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Recycle, reuse and redesign - the three Rs that have made their way into the fashion system with a new force in the recent years, and the designers are the key to take the correct steps towards a fashionable sustainable future. The present industry has no limits, as reported in the documentary “The True Cost” by Andrew Morgan, which shows how the consumerism transformed completely the fashion system, and naturally impacting our lifestyle.

Looking back the fashion history after an ideal future is easily found in the 1960’s during the Space Age, style notorious for breaking the fashion traditions, revolved around the idea of exploration, pushing further the boundaries to innovate the industry. Designers were experimenting with new materials and silhouettes to project the future inspired by the global space race, and the first steps of man on moon. It is not a coincidence that the style is returning, when now we are living extreme changes with the Internet social revolution, environmental emergencies, and unstable global politics.

Perhaps the times have forced fashion to become more practical, but it’s fashion’s function to mirror the society current situation, also to look forward for a better and more sustainable future.

The methodology to execute the current jewelry collection is based on the upcycling, the field of the sustainable culture that explores the use of leftovers and materials that are considered as wastes in developing new products. The application of alternatives materials and obsolete objects, such as - used cd’s, computer hardware, packaging, follows the style of the sixties Space Age to propose shapes with alternative materials for a special product, therefore a meaning.

The main goal is to create a fashionable collection, with a playful aesthetic, worry about the trend and the care. The search to use these alternative materials will walk along the creation of possible models and functionality for the final product.

Keywords: recycle, upcycle, sustainable, design, fashion, consumerism, revolution, futurism, sixties style, space age, contemporary jewelry.
Sustainable fashion implies ethics, durability and the smart reuse of commodities. A single definition of ecological style is difficult to be identified, as there is no current industry standard. The concept of ethical fashion encompasses a diversity of terms such as organic, green, fair trade, sustainable, slow, Eco, and so on, where each attempt to highlight or change a variety of wrong methods are crucial, including animal cruelty, environmental damage, and worker exploitation, with the goal massively slow down the production and decrease the consumption of garments on a global scale.

The component key of sustainable manufacturing is the replacement of harmful chemicals by eco-friendly materials, as well as the reduction of waste and innovate consumption through apparel recycling. In order to fully comprehend the changes that sustainable fashion suggests, it is extremely important to provide a smart guideline for ethical production and conscious use.

There are crucial elements necessary to aware the growth of the sustainable industry, such as the shift of consumers mindsets from quality rather than quantity; by encouraging people to buy high-value items less often; support local production that does not exploit natural and human resources, to speed up manufacturing and use its consumption to increase the product life since, the creation from the disposal. The slow fashion remains limited, however, the rise of a conscious public, interested to transform the actual market, and the emergence of renewable businesses, this market is changing and growing with the belief that soon it will become essential in society.

By embracing the positive effects of the ethical system and educate the consumers to make it more socially conscious through the purchase decisions, the benefits are unlimited, nevertheless, without a point of reference, it is difficult to qualify the current relationship between the public and green brands. Unfortunately, the current studies and literature still provide a framework of what could be proposed to increase the consumer understanding of the negative effects of fast-fashion industry and few possibilities developments of a sustainable model.
The Ethical Fashion Forum estimated that more than 1 million tonnes of textiles are thrown away yearly in the United Kingdom. At least 50% of the textiles we throw away are recyclable; yet, the proportion of textile wastes reused or recycled annually in the UK is only around 25%.

Recovery and recycling provide important environmental benefits, such as:

- Reducing the need for landfill space. Textiles present particular problems in landfill as synthetic (fabricated fibres) products will not decompose, while woollen garments do decompose and produce methane, which contributes to global warming.
- Reducing pressure on virgin resources.
- Resulting in less pollution and energy savings, as fibres do not have to be manufactured nor transported from abroad.

In addition, the goods should be designed in a way that they can actually be renewable, in fact, many fashion businesses are choosing to incorporate recycled fibres, fabrics or clothes in their collections.

Consumers can also contribute by recycling, re-fashioning, and re-styling existing apparel, swapping garments with friends or investing in a high-value product when buying clothes, instead of an unnecessarily large number of goods.

There are three ways of recycling fashion:

1. Using composed fabric of recycled fibres or products - for example, recycled polyester made from used drinking bottles or cloths made from reused yarns.
2. Upcycling textile, for example, using unwanted factory surpluses, off-cuts or materials, which would otherwise be thrown away.
3. Recycling or customizing outfits - taking second-hand clothing and re-fashioning or repairing it so it receives a second life.

To build more positive attitudes towards brands, they must provide explicit information about environment-friendly products in their marketing claims. A collaborative approach could help achieve new sustainable industry standards, transparent measurement systems and enable innovative technologies.
In the lead up of Copenhagen Fashion Summit 2018, the Global Fashion Agenda (GFA), a non-profit sustainability forum that hosts the event, has debuted a new report detailing the seven sustainability priorities that should be top of mind for the fashion industry today.

Three core priorities for immediate implementation:

1. SUPPLY CHAIN TRACEABILITY

Many brands operate a complex and often fragmented supply chain, which makes it hard to track the source of raw materials used in products. This can be solved by plotting suppliers across the different stages of production. The report also recommends fashion brands publish a list of these suppliers to help increase transparency as well as encourage collaboration and stakeholder engagement.

2. EFFICIENT USE OF WATER, ENERGY, AND CHEMICALS

Fashion’s impact on global carbon emissions as well as water and chemical pollution is significant, from the chemical tanning of leather to the processing of denim.

