHNIQUES & UPCYCLING PROCESS

*The creative process is grounded in a diverse range of artisanal upcycling techniques that transform fragments into coherent form. Patchwork becomes a structural and narrative tool, assembling scraps into new surfaces rich in texture and meaning. Hand embroidery and painting introduce layers of expression, while creative mending reinforces both function and aesthetics. Fabric construction from reclaimed materials allows discarded textiles to be reorganized into renewed volumes, where visible repair and manual intervention are celebrated rather than concealed. Through these techniques, craftsmanship becomes an act of resistance and reinvention, merging tradition with experimentation to generate garments that speak of care, time and conscious making.*

## DESIGNERS

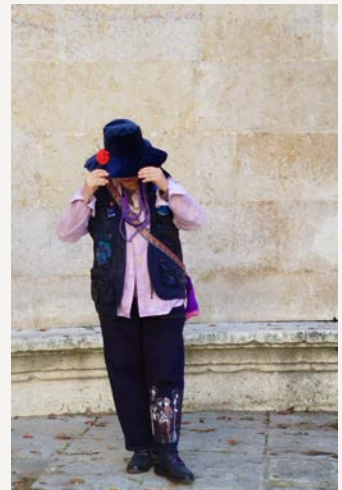
GEORGIA GOMES

04  
TIMES CHANGE,  
TASTES CHANGE



## MATERIALS

*The dress is composed exclusively of reclaimed materials selected for their sustainable origin and potential for transformation. Deconstructed men's shirts, trousers and ties form the core of the design, alongside a repurposed work uniform vest. Additional fabrics were sourced from leftover or discarded collections, as well as textiles originally destined for landfill. Each material was carefully recovered and reworked, extending its lifecycle and reinforcing the project's commitment to circular fashion and responsible reuse.*



04  
TIMES CHANGE,  
TASTES CHANGE

# TODO CANTO É MAR

*When the Ocean  
speaks through  
clothing*

*Dress FJ01  
Jacket FJ02*



## CONCEPT & ECOLOGICAL VISION

*Todo Canto é Mar (Every Song is Sea) emerges from the symbolic meeting between tide and memory, where what the ocean returns—fragments, abandoned objects, traces of past use—is transformed into narrative and meaning. Inspired by the continuous rhythm of the waves and the spiritual presence of the sea goddess Iemanjá, the collection explores the fragile balance between beauty, vulnerability and environmental impact. Waste becomes visual poetry, reassembled through upcycling into garments that both denounce the degradation of marine ecosystems and celebrate their regenerative power. Patchwork surfaces, sand-toned dyes and sculptural accessories evoke waves, erosion and coral landscapes, reinforcing the idea that fashion, like the sea, can turn remnants into creative energy—where nothing truly ends, but is constantly transformed and reborn.*

## TECHNIQUES & UPCYCLING PROCESS

*The outfit is developed through artisanal upcycling techniques that enhance the expressive and structural value of discarded materials. The dress is built on denim patchwork, where reclaimed scraps are reorganized into modular surfaces assembled through reinforced seams; original jean labels are reinserted as traces of previous lives. The jacket originates from a damaged organza garment rescued from a recycling facility and is reworked using leftover denim to achieve a zero-waste approach. Decorative and symbolic elements—such as embroidered inserts, metallic details and fish leather applied to the cuffs—conceal imperfections while adding narrative depth. Three-dimensional handcrafted appliqués reference marine resilience, while accessories complete the story through macramé, recycled coral beads and broken ceramics, echoing erosion and coastal transformation.*

## DESIGNERS

*JULIANA COELHO, FABIANA MENDES*

05  
TODO CANTO  
É MAR



## MATERIALS

*Recycled denim from discarded garments forms the structural base of the patchwork pieces, while deadstock fabrics are reused for modeling, linings and details. Reclaimed fish leather (pirarucu) is introduced as a durable finishing element inspired by marine fauna. Accessories combine recycled metal and fragmented ceramics, evoking eroded rocks and threatened reefs. Recovered embroidery elements, stones and metal components enrich surfaces with organic irregularity, while eco-friendly, low-impact paints create tonal effects inspired by sand, deep blue and ivory. Each material is chosen for both its aesthetic value and the ecological story it carries—waste transformed into meaning through sustainable design*

