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ABSTRACT

This work is dedicated to the study of the Somos MAG movement - Somos Moda Autoral Gaúcha -

as an expression of the contemporary trend of collaborative networks in authorial fashion design and creative economy, which manifest themselves in urban spaces increasingly integrated in a global economic and cultural dynamic, precisely with proposals based on values of localism and sustainability. Making use of the resource of future scenarios, this study seeks to offer preliminary visions to think of strategies that stimulate the development of possible futures for authorial fashion design that produce positive economic and social impacts in the Brazilian context.

Keywords: Independent fashion, Future scenarios, Collaborative networks, Urban spaces, Globalization, Localism.

1 INTRODUCTION

The acts of imagining and living the city are manifold. They are associated with a polyphony (Canevacci, 1997) that becomes clearer by the intense narrative about them and in the dimension of communication, while leaving the limits more tenuous. Complexification draws many cities that do not offer everyone the same thing, but everyone offers something (SARLO, 2014). And it is at this intersection that their models and scales are defined, even if they have become deposits of the problems caused by globalization (BAUMAN, 2009). "It is in places, and thanks to places, that desires develop, take shape, nourished by the hope of being fulfilled, and risk disappointment. (BAUMAN, 2009, p.35)

From the understanding of the multiple cities that are designed, related to actions and information, we consider the impact of the immaterial and subjective on urban experiences, having in fashion, in communication and in other spheres of creative thinking and doing, fields of manifestation. The generation of new processes, products, production and fruition, then, comes to be seen as a tributary of the symbolic factors that permeate the urban territory and intensify the emergence of new meanings, allowing the repositioning of a city in relation to the global context (MAFFESOLI, 2012). As a consequence, intangible elements such as sustainability, personalization, appreciation of local labor and collaborative networks are guiding the behavior of various social segments, willing to pay for the symbolic value of the products and services crossed by these concepts (CASTELLS, 2005; 2009). Such factors represent resistance to a scale model of mass production that has, in cities, notoriously negative impacts. The perspective, therefore, is to explore productive scales that present

alternative pathways, also stimulating the definition of new relationships between objects, people and their experiences in urban spaces.

To this end, we combine here methodological principles inherent to comprehensive sociology (MAFFESOLI, 1988), interpretive anthropology (GEERTZ, 2008), and Strategic Design (REYES, 2016, FRANZATO ET AL, 2015 ; VERGANTI, 2012). This methodological arrangement aims to show that symbolic factors present in the territory of Porto Alegre, and/or also other contexts in the state of Rio Grande do Sul, can impact on collectivized manifestations. Such manifestations find in fashion design a *locus* of events and sharing of sensibilities.

In this text, the objective is, from the observation of the network/movement/creative ecosystem Somos MAG, or, Somos Moda Autorial Gaúcha, to identify elements that can contribute to the construction of Future Scenarios (HEIJDEN, 2004; REYES, 2016; MANZINI, JÉGOU and MERONI, 2009). Such a perspective meets with principles of Foresight, inherent in Futures Studies and anticipatory systems (POLI, 2015; RASQUILHA, 2015). Finally, the results also turn to the territory where many of these elements and agents meet: the city of Porto Alegre. This methodological proposition aims at its replicability in other contexts, whether territorial and/or creative networks/movements/ecosystems, seeking to offer preliminary visions to think of strategies that stimulate the development of Possible Futures for authorial fashion design, producing positive impacts in both local and national contexts.

2 CREATIVE NETWORKS AND ECOSYSTEMS

The structuring of information networks has been seen, by many, as the great asset of the post-industrial society, causing social agents to build their own relationships in a virtual environment, interact in real time and consolidate their informational anxieties. In Castells' (1999) view, more and more people organize their meaning not around what they do, but based on what they are or believe them to be. Meanwhile, global networks of instrumental exchanges connect and disconnect individuals, groups, regions and even countries, according to their pertinence in achieving the objectives processed in the network, in a continuous flow of strategic decisions.

The consolidation of the networked society has enabled access not only to data, but also to people, processes, knowledge and territories, even if, in some cases, only virtual. At the same time, this logic of configuration of socialities ended up establishing the desire to reconnect with the place and also the desire to develop strategies guided by the logic of *colabor* (YÚDICE, 2014).

For Maffesoli (2012), the more connected to other individuals and territories we become, the more we seek to (re)recognize ourselves in the place we are/inhabit/live. This feeling of reconnection, which the author calls *localism*, brings in itself another pertinent perspective when observing the

relations of contemporary sociabilities: proximity. Localism and *proximity* are values interrelated to the recurrent desire for collectivity that unfolds today. With this, we can understand the dimensions of behavioral transformations that these factors entail related to the establishment of the network society. A fertile background is evidenced in the development of projects and enterprises that involve diverse agents, linked by common objectives and that establish constant exchanges.