A remarkable resurgence of sustainable fashion appeared in the 1990’s with brands as Patagonia and J.Crew, which started to create environmental conscious pieces. Armani jeans have been incorporating eco fabrics and design since the middle of the nineties, their first recycling project started in 1995 with the development of a process to reuse denim. This was revolutionary for that decade so much that the collection was displayed at the Science and Technology Museum of Milan. Later that year, the brand developed new materials using 60% of recycled wool and recycled cross-dyed cotton and introduced hemp eco washes into the production. This experimentation has continued with the production of an organic knitwear range, the use of pure alpaca and the engagement with fair-trade cotton projects in Peru and Bolivia, and recycled polyester.

Clothes must be designed differently, worn for longer and recycled as much as possible to stop the global apparel industry consuming a quarter of the world’s annual carbon budget by 2050 - this is the goal of the designer Stella McCartney, that has been exploring ethical fashion since 2001, and joined forces with Ellen MacArthur Foundation to call for a systemic change to the way clothing is produced and used. In the 2017 annual report made by the Foundation, it calls for four actions to be taken:

- Phase out substances of concern and microfiber release.
- Increase pieces utilization, for example by the industry supporting and promoting short-term clothing rental businesses.
- Radically improve recycling.
- Move to renewable materials.

McCartney support that creativity is able to provide solutions for the system that is wasteful and harmful to the environment. Brand transparency is classified as a major component of successful environmental-oriented fashion marketing. It is crucial that the society understands where their clothes are being made and what materials are being used to create them, in order to achieve a circular economy in the textile industry, we need to change the role of the designers and the consumers. The creation is as important as the ethos behind it, and believing in an ethical future will be the norm in the fashion world.

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Brands and their suppliers need to collaborate to track water consumption, energy and chemical usage, and pollution levels. This will help the implementation of efficiency programs at the processing stage of the supply chain to reduce the use of resources and keep pollution output low.

3. RESPECTFUL AND SECURE WORK ENVIRONMENTS

From dangerous working conditions to workplace discrimination, exploitation exists across all levels of the industry in a variety of shapes and forms. Companies should formalize respectful working conditions with policies that adhere to universal human rights.

Four transformational priorities for fundamental change:

4. SUSTAINABLE MATERIAL MIX

A brand’s choice of raw materials can define up to 50% of its environmental footprint. Companies should increase their use of low-impact materials and invest in sustainable materials.

5. CLOSED-LOOP FASHION SYSTEM

Currently, the fashion industry is a long way off from a close-loop system: according to the report, 73% of the world’s clothing ends up in landfills, while less than 15% of clothes are recycled and less than 1% of material used to produce clothing is recycled into new clothing. Design and product development teams at fashion brands should be trained to create products with the long-term in mind by designing items that are durable and easy to disassemble and recycle.

6. PROMOTION OF BETTER WAGE SYSTEMS

A significant driver of economic health and employment, the global fashion industry employs 60 million people along its value chain, according to the report. However, wages in garment production countries are often inadequate and do not provide for workers’ basic needs. Companies should ensure suppliers adhere to local law wage requirements and explore how they can support better wage systems.

7. FOURTH INDUSTRIAL REVOLUTION

Technology has long been a key driver of change in fashion. While digitization has provided a number of solutions, exactly how it will impact the future of fashion is still unknown — and hard to predict. It is estimated, for example, that in some countries automation could replace up to 90% of garment worker jobs. Companies need to analyze how technological advances may impact workers across supply chains and consider this when employing new technologies.

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Our clothes often are made from oil, using huge quantities of water, in factories powered by coal, made 80% of the time by women between 18-24 years old, earning low wages and shipped around the world. It means that today the wearing apparel industry is one of the most polluting in the world, despite the fast-fashion devastating impact; most of us are guilty of financing it.

Orsola de Castro founded The Fashion Revolution, a non-profit global movement after the incident of April 24th, 2013 in Bangladesh, followed by the collapse of the Rana Plaza building, which was home to five garment factories, all manufacturing clothing for big global brands, and caused the death of 1,138 people (mostly young women), and approximately 2,500 additional workers were injured in the tragedy, making it the fourth largest industrial disaster in history.

Regardless of the building’s structural instability, the factories’ primarily female workforce risked their lives by coming to work, forced to prioritize paltry wages over safety.

The companies that commissioned the work would claim that they did not know about the conditions of Rana Plaza. The day before, large cracks spanning several floors had been discovered along the walls, prompting bosses to send their workers home for half the day.

A local engineer examined the structure and recommended closure and an expert inspection. Despite the recommendations, Rana was open the next day, and by noon it had collapsed with thousands of workers inside.

In the wake of the collapse, many brands would deny that they had been using the factory, only to be exposed by groups dedicated to activists in Bangladesh. Tags from companies were unearthed and exhibited as proof while organizations like the Clean Clothes campaign did their part to expose corporate ties to the factory. The fact is those in charge may not have known about the conditions of the factories they employed, but corporations, fashion or otherwise, like to scapegoat the consumer. The tragic episode founded a bright way out to start a global campaign to raise the consumers’ awareness about the dark side of the fashion industry, by using the social media as main tools to spread and alert about the message.
The campaign created to warn the consumers about the vicious fast-fashion economy and the careless consumption is very simple; they are urging the industry to take more responsibility and show greater transparency in the supply chain. If brands do not know what is happening in the factories that supply them, it is difficult to improve conditions.

People from all over the globe have come together to use the power of fashion to change the industry. With a smart and focus way to promote the campaign online on the social media, Fashion Revolution asks one question: Who made my clothes? And there are many ways to support the campaign, by holding your favourite brands to account; it is possible to create change that minimizes the risk of such a disaster recurring.