TODO CANTO  
É MAR

# THE SEA THAT UNITES US, BY LEMANJÁ



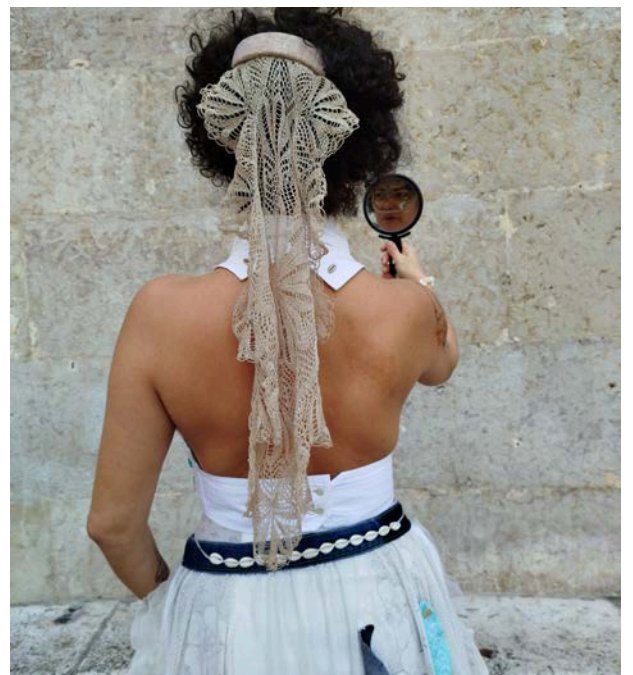
*Blouse JL01*

*Skirt JL02*

*Overskirt JL03*

*Coat JL04*

*Bag JL05*



## CONCEPT & ECOLOGICAL VISION

*The Sea That Unites Us is born from a shared creative vision shaped by cultural diversity, collective learning and the sea as a universal symbol of connection. The outfit translates this concept into a modular composition of four elements—top, skirt, overskirt and coat—entirely developed through reuse and circular practices. Deadstock materials, second-hand garments and items sourced from clothing exchange initiatives in Lisbon become the foundation of a sustainable narrative that values collaboration, exchange and transformation. Each piece embodies a dialogue between individual histories and collective action, affirming fashion as a tool for inclusion, environmental awareness and shared regeneration.*

## TECHNIQUES & UPCYCLING PROCESS

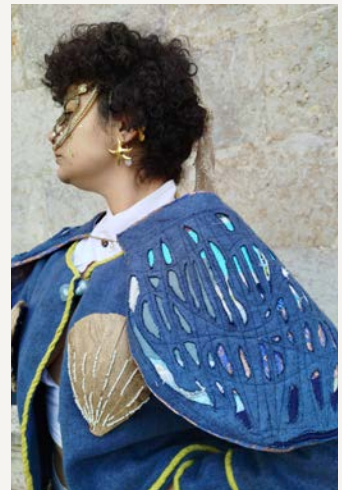
*The outfit is constructed combining technical experimentation with symbolic storytelling. The top is draped from two discarded cotton shirts, reassembled through cuffs, fronts and collars to create a deep neckline adorned with recovered buttons inspired by marine elements. The straight skirt originates from a reclaimed pillowcase and kitchen cloth, finished with second-hand lace and buttons. A long overskirt evokes lemanjá through a train-like silhouette, built from a reused denim waistband, curtain remnants and repurposed sponge; fabric appliqués depict marine species and wave movements formed from denim strips. The coat is transformed through slashing, removable shoulder pads and coral-inspired textile panels. The handbag is made from bubble wrap reused from a parcel, carefully sewn not to damage the bubbles. Artisanal techniques—including patchwork, hand embroidery, natural dyeing, creative mending and fabric construction from scraps—ensure that upcycling remains structural, expressive and durable.*

## DESIGNERS

JUN LIANG, LAURA RODRIGUES

THE SEA THAT UNITES  
US, BY IEMANJÁ

06



## MATERIALS

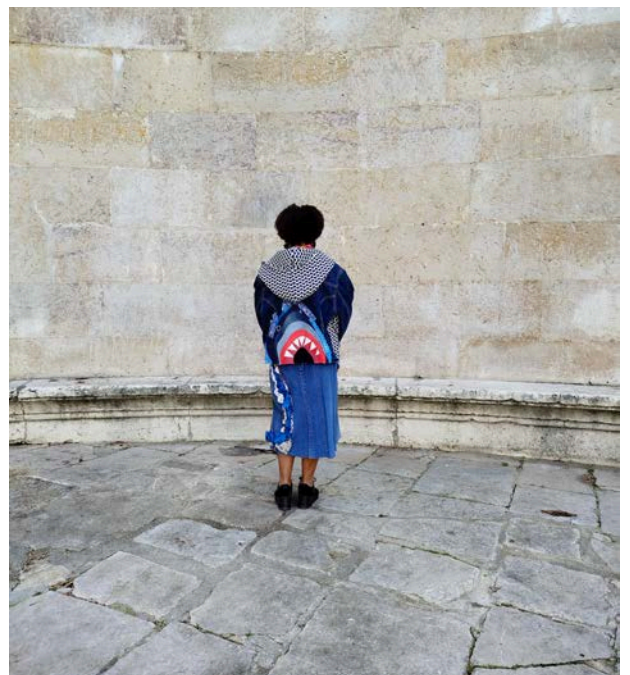
*Outfit composed of reused materials, selected for their sustainable origin and narrative potential. Two vintage cotton shirts were deconstructed and reshaped through draping exercises, while the second-hand coat is sourced from a clothing exchange project. Fabric scraps from discarded collections and course projects were integrated across all components, alongside textiles originally destined for landfill and given new life through reconstruction. Additional recovered elements—such as buttons, lace, cork fabric, denim remnants and packaging materials—were consciously incorporated to reduce waste and reinforce the collection's commitment to circular fashion, reuse and material responsibility*

THE SEA THAT UNITES  
US, BY IEMANJÁ



# TIDE CYCLE

*Top LY\_01*  
*Skirt LY\_02*  
*Jacket LY\_03*



## CONCEPT & ECOLOGICAL VISION

*Tide Cycles draws inspiration from the perpetual motion of the sea, where tides embody rhythm, renewal and transformation. The collection reflects a poetic vision in which remaking becomes an act of care—toward materials, craft and the environment. Shades of blue dominate the palette, evoking submerged landscapes and aquatic depths, while the robe and denim dialogue with the fluidity of water. Voluminous silhouettes define the design: the expansive skirt and blouse with puffed sleeves echo the swelling and retreating of waves, translating natural movement into form. This project affirms sustainability as a continuous cycle, where garments are not static objects but evolving entities. By reimagining existing pieces, the collection celebrates fashion's potential to regenerate, honoring time, memory and the sea's transformative power.*

