

SHAPING A PURPOSE-DRIVEN FASHION INDUSTRY BY DESIGN

ERMINIA D'ITRIA

Politecnico di Milano

erminia.ditria@polimi.it

Orcid 0000-0001-5244-2546

Copyright: © Author(s). This is an open access, peer-reviewed article published by Firenze University Press and distributed under the terms of the Creative Commons Attribution License, which permits unrestricted use, distribution, and reproduction in any medium, provided the original author and source are credited.
Data Availability Statement: All relevant data are within the paper and its Supporting Information files.
Competing Interests: The Author(s) declare(s) no conflict of interest

DOI: <https://doi.org/10.36253/fh-3081>

Abstract

The European Commission has emphasized the insufficiency of current sustainability efforts and the need for drastic emission cuts by 2050. New EU regulations, such as the Green Deal and the Eco-design for Sustainable Products Regulation, reinforce this demand for sustainable industrial transformation. Within this framework, the fashion industry faces major sustainability challenges due to its reliance on linear, profit-driven models. These dynamics foster overproduction and globalized markets, prompting a reevaluation of production systems. Purpose-driven enterprises have emerged, aligning business strategies with values and sustainability goals. This article examines how design can guide the fashion industry towards prosperity via purpose-driven models. As setting design goals shapes strategic vision, design becomes central in aligning innovation with sustainable objectives. Research shows that the design phase holds significant potential for sustainability gains. The author conducted an iterative study of European fashion firms, combining desk research with case studies to identify key purpose-driven practices. The resulting model highlights how companies voluntarily integrate profit with social and environmental impact. Three case studies illustrate the application of this model and its broader relevance. This work explores how European fashion firms use design to move from economic growth toward holistic, ecosystem-focused prosperity.

Keywords: *Transforming Fashion, Purpose-driven paradigm, Prosperity thinking*

INTRODUCTION

In recent years, sustainability has rapidly emerged as a transformative global force, fundamentally altering the priorities within the fashion industry (Gazzola et al., 2020). What was once considered a niche issue has now moved to the forefront, primarily propelled by consumer demands and evolving legislative frameworks designed to counteract the historical and scientific repercussions of industrialization and global value chains on the environment, people, and climate change (Harr, 2024). Such repercussions are particularly severe in the fashion field as the scale of clothing consumption is staggering. 150bn garments are made annually, and almost 40% of these are not sold (Guardian, 2024). Despite the enormous

quantity of clothing produced, global production and consumption are projected to increase by 49% by 2030, climbing from 62 million to 92 million tons (Clean Clothes Campaign, 2024). In Europe, around 7 million tons of textiles were thrown away in 2020, averaging about 16 kg per person (EEA, 2024). The environmental consequences are significant, with a truckload of textiles discarded in landfills or incinerated every second (EMF, 2017). This troubling trend underscores the urgent necessity for the fashion industry to reevaluate its practices and prioritize sustainability as a core principle to meet consumer expectations and reduce its considerable socio-environmental impact.

European consumers, in particular, are increasingly calling for brands to take accountability for their social and environmental impacts, urging companies to adopt transparent, responsible practices (Pal et al., 2019). This growing consumer pressure is exemplified by bottom-up movements such as Fashion Revolution, which emerged after the 2013 Rana Plaza disaster and continues to mobilize millions worldwide. Through awareness campaigns and calls for transparency, Fashion Revolution has been instrumental in educating consumers and pushing the industry toward ethical and sustainable practices (Fernandes et al., 2020). They represent a new type of consumer/stakeholder, as discussed by Morace (2008) —one who seeks authenticity and alignment between their personal values and those of the brands they support. Consumption has moved beyond purely aesthetic and consumerist elements, embracing a more ethical dimension centered on well-being and quality of life. Today's consumers evaluate companies based on social responsibility and their capacity to provide real value, consciously moving away from “performing” or relying solely on appearances (Morace, 2008). Complementing this consumer-driven momentum, governmental policies are increasingly mandating a transition toward sustainability, creating a powerful dual influence where regulatory frameworks support public expectations (D'Itria & Colombi, 2023). Accordingly, the European Commission's European Green Deal outlines a comprehensive roadmap for achieving climate neutrality by 2050, emphasizing transforming high-impact sectors such as fashion. This ambitious initiative aims to significantly reduce the fashion industry's environmental footprint through a series of targeted measures. Aligned with these objectives, the Eco-design for Sustainable Products Regulation focuses on enhancing product durability, reusability, and recyclability across various sectors, including textiles. This regulation mandates that fashion products be designed with circularity in mind from the very beginning, fostering a shift towards more sustainable manufacturing processes. Furthermore, the EU Strategy for Sustainable and Circular Textiles introduces specific measures to minimize textile waste and promote eco-friendly practices throughout the production cycle. By addressing the entire lifecycle of textile products, this strategy encourages innovation in sustainable design and production, ultimately driving