This way of conceiving the impact of the logics of connections in networks that are organized around common elements leads to the unfolding of these same networks in ecosystemic organizations, involving different agents, entities and institutions and approaching what De Masi (2003) calls "Creative Groups". For the author, over the years we have migrated from individual models of exploration of creativity to collective models from which arise both the Creative Societies – effervescent in periods of profound socio-cultural transformations – and the Creative Groups. The latter permeated several moments of history, being more recurrent after the Renaissance and contemporaneously (DE MASI, 2003).

From this we can conceive of another type of ecosystem: the creative. Based on creativity as a fundamental element, creative ecosystems can be understood as:

(...) a kind of cultural ecosystem (...) characterized by a processuality that generates a significant creative flow that crosses various systems and various sociocultural contexts, this type of ecosystem entails transformative actions" (FRANZATO ET ALL, 2015, pg. 172).

These factors, associated with the inherent desire of *collaboration*, that is, of collaboration connected to creativity, were the basis for the constitution of the movement/network/creative ecosystem Eu Amo Moda Autorial Gaúcha - or, simply, Somos MAG. But in addition to these elements, another was added and acted as an activating trigger of the organization's first actions: the global pandemic of Covid 19. From this phenomenon, many events developed, and several people linked to fashion design brands in the state of Rio Grande do Sul sought to collectively confront the negative events caused by the phenomenon, aiming to seek solutions for so many other agents dependent on this network/creative ecosystem.

3 WHAT IS SOMOS MAG?

The movement/network/creative ecosystem Somos MAG has a short lifespan. When visiting the @somos.mag profile on the social network Instagram, we found that the first contents - three posts with excerpts from the movement's manifesto - date from 04/07/2020. From this date until today, many brands of fashion design authorial gaúcho have become part of the network and several other developments have also occurred. These include citations to the movement in regional newspaper reports such as Zero Hora and Correio do Povo. Photographic editorials were also published, both

related to some commemorative dates, as well as to contemporary themes/agendas. In this case, the highlight is due to the editorial that addressed the themes of diversity and inclusion, as we can see:



Screenshot taken by the authors from the address: <https://www.instagram.com/p/CRIBHqsgqrH/>. Accessed 7/17/2021

In addition to these actions activated and developed by members of Somos MAG, the network/movement/creative ecosystem promoted the first Gaucho Authorial Fashion Week. The event took place in a fully digital way through the Digital Transformation Institute's channel on YouTube, from November 28 to December 5, 2020. Below, a post on the @somos.mag profile on the Instagram network that presents characteristics of the event:



Screenshot taken by the authors from the address: <https://www.instagram.com/p/CHLohfIge2-/> – accessed on 07/17/2021.

As we see in the text of the post, in addition to the presentations of the brands, the event also had a program of content, exploring issues of local and national relevance. For the realization of the Gaucho Authorial Fashion Week, the network of agents of the movement articulated partnerships with

other agents and entities. The Digital Transformation Institute, mentioned earlier, enabled not only the use of the institutional channel on the YouTube network, but also of its operational *streaming* platform. The Gaucho Authorial Fashion Week also had the partnership of SEBRAE RS, RS Criativo¹ and the universities of Porto Alegre and the metropolitan region (their names appear in the text presented in the screenshot above).

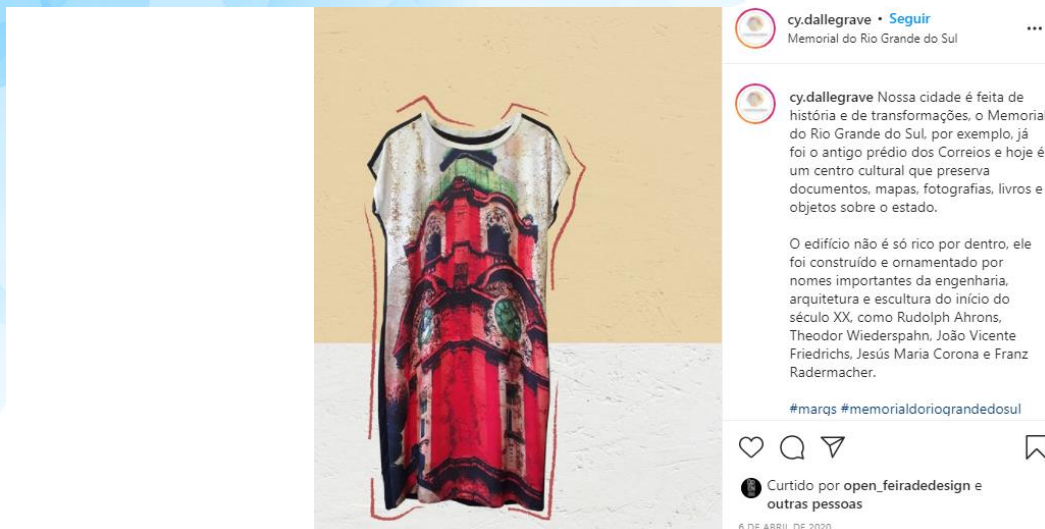
By putting into practice some principles from comprehensive sociology (MAFFESOLI, 1988), Seeking applying elements of the methodology announced at the beginning of this work, we made some successive approximations with some brands that are part of Somos MAG. These approximations Occurred in the digital environment, due to the pandemic moment we still find ourselves in. The social network Instagram was the base for the occurrence of different forms of approximations, but more Later, they were also revealed. the Talk of creatives/designers when presenting Your brands in the videos of the Gaucho Authorial Fashion Week on YouTube.