## TECHNIQUES & UPCYCLING PROCESS

*The creative process is rooted in artisanal upcycling practices that enhance both structure and meaning. Discarded garments were carefully deconstructed and reconstructed, allowing materials to be reshaped into new volumes while preserving their original identity. Hand embroidery plays a central role, adding tactile depth and subtle decorative narratives inspired by marine textures. Creative mending techniques reinforce seams and surfaces, transforming signs of wear into intentional aesthetic details. Each intervention is designed to respect the material's integrity, ensuring durability while emphasizing the beauty of repair. Through these slow, manual processes, the collection demonstrates how traditional craftsmanship and upcycling converge, turning reuse into a deliberate design language that values care, attention and longevity.*

## DESIGNERS

LIDIA SEVERINO, YVONNE CAZARE

07  
TIDE CYCLE



## MATERIALS

*Materials were selected for their durability and symbolic connection to the concept. Two pairs of discarded jeans were deconstructed and reworked to form the voluminous skirt, providing structure and depth. A silk robe, acquired during a journey to China, was repurposed to create the blouse and decorative motifs applied to the skirt, introducing fluidity and contrast. A donated denim jacket was transformed by removing the fur lining, enlarging its structure with patterned blue fabric and adding a hood. A small shark detail, crafted from textile cut-offs from other projects, completes the narrative, reinforcing the commitment to reuse and zero waste.*

# TIDE LINES



*Top MT\_01*  
*Skirt MT\_02*  
*Jacket MT\_03*



## CONCEPT & ECOLOGICAL VISION

*Tide Lines translates the rhythm of coastlines into a wearable landscape, where layers, currents and shifting patterns become sartorial language. Squares and stripes from upcycled cotton shirts and trousers evoke tidal grids shaped by water and time, while the reconstructed denim jacket embodies the idea of renewal through conscious design. A newly stitched panel, composed of blue-toned scraps, recalls the stratification of the sea and celebrates resourcefulness as an aesthetic value. Each piece reflects a balance between structure and fluidity, tradition and transformation. Waste reduction becomes a creative gesture, turning garments marked by use into symbols of continuity. In Tide Lines, craftsmanship and ecology merge into a design that flows with mindful intention, affirming fashion as a living cycle of reuse and reinvention.*

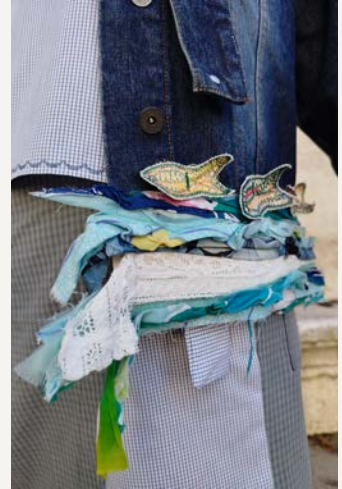
## TECHNIQUES & UPCYCLING PROCESS

*The outfit is developed through a process of precise deconstruction and reconstruction, where existing garments are carefully reimagined. A former cotton work uniform is reshaped into a minimalist top, preserving its graphic identity while refining its form. Leftover elements from the same uniform are combined with worn cotton trousers to create a new skirt, allowing materials to dialogue across functions and histories. The denim jacket becomes a focal point: its surface is enriched with a handcrafted panel built by stitching fabric scraps side by side onto a reinforced base, creating a textured and durable layer. Embroidered illustrations complete the piece, adding narrative detail and emphasizing the artisanal nature of the upcycling process.*

## DESIGNERS

MARILIA TEIXEIRA

08  
TIDE LINES



## MATERIALS

*The dress is composed entirely of reclaimed garments and textile remnants, selected for their durability and visual coherence. A checkered 100% cotton work uniform vest and matching trousers, marked by signs of wear, form the structural base of the outfit. An outdated denim jacket is transformed and extended through the addition of a reconstructed panel. Textile scraps in varying materials and tones of blue are integrated to enrich texture and reinforce the circular approach. Each material retains traces of its previous life, contributing to a layered narrative of reuse, repair and sustainable design.*