the fashion industry toward a more circular and responsible future. Together, these initiatives are poised to significantly impact the fashion sector by facilitating a transition toward more sustainable practices that benefit both the environment and the economy through new guidelines for companies and active engagement of citizens and stakeholders in deliberative processes surrounding the European sustainable transition, thereby underscoring the urgent need for the fashion industry to not only mitigate its environmental impact but also invest in innovative solutions that align with public values and governmental sustainability goals.

This dual influence marks a pivotal shift toward a more responsible and resilient fashion industry, where brands are expected to integrate responsible principles into every aspect of their business. Furthermore, these changes push for a transition from traditional linear systems to circular models, fundamentally redefining the concepts of value and profit (Kandpal et al., 2024). In this new paradigm, success is measured not just by financial returns but by the ability to create lasting positive impacts on society and the environment, fostering a business landscape where sustainability and profitability are intertwined. This shift challenges companies to rethink their operations, encouraging them to innovate in ways that prioritize resource efficiency, waste reduction, and the regeneration of ecosystems, ultimately leading to a more sustainable and equitable fashion future. A significant outcome of this shift is the move from traditional market-driven approaches to purpose-driven business models (D'Itria & Aus, 2023; Gartenberg, 2022). Generally, sustainable companies align supply with consumer demand by responding to specific trends, such as regenerative agriculture or biodiversity efforts, or addressing customer requests for greener options (Salvador López, 2023). However, a new generation of purpose-driven companies is emerging, defined by their commitment to embedding sustainability core values into every business decision to make the ecosystem prosper (Sternad et al., 2017). This purpose-driven approach has the potential to reshape the fashion industry by building a culture centered on purpose (Gyori et al., 2020). These businesses drive continuous innovation in sustainable practices, creating value for shareholders, society, and the planet (Rey et al., 2019). This transformation reflects the evolving landscape of the fashion sector, where the alignment of

purpose with action is no longer optional but a critical path to meeting the demands of both a conscientious public and a supportive regulatory framework (Thorisdotti & Johannsdottir, 2020). In this context, the paper investigates how design reimagines sustainability within the fashion industry by advancing models focused on prosperity. The findings emphasize that a purpose-driven strategy is fundamentally design-driven, setting specific targets for achieving sustainable change (Verganti, 2009). With a design-centered perspective, companies can take a holistic approach that aligns their purpose with the practical needs of circular business models, promoting growth among stakeholders and benefiting the broader community (Battistella et al., 2012).