When we recover the relationship between symbolic factors present in the territory of Porto Alegre, and/or also in other territories of Rio Grande do Sul – something we announced at the beginning of this work – we infer a direct relationship with some specific aspects. In these cases, we have both the relationship with elements present in the urban environment, as representative elements of a specific region of the state. Let's look at the images below:



Screenshot taken by the authors from the address: <https://www.instagram.com/donarufinadesign/> - accessed 03/12/2021

¹ RS Criativo is a program that seeks to stimulate creative entrepreneurship in the state of Rio Grande do Sul. It is under the management of SEDAC: Secretary of Culture of the State of Rio Grande do Sul.



Screenshot taken by the authors from the address: <https://www.instagram.com/cy.dallegrave/> - accessed 03/12/2021

The brands presented here – Dona Rufina and Cy.Dallegrave – represent this direct relationship between territory and fashion design. For the Dona Rufina brand, the territory is the Pampa Gaúcho, a region that has as particularities both concrete elements, such as the lowland landscape characterized by a more undergrowth type, as well as subjective factors linked to A type of melancholic and nostalgic emotion that was constituted from the observation of the landscape marked, also, by the wide horizon free of obstacles to the look.

Of course, here we are using a subjective perception of this territory, the sharing of the sensitive from different codes present in literary works, music, paintings, and many other cultural and artistic expressions. This sharing refers to some elements that refer to the territory of the Pampa Gaúcho. It is important to introduce this prospect, for she connects us to another constituent principle of the methodological proposal announced at the beginning of this work: of the webs of meanings present in different imaginaries, processes and productions, consonant with the interpretive anthropology of Geertz (2008).

The other example presented, the brand Cy.Dallegrave, already establishes a direct relationship with elements present in the urban territory of the city of Porto Alegre. These elements, which can both be historic buildings, As constituent parts of monuments, museums, walls of buildings, walls and/or lampposts, they are worked through digital resources and transformed into prints applied on the surface of garments. The brand, which in its profile bio on the social network Instagram announces itself as "Clothes and objects with authorial art print," he ends for having in this direct relationship with present elements in Porto Alegre its creative factor and also differentiation in relation to other brands.

This same reference to aspects present in the city of Porto Alegre is used as a differentiating factor of the products of another brand of the network/movement/ecosystem Somos MAG. Claudia

Casaccia, an enterprise that bears the name of the creative/designer responsible for the design of accessories made of resin, presents different ways to explore this connection, as we see in the following image:



Screenshot taken by the authors from the address: <https://www.instagram.com/claudiacasaccia/> - accessed 03/12/2021

An architect by training, Claudia Casaccia uses her relationship with the area to produce rings, pendants and necklaces inspired by iconic buildings in the city, such as the Ling Institute (as we see in the photo), and the Iberê Camargo Museum.

In addition to this more direct relationship with some factors present and/or representative of RS territories, there are other aspects that are shared by brands and creatives/designers of the movement. In this case, we make use of another principle dear to comprehensive sociology: the identification of noise in the sociocultural environment as an indication of the new (MAFFESOLI, 1988); something that in the view of Verganti (2012) is termed as *whispers present in the sociocultural environment*. The identification of these elements, the noises or whispers, are fundamental to what we are seeking to present here – that is, our proposal to relate Future Scenarios to Foresight principles – because they are, in themselves, the bases for the proposition of some futures for local fashion design, whether authorial or not, for its agents and, also, for the territory itself.