The small decisions made every day are important, and the responsibility to look after our clothes, wear them well, keep them in circulation and not throw them away with just a few wears is essential. We need to treat our clothes with respect and keep them in order to buy less, waste less, and reduce the amount of textiles sent to landfill.

The documentary film directed by Andrew Morgan ‘The True Cost’ shows this unfortunate episode in the fashion history, exploring the impact of the global clothing industry on people and on the planet. It discusses several aspects of the garment industry from production—mainly exploring the life of low-wage workers in developing countries; to its aftereffects such as on the river, soil pollution, and pesticide contamination. Using an approach that looks at environmental, social and psychological aspects, it also examines consumerism and mass media, ultimately linking them to global capitalism.

Morgan’s attention was drawn to the topic after the 2013 Savar building collapse, and Rana Plaza toppled and killed over a thousand workers.

The documentary is a collage of several interviews with environmentalists, garment workers, factory owners, and people organizing fair trade companies or promoting sustainable clothing production.

For the textiles industry to become truly circular, companies need to move beyond optimizing their own products and supply chains. The rise of fast fashion parallels with the growing global inequality and degradation of our planet. Capitalism is a strain on the earth’s resources and deems both the environment and people to be as disposable as your $10 denim.

The American average throws away over 68 pounds of textiles per year. Landfills and second-hand markets are taxed under this glut of used clothing, another consequence of unfettered consumerism; a revolution is certainly in order.
The Fashion Revolution couldn’t forget to create its own manifesto, to defending environmental and human rights, as it covers everything from fair and equal pay to freedom of association for all workers to cultural diversity, transparency, and accountability across the entire chain.

Some of the principals are to support the idea that fashion never unnecessarily destroys or discards but mindfully redesigns and recuperates in a circular way. It repaired, reused, recycled and upcycled. Transparency and accountability are important keys to maintaining the project embracing clarity and not hiding behind complexity nor relying upon trade secrets to derive value. Anyone anywhere can find out how, where, by whom and under what conditions their clothing is made.

The industry needs to change their method of economic growth, and measures success by more than just sales and profits, to make it a place with equal value on financial increase, human, and environmental sustainability. Fashion lives to express, delight, reflect, protest, comfort, it never subjugates, marginalizes or compromises. Fashion celebrates life.

When actually confronted with conscious consumerism, the excuse shifts to one of concern for the tenuous employment of the (mostly women) workers of the world’s garment industry.

In response to the idea of reducing consumption, Karl-Johan Persson, the chief executive of H&M sermonized: “If we were to decrease 10% to 20% of everything we don’t need it, the result on the social and economic side would be catastrophic, including a large number of lost jobs and poverty. Is important to note is the operating profit of H&M in 2014 was 3.4 billion dollars.

H&M sells approximately 600 million articles per year, sourced from around 750 suppliers, 60% of which are in Asia. Were the capitalism notPersson’s dogma, H&M could reduce the number of items made, increase the wages of employees, and likely still make a profit. Important to note is the operating profit of H&M in 2014 was 3.4 billion dollars, they sell approximately 600 million articles per year, sourced from around 750 suppliers, 60% of which are in Asia.
Textile rubbish and its administration have a significant importance; thus, recycle, reuse, upcycle and zero waste emerged as refuse management strategies in fashion and fabric industries. Clothes are overproduced in the actual world that it can be fairly used, about 14.3 million tons of clothes were sent to the landfill in 2012, or around 5.7% of total municipal solid waste generation in the U.S., according to the Environmental Protection Agency.

Reuse design strategy is accepted as a waste management strategy, this strategy keeps thrown-away used garments, which are saved instead of going to landfill. On the other hand, designers use their styling creativity and create new consumption patterns. If not discarded as trash, unwanted apparel is often donated to thrift stores. Though a good step toward avoiding the landfill, this is not as beneficial as people think, the drastic increase in the volume of second-hand clothing has driven down its value in the past 15 years, meaning that charity shop stores are now filled with cheap fashion and junky basics instead of vintage gems.

In addition, massive amounts of donated clothing that are not deemed as re-sellable are shipped to developing countries, inundating them with unnecessary goods.

While many people may have the idea that they are helping dressing poor masses in these countries, the access to the Internet and the smartphone has made recently many of these nations beyond fashion-forward, and they may have no interest in American cast-offs.

Upcycling is a solution with another design approach that waste and disused materials or products are transformed into a fresh commodity with a new value in an ethical way. It is a sort of reusing already existing materials; thus, a significant level of energy and water can be saved, it changes the perception of old garments and emerges a new way of thinking.

Also, it is possible to use either pre-consumer or post-consumer waste or a combination of the two. Pre-consumer waste is generated while items are being manufactured (such as the pieces of fabric leftover after cutting out a pattern) and post-consumer waste results from the finished stock reaching the end of its useful life for the purchaser.

Upcycling: Rethinking fashion with waste

The reuse of materials that may otherwise end up in the landfill in creative and innovative ways producing original often one-of-a-kind items from what many consider to be waste. It is a way for companies and designers to be more efficient with leftover materials such as upholstery scraps or vintage textiles and to give new life to useless jeans and tattered t-shirts.

Whether as everyday apparel or runway exhibition pieces, upcycling can challenge cultural codes, redefining what we consider to be trash versus fashion, or beautiful versus ugly. For some, it can also be a connection to our heritage, incorporating vintage clothing or using a family heirloom to create an original piece preserving a touch of history.