This study investigates how European fashion companies cultivate prosperity by utilizing design as a fundamental driver of innovation. Grounded in the framework of Prosperity Thinking (Vignoli et al., 2021), these companies reimagine design with an emphasis on planetary well-being, moving beyond traditional design thinking methodologies. Prosperity Thinking offers a structured approach to fostering a world that equitably meets the needs of all living beings while operating within the Earth's ecological boundaries. It advances a holistic and inclusive vision of prosperity by integrating economic growth with social and environmental sustainability. As an evolution of Design Thinking, this paradigm shifts from a user-centered perspective toward a more comprehensive model that prioritizes both human and ecological well-being (Vignoli et al., 2021). In this context, Prosperity Thinking aligns with broader global trends, such as circularity, regenerative fashion, and systemic sustainability transitions, which emphasize closed-loop production systems, waste reduction, and the restoration of natural ecosystems. By incorporating these principles, fashion companies develop sustainable solutions that operate within planetary limits while simultaneously aligning economic, social, and environmental objectives. This framework facilitates the integration of micro- and macro-level innovation, enabling firms to address complex ecosystem challenges and contribute to the responsible design of a world that equitably serves all forms of life. Through an extensive mapping of prosperity-driven practices across nearly 15 companies and an in-depth examination of three specific case studies, this study identifies design-centric strategies that

promote Prosperity Thinking at key stages of the supply chain, including design, manufacturing/production, and consumption. However, while these companies successfully address distinct dimensions of responsibility, they continue to face challenges in integrating these initiatives into a cohesive, holistic framework that fosters collaborative value creation and long-term prosperity renewal. Section 2 outlines the methodology, materials, and processes used to map the prosperity initiatives of fashion companies. This study phase was conducted iteratively, enabling data refinement that informed the research model. Section 3 presents and analyzes the findings, showcasing how the current fashion ecosystem is evolving through innovative practices and a reexamination of established norms. This is illustrated by case studies highlighting voluntary efforts to align profit motives with social and environmental benefits, encouraging the broader fashion industry to develop effective strategies and embrace new attitudes toward prosperity. These efforts involve creating shared knowledge, generating opportunities through production, and transforming consumption systems. Lastly, Section 4 concludes the article by discussing how the proposed model presents research opportunities to investigate how design can facilitate new strategies for promoting prosperity-thinking innovation in the fashion industry, particularly through redefining value and strategizing specific actions along the supply chain.

METHODOLOGY

The study began with an initial phase of desk research, which was then followed by a case study approach to narrow and refine the broad focus of the investigation. As Johnson (2007) suggests, this method is especially effective for examining existing knowledge on a specific subject, as it addresses research complexities by transforming the individual case into a manageable unit. This approach enables an in-depth exploration within its original context, thereby capturing a range of interconnected elements and attributes (Priya, 2021). Data were collected from the Fashion in Process Research Lab's knowledge reservoir at Politecnico di Milano, supported by the authors' involvement in two field studies (ECODECK, <https://www.mics.tech/projects/2-10-eco-design-circular-knowledge-ecodeck/>; RE-WASTE, <https://www.mics.tech/projects/2-8-re-waste-circular-eco-systems-in-textile-chain/>) conducted in partner-

ship with a consortium of Italian academic and research institutions as part of the Italian PNRR framework, along with insights from the author's doctoral research (D'Itria, 2022).

The initial phase involved a comprehensive mapping of the practices of 10 international fashion companies concerning the dimension of prosperity. This analysis provided a crucial foundation for analyzing the measures to enhance the strategic role of design in planning the fashion system's cycles. By focusing on the intersection of design and prosperity, this effort promotes a holistic and purpose-driven approach to fashion, enabling the creation of sustainable strategies that engage businesses, stakeholders, and the ecosystem. Integrating design into strategic planning, these companies work on innovative solutions to address the complexities of unsustainability (see Tab. 01).

Out of the 15 companies, three were selected as case studies for further analysis, focusing on how their practices move beyond the conventional concept of profit to address the product and its design, the production processes, and the opportunities for integrative contamination among the different actors, as well as consumption and its linear, capitalist development. This exploration aims to establish a form of prosperity that is inclusive and beneficial to the various stakeholders within their ecosystem (Tab. 02).

The final case study database comprised diverse sources, including corporate reports, scientific articles, industry publications, and government documents. Following identifying the case studies, an additional qualitative phase was conducted, utilizing secondary data gathered through supplementary document research. This methodology facilitated a more comprehensive profiling of the companies and an evaluation of their integration of the refashioning dimension. Specifically, the focus was on how these companies actively engaged in responsible design practices aimed at minimizing the impacts of their products and conserving/nurturing resources through prosperity strategies for designing, producing, and responsible consumption.