4 FROM IDENTIFIED NOISES/WHISPERS TO FUTURE SCENARIOS

In his book *Time Returns* (2012), Maffesoli uses the metaphor of *climate* to talk about perceiving the elements that form the spirit of time of a given period. He argues that the climate that characterizes our time is formed by many vapors, which is to say that there is not a single *mood* composing the current spirit of the time, but several.

This analogy finds reciprocity with the vision of the same author for what he calls *noise*, that is, something that is in dissonance with what is established as preponderant in the daily life of the majority. This something is usually of the order of the sensitive, materializing as a motivation that activates different social forms (MAFFESOLI, 1988). The idea, the thought, the gesture, the word, the individual habit that becomes the custom of a collectivity: these are some examples of the noise/social form relationship.

The terms are different, but the idea of whispers dispersed in the sociocultural environment that Verganti (2012) presents, connected to the principles of Strategic Design, is equivalent to noise. Identifying these weak signals enhances the strategic content of design understood as a project – this being an understanding of design that also encompasses the perspective of proposing solutions for future (CELASCHI, 2007, VERGANTI, 2012).

These considerations are intertwined with factors perceived from the successive approximations made in the profiles of the social network Instagram of fashion design brands that make up Somos MAG and in the reports made by the creatives/designers when talking about their proposals. These reports were observed from the videos of the first Authorial Fashion Week, made available on the channel of the Institute of Digital Transformation of Youtube².

To exemplify some elements present in the speeches of these creatives / designers, we separate some brands and bring below prints of their profiles on the Instagram network: *Claudia Casaccia*, *Doppia G* and *PretaCorBiju*:



Screenshot taken by the authors from the address: <https://www.instagram.com/claudiacasaccia/> - accessed 03/12/2021

² Authorial Fashion Week Somos MAG 2020 - Available at <https://www.youtube.com/playlist?list=PLiCPzTou1vjh57MKAMOaHEkEqNB6AIvUV>. Access on 19 mar. 2022.



Screenshot taken by the authors from the address: <https://www.instagram.com/doppiag.gg/> - accessed 03/12/2021



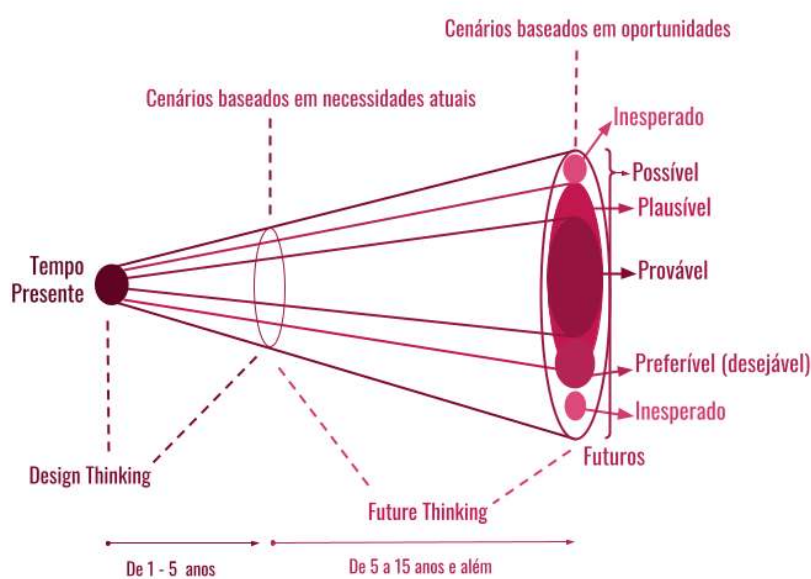
Screenshot taken by the authors from the address: <https://www.instagram.com/pretacorbiju/> - accessed on 03/12/2021

Or *noise/whisper* observed/identified in the profiles of the brands and in the reports of the creatives/designers when presenting their ventures at the Gaucho Authorial Fashion Week, is the relevance of the *manuality time* in their productions. This aspect proved to be pertinent especially with regard to the differentiation of the supply of these enterprises, since it goes against the grain, for example, of the mass serial production that characterizes the model of the *Fast Fashion* on a global scale. Or *manuality time* assumed as a discourse of differentiation and positioning of offer and brand platform also symbolizes other aspects related to processes, scales of production and use of inputs. We have, here, the identification of a value – in the sense of meaning, according to Geertz (2008) – that constitutes a relationship of correspondence between these brands, the creatives/designers of these enterprises and the people/consumers of the products, services and communication artifacts of the brands. The sense of differentiation of value is produced *manuality time* connected to other webs of meanings that potentiate alternatives to fashion design, whether authorial or not. Logically, this value also enables alternative routes to the city/territory where these enterprises and agents are, since it directly impacts the scale of resource use, production and circulation of goods, producing effects regarding a less negative relationship between environment and consumption, for example.