TIDE LINES

---

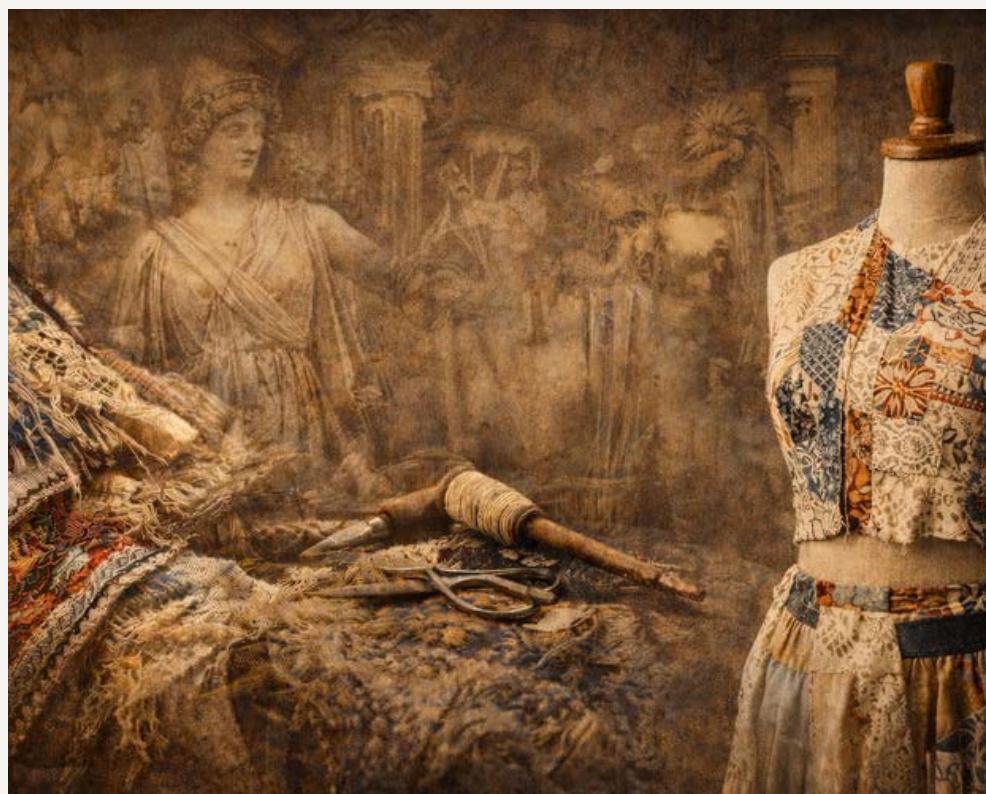
# GRE

**Atsipopoulou “ O Agios Elftherios”  
& European Education Learning Institute**

# ECE

---

# TEXTILE MEMORIES



*Professional Trainers*  
*K. Rodinou*  
*M. Giannouli*

# ATSIPOPOLU

# The TEXTILE MEMORIES Collection

*All cultures are nourished by their memories, their roots, their tradition which is ultimately preserved in the materials and artifacts, constructions in a variety of forms and styles.*

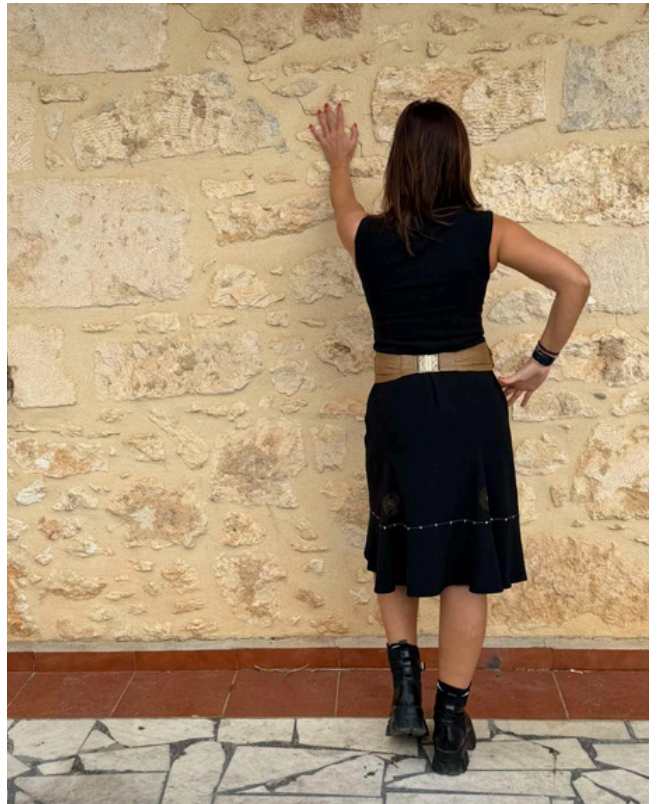
*Our collection aims at developing a contemporary style based on old and frayed materials that are enhanced by traditional techniques and forms. Thus, preserving valuable resources and honoring traditional craft with respect to environment.*

*Thus constitutes an outlet for the young generation creativity and an apprenticeship method that profits from the previous generations achievement and believes in sustainability of fashion.*



# KASSANDRA'S ROBE

*Dress GR01*



## CONCEPT & ECOLOGICAL VISION

*Kassandra is the symbol of feminine resistance. The princess of Troy and high priestess of Apollo mentioned by Homer and Euripides, she remained noble in extreme humiliation and enslavement in the tragedy "Women of Troy" she appears in all her glory as a bride ridiculing her enslavement and rape and vowing vengeance. She turned her tatters into a splendid robe celebrating female dignity. This figure inspired us to demonstrate how old and discarded materials can be used in a modern context, providing beauty and a sense of identity. For people in local communities the creation of garments from discarded materials can provide both dignity and artistic folk expression. At the same time this trend contributes to the sustainability of fashion by upcycling and saving money. The recycling of materials economizes natural resources, connects with previous users and past generations and gives a lesson in frugality and inventiveness. Moreover, the dress belonged to a participant's dead mother and its transformation had an additional emotional value for the participant.*

## TECHNIQUES & UPCYCLING PROCESS

*The old total black dress was processed through a combination of artisanal techniques and upcycling methods. The sleeves were cut off, and the finishing raw ends were restored by sewing them with straight stitch. The bottom of the dress was decorated with handmade patterns. Sashiko stitching was chosen to fulfill the goal. That traditional Japanese decorative stitching is considered a popular meditative art form for geometric patterns.*

*A fabric marker and a ruler were used to draw rhythmic repeating patterns onto the fabric.*

*Thick, left over cotton threads were used, often several threads for thickness, and a long needle.*

*The handmade embroidery aimed at maximizing material reuse and minimizing waste.*

## DESIGNERS

CHALIKAKI ELENI, PAPALEXAKI SOFIA

01  
KASSANDRA'S  
ROBE



## MATERIALS

*A recovered black cotton robe was carefully deconstructed and reconstructed, reshaped to balance a contemporary silhouette with timeless elegance. An old leather belt, restored and repurposed as a waistband, becomes both a functional and symbolic element, reinforcing the zero-waste approach. Deadstock embroidery threads, sourced from personal wardrobes, were used to enrich the hem with subtle decorative details, reviving vintage color and texture. Without introducing any new materials, the project transforms an ordinary black dress into a distinctive, environmentally conscious piece, affirming sustainability as a creative and collective act.*