This study proposes a systematic approach for employing higher-level codes to construct an innovative model to develop a prosperity system that enhances how we understand products, their production, and their use. Higher-level codes involve identifying critical themes derived from the research, organized according to the methodolo-

gy established by Corbin and Strauss (1990). This framework envisions an ecosystem where designers foster innovation by strategically planning fashion prosperity rooted in sustainable design practices. This encompasses planning alternative approaches for creating fashion products that facilitate a shared design process among peers, the production of garments that provide opportunities for prosperity to stakeholders throughout the supply chain, and the implementation of conscious consumption strategies that promote alternative, responsible purchasing avenues. The model aims to enhance the understanding of designed products by effectively integrating these dimensions. The three macro-categories presented here are based on strategies that promote prosperity by fostering dynamic systems, purpose-driven mindsets, and shared values (Haar, 2024; Reich, 2021). They demonstrate how innovation arises from systemic processes encompassing all product generation and supply stages, tailored to their specific functions, characteristics, and potentials. By adopting these approaches, ecosystems are cultivated to preserve resources, empower individuals, and regulate consumption through the concept of prosperity, thereby ensuring that resources circulate at their maximum value within a reimagined framework of the fashion industry that integrates design, manufacturing, and consumption (D'Itria & Colombi, 2023; Patwa & Seetharaman, 2019). The following section outlines the proposed model and conducts an analysis of the examined cases, presenting them as representations of the original ecosystem model with an emphasis on the design, manufacturing, and distribution phases. While the scenarios discussed may not capture all potential outcomes, they exemplify typical practices that underscore the roles of designers and their strategic initiatives in fostering a comprehensive understanding of solutions to enhance prosperity in the fashion industry (D'Itria et al., 2024; Priya, 2021).

RESULTS AND DISCUSSION

Drawing from the prior discussions, this paper aims to examine how fashion companies develop design strategies focused on prosperity through product design, manufacturing, and consumption, with the objective of transforming the processes of planning, production, and accessibility within the industry. This section outlines the results obtained from the methodology, highlighting that these

Country	Sector	Name
Brazil	Apparel & Accessories	Osklen
France	Shoes	Veja
India	Apparel	Swati Kalsi
Italy	Apparel	Stella Jean
Italy	Apparel & Accessories	Cooperativa Alice
Italy	Apparel & Accessories	Rayon Vert
Spain	Apparel & Accessories	Ecoalf
Sweden	Apparel	Atacac
USA	Apparel	Eileen Fisher
USA	Apparel & Accessories	Patagonia

Tab. 01

Case studies

Country	Sector	Name	Description of Initiative
Sweden	Apparel	ATACAC	Atacac reinvents fashion by combining new technology with traditional arts and crafts, creating innovative solutions that enhance the overall garment experience.
Italy	Apparel	STELLA JEAN	Stella Jean is an Italian brand emphasizing sustainability and multiculturalism within the fashion industry. Recognizing fashion's potential as a cultural activity, the brand aims to create significant opportunities for decent work for men and women globally.
Italy	Apparel & Accessories	RAYON VERT	Rayon Vert is an Italian brand established in 2017 as a research-driven clothing line and design consultancy that adheres to the principles of open manufacturing.

Tab. 02

qualitative implementations can be categorized into three main avenues: collaborative design approaches, intentional manufacturing practices, and transparent consumption strategies.

In light of these three primary directions, this paper articulates the identified trajectories within the current industry contexts to delineate design pathways that could inspire and foster new, meaningful perspectives in sustainable fashion design. The aim is to empower designers to advance toward prosperity.