This factor of correspondence is also one of the motivations – in the manner of comprehensive sociology (MAFFESOLI, 1988) – that is at the basis of both the symbolic discourse of these enterprises, as well as the objectification of the motivation itself, such as its mechanisms of event within the scope of contemporary fashion design: the products, their communication strategies, their productive processes and their strategies for building relational ties of proximity with people/consumers.

In this sense, the *manuality time* as value goes beyond the factors considered above, connecting the temporality of doing to the exclusivity of the offer and affective care of production. By identifying this element and its connections between different agents involved in the network/movement/creative ecosystem Somos MAG, we have a factor that provides the opportunity to elaborate Future Scenarios, presenting opportunities to think about Futures both for each brand and creative/designer in particular, as well as for Somos MAG itself. This element is also shown as a basis for thinking about Future Scenarios for the city of Porto Alegre, since the brands brought as an example in this section are located in this territory. The correspondence that the identified value builds does not only concern the creatives/designers and their brands, it also finds a link with the people/consumers and their daily experiences in different environments of this city, expanding the possible impacts that the visions of futures can establish, in a systemic way, in the territory.

In this context, we use the metaphor of the Cone of Futures as the beginning of the unfolding of our proposition of Future Scenarios, because we understand the importance of basing this proposition on perceived opportunities:



Model adapted from Voros (2003; 2017) by the authors.

The *cone of futures* is a metaphor that helps to locate elements and their relationship with time (present and future), and other factors that can unfold when we broaden the spectrum of possibilities x enlargement of time. Adapted by Joseph Voros (2003; 2017), this metaphor contributes to the understanding of different types of futures that can be constituted the more we distance ourselves from the present. Thus, we have the *probable, plausible, preferable/desirable and unexpected futures*. For Voros (2017), all these futures are possible. According to the connection between the present and dimensions of unfolding phenomena and events, we have the specific nomenclatures of futures. *probable futures* are the futures that we believe are most *likely* to happen, usually based on current trends; *Plausible* futures are those that we believe *could* happen, especially considering our understanding of how the current world works (laws of physics, social processes, norms, etc.); *preferable futures, also known as desirable, are the class of futures we think* should happen. And finally, *unexpected futures are* those that *we did not imagine would happen, but that are possible* - like all others - precisely because uncertainty and chaos are constant elements in contemporary society (VOROS, 2017).

This metaphor was brought here after being adapted by the authors of this work to also locate different elements as the Cone distances itself from the present and opens to the different types of futures. In this way, we bring the relationship time x scenarios based on current need and time x scenarios based on opportunities. We also have other relational elements, such as trend research x short-term temporal dimension (up to five years) and *future thinking* x medium- to long-term temporal dimension (from five onwards).

It is not that trends, especially mega or macro trends, cannot be used to think about more distant futures, especially the Possible Futures - which meet what we will develop as a vision of Future Scenarios. The point is that the more we distance ourselves from the present, the more we open up unexplored possibilities, especially when we think of the market for fashion products and services, for example. In this context, often the trends considered are linked to a more concrete dimension, represented by consolidated marketing practices, guiding to a replication of elements more connected to everyday style and aesthetics on the one hand, and on the other to business models already doomed to reinvention - case of *Fast Fashion*. The perspective of Future Scenarios that we want to explore here is aligned with the principles of Foresight, which regularly aims at a look in the opposite direction to what is already established as current marketing practice.

According to Rasquilha:

Foresight is a systematic process for seeing the long-term future in terms of science, technology, economy, environment and society, identifying the emerging generic movements and strategic areas of research likely for the business and social field (2015, p. 54).

The relationship between Foresight and Future Scenarios, the way of Strategic Design, has to do with some elementary aspects, such as working uncertainty as raw material (RASQUILHA, 2015; REYES, 2016), the relationship between anticipation and propositional thinking/action (POLI, 2015; MANIZINI AND JÉGOU, 2003) and the perspective of learning that the work of anticipation provides, since the practice of Scenarios contributes as a platform for sharing knowledge and alignment between multiple factors. That is, it helps in the conception of memories of futures (RASQUILHA, 2015; HEIJDEN, 2004) to those involved in the generation of scenarios. These memories of futures are constituted based in most cases on elements identified in the present, because "The future is embedded in the present. The germs of the future are already before us, and we only need to know how to see" (RASQUILHA, 2015, p.30).