01  
KASSANDRA'S  
ROBE



# GARMENT OF MEMORY

*Jacket GR02*



## CONCEPT & ECOLOGICAL VISION

*This garment is conceived as a vessel of memory, created by assembling worn and frayed garments linked to meaningful moments in a person's life. Colors, textures, and signs of time intertwine to evoke lived experiences, shaping a unified identity rooted in continuity rather than loss. The act of creating a new garment out of old ones evokes the continuity of personal values and of human resilience that is reflected in clothes. It remains to the community the value of old and discarded materials alluding to old people that continue to be valuable for the prosperity of the community. Consumerism celebrates the ephemeral and fast fashion which is destructive for the environment as well as the human communities. This outfit embodies the ecological values of sustainability and respect for the traditional balance between nature, natural resources and human needs. All garments as old people are valuable and essential for the safe keeping of the way of life that respects the limited resources of our planet and our bodies.*

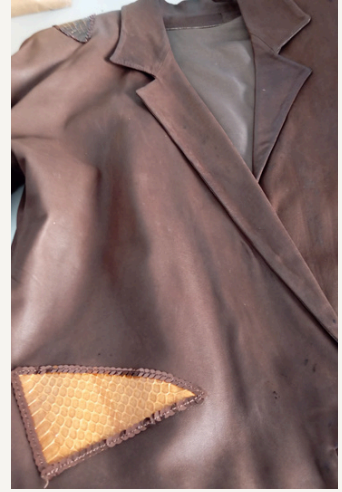
## TECHNIQUES & UPCYCLING PROCESS

*The vintage leather coat underwent a careful restoration process guided by visible mending and zero-waste principles. The inner lining was temporarily removed to allow precise intervention on worn and damaged areas. Without introducing new raw materials, leftover leather fragments—especially snake leather—were cut into geometric, predominantly triangular shapes and used to reinforce and conceal imperfections. Patterns were drawn directly onto the surface, then fixed with adhesive before being permanently secured by machine stitching. Sequins, recovered from previous projects, were sewn along straight and curved motif lines to define the design and enhance its luminosity. On the back, a wavy sequin line interlaces the geometric elements, adding movement and a sense of flow to the silhouette. Finally, the inner lining was carefully reattached, restoring the garment's structure while preserving the expressive, handcrafted surface created through upcycling.*

## DESIGNERS

VELEGRAKI MARIA, GIANNOULI IRENE

GARMENT  
OF MEMORY



## MATERIALS

*Leather scraps and unused textile remnants form the structural and decorative base of the coat, transformed through visible mending into intentional design elements. Sequins and threads used for embellishment are surplus materials recovered from earlier projects, ensuring no new resources were introduced. Each component contributes to reducing waste while enriching the piece with texture, contrast, and meaning. Through the thoughtful reuse of leftovers and discarded elements, the materials become carriers of craftsmanship and responsibility, demonstrating how conscious selection can elevate forgotten resources into a distinctive and refined fashion statement.*

02  
GARMENT OF  
MEMORY



# WARMING FLOWERS

*Coat GR03*



## CONCEPT & ECOLOGICAL VISION

*An old warm synthetic velvet dead stock material was transformed into a coat adorned with matching color great flowers cut from a worn out blouse. The colors evoke a greener future that can be achieved by a wise and pruned use of natural resources. This vision materialized by the upcycling of this coat, keeps body and soul warm in a cold gain-oriented world. Floral patterns created by discarded garments inspire our efforts to respect natural resources and human effort and inventiveness that have created the materials that keep us warm. Synthetic fabrics that imitate natural texture such sheep wool keeps us in connection with physical sensations created by the original sources.*

## TECHNIQUES & UPCYCLING PROCESS

*We created an eccentric manteau by utilizing an old black velvet piece of dead stock fabric.*

*An old khaki velvet blouse which the owner was bored with, was given a chance to revive through the creation of fancy flowers for the exceptional decoration of the manteau.*

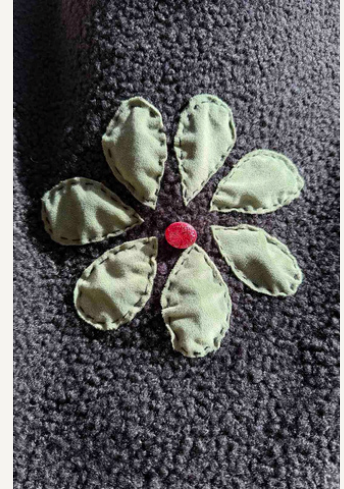
*We cut the sleeves of the blouse into pieces giving the shape of leaves and arrange them in a way to shape iconic flowers.*

*Willing to give a more vivid view of the flower, we took three hot red buttons from an old heavy used jacket of a mother's participant and we placed them in the center of the iconic flowers. Simple handmade running Sachiko embroidery techniques were applied to topstitch them on the fabric.*

*Using a velour thick thread we topstitched an outline in contour of the sleeves and the main body of manteau with Sachiko style for a jolly finishing.*

## DESIGNERS

*SPITHOURAKI ARGYRO, DEMETRAKI ELENI*



## MATERIALS

*The velvet fabric, with its sumptuous texture and timeless appeal, continues to be a symbol of luxury and elegance. Its various types, unique properties, and versatile uses make it a favourite in the worlds of fashion. We used it to create an up cycling fashion statement with the consideration that velvet is a classic choice that transcends trends and remains an enduring symbol of sophistication and style. We used an old black velvet piece of remnant fabric, old khaki velvet blouse, and different left over threads. No new materials were used for the creation of this proposal demonstrating how discarded materials can be elevated through thoughtful transformation, with respect to the environment*