From an operational perspective, the research identified three macro themes in the exploration of prosperity practices through a fashion design lens, which surfaced at the intersection of the pathways investigated (Fig. 01):

- *Opening design knowledge.* This refers to companies that champion open-source fashion, embracing a philosophy of transparency and collaboration within the industry. By providing access to patterns and 3D models of their garments, these organizations empower consumers and designers to participate actively in the creative process. In alignment with their commitment to inclusivity, they offer these resources at no cost, fostering an environment that encourages innovation and collective engagement in fashion design. These stakeholders cultivate a community prosperity rooted in the potential of knowledge by reevaluating the dynamics between the economy and society (Moore, 2023). This perspective highlights a form of prosperity that is symbiotic rather than commercial.
- *Crafting purposeful production.* This refers to companies striving to generate opportunities by cultivating prosperous and equitable supplier networks and establishing long-lasting relationships between brands and suppliers. The aim is to acknowledge the capacity of fashion as a cultural activity to create significant employment opportunities for individuals, regardless of gender, worldwide. These stakeholders cultivate a community's prosperity rooted in the potential of relationships by reevaluating the dynamics between economy, culture, and society. This perspective highlights a form of prosperity that is non-mercantile in nature.
- *Unlocking product access.* This concept pertains to reconfiguring traditional access to product practices by eliminating intermediaries and

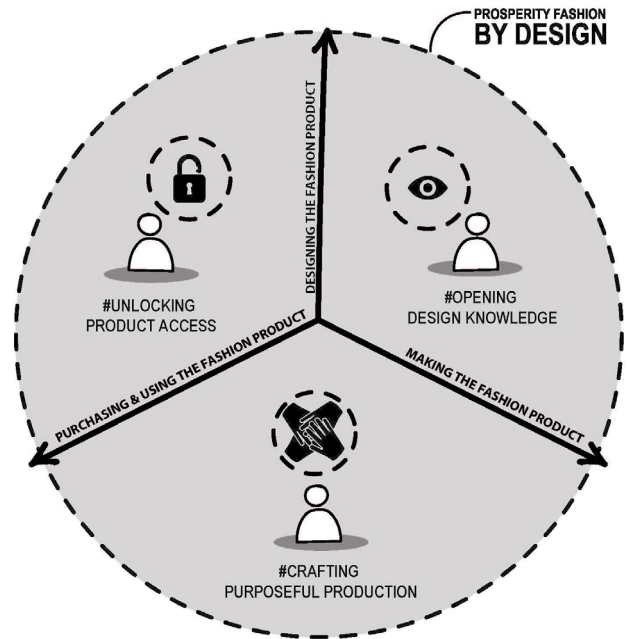


Fig. 01

minimizing the necessity for new over-production. It reevaluates product distribution by facilitating direct access to various products, empowering consumers to become active participants in the physical creation of the product through the activation of synergies within the ecosystem. These stakeholders promote community prosperity by focusing on relationships and reevaluating the relationship between society and the economy. This perspective emphasizes a type of prosperity that enhances access, promotes individual engagement, and nurtures synergies within the ecosystem.

Three case studies are presented per the outlined framework, each illustrating one of the proposed categories. These cases exemplify the themes of reconfiguring profit-driven strategies to prioritize prosperity through intentional design. The companies selected are acknowledged for their contributions to responsible fashion, promoting purpose to challenge market dominance and redefine the dynamics of design, manufacturing, and consumption within the industry.

