



(re)weaving
AMAZONIA

BRAZIL
CREATING
FASHION
FOR
TOMORROW

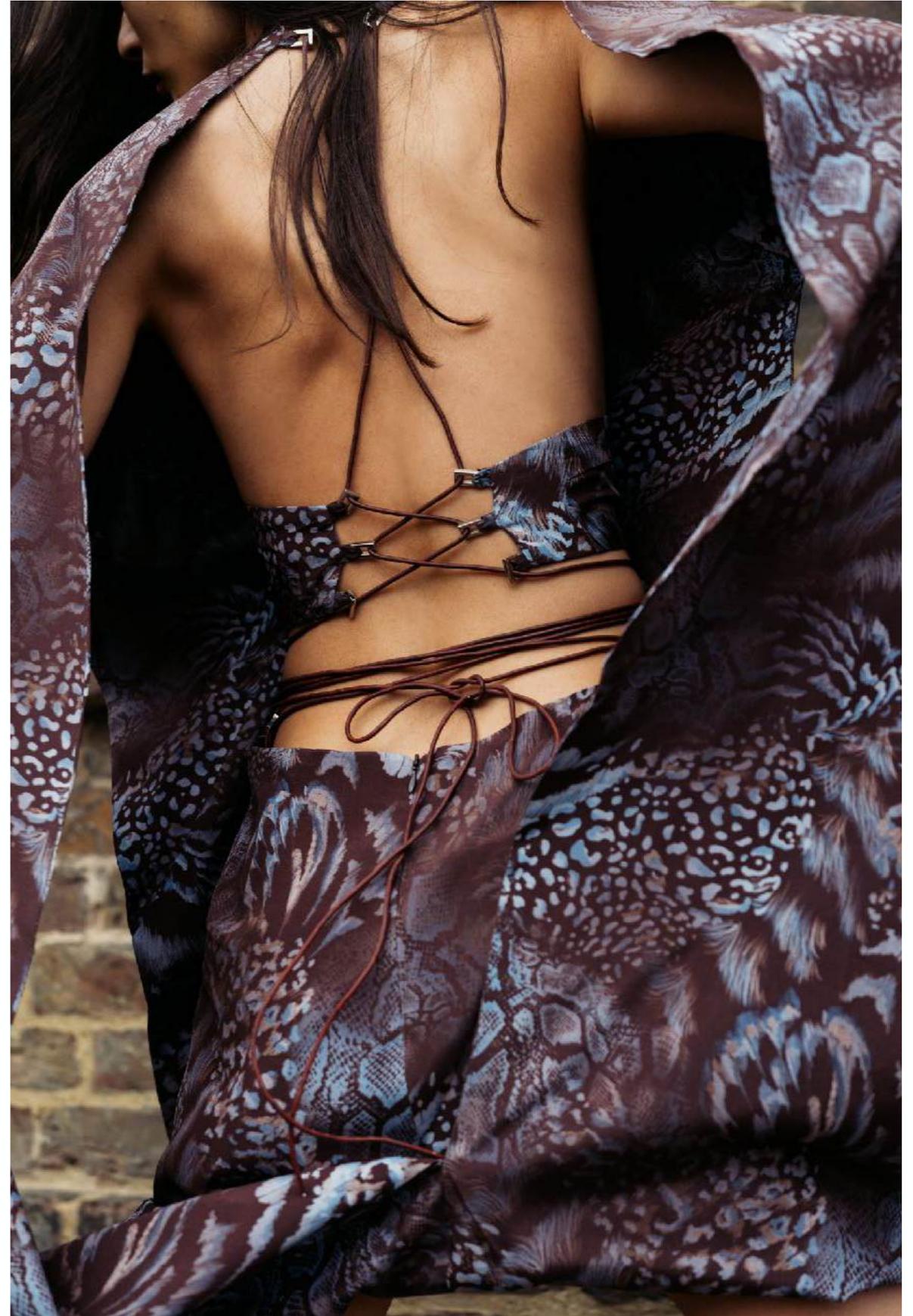


BCFT 2025

Brazil Creating Fashion for Tomorrow (BCFT) is a project that promotes an annual exhibition and panel discussions to highlight the creativity, innovation and regenerative practices of Brazilian designers, researchers and artisans that can inspire the fashion industry. It is led by Camila Villas, Lilian Pacce e Marilia Biasi.