Many designers are putting luxury spins on second-hand clothing, redesigning them under the mantle of sustainability to appeal to socially conscious shoppers. Gafting a handle on the waste generated by an industry that doubled the clothing production between 2000 and 2014, according to McKinsey & Company.
Designers say they are extending the life cycle of clothes that might otherwise be discarded in landfills. It also means that some customers are paying as much or more for old, previously worn, clothes as they would for a brand new garment. Missoni, the luxury family Italian label displayed a patchwork coat and loose-fitting patchwork trousers made with upcycled vintage fabrics in a recent runway show. The patchwork coat will set a customer back $11,760 while the pants will cost $2,190. The pieces are part of a limited-edition series collection of 25 garments made with upcycled vintage fabrics.

At the haute couture level, where creations can cost thousands of dollars, the designer label Viktor & Rolf has repurposed vintage gowns into new frocks for recent collections it calls conscious. “We feel strongly about this approach,” the designers Viktor Horsting and Rolf Snoeren said “To create something beautiful from old pieces that were left behind makes sense for us especially today with all the ecological problems.”

Upcycling often requires labor-intensive and time-consuming reconstruction and piecing together, experts say, which add to the cost. Some buyers will pay a great extent for high-end garments made of old clothes and fabrics in part because they are exceptional, says Anna Ross, associate editor of women’s wear at trend-forecasting firm WGSN. There is an individuality to re-made clothing, she says: “Everyone likes having something which only they have.” But an eco-conscious background is seldom enough; a garment has also to look desirable.

Designers and retailers are marketing reused luxury clothes as a way to be environmentally friendly as more consumers, especially millennials and Generation Z, express interest in sustainability. According to a 2017 study by Mintel, 18% of 1,006 female Internet users in the U.S. age 18 and over who bought clothes for themselves in the 12 months leading to April 2017 said they were interested in more eco-friendly fabrics. That share increases to 33% for women aged 18 to 24. Younger consumers will pay more to support labels that invest in causes they care about as long as the trademarks are clear about how they make and price their products. Variations on upcycling abound in the fashion industry. In other words, upcycling is an even greener version of recycling. Unlike the process of recycling, which involves consuming additional energy and supplies, upcycling is the ultimate in reuse; no extra machinery or exhausted resources are necessary.
Fashion waste and its management have significant importance, which emerged as a strategy in apparel and textile industries. In a fast-fashion universe of low-quality throwaway collections, the redesign is the ultimate expression of the slow fashion industry, as each piece must be individually conceived and crafted from scratch. This special product holds a bonus combination of diversity items destined for the landfill with the ultimate outcome for many other discarded articles, therefore, upcycling has the role in the ethical fashion of giving a new existence to something old for the purpose of improving the creation of less garbage, to minimize the environmental impact, besides the fact that the reuse strategy needs less material and lower budget.

Furthermore, designers use their styling creativity to conceive new consumption patterns. Vintage stores, second-hand clothing as physical retail and as e-commerce, online costume exchange or accessory renting applications are an unusual type of recovery model. Through this, obsolete products or waste materials can be re-projected, in addition, particularly in the last several years, online reuse product services are expanding as new kind of customer attitude surge. Eco-fashion had reached a tipping point where the best could be misjudged upon the mainstream manufacturers, though still strengthens the stigma of hemp clothing sold at a top store. Consequently, it became equally important to reveal the hidden price tag of fast-fashion, as means the importance of supporting the conscious consumerism.

In the jewelry industry, it seems hard to believe that something as tiny and innocent as a silver charm can do damage. The extraction techniques that may include stripping the surface soil and using chemicals can cause soil erosion, development of sinkholes, loss of biodiversity and contamination of the earth, and both ground and surface water. This happens even when fairly stringent environmental regulations are followed, as they are in the U.S., where a metal mining is the most toxic polluter, responsible for 96% of arsenic emissions and 76% of lead emissions. In the developing countries, where regulations can be less likely to be enforced, lead poisoning of epidemic proportions or heavy metal soil contamination is just some of the likely consequences.
Further secondary factors include manufacturing processes, such as energy to produce certain types of glass, and harmful addition, there is a possibility of environmentally damaging practices in the jewelry creation, by chemical disposal, and packaging. Then, rebut the issue of any production, however environmentally safe, leaving a considered energy footprint, and the questionable necessity of expanding that footprint on another piece of adornment. 

Thinking about the importance to design a valuable piece with a conscious consumerism, the actual market of sustainable jewelry takes the strategy of reducing the impact of this business on the environment following special principals. 

By collaborating with artisans who are environmentally proactive:
- Use recycled metals as much as possible.
- Use vintage or dead stock.
- Upcycle obsolete materials.
- Use handcraft non-toxic methods and with low energy requirements.
- Recycle metal fragment, paper scrap, packaging and shipping materials, as well as use proper chemical disposal procedures and energy-efficient practices in the studios and workshops.

By educating new and emerging artisans or well-established professionals who haven’t focused yet on the environmental issues:
- Introduce eco-friendly sources.
- Engage in a dialogue to broaden their understanding of the issues.
- By practicing values:
  - Recyclable packaging.
  - Sustainable office and studio practices.
  - Support local artisans.

In today’s culture of disposable fast-fashion, it is more inspiring than ever to see thoughtful and sustainable ways to create jewelry. Crafting green jewelry from sustainable sources, raw materials or transforming old items into something innovative and exciting, both processes can be very effective. For all kinds of jewelry designs, from precious, high-end investment, ornaments that incorporate precious gems and a mix of metals into to the mid-range accessories for everyday wear.