Atacac (<https://atacac.com/>), a Swedish fashion studio established by Jimmy Herdberg and Rickard Lindqvist, is pioneering a transformative approach within the fashion industry. The studio aims to overhaul conventional garment design, presentation, sales, and production processes by introducing progressive technological innovation methodologies. A key element of Atacac's strategy is its use of advanced 3D modeling, which modernizes and redefines traditional pattern-making practices (Särmäkari, 2023). Beyond its internal objectives, Atacac's mission promotes an open, cooperative ethos in the wider fashion community. The studio freely distributes its patterns and models, reflecting its commitment to fostering a more sustainable and collaborative industry. This approach contrasts sharply with the consumerist-driven mindset typical of the capitalist fashion market. Atacac aspires to incite industry-wide change by emphasizing ethical engagement and sustainable practices over profit maximization. The studio's pioneering sales and production methods act as an experimental platform, where the team tests new concepts and principles that are then shared with other brands through consultancy services to enhance design practices. Notably, Atacac's Sharewear initiative embodies this collaborative philosophy: with each new product launch on its online store, Atacac offers free downloadable 2D patterns and 3D models. This strategy supports a network of independent brands and home-based creators who use these resources, thereby challenging traditional consumption-focused paradigms in fashion. Through a Creative Commons license associated with Sharewear, users can adapt and commercialize these designs while crediting Atacac in any commercial application. Additionally, users are encouraged to share their adaptations, contributing to continuous innovation within the community. Atacac's broader philosophy emphasizes that garment-making is an ancient craft, not a modern invention. By advocating for collaboration and transparency, Atacac challenges mainstream consumerist norms, aiming to inspire a more sustainable, innovative, and prosperous future for fashion design. The studio envisions prosperity not as a byproduct of excess consumption, but as a community-oriented effort built on sustainability, creativity, and shared resources.

Stella Jean (<https://www.stellajeans.it/>), an emerging Haitian-Italian designer and former model, infuses her creative vision with her rich

cultural heritage, which is central to her namesake brand's ethos. Through her work, Jean seeks to challenge dominant fashion narratives often driven by consumerism and capitalist ideals. Rather than pursuing profit alone, her designs emphasize cultural heritage and social responsibility, advancing a more layered understanding of prosperity that extends beyond financial gain (Redondo, 2015). At the core of Jean's approach is **Laboratorio delle Nazioni**, an innovative framework and sustainable development platform within the fashion industry. This initiative focuses on building equitable supplier networks and fostering lasting partnerships between fashion brands and global artisans. Each Stella Jean collection results from a cultural exchange that merges Italian design with the unique skills of artisans from regions such as Peru, Haiti, Burkina Faso, Mali, and other parts of South America, Africa, and Asia. Jean engages directly with these artisans, conducting in-depth fieldwork to establish connections, document traditional skills, and revive craftsmanship that is at risk of fading. This collaborative model enables Jean to co-create clothing, textiles, and accessories that integrate traditional artistry with refined Italian design. Through this, she leverages fashion as a cultural medium to generate employment and support economic independence. The **Laboratorio delle Nazioni** initiative embodies the principle of "nothing about them without them," underscoring the role of shared knowledge in supporting self-reliance within local communities. By creating job opportunities and fostering skill development, this initiative addresses limitations within traditional welfare systems, advocating for a model that values cultural exchange and respects individual identities. Jean's approach reshapes conventional commercial structures, promoting a vision of prosperity rooted in collaboration and shared objectives. This integrative framework enriches community welfare by reevaluating the relationships among economy, culture, and society, ultimately defining prosperity as a communal achievement built on cooperative partnerships rather than isolated economic transactions. Through her work, Stella Jean demonstrates the fashion industry's potential as a force for social change, advancing equitable opportunities and sustainable growth by harnessing the collective strengths of diverse cultural heritages.

Rayon Vert (<https://rayonvert.international/>) represents a pioneering initiative within

the fashion sector, prioritizing creative exploration alongside accessibility of products. Initially envisioned as a research-focused line producing prototypes and limited editions, Rayon Vert soon recognized the value of offering a broad selection of consistently available items, without compromising on innovation. This approach calls for a rethinking of conventional production models. Rayon Vert promotes a direct-to-consumer strategy, cutting out intermediaries to reduce overproduction and streamline product access (Caserini, 2022). This reimagined model empowers consumers to play an active role in the garment creation process, enhancing engagement and fostering interconnected relationships within the fashion ecosystem. The model provides two options for production. First, Rayon Vert offers kits containing pre-cut fabrics and all necessary components, accompanied by detailed instructions and assembly tools. Customers can choose their desired pieces and receive complete kits to assemble themselves or with assistance from local tailors. Second, Rayon Vert makes its patterns freely available for download as vector files, allowing users to source their own materials and personalize the garments to their taste. This flexible approach encourages collaboration and supports small, local businesses. To further support these initiatives, Rayon Vert will offer a directory of fabric suppliers and categorize products according to required assembly skill levels. Partnerships with FabLabs and repair shops aim to increase awareness of personal fabrication and encourage repair, reinforcing the idea that people are more inclined to mend items they have had a hand in creating. Through these efforts, Rayon Vert embodies a transformative model of fashion production that defines prosperity in terms of accessibility, personal involvement, and community collaboration.