In its 3rd edition, BCFT was proud to be a leading event at London Climate Action Week in June 2025, attracting over 1,100 visitors. The exhibition titled '(re)weaving Amazonia' took place at Kings Cross Coal Drops Yard, with the support of Arapyaú Institute, Amazon Concertation, The Nature Conservancy, The Embassy of Brazil in London, Apex and LCAW.





Featured in these photos: **Normando Jacket**, **Helena Palmeira Necklace** and **Misci Dress**



(RE)WEAVING AMAZONIA EXHIBITION

The exhibition showcased the connection between fashion and the Legal Amazon through clothes, materials and stories. '(re)weaving Amazonia' celebrates the variety of voices, both from indigenous and non-indigenous people, by carefully showing traditional clothes, like the clothes worn by the Ashaninka people, alongside modern fashion designers.

The exhibition highlighted the forest's people and materials intelligence. These innovations use materials like natural latex, Amazonian fibres and natural dyes made from food waste, offering a new vision for fashion: one that regenerates rather than extracts, that listens rather than imposes. These new ideas demonstrate how food waste and natural resources can be transformed into sustainable materials for fashion and luxury – without severing ties to the forest or its stewards.

The exhibition was divided into four general themes: Ashaninka Indigenous Peoples, Amazonian Fauna and Circular Futures, Regenerative Design from Food Waste, and Latex.



PARTICIPANTS

Extensive research was conducted to curate a selection of over 30 designers specializing in ready-to-wear, accessories, and jewellery.

• Alexandre Herchcovitch • Andre Lima • Arévola • Ashaninka • Babil dri • Barbara Muller • Bottletop • Casa do Rio & Cris Barros • Catarina Mina • DaTribu • Dendzeiro • Fernando Jorge • Flavia Aranha • Helena Palmeira • Labb4 • Labô Young • Lino Villaventura • Marchetaria do Acre • Mauricio Duarte • Misci • Nalimo • Nannacay • Normando • Regen Materials • Sateré Mawé & FIT • Sioduhi • Teia Flavia Aranha • Veja • Vivienne Westwood • Yanciã • Yara Couro • Yawanawá & FarmRio •



SET DESIGN & VISUAL IDENTITY

The exhibition design and visual identity of '(re)weaving Amazonia', created by Guá Arquitetura, highlights the creative power of sustainable Amazonian fashion, both ancestral and contemporary. Inspired by riverside carpentry, the design employs reusable materials and low-impact solutions, with the aim to minimise waste and facilitate disassembly. The juxtaposition of images, the bold use of vibrant colours and the incorporation of 'lambe-lambes' evoke an unmistakably urban atmosphere, affirming that the Amazon is also a contemporary and cultural space.

Guá Arquitetura is an architecture and design office with Amazonian roots based in Belém (PA). It was founded by Pablo do Vale and Luis Guedes. Guá is renowned for its work on projects integrating architecture, expography, graphic and audiovisual design. The company takes a dual approach to sustainability, both material and social, valuing traditional knowledge in dialogue with contemporary practices. Their work has been exhibited at events such as Design Week Milan, SP Arte, Tiradentes Creative Week and UN exhibitions, winning awards such as EDIDA Elle Decor and Design for a Better World.



VENUE

King's Cross is a 67-acre hub of creativity, blending inspiring businesses, striking architecture, top-tier shops and dining, and a lively cultural scene. Its industrial heritage shapes 50 new and repurposed buildings, including Coal Drops Yard, Gasholders London, and the Granary Building. It hosts startups, global brands like Meta, Google, and AstraZeneca, and 500,000 sq. ft. of retail and dining, drawing over 19 million visitors annually. Owned and managed by King's Cross Central Limited Partnership (KCCLP), the estate aims to reach net zero carbon emissions by 2035.





OPENING EVENT

The opening event was attended by high-ranking government officials and leaders from the Brazil and UK, including the UK Climate Minister Kerry McCarthy, the Brazilian Minister of Indigenous People Sonia Guajajara, the President of COP30 André Correa do Lago, the Brazilian former Minister of the Environment and co-chair of the UN International Panel of Natural Resources Izabella Teixeira, environmental lawyer and sustainability advocate Renata Piazzon and Brazilian Ambassador to the UK Antonio Patriota.