WARMING  
FLOWERS

---

**POOL**

**Zespół Szkół Nr 5 im. M. T. Hubera  
& MODE Foundation**

**AND**

---

# RECLAIMED ELEGANCE LINE



*Professional Trainers*  
*K. Holka*  
*C. Minkiewicz*  
*K. Szczepańska*

ZS. 5 M.T. HUBERA

# The RECLAIMED ELEGANCE LINE Collection

*It conveys youthful energy and a fresh, conscious approach to contemporary fashion, where refined aesthetics align with environmental responsibility. The collection features unique evening pieces made entirely from recycled textiles—second-hand garments, tailoring scraps and recovered materials from school projects — demonstrating that elegance can arise from reuse.*

*Grounded in the 4R principle (Reuse, Repurpose, Repair, Recycle), the collection embraces deconstruction and reconstruction as creative tools to transform forgotten fabrics, from matte georgette to luminous satin, into expressive silhouettes.*

*Black Dress explores modularity through the capsule wardrobe concept; Polka Dot interprets SS2026 trends with a playful, zero-waste attitude; Italia highlights artistic patchwork and sculptural volumes.*

*Together, the designs present upcycling as a dynamic language shaped by creativity, responsibility and a new generation's vision.*



# THE BLACK DRESS

*Dress PL01*



## CONCEPT & ECOLOGICAL VISION

*Conceived as a conscious and versatile reinterpretation of the classic evening gown, the outfit embodies the philosophy of the capsule wardrobe through pure upcycling. Entirely crafted from second-hand garments, sewing scraps and reclaimed details, the design revolves around modularity and transformation. A corset dress, a removable shimmering petticoat and a recovered elastic belt with an old buckle come together to form a flexible system that adapts to different occasions and styles. Inspired by the timeless elegance of the “little black dress,” the outfit invites reinterpretation: worn alone or layered, combined with trousers, leggings, shorts or shirts, each element can be reconfigured to create multiple silhouettes. Hand draping and refined tailoring lend character and structure, proving that recycled textiles can achieve sophistication and comfort. Sustainability and elegance converge in a bold evening piece designed to extend use, encourage creative styling and give new life to what already exists*

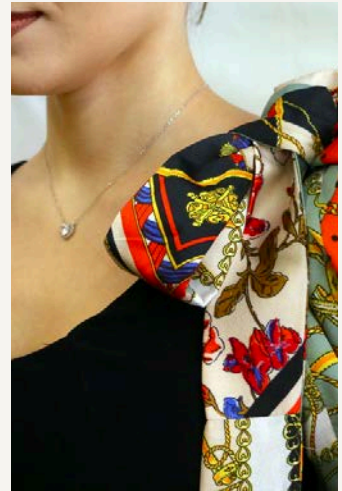
## TECHNIQUES & UPCYCLING PROCESS

*Created through a fabric reconstruction process the garment deconstructs and reassembles existing pieces into a new sartorial form. The original dress was reduced to its essential elements, with the bodice separated and reworked to support a new layered structure. Classic tailoring techniques such as precise topstitching and careful hemming were employed to assemble the components, secure fabric edges and ensure durability. Draping directly on the mannequin guided the shaping of the outer layer, allowing the silhouette to emerge organically. Through this meticulous process, second-hand garments and leftover fabrics were transformed into a renewed, unique design, where traditional craftsmanship and upcycling converge to create lasting value and contemporary elegance.*

## DESIGNERS

*Students from Fashion Industry Technician Program; plus  
CZESLAWA MINKIEWICZ, KAROLINA HOLKA*

01  
BLACK  
DRESS



## MATERIALS

*Made entirely from recycled and upcycled materials, the project reinforces its commitment to second-life fashion. Textiles were recovered from school environmental initiatives and leftover fabrics and accessories. The bodice was reclaimed from an existing dress and reworked as the foundation of the garment. A knee-length tulle layer, sourced from project leftovers, was draped, shaped and sewn onto the bodice, while a skirt woven with silver metallic thread functions as a petticoat, subtly shimmering between the layers of tulle. The look is completed by a belt crafted from a wide elastic remnant and finished with a recycled buckle, ensuring material continuity and coherence throughout the design.*



BLACK  
DRESS

01



# POLKA DOT

*Dress PL02*



## CONCEPT & ECOLOGICAL VISION

*The outfit is born from garments destined for disposal—a dress and a skirt—transformed through a process of conscious deconstruction and reconstruction. Reduced to their original components, the pieces are reassembled into a renewed silhouette defined by an asymmetrical neckline, reshaped waistlines, new sleeves and straps, and a peplum crafted from fabric reclaimed from the skirt itself. Contrasts of matte and satin surfaces, polka dots set against monochrome fields, create a dialogue between playfulness and precision. Rooted in a zero-waste philosophy, the project stands in deliberate opposition to fast fashion, embracing longevity and mindful design. Aligned with the Spring/Summer 2026 polka-dot trend, the dress interprets fashion cycles through sustainability, guided by the 4R principles—Reuse, Repurpose, Repair, Recycle—proving that trends can be embraced consciously, without excess or compromise*

## TECHNIQUES & UPCYCLING PROCESS

*The outfit is developed through advanced upcycling techniques based on fabric and clothing reconstruction. Both the original dress and skirt were fully deconstructed, allowing their elements to be reconfigured into a new sartorial structure. Classic tailoring methods ensure durability and refinement: precise topstitching joins layers and components, hemming protects raw edges, and tailored darts redefine the silhouette. Draping directly on the mannequin guided the evolution of the corset, peplum, straps and sleeves, allowing the design to adapt organically while remaining faithful to its concept. Through this meticulous process, discarded garments are elevated into a cohesive, contemporary piece, where craftsmanship and circular design converge to generate renewed aesthetic and material value*