Sustainable jewelers are going further, using only alternative materials to create new adornment pieces, given the fact that there’s already a huge supply of existing materials to make jewelry from, and it can result in some wonderful work. What started as a grassroots movement has slowly spread into the corporate realm. Ethical ornaments, basically, is any jewelry house that uses recycled or upcycled metals, gems and other components to create new pieces of an accessory, refusing to use parts of endangered animals or plants, and ensures fair pay throughout the supply chain. There’s no justification for luxury businesses not to attempt to redesign antique pieces into novel ornaments, yet still remain sufficient existing materials to fulfill, at least, a great part of their demand. It is well worth to apply their time to encourage jewelry buy-back schemes for this purpose.

Therefore conclusively, whether chose from an internationally known craftsman, vintage retailer or a local artisanal creator, one thing is certain: the public choices in jewelry shopping are usually emotionally driven and buying pieces that are clean and clear as the conscious certainly makes the pieces much more beautiful.
2ETN is interested in redefining the concept of “precious” jewelry through the use of original art, in a variety of mediums, as the focus of their handcrafted pieces. The brand is designed and created by husband and wife: Pamela Tuohy (2E) and artist Edward Thomas Novinsky (ETN) = 2ETN. One-of-a-kind original art in graphite, oil & acrylic, framed in exclusive handcrafted jewelry using found period antiques, reclaimed precious metals and ethically sourced stones. Each specially designed piece belongs to a larger collective story, and derives its values informs the designer’s philosophy; they show reverence to the past and the present while using nature and history as their guide.

The label believes that jewelry need not only contain precious stones or metals to have value. Their pieces embody a dark melancholic romanticism, mostly monochromatic miniatures portray a vintage hourglass, a chalice, skull, snake or any number of birds, bee, and bugs, each one beautifully depicted. These hang from amber, topaz and metal beads or are framed by tiny intricate oxidized metal and silver boards or rough-cut crystal and Czech glass. Made out west, custom pieces created with slow design, careful crafting and construction processes; they have never mass-produced anything and assures all their materials responsibly. The entire jewelry line is produced in the USA, where they care about quality, not quantity. Intimate. Permanent.

A percentage of the profits goes to the Pine Ridge Indian Reservation’s Adopt-A-Buffalo campaign in support of land recovery and Buffalo restoration, supporting traditional ecology, economy, and culture surrounding the buffalo. The designers interlace life and love, joy and sadness, friendship, respect and power in their creative process. Producing remarkable and original jewelry, Tuohy and Novinsky often show their work in a gallery setting. Since opening its own studio in 2010, 2ETN has built a worldwide following of collectors. Pieces can be bought from Orange Hall in Dallas and online, as custom-made pieces can be ordered directly from the website.

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CRASH Jewelry

CRASH Jewelry is based in Los Angeles and specializes in creating sustainable cuffs, bangles, earrings, necklaces and accessories from the metal of luxury automobiles that have been in minor accidents. Christi Schimpke, the founder of CRASH Jewelry, was inspired to create custom jewelry from cars when she moved her studio into her husband’s body shop that works exclusively on collision repairs for the latest model of Mercedes-Benz, BMW, Audi, Bentley, Porsche, and Maserati vehicles.

The vision was materialized when Schimpke was working in her garage studio as a silversmith. During the breaks from her work, she noticed the cars that arrived at the shop for repair, and the shining finishing sheen of the luxury paint and chrome surfaces was the inspiration, and she imagined jewelry emerging from the pieces of discarded metal. After months of experimentation, Schimpke discovered her own unique process of cutting, bending, and sanding the scrap metal, and the brand started to take shape.

CRASH is completely different from most jewelry; the process developed uses manual techniques that allow manipulating steel and aluminium, yet preserve the car’s original paint. The end result is a one-of-kind masterpiece, including a broad and diverse demographic. The distinctive pieces appeal to the eco-friendly public, car enthusiasts, fashionistas, artisanal crafters, and those who simply enjoy a good story about craftsmanship. The brand takes pride in the collections and often embellish the creations with quality gemstones and cabochons.

For the final product, the pieces are tagged and receive a final polish before being shipped to the client. All of our jewelry is completely handcrafted by the artisans in our studio based out of a Los Angeles body shop. Each piece is handmade with the highest quality, craftsmanship, and design, from cars with their original factory paint, also comes with a certificate of authenticity that states the type of car and the date it was made. Since the beginning, in 2013, the sales have increased by 400% and the inventory has grown from 30 to over 100 items. CRASH has been featured in several publications, radio and television programs, and on the runway, simply because of popularity and sincere interest.
DALALEO

Founded in 1998 by Luisa Leonardi Scomazzoni, also known as Leo, DALALEO is inspired by a passion for research and the celebration of creativity with handcraft. The label is renowned for its products handmade in Italy and Brazil, from a combination of aluminium can rings pulls and fine crochet work.

By the passion of the founder for the fashion industry, the brand was born by chance while traveling in the tropical country. Brazilian creativity has long been based on a culture of inventive design with a locally made items, for sale at several markets, and made from unwanted and worthless materials. The aluminium of the pull tabs, an immortal and transforming material, attribute of what yesterday used to be a pot, today is a can and tomorrow will be a smart evening clutch.

This single product, combined with intensive and passionate research and development, forms the basis of DALALEO collection. The production process begins with the collection or purchase of aluminium ring pulls followed by careful selection, hammering, washing, polishing and drying, all before any knitting happens.

Therefore, the brand was created in 2007 with 15 styles collection, carefully constructed, sewn and knitted to create a range of bags, purses, and jewelry, applying premium quality crochet yarn and other materials such as leather and jersey. The stories of the men and women who collect and produce the DALALEO accessories are woven into every piece, enriching the value of each item beyond their obvious visual significance.