Featured in these photos: **Sateré Mawé & FIT Ahut Charm** and **Alexandre Herchcovitch Dress**

The Ashaninka people

The Ashaninka are an Indigenous people living in the Amazon region, spanning the border between Peru and Brazil. Their name comes from the words for 'my relatives' or 'my people'. They have inhabited the Central Peruvian rainforest for at least 5,000 years.

Those on the Peruvian side first came into contact with Spanish invaders at the end of the 16th century, whereas those on the Brazilian side remained largely isolated until the end of the 19th century, when the search for rubber, a native Amazonian species, brought waves of outsiders into the forest. Fiercely protective of their lands, freedom and autonomy, the Ashaninka have long resisted illegal logging and deforestation.

The Ashaninka way of life embraces a respectful and balanced relationship with nature, seeing themselves as an integral part of it. This perspective underpins their commitment to biodiversity and cultural heritage, as well as fighting climate change. Ashaninka visual culture – grounded in spiritual meaning, skilled craftsmanship and environmental care – has resonated beyond the forest, influencing fashion figures such as Dame Vivienne Westwood and Andreas Kronthaler.

Rather than a source to be borrowed from, Ashaninka culture invites the fashion industry to rethink its values and practices, pointing towards more respectful, reciprocal, and regenerative ways of creating – where everyone benefits, and where the environment is protected.

ASHANINKA

By the Ashaninka people
Ashaninka Indigenous Land of the Amônia River, state of Acre

Men's Kitharentsi vest, Amathayrentsi headgear, Thato bag, Wāyo scarf, Txoshiki necklace

2024

Native cotton, palm leaf petiole, forest seeds, natural dyes, clay

The *Kitharēntsi* (known in Quechua as *kushma*) is the traditional everyday V-neck garment worn by Ashaninka men. It is handmade by women using native cotton grown, spun and woven within the community. Threads are dyed with natural pigments from mahogany and *patsitak* bark, and riverbank clay. It features three distinct ancestral patterns: *shopa* (caterpillar), symbolising the strength of unity and the importance of the Ashaninka to walk together; *tsirotxeyriki* (tsirotsi fish), expressing beauty and delicacy; and *kōpero*, inspired by the 'sleeper' bird, a symbol of love.

The *Amathayrentsi* headdress is worn and handmade by the men using the central structure (petiole) of palm leaves and cotton thread produced by the women's community. It symbolises leadership, power, wisdom and beauty. Each horizontal pattern carries a symbolic meaning. The *porekātsi* motif, for instance, evokes the reflection of light.

The *Txoshiki* necklace complements the male's *kitharēntsi*. Both are worn on weekends at *pyiarentsi* celebrations and community gatherings. Worn crosswise, it reproduces snake motifs in colour and shape. Made by men in collaboration with women and children using forest seeds and cotton threads, it comes in braided or looped forms. Like the *amathayrentsi*, *txoshiki* conveys leadership, strength and beauty.

The *Thato* bag is made from cotton and offcuts from the weaving of the male *kitharēntsi*. Used by both men and women, it carries everyday items such as annatto paste, combs, mirrors, thread, arrow wax, coca leaves, small tools, as well as fruits or small game. Ashaninka men typically carry two bags — one for daily use and one for rituals.

Both *thato* and *wāyo* scarf are woven on a smaller loom. It may be made from specially painted fabric with symbolic motifs or from a simple cloth piece. Worn exclusively by men around the neck, head, or shoulders, it represents strength, power, beauty, and courage. Historically, Ashaninka men wore the *wāyo* on their heads to hold medicinal herbs used in battles.