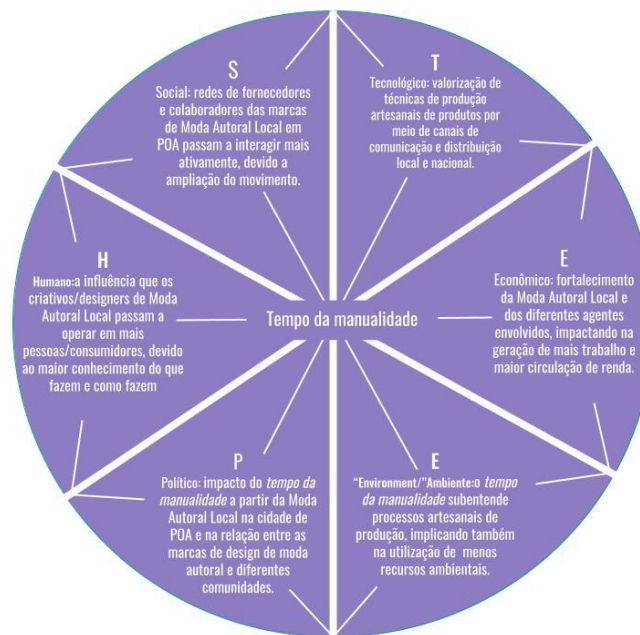
So yes, trends – mega, macro, global and/or socio-cultural trends that are different nomenclatures for the same thing – can also serve as a basis for generating Future Scenarios. But for this it is important to move away from the understanding of trends as patterns of style, connecting ourselves more to the complex behavioral dimensions that these types of trends evidence. From this understanding, we conceive a relationship between trends and what Manzini (2007; 2017) calls *systemic discontinuities*: a class of events and/or phenomena usually promoted due to the interaction/interference of people and that ends up establishing new ways of being/doing something and/or something.

In this context, it is important to keep in mind another fundamental aspect of the principles of Prospectiva: the fact that they are not an exercise in prediction. According to Poli (2015), this difference can be better understood when we consider the relationship between present and future. To develop this relationship, and present two distinct perspectives, Poli turns to Miller (2007) and Adam and Grooves (2007). In this sense, the author talks about the difference between "present future" and "future present". In the first case, futures are imagined, planned, designed, and produced *in and for* the present. Future presents, on the other hand, are the class of futures that can be *known*, seen, and *anticipated*. They are futures that can contribute to shape the present (POLI, 2015), given that the Foresight exercise implies a trip to the future providing the present with the opportunity to develop strategies that allow making the future *known* and *anticipated* a reality.

Thus, understanding that the Future Scenarios are more related to the perspective of anticipation of possibilities in order to contribute to shaping the present and, therefore, it is essential to work on the dimensions of systemic and/or ecosystemic complexity, we believe it is important to use a tool that supports this elaboration. In this context, and considering that we already have the elements identified for this, we propose here the use of the STEEPH Prism, which is a tool used in strategic Prospective exercises, since it places in systemic relation the following areas: social, technological, economic,

ecology / environment, political and human. In addition, STEEPH foresees the cross-border and interdependent interaction between all the areas considered, establishing parameters for the practice of an integrative, simultaneous and circular thinking (RASQUILHA, 2015), assisting in the design of complex scenarios.

Connecting the elements identified in this work so far to the scopes of the STEEPH tool, we consider the following relationships:



Model adapted from Rasquilha (2015) by the authors

Having these relationships as a basis for proposing Possible Futures, and understanding that the Future Scenarios, the way of Strategic Design, are elaborated in order to contemplate the elements Vision, Motivation and Proposal (FRANZATO, 2015), we present our narrative of possible futures in the next section.

5 FUTURE SCENARIOS FOR LOCAL AUTHORIAL FASHION DESIGN IN PORTO ALEGRE

Vision: Porto Alegre as a place recognized globally for the actions developed to stimulate and disseminate authorial fashion design, its authors and the purposes that underlie its projects and brands.

Motivation: authorial fashion design can enhance the constitution of creative networks that, on the one hand, promote the territory where these networks are constituted; On the other hand, they expand opportunities for work, income and development of knowledge (technical and non-technical) that expand this territory far beyond, contributing to its strategic positioning at national and international levels, impacting on greater attractiveness (in a systemic way).

Proposal: from the related elements using the STEEPH Tool, design Future Scenarios for a time dimension of ten years in the future. These scenarios will serve to illuminate possible futures, taking into account the aspects considered in the Vision and Motivation areas.