The showroom is the outgrowth of Leo’s passion and personal expression, where fashion accessories are mixed with high-level ethnic style, was the only accessories brand to be selected to present at the Paris Who’s Next Prêt-à-Porter fashion show in 2012. The material, which apparently does not seem useful, returns to life in a different way thanks to the synergy of the precious handwork of talented Brazilian artisans on one side, and the designer creative skills, on the other.
OTRA - ON THE ROAD AGAIN Design

OTRA was founded by the French partners Julie Ferrero and Guillaume Darnajou after traveling to Toulon, France, and ending up in Montreal, Canada. The OTRA workshop was inspired by a common desire to direct their work toward sustainability. Concerned with society’s over-consumption, the brand nurtures a deep-rooted passion for environmental design, forging new design practices and material use. Re-evaluating waste, they build on the upcycling movement, by creating a second more purposeful life for undervalued materials.

The label produces an intricate and futuristic aesthetic jewelry collection, entirely handmade from bicycle tire inner tubes. The name of the company refers obviously to their material of choice. Bicycle culture in Montreal is plentiful and bicycle inner tubes are not usually recyclable. The delicate filigreed style of OTRA’s jewelry belies the choice of raw materials, with tiny bands of jet-black rubber gracefully undulating and coiled into earrings, pendants, and cuffs. The material allows for a level of exactitude, dimension, and delicacy that is not easily imagined.

The designs are gently feathered with micro-thin slivers of rubber, or appear to be inspired by moth-eaten cocoons given new futuristic form and expressed with an eerie exactness. Eschewing the use of lasers and dyes, every item is carefully and accurately hand cut, while the raw materials are reclaimed from neighboring bicycle repair stores. Materials are smothered in skin cream to intensify and perfect the depth of color and are assembled using only studs, pins and hooks, without the use of any paint, solvent or glue.

It is Ferrero and Darnajou’s intent to highlight the paradox between the lack of worth in the discarded, recycled materials and the inherent value of the finished goods, with the value coming from their manual work and artistry. The product range is broader than simply jewelry, also including a geometric range of self-assembly reversible lampshades, polymorphic by design and produced from recycling plastic advertisement posters, all scavenged from Montreal subway system.
Futuristic visions of the world, fantastic technological scenarios or alternative realities set in the past, the present and the future have always been the central themes of science fiction. However, often suggestions also came from the fashion and the catwalks, to demonstrate the fusion between these two art forms. Sci-fi was born in the early twentieth century, but the phenomenon exploded in the fifties, in the United States. The Second World War was over, and to forget the horrors of the past, people started to imagine a different future. Other elements, such as the enthusiasm for the nascent missile industry and the first sighting of a UFO in 1947 made the science fiction a social phenomenon.

The space race ignited a global fascination with the future that inspired young fashion designers aiming to equip the public with what they assumed to be the next frontier. It is during these years that the Space Age begins, a great creative era shared by Andre Courrèges formally launched in 1964 the “Space Age” look in Paris, became the father of Space Age couture followed by the pioneers designers in the style, like Pierre Cardin, Paco Rabanne, Rudi Gernreich, Emanuel Ungaro, and Emilio Pucci.
A decade crossed by lunar influences, a fascination with sci-fi and geometric, chin-strap space bonnets, flat ankle boots and sleek, plastic-like tech fabrics typified the Space Age look as women readied themselves for a new sartorial stratosphere.

The cuts of Courrèges, basic and clean, aroused criticism from those who saw in this ultra-modern design a debasement of the female figure: outer-space chic silhouette that came to define the decade. Volumes designed with ruler and compass, geometric cuts in white or silver fabrics, flash syntonic to Dan Flavin’s neon, are intended to make women free in their movements, modern in thought, and possibly astronauts. More precisely, these fashion astronauts – then copied all over the world – had taken off even before the man went to the moon.

Pierre Cardin, who undoubtedly went alongside this path with an almost magical ability to see into the future, states: “The clothes I prefer were invented for a life that does not exist yet”, in an interview about the collection that had fascinated and marked the evolution of taste.

In the April 1965 issue of Harper’s Bazaar, Richard Avedon photographed British fashion model Joan Shrimpton wearing an astronaut’s helmet and flight uniform, where Space Age fashion created a brusque and frequently shocking brave new universe within the 1960’s fashion cosmos.

Even the designer Pierre Cardin got fascinated by this style, offered some of the couture’s most outrageous designs, as the provocative hypothesis rather than an empirical prototype, and presented a collection with space helmets, leather shorts and dresses in transparent glossy vinyl. His shapes might resemble floral abstractions that devoured conventional clothing dimensions, enormous collars and frequent use of vinyl evoked outer-space gear. For him, the new and ultimate frontier of fashion had become the search for new materials. His investigation of plastics and other hardware as possible human carapaces proclaimed a new era in fashion, proclaiming the tradition of clothes so intricately constructed that they could stand on their own.
The Space Age spread the innovation and experimentation on fashion, whether in materials or shapes. It truly felt new and exciting because of the conceptual future everyone imagined flying cars and men on the moon was still far from the reality of that decade.

It is possible to see the return of this age reflected in several changes in the actual society, from the Brexit to the refugee crisis, to Donald Trump election as the President of the United States.

It’s a certainly a harsh vision for an industry that thrives on escaping the reality, but it is also the fashion’s function to reflect the times, but also to look forward at a better, elegant and more interesting future.

The spectacle of Chanel’s fall/winter 2017 ready-to-wear show, which ended with a rocket launching through the glass ceiling of the Grand Palais, was the perfect metaphor for the direction fashion, also possibly the culture at large, consequently is currently heading fast to have no prospect of progress or success, despite of the appearances.