Courtesy of the Ashaninka people of the Amônia River Indigenous Land



ASHANINKA

By the Ashaninka people

Ashaninka Indigenous Land of the Amônia River, state of Acre

Women's Kitharēntsi, Thato bag, Kayenthawontsi sling

2024

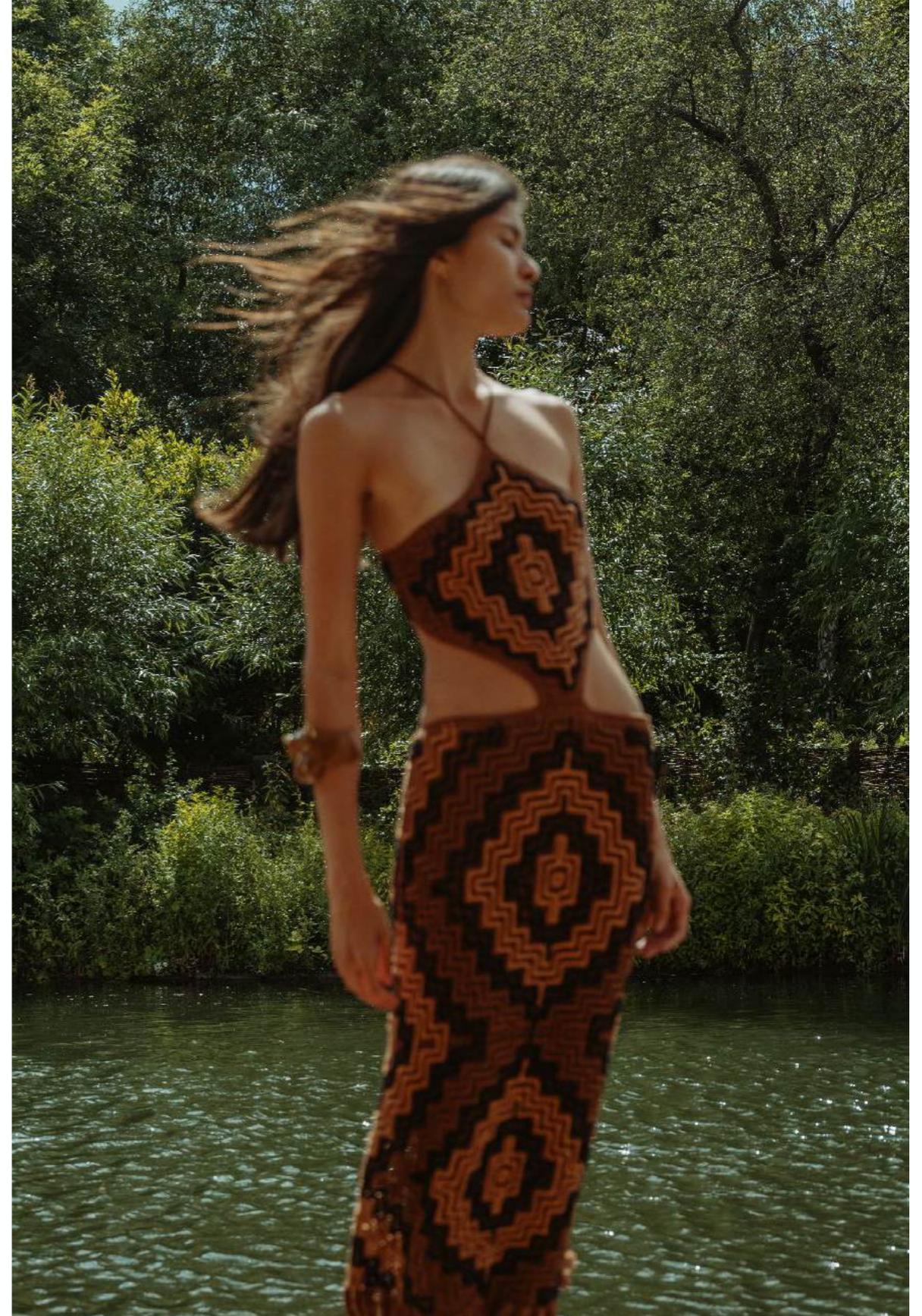
Cotton, natural dyes, clay

The women's *kitharēntsi*, like the men's, is made by Ashaninka women using native cotton dyed with natural pigments collected in the forest and *pitsithari* (a riverbank clay) through ancestral methods and patterns. It is no longer woven on a traditional loom but continues to carry ancestral meaning. The horizontal *kempiro* (*sururucu-pico-de-jaca* snake) and *rayamatha* (ant path) motifs evoke protection, courage and beauty.

The *kayenthawontsi* sling is cotton shoulder wrap used daily by Ashaninka women. It is woven on a small loom, like the *Thato* bag. Worn diagonally over the *kitharēntsi*, similarly to how men wear the *txoshiki*, women typically wear two or three slings throughout the day, for work or rest, to transport personal items and crops from plantations. Babies are carried by their mothers in the sling.