## DESIGNERS

*SANDRA KASPEREK, NATALIA LIS, iv grade students –  
Fashion Industry Technician program plus  
KRYSTYNA SZCZEPANSKA, KAROLINA HOLKA*

POLKA DOT



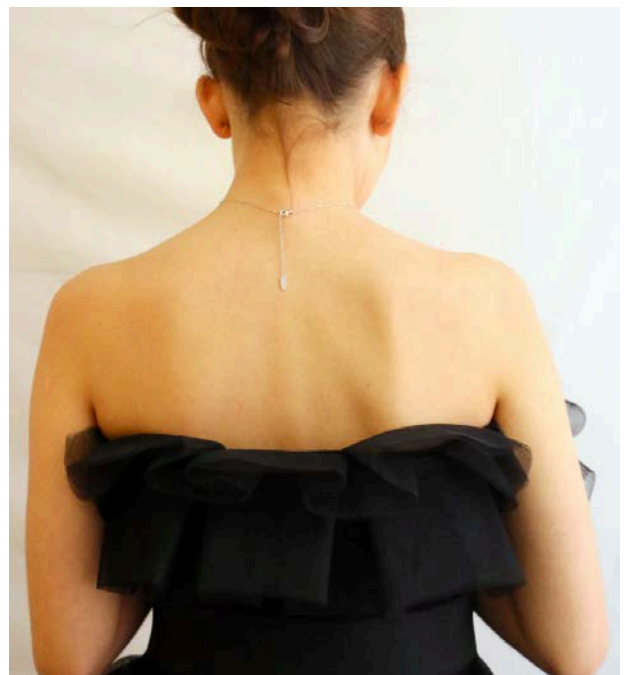
## MATERIALS

*The dress is crafted entirely from recycled and recovered materials. Textiles sourced from the “Zbieramy Ciuszki – We Collect Clothes” school campaign form the project’s foundation, diverting garments from landfill and reintroducing them into the fashion cycle. Additional fabrics were recovered from post-consumer clothing destined for disposal following wardrobe renewals. Each material was carefully selected, prepared and reintegrated, minimizing waste while preserving quality. The resulting combination of textures and finishes reinforces the garment’s circular identity, transforming surplus clothing into a refined and responsible design statement.*



# 03 ITALIA

*Corset, petticoat, belt  
PL03*



## CONCEPT & ECOLOGICAL VISION

*The outfit is conceived as a manifesto of responsible fashion, demonstrating how creative upcycling can transform forgotten garments into a refined, contemporary statement. The project is built on the dialogue between two rescued pieces: a classic little black dress, originally destined for disposal, and a vibrant second-hand dress with an expressive Italian-inspired pattern. Through reconstruction and design intervention, the black base is redefined with a modern cut and enriched by sculptural accents that introduce movement and contrast. Matte black surfaces meet subtle sheen, while puffed sleeves, a decorative ruffle and an elegant shawl shape a silhouette that balances structure and fluidity. The chromatic richness—gold, red, pink, green, blue and white—emerges against the dark base, evoking a sense of exotic luxury. Conceived as a patchwork evolution, the Italia dress translates couture references into a sustainable vision, affirming that high-quality tailoring and ecological responsibility can coexist seamlessly.*

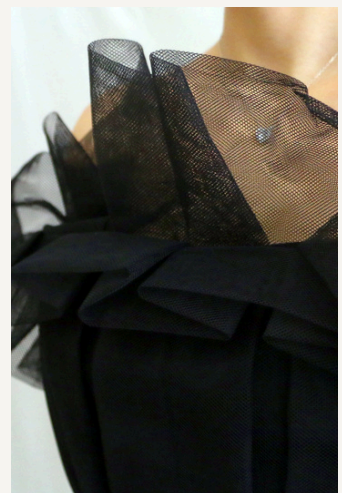
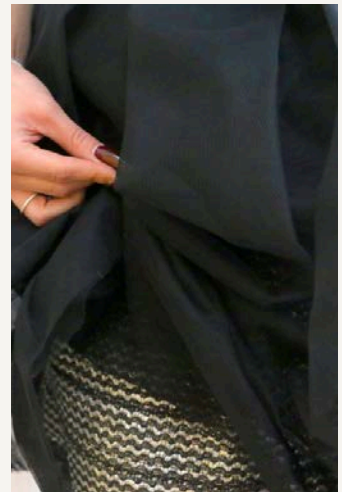
## TECHNIQUES & UPCYCLING PROCESS

*The dress was developed through advanced upcycling and garment reconstruction techniques. The original black dress was carefully reshaped to create a new foundation, while fabric recovered from the patterned second-hand dress became the core material for the sleeves, ruffle and shawl. Classic tailoring methods ensure durability and precision: topstitching securely joins structural elements, hemming protects raw edges, and tailored adjustments redefine the waist and overall fit. Particular attention was given to stabilizing the puffed sleeves, allowing volume without compromising wearability. Finishing techniques play a key aesthetic role, including sculpted ruffles, bubble-style sleeves and a sewn decorative belt integrated at the neckline. Through this meticulous process, discarded garments are elevated into a cohesive, expressive piece where craftsmanship, reconstruction and sustainable design converge.*

## DESIGNERS

*Students from Fashion Industry Technician Program; plus  
CZESLAWA MINKIEWICZ, KAROLINA HOLKA*