The year is 2032. The city of Porto Alegre is celebrating 260 years. Due to the special date, many events are happening in the city and also in the territories of the Metropolitan region. Fashion design is featured in many of the events, as it was from this area that a series of transformations were established in the last 10 years. Many of these transformations were activated by people and entities directly linked / connected to local authorial fashion design, being an agenda defended and disseminated from actions coordinated by people involved in the movement / network / creative ecosystem Somos MAG. At first, these actions sought to promote and give more visibility to the proposals of creatives/fashion designers in the city, amplifying the consumption of goods and services produced by them. This consumption was amplified by the correspondence relationship between the value proposition, materialized in fashion design and communication products objectified by creatives/designers involved in Somos MAG, and the people/consumers - mostly residents, precisely in the city of Porto Alegre and surroundings. The value that provided this correspondence was *the time of manuality*, being a metaphor that refers both to the production techniques of fashion design artifacts, in this case a production that respects the slow time of manual/handmade making, as well as the perspective of exclusivity and customization of artifacts. But, in addition to these aspects, *the time of manuality* also provided a relationship of greater care in the choice and use of resources, both materials used to produce garments and accessories, as well as other fundamental resources involved in the process of production and circulation of goods of the brands of authorial fashion design, such as the knowledge of techniques.

Another important transformation established by these actions concerns the understanding of the relationship between production and scale of reproduction of artifacts. As *the time of manuality* implies a smaller scale of production, implying the choice and conscious use of raw materials and energy, the effects of meaning produced by this discontinuity ended up contributing to the amplification of the relationship of affection between artifacts and people/consumers. Clearly, we are not saying that all fashion design consumers in Porto Alegre have adhered to this consumer behavior. But, as the impacts of this posture of conscience when choosing and making use of goods echoed far beyond the territory of Porto Alegre itself, it turns out that other entities - social and political - and also the media contributed to the diffusion of local authorial fashion design, its authors, imaginaries and motivations. In this sense, peer-to-peer (person-to-person) diffusion was fundamental, especially after the wide dissemination of creative and productive processes via digital networks, something intensified due to the advances of the 5G and 6G Internet and, of course, the developments about the metaverse.

The speed of connections also ended up impacting on the overvaluation of *the time of manuality*, placing local authorial fashion design even at the center of debates about preservation of knowledge, self-care and well-being.

On the part of the other entities, especially political and social, new fronts were established for the authorial fashion design of Porto Alegre. In this sense, the establishment of partnerships made possible with organizations of the local public power enabled Somos MAG to play a leading role in the organization of a permanent calendar of events focused on the promotion, diffusion and strengthening of the entire chain involved in local fashion design. Different visions for the city were put into practice from continuous actions and distributed systematically (year by year), involving events of the types exhibitions, catwalks, fairs and business rounds and co-creation of innovation opportunities for authorial and local fashion design. Through the rounds specifically, some gaps in the production and process chain were identified. This was the case, for example, of locally produced raw materials for the production of clothing products and accessories. This view was established due to the rise in prices – and the lack of raw materials – that occurred because of the war in Ukraine in the year 2022. The conflict has stimulated the search for local solutions for different fronts, especially involving natural resources used in the fuel, energy, food and clothing sectors. This demand ended up activating an interesting opportunity little explored in the city: the cultivation and production of raw materials of natural origin in the rural area of Porto Alegre with a focus on the Fashion and Textiles sectors.

Because of the specific characteristics of the territory of Porto Alegre, such as the large rural area - which has even increased in the last five years - the possibility of growing organic cotton was received with enthusiasm by programs to promote local organic and family farming. Of course, in addition to the cultivation and production of the raw material, it was necessary to organize a wide chain of processing. The organization of this chain was one of the most complex factors among the actions put into practice over the years, due to the essential articulation between research and development of new technologies. Here we will consider especially social technologies, since we sought the development of new fronts of knowledge and work in other less favored regions of the territory, such as peripheral communities, for example. However, the tensions that were established in the process served to expand knowledge about the various potentialities of these territories within the city, also contributing to the connection between third sector entities (cooperatives and NGOs), creators/designers of Autoral Fashion, researchers, public power entities and people and companies interested/implicated in local fashion design. In this context, one of the most promising articulations was between social and market entities, such as the Renner Institute, Caldeira and the Vila Flores Creative Ecosystem. Firstly, this articulation allowed the development of technologies focused on raw material processing processes, something fundamental both for the brands of authorial fashion design,

as for the different brands of the Renner group. However, it was from social technologies that new opportunities for knowledge and income were developed for populations in situations of social and economic vulnerability in different contexts of Porto Alegre and the Metropolitan Region.

The development of this front impacted on the activation of other articulations, enabling the connection between programs established by universities, via University Extension projects, and more social and market sectors. In this case, we highlight the actions focused on the UN 2030 agenda, with special attention to the objectives that establish goals around the reduction of inequality, the encouragement of sustainable production practices aimed at conscious consumption and also the search for gender equity. Some cooperatives focused on the entrepreneurship of peripheral women led these articulations, also contributing to the establishment of other levels of knowledge about the living and working conditions of many people living in these territories. This knowledge served to activate many other fronts and specific projects, involving Universities and the public sector.