The advancements in qualitative knowledge systems highlighted by these cases have effects that extend beyond individual companies, influencing the wider fashion industry by developing new design and production frameworks. These changes encourage shifts in consumer behavior that prioritize prosperity through purpose-driven models, which are fundamentally based on design principles that focus on specific objectives. As the industry shifts toward a model centered on prosperity, the strategic relevance of design becomes more pronounced in the planning of the fashion system's cycles. These practices stem

from strategies and processes established during the design phase. By centering on design, these approaches foster a holistic and purpose-driven view of prosperity within the fashion industry, enabling the creation of effective strategies for businesses, stakeholders, and the community. It harnesses design as a means to transition from a limited focus on economic growth to a wider, forward-thinking perspective that embraces a thorough understanding of the entire ecosystem.

CONCLUSIONS

This article proposes an interpretive model designed to codify prosperity-focused solutions that shape the development of design strategies to facilitate the sharing of knowledge, values, and access, thereby reimagining planning and production processes within the fashion sector. Embracing a design-for-prosperity approach is positioned as a crucial strategy, shifting the emphasis for designers toward open sourcing, resource sharing, and accessible products, rather than reinforcing the conventional, unsustainable profit-driven model.

The model invites a critical examination of production and consumption practices, processes, and impacts, promoting a responsible path to sustainable transformation. In particular, it integrates designers' perspectives with existing production and consumption dynamics, acknowledging the significant role these practices play across the product lifecycle—from initial design through usage and planned disposal. This approach can transform consumer relationships with fashion items by prioritizing prosperity-oriented design and creating products that foster intentional engagement. The alignment between design, manufacturing, and consumption revises traditional capitalist values, encouraging more sustainable and intentional decisions within the fashion industry and supporting a more sustainable, responsible future.

CAPTIONS

[Fig. 01] Fashioning a Purpose-driven Design. Original work by the authors (D'itria & Colombi, 2024).

REFERENCES

- Bertola, P., & Colombi, C. (2024). Can fashion be sustainable? Trajectories of change in organizational, products and processes, and socio-cultural contexts. *Sustainability: Science, Practice and Policy*, 20(1), 2312682.
- Caserini, P. (2022, February 23). Rayon vert. Edizioni Zero. <https://zero.eu/it/persone/ryon-vert/Clean Clothes>