Certainly, this style reached also the cinema: an ultra-feminine, Jane Fonda in the cult movie Barbarella in 1968, a sci-fi film starring Jane Fonda, who plays a member of the United Earth government sent to space in the 41st century in order to find an evil scientist planning to end humanity, wore daring spacial overalls, specially designed for her by Paco Rabanne, one of the forefather of the period, which due to the use of materials such as metal, aluminum, plastic, plexiglass and even fiber optics stimulated the resentment of Coco Chanel, who described it as “the metallurgy of fashion.”

While Edward Mann, London based millinery brand which produced high fashion hats, was working as a milliner in the 1950’s, became particularly known for his creativity during the Space Age.

The company label featured the phrase ‘Edward Mann - Always making Fashion’, such designs with incorporated pockets and lace baby-bonnet style caps. The most familiar design from Edward Mann was the pair of “Capsule Line felt Helmets with Dots and Moons” modeled by Pattie Boyd and Celia Hammond, photographed by John French in 1965.
Today, the fashion industry is using more resources than the planet allows. Great part of these products ends up in landfills, as every year thousands of tonnes of textiles are thrown away with household rubbish. To transform the fashion system into a greener market is a very challenging work, but it is the role of the industry to look forward to a brighter future. Based on this concept, we propose a new way to see the jewelry expertise within the business in vogue: An alternative perspective for handmade accessories.

The collection explores the same principals seen in the 60’s, with the designers inspired by the beginning of the space race, and critical changes in the social-political global situation broke boundaries with playful silhouettes, and mainly, the adoption of alternative materials to project collections for a concept future. We still live the influence of that decade, reflected in the necessity to improve the current sustainable mindful about waste and nonsense consumerism, seen in latest fashion shows presented around the world, directed by political insecurities and the global environment emergencies.

We want our customers to be proud of what they wear. Not only about how good they look, but also about the way our jewelry are made, and the environmental and social impact our accessories have across the fashion value chain.
VISION
We are committed to change the way you wear your jewelry, and consequently, the way the fashion system works. Being conscious in our fashion-making process is the core of our business. Our creations are made with an exciting and mindful method, and we want our customers to explore their own personal style.

ReWear – use what it that can be worn again, in a different way.

ReUse – obsolete and used materials can be turned into other accessories.

UpCycle – everything can be turned again into a unique piece.

MISSION
We want to make sure to always stay ahead of the trends and offer our customers quality and a special product, in a sustainable way.

VALUES
Uniqueness
Conscious creativity
Social responsibility
Transparency
Quality
Reduce environmental impact

Many people identify sustainable fashion as a simple product made from recyclable materials, however, the responsibility goes further than this. In our attempt to support the local economy, the construction of the collection suggests the use of an upcycled process, made with used or out-of-date materials, old stock proceeding from local studios and repair stores.

The main goal is to be part of the firsts who are eventually changing the rules of the production system in the fashion industry, without renouncing the cutting edge design and conscious care.

The greatest feature of this renewed jewelry inherited parts of obsolete electronic objects, adding physical characteristics and emotional memory to the final product, but the function and concept are put more in line with the needs of the public and current fashion trends. Through this creative improvement, the collection aim is to obtain the value and significance of regeneration.

The design methodology can be classified as old to new process since they are both getting the new features and forms by remodeling old or obsolete items into new products, but there is still a difference between them. Here the design object is mainly anti-biodegradable materials including computer cables, computer hardware, cd-room, carabiners upcycled from electronic waste, antiquate storage and flea market.

Designers can use a series of technique to change waste material into unique accessories, therefore our process is by using knitting and soldering technique. We follow the line of turning waste into want and green design as the same method of one continuous line, and the most important feature is reducing energy costs by handmade production, achieving environmental and ecological requirements and quality.
COLLECTION OF MATERIALS

The collection of the materials was an important start of the creative process in order to plan the development of the designs and prototyping process. The search was made on electronic waste at the Politecnico di Milano, and at old stocks from studios and companies; I had the chance to go to the Coca-Cola Italy warehouse to recover obsolete materials, and was the place I could find the great part of the production. Also, the other possibility was to research at flea market, to buy used or outdated materials.
The logo is a playful construction inspired by the history around the sustainability, showed in the research of this project, focus on the upcycle field.

Based on the concept of the brand, which wants to share the idea that sustainability is essential for the growth of the industry and for the society, being sustainable today is the new meaning for being chic, cool and smart.

No matter if you only wear the most expensive brands, use the latest trends, be spotted at the street style during the fashion months, and highlighted on the social media; if you don’t care about the environment future, also don’t worry about having a eco-friendly lifestyle, you are far from sustaining the image of being really elegant and interesting.

As the principal material used by the brand is the computer and digital waste, the brainstorm was made by the foundation of the word electronic with haute couture, the term used of the fashion system to define the most luxury clothing sector.

E-couture is the name resulted from this cheerful assembly, and translates the main values and believes of the brand.