In addition to all these developments, these actions also enabled the development of specific projects, such as the Local Certification for Sustainable and Ethical Fashion processes and products. Through collaborative processes, facilitated by professors and mentors from different universities, fashion creatives/designers and professionals from Local Fashion companies (case of the Renner group), co-created criteria to endorse processes and products, aiming at differentiating the offer of local fashion design by certification with regard to environmental, social, cultural and economic sustainability and the work ethic and production of products. Due to this relationship between different agents, the first collection to have this seal was co-created by local authorial fashion creatives/designers and professionals from the Renner group. This collection, and some others that came *a posteriori*, were marketed in Renner stores throughout the national territory, an aspect that was decisive in the knowledge and recognition of this front. As this project developed, more people began to work with and for local authorial fashion design, believing in the sector as a means of building something purposeful for the city and for themselves. The movement around this ended up impacting much further, projecting the city of Porto Alegre as a major Hub of the sector, drawing the attention of the specialized press at national and international levels. This design contributes to the positioning of the city in global terms as a territory for promoting innovation of responsible processes, products and services, which can imprint new perspectives regarding sustainable and regenerative practices. This projection of meanings also produced effects and benefits in other sectors, such as education, tourism, technology and communication, impacting on the recognition by UNESCO of Porto Alegre as a Creative City in the year 2030.

Ten years have passed since the beginning of the actions activated in a more objective way by the movement/network/creative ecosystem Somos MAG. It was in 2022, on the occasion of the 250th

anniversary of the city of Porto Alegre, that some members of the movement began to establish articulations with organizations and entities mentioned in this narrative of Scenarios of Possible Futures. The purpose was unanimous among the members of Somos MAG: to design local authorial fashion design beyond the borders of the territories of Porto Alegre and Rio Grande do Sul, amplifying its beneficial effects not only for the sector, but also for the city and the people who inhabit it. Based on this purpose, and the objective of expanding the network/ecosystem and its benefits and possibilities, members of Somos MAG established visions of futures and began to work to share these visions and make them a reality, building for the establishment of new networks as the objectives of the Future Scenarios were being developed.

6 FINAL CONSIDERATIONS

More than showing possibilities of futures for local authorial fashion design, the Future Scenarios presented here serve as a basis for reflecting on what we want/imagine when we think about anticipating actions, relationships and interactions between different social, cultural, political and economic entities in a systemic way from a sector/area/field that it has, Already intrinsically, such tentacular relations with other sectors/areas and fields. Of course, we are presenting visions of futures that are based on some latent factors mapped in the present, taking into account these entities and others - as we present from the STEEPH tool.

But beyond these possibilities, it would be perfectly feasible to continue the exercise by amplifying the developments much more, especially if we considered, for example, factors that disrupt the systemic narrative itself. In this case, we should, for example, also include the implication of the imponderable in the Scenarios, opening up the exploration of other types of futures beyond the Possibles, which were the most dimensioned in the exercise presented above. However, if we chose to present these perspectives, the probability would be to extend ourselves greatly in speculations about futures and their effects of meaning and impacts on the territory of Porto Alegre and its surroundings. Clearly, this study is not intended to exhaust these possibilities, on the contrary. The larger perspective is to activate the debate on Futures, based on a scope of society/culture/economy/market relevant in contemporary local and global contexts, fashion design. In addition, if we continued to work from even the Future Scenarios presented in the narrative of the previous section, we would put into practice fundamental steps for the development of the Scenarios: the return to the present and the construction of a kind of *Roadmap* of activities, actions, events, events and resources (people, techniques, knowledge, etc.), necessary to enable the systemic visions presented in the Scenarios narrative. These developments will be for another time, since the focus of this work was on the presentation of the combination of principles, approaches and tools that we introduced earlier.

We know that fashion design has already produced various impacts, positive and negative, in different dimensions throughout its history. These impacts, for the most part, occurred because of visions of futures managed by a predominant type of reasoning: the mass production of artifacts, made possible by the stimulus to irresponsible consumption in socio-environmental terms, mainly. These same futures provided opportunities for a very small portion of society to have access to the economic benefits of these developments around Fashion, clearly amplified in the post-globalization era and with the establishment of ubiquitous digital connections. If this reasoning has given rise to several factors that make up our present, why can't we imagine Future Scenarios from elements that contradict these bases and present us with alternative visions? Certainly, this is a question that is not limited to this work. Rather, it can serve as a stimulus to many others, exploring other dimensions and possibilities that serve, today, as seeds for multiple futures.

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