Courtesy of the Ashaninka people of the Amônia River Indigenous Land





Featured in these photos: **Ashaninka** Kitharētsi, Thato, **Yawanawa & FarmRio** Dress and **Barbara Muller** Pirarucu bracelet

Look 36

By Vivienne Westwood Gold Label

Founded and based in London

Save the Rainforest collection, winter 2014/15

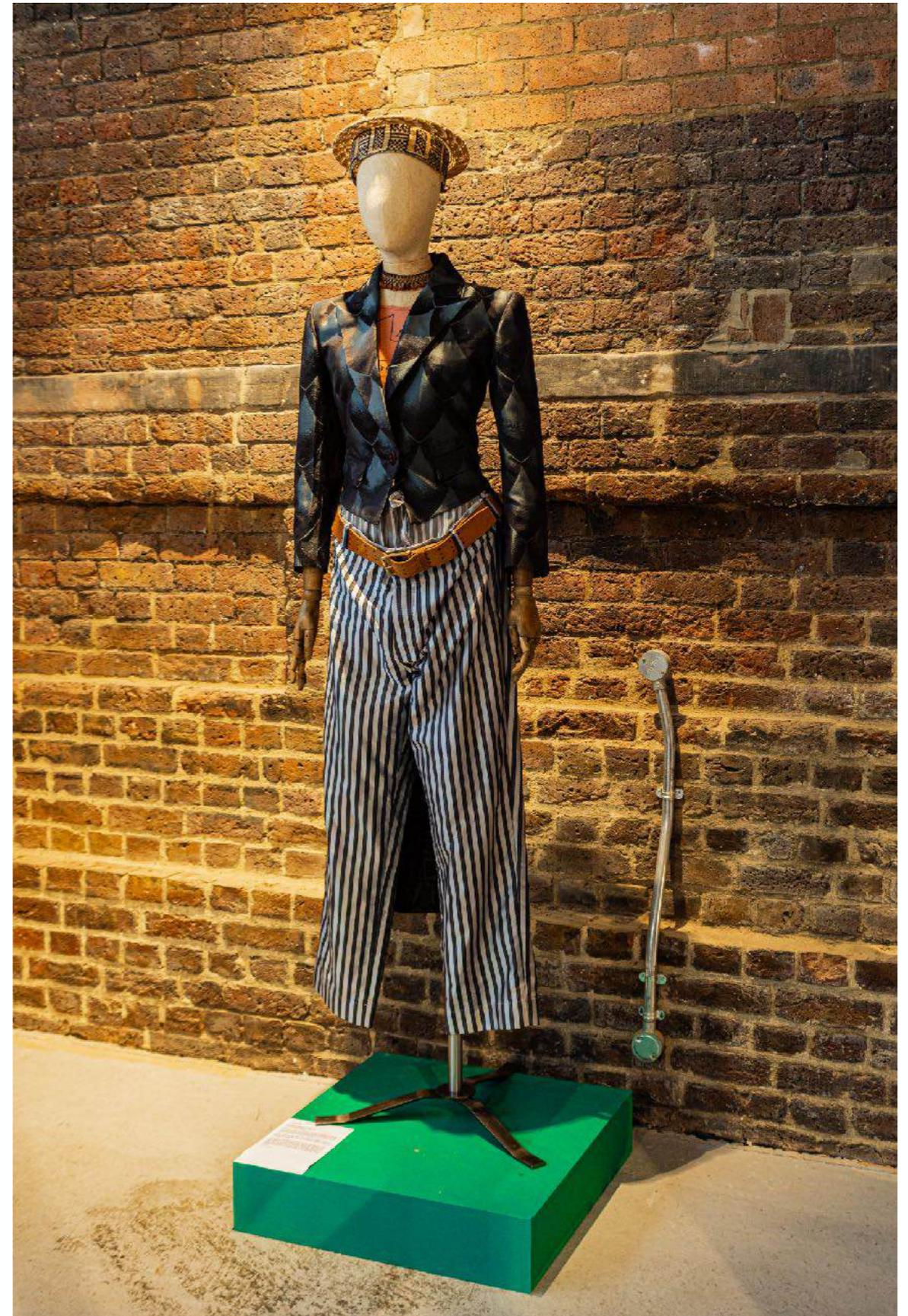
Silk, cotton, plant fibre, forest seeds

This ensemble features a tailored jacket in silk, stripe silk cotton trousers and a cotton T-shirt with a printed hand-drawn illustration by Vivienne Westwood protesting against fracking. The hat (*amathayrentsi*), and the necklace are traditional Ashaninka accessories, worn to express cultural identity, leadership and connection to the land.