- Campaign. (2024). Climate Change. Retrieved October 30, 2024, from <https://cleanclothes.org/climate-change>
- D'Itria, E., & Aus, R. (2023). Circular fashion: evolving practices in a changing industry. *Sustainability: Science, Practice and Policy*, 19(1), 2220592.
- D'Itria, E., & Colombi, C. (2023). Fostering Fashion Ecosystems: A Quadruple Helix-Based Model for European Sustainable Innovation. *Systems*, 11(9), 478.
- D'Itria, E., Pei, X., & Bertola, P. (2024). Designing Sustainability Today: An Analytical Framework for a Design for Sustainability Model in European Fashion and Furniture Industries. *Sustainability*, 16(8), 3240.
- Ellen MacArthur Foundation (EMF). (2017). A new textiles economy: Redesigning fashion's future. Retrieved October 30, 2024, from <https://www.ellenmacarthurfoundation.org/a-new-textiles-economy>
- European Environmental Agency. (2024). Management of used and waste textiles in Europe's circular economy. Retrieved October 30, 2024, from <https://www.eea.europa.eu/publications/management-of-used-and-waste-textiles>
- Fernandes, S., HONÓRIO, I. D., Cruchinho, A., MADEIRA, M. J., & LUCAS, J. (2020). Fashion revolution as promoter of social innovation and sustainability in fashion. *Revista de Pielărie Încălțăminte*, 20, 1.
- Gartenberg, C. (2022). Purpose-driven companies and sustainability. In *Handbook on the Business of Sustainability* (pp. 24-42). Edward Elgar Publishing.
- Gazzola, P., Pavione, E., Pezzetti, R., & Grechi, D. (2020). Trends in the fashion industry. The perception of sustainability and circular economy: A gender/generation quantitative approach. *Sustainability*, 12(7), 2809.
- Gyori, B., Purcell, W., Gyori, C., Kazakova, T., & Dain, D. (2020). Purpose-driven leadership for the 21st century: Transitioning to a purpose-first economy through the new business logic.
- Haar, G. (2024). New Company Purpose with Sustainable Leadership. In *Rethink Economics and Business Models for Sustainability: Sustainable Leadership based on the Nordic Model* (pp. 49-66). Cham: Springer Nature Switzerland.
- Haar, G. (2024). The Great transition to a green and circular economy. Springer Books.
- Johansson, R. (2007). On case study methodology. *Open house international*, 32(3), 48-54.
- Kandpal, V., Jaswal, A., Santibanez Gonzalez, E. D., & Agarwal, N. (2024). Circular economy principles: shifting towards sustainable prosperity. In *Sustainable Energy Transition: Circular Economy and Sustainable Financing for Environmental, Social and Governance (ESG) Practices* (pp. 125-165). Cham: Springer Nature Switzerland.
- Morace, F. (Ed.). (2008). *Consum-Authors: the generations as creative enterprises*. Libri Scheiwiller.
- Patwa, N., & Seetharaman, A. (2019). Redesigning Fashion Industry: A Transformational Circular Approach. *Journal of Applied Business & Economics*, 21(8).
- Redondo, J. S. (2015). Demystifying ethical fashion with Stella Jean. In *International Trade Forum* (No. 1, p. 28). International Trade Centre.
- Reich, A. E. (2021). *Balancing Tensions in Sustainability: Theory and Practices of Narrative-Driven Small Business* (Master's thesis, Kent State University).
- Rey, C., Bastons, M., & Sotok, P. (2019). Purpose-driven organizations: Management ideas for a better world (p. 138). Springer Nature.
- Salvador López, H. (2023). *Creating a more sustainable supply chain for the clothing industry* (Master's thesis, Universitat Politècnica de Catalunya).
- Särmäkari, N. (2023). Digital 3D fashion designers: Cases of atacac and the fabricant. *Fashion Theory*, 27(1), 85-114.
- Sternad, D., Kennelly, J. J., & Bradley, F. (2017). *Digging deeper: How purpose-driven enterprises create real value*. Routledge.
- Strauss, A., & Corbin, J. (1990). *Basics of qualitative research* (Vol. 15). Newbury Park, CA: Sage.
- The Guardian. (2024). 'It's the industry's dirty secret': why fashion's oversupply problem is an environmental disaster. Retrieved October 30, 2024, from <https://www.theguardian.com/fashion/2024/jan/18/its-the-industrys-dirty-secret-why-fashions-oversupply-problem-is-an-environmental-disaster>
- Thorisdottir, T. S., & Johannsdottir, L. (2020). Corporate social responsibility influencing sustainability within the fashion industry. A systematic review. *Sustainability*, 12(21), 9167.
- Verganti, R. (2009). *Design driven innovation: changing the rules of competition by radically innovating what things mean*. Harvard Business Press.
- Vignoli, M., Roversi, S., Jatwani, C., & Tiriduzzi, M. (2021). Human and planet centered approach: Prosperity thinking in action. *Proceedings of the Design Society*, 1, 1797-1806.
- Voola, R., Bandyopadhyay, C., Azmat, F., Ray, S., & Nayak, L. (2022). How are consumer behavior and marketing strategy researchers incorporating the SDGs? A review and opportunities for future research. *Australasian Marketing Journal*, 30(2), 119-130.