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**BRANDING COLOR GUIDELINE**

- Moodboard, keywords and color palette
  
  **renew**
  **conscious**
  **creative**
  **trendy**

**more than a upcycle jewel**

**ecouture**

**ecouture**

**ecouture**

**ecouture**
By following the creative process, the method applied for the production of the collection is the knotting technique, vastly used with paracord at the navy industry, for security or sports. The method has its origins in Asia, with each knot having a different concept and function. Nowadays, the method is also applied in the fashion market, especially for accessories.
3.7 Prototyping

Technical drawing
scale 1:2

Product

200 mm

21 mm

0.5 mm

60 mm

35 mm

25 mm

60 mm

35 mm

20 mm

50 mm

20 mm

10 mm

70 mm

1 mm

30 mm

70 mm

120 mm

40 mm

0.5 mm

0.5 mm

0.5 mm

0.5 mm
Technical drawing
scale 1:2

Product
3.7 Prototyping

Technical drawing

scale 1:2

Product
Technical drawing
scale 1:2

Product
According to the report for the state of fashion 2018 made by The Business of Fashion and McKinsey & Company the ethical fashion market will evolve from being a menu of marketing focused corporate social responsibility initiatives to an integral part of the planning system where circular economy principles are embedded throughout the value chain. More fashion brands will plan for recyclability from the fibre stage of the supply chain and many will harness sustainability through tech innovation in order to unlock efficiency, transparency, mission orientation and genuine ethical upgrades. As fashion’s focus shifts to a circular economy, in 2018 sustainability will evolve from being a menu of fragmented initiatives to being an integral and defining part of the entire fashion value chain.

The rise of the sustainable fashion market is highlighted by the addition of values to a low-cost business model. By developing innovative business principles, the green industry can not only be significant to the success of the company but also design the capability to generate positive social impact. We are committed to sustain an ethical business model, with a circular economy, transparent in every sense, since the purchase of the upcycled raw material, into the process and design methods, supporting the local production and artisans, to deliver innovation and flexibility for a green future, looking forward to increase the sustainable conscious in the society and in the masses stakeholders, especially. It is essential to achieve fair, safe and healthy working conditions throughout our supply chain, and minimize the environmental impact. We want to partner with suppliers who share our common vision of sustain-ability, accountability, and transparency. We currently require that suppliers meet our standards for social responsibility, safe, non-toxic, and better materials to develop the final product.
3.9. Commercial and marketing strategies

The start plan for the distribution channel, we propose to only sell the collection online, by developing our own platform, in addition to exclusive sustainable e-commerce. Considering the growth of the brand, yet always analyzing the profits and the market opportunities, we pretend to rethink about adding physical places, in a long-term plan, by designing our own store. We want to avoid traditional retail markup, also, build our shops with the most sustainable process that we can find, in order to make the least impact possible.

On average, online stores use about 30% less energy than traditional retail, resulting in a perfect match with the majority of our target customers, where the online shopping is part of their natural purchase behavior.

Based on the Design Driven Innovation business model, focus our strategies by basing our public in the center of the system is necessary for the development of our business plan. Therefore, designing a clear and objective customer service and communication plan is essential.

The communication action plan aims to reach as many enthusiasts and conscious consumers as possible, focus into the online presence, in order to vertically increase the brand awareness in the market, and its ambitions to change the fashion system.

We plan to spread the brand’s knowhow through producing promotional campaigns in all social media platforms, by developing special content for each one, such as Instagram, Facebook, YouTube, Twitter, Pinterest, LinkedIn, and so on, that can easily leads the consumer to the online store. With this communication strategy, we hope to emphasize the brand uniqueness product, and the sustainable initiative. Also to develop partnerships with press-offices, stylists, and digital influencers, and support local green fairs and flea markets.

**PRODUCT**
Upcycle jewelry with a range of necklaces, bracelets and earrings.

**PRICE**
As a first approach strategy, we want let the customer decide how much they want to spend on the piece, based on its emotional and creative value.

**PLACE**
Personal online store and exclusive sustainable products e-commerce.

**PROMOTION**
To mantain the image and the values of the brand, the promotion will be made on the social media brand’s profile, such as Instagram, Facebook, Youtube, Pinterest, LinkedIn, associated with email marketing and the online shop, and collaborations with specialized press offices, stylists and green influencers.

**STRENGTHS**
- Sustainable business model
- Circular economy
- Viable product

**WEAKNESSES**
- Preconception about the use of waste
- Difficulty of financial return
- Limited production

**OPPORTUNITIES**
- Emerging sustainable market
- Growth of the target public
- Probability of expansion

**THREATS**
- Not exclusive design
- Complex market entry
- Large competition with fast-fashion and specialized recycle brands
The packaging and the branding material are made with recycling paper, and with sustainable print process, to be the most harmless as possible, following the concept of the label.

**COMPETITORS**
- Pamela Love
- Reformation
- 2ENE
- OTRA Design

**ANALYSIS OF COSTS**
As the product has it raw material recycle from the electronic waste, the costs depend on how much it’s spent on the finishing, packaging and labor hours.

- Estimated sample value: 3 €
- Estimated markup value: 15 €
The fashion market is the second biggest industry in the world, consequently, has a great responsibility to be an example of social responsibility and environmental protection.

Being sustainable is not only about the application of recycled materials; in fact, the environmentally friendly system offers several different methods of applying ethical resources for the manufacturers. Thus the purpose of this project is to emphasize how smart and desirable can be the upcycle culture by the conversion of waste into want, renewing objects at the end of its useful life, to recover energy, and optimize the processes in order to convert them into raw materials for a new beginning in the supply chain.

We live in a progressive digital era and the reuse of electronic refuse can enhance the perceived value of this articles based on a number of factors, such as the fact that these items are unique; they fast become obsolete and scarce, therefore they became precious; aling with bearing a special history of past experiences and memories.

Sustainability in fashion has the potential to transform the way people consume and the way the masses shareholders produce, in order to completely shift the industry's manipulation. We can only forecast positive socially and environmentally effects by adopting green solutions for the production patterns, plus slowing down the consumerism. This way the fashion industry can finally change the whole system, and really sustain the concept of being looking forward for a brilliant future.
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