03  
ITALIA



## MATERIALS

*All materials used for the outfit are recycled, reinforcing its commitment to circular fashion. The base of the garment is a black georgette dress originally destined for disposal, repurposed as the structural core of the design. Decorative elements—puffed sleeves, ruffle and shawl—are crafted from synthetic silk recovered from a second dress sourced through the school’s “Zbieramy Odzieżuszki – We Collect Clothes” campaign. Additional structural support is provided through selected fleece inserts. Each material was carefully chosen, prepared and reintegrated to preserve quality while minimizing waste, transforming surplus garments into a refined and sustainable fashion object.*

ITALIA

03

*Beyond the  
collection*

# UPCYCLING AS A CREATIVE AND SUSTAINABLE LANGUAGE

*Upcycling, or creative recycling, plays a central role in contemporary sustainable fashion, offering a concrete response to the excesses of fast fashion and standing as a cornerstone of the circular economy. By transforming production offcuts and post-consumer garments into new creations, it reduces waste and preserves valuable resources that would otherwise be lost.*

*Within the Erasmus+ FASHION-UP training courses, conveyed the importance of working with existing materials as a **conscious design choice**, capable of limiting the production of new fabrics and saving water, energy and chemicals. This inherently creative approach encouraged learners to reinterpret what already exists—garments, textiles and details—giving rise to unique pieces defined by craftsmanship, originality and transformation.*

*Through this Catalogue, FASHION-UP aims to foster lasting awareness of upcycling as a sustainable practice and cultural shift in fashion. The selected garments trace a journey of learning and creativity aligned with more responsible consumption and the slow-made approach theorised in 2012 by **Marc Bayard**, which values time, reflection and waste-free creation. In a rapidly evolving fashion landscape, upcycling emerges as one of the most tangible and imaginative paths toward a truly sustainable and circular future.*

# Circular fashion as a legacy for the future

*In response to the exponential growth of production, consumption and disposal driven by fast fashion, **circular fashion** emerges as a necessary and forward-looking alternative. At its core, textile upcycling offers a model that values reuse, repair and transformation, combining sustainability with creative freedom and reduced energy consumption.*

*Unlike industrial recycling, **upcycling** operates **effectively on a small scale, supporting local, independent craftsmanship** and contributing to a more **balanced and equitable economy**.*

*The Fashion-Up experience envisions a future where **upcycling becomes part of fashion's natural language***

*weaving repair, customization and transformation into the act of creation itself.*

*Building a truly circular system also requires **strong networks** and collaboration among education, industry and the non-profit sector, enabling the development of innovative training pathways and shared resources.*

*By proposing a creative, responsible alternative to fast fashion—one that reduces waste, preserves resources and generates new professional opportunities—circular fashion establishes itself as a **legacy for the future** of the sector, inviting all stakeholders to take part in a collective transition toward sustainability.*

*This shift is based on collaboration: **are you ready to join in?***

*Credits*

# The consortium



## 01 OSSERVATORIO MESTIERI D'ARTE

Via Bufalini 6, 50122,  
Florence, ITALY  
[www.osservatoriomestieridarte.it/](http://www.osservatoriomestieridarte.it/)



## 02 CENTRO MACHIAVELLI

Via de Bardi 28, 50125,  
Florence, ITALY  
[www.centromachiavelli.it](http://www.centromachiavelli.it)



## 03 EUROPEAN EDUCATION & LEARNING INSTITUTE

25 Gerakari Str. Rethymno,  
74100 - Greece  
<https://eeli.edu.gr>



## 04 POLITISTIKOS SYLLOGOS ATSIPOPOULOU

Charalampos Liandris,  
Atsiopopoulo  
74150 - Greece



## 05 ZESPÓL SZKÓL NR 5 HUBERA

ul. Ogrodowa 2a, 58-306  
Wałbrzyc, POLAND  
<https://zs5.walbrzych.pl>



## 06 FUNDACJA MODE

Energetyczna 14/I. piętro, 53-  
330 Wrocław, POLAND



## 07 CIRCULAR ECONOMY PORTUGAL

Casa do Impacto, Tv. de São  
Pedro, 8 1200-432 Lisboa  
<https://circulareconomy.pt>

# *The Fashion-Up Team*

## **ASSOCIAZIONE OSSERVATORIO MESTIERI D'ARTE**

Maria Pilar Lebole, Martina Antonucci.

## **CENTRO MACHIAVELLI**

Mario Paiano, Giulia Moretti, Beatrice Elena Huma.

## **EUROPEAN EDUCATION & LEARNING INSTITUTE**

Venetia Kimioni, Kalliopi Rodopoulou.

## **POLITISTIKOS SYLLOGOS ATSIPOPOULOU**

Despoina Angelidaki, Michael Spithouraki.

## **ZESPOL SZKOL NR 5 HUBERA**

Iwona Hnatiuk, Bartłomiej Nowak, Katarzyna Druczak.

## **FUNDACJA MODE**

Paulina Bilaska-Marek, Marta Gorska, Pawel Burzala, Karolina Przybysz.

## **CIRCULAR ECONOMY PORTUGAL**

Marta Brazao, Ana Sargento, Inês Vicente.



# European Disclaimer

*Funded by the European Union. Views and opinions expressed are however those of the author(s) only and do not necessarily reflect those of the European Union or the European Education and Culture Executive Agency (EACEA). Neither the European Union nor EACEA can be held responsible for them.*

ERASMUS+ KA220 Cooperation Partnership in VET  
**Fashion-up**  
*Up-cycling as green path for the artisanal selfentrepreneurship  
and professional training in the tailoring fashion sector*

2023-1-IT01-KA220-VET-000150761  
CUP G11B23000470006