In 2013, Vivienne Westwood (1941-2022) and Andreas Kronthaler, creative director of the house and Vivienne's husband, visited an Ashaninka-led conservation project in the Peruvian Amazon, supported by the NGO Cool Earth.

The show notes describe the collection as a free interpretation of the work of British couturier Charles Worth (1825-1895), combined with special gifts from the Amazonian ethnic groups, the Ashaninka and Awajun, that they had previously met in Peru. Moved by the community's efforts, they donated over £1.5 million to rainforest protection. A pioneering climate activist, Westwood was one of the first major voices in fashion to speak out on global warming and founded the *Climate Revolution*.

Courtesy of the brand



Amazonian Fauna and Circular Futures

The Amazon Basin is the largest drainage system on Earth, covering 7 million km² across nine countries and 40% of South America. Its rivers – including the Amazon, Negro, Madeira, and Tapajós – together carry one-fifth of the world's fresh water.

This area is home to 16,000 tree species and countless forms of life, making it a biodiversity hotspot like no other. You can spot caimans, jaguars, tapirs, macaws, turtles, and even ants.

But it is beneath the surface that some of the most innovative materials are found. The *pirarucu*, known as the 'giant of the Amazon', can grow up to three metres long. A vital source of food for Indigenous and riverside communities, its skin was once discarded. Today, it is repurposed as a durable, natural leather.

Other species like tucanaré, corvina and tambaqui are also repurposed – an example of regenerative design that respects the animal and adds value locally, without waste. Plant-based tanning techniques reduce environmental impact and reinforce forest-based economies.

MAURICIO DUARTE

Born in Manaus, state of Amazonas. Based in São Paulo, state of São Paulo

Mermaid gown

Piracema collection, summer 2024

Organic cotton crochet dress with pirarucu fish scales embroidery

The word *piracema* comes from the Tupi-Guarani language meaning “ascent of the fish” (*pira* = fish, *cema* = ascent). The Piracema collection pays a poetic tribute to the Amazon’s rivers, fish, and forest, honouring the traditional riverside and indigenous communities of northern Brazil. Piracema appears as a metaphor that links the importance of rivers and their waters with the fertility and abundance of fish, which are the main source of food for these communities.

Maurício Duarte belongs to the Kaixana Indigenous people and founded his eponymous brand in 2013. His practice combines ancestry, innovation and contemporary sophistication.

Featured in the Fashion category of *Forbes Brazil’s* ‘Under 30’ in 2022, he is the first indigenous designer to be part of the official line-up of São Paulo Fashion Week.

Courtesy of the brand





Featured in these photos: **Mauricio Duarte** Dress, **Misci** Dress and Boots and **Barbara Muller** Bracelet and Ring

YARA COURO

By Bruna Freitas

Founded and based in Macapá, state of Amapá

Established in 2022, Yara Couro was created in — and for — the Amazon. In addition to *corvina*, the tannery also works with other native species such as yellow hake and *pirarucu*, always respecting forest cycles and traditional knowledge. The result is sustainable leather that supports local biodiversity and socio-environmental development.

Corvina and yellow hake leather

Yara Couro uses *Green Leather* technology to transform discarded fish skins from artisanal fishing into premium eather. Developed in collaboration with local cooperatives and entrepreneurs, this process creates a circular and regenerative model rooted in the Amazon.

The brackish water *corvina* is different from the saltwater species found in the UK. The tanning process is metal-free (natural finish) or uses a vegetable-based blend of organic tannins and tree bark. The colouring of *corvina* and yellow hake is achieved with water-based pigments and/or natural extracts. Each piece is shaped to respect the natural patterns of the species.

Courtesy of the brand



MISCI

By Airon Martin

Born in Sinop, state of Mato Grosso. Based in São Paulo, state of São Paulo

Cocoon dress, Agreste boots, and Triangle bag

Tieta collection, summer 2025/26

Silk crepe de Chine, latex, pirarucu leather

This cocoon-shaped dress features Misci's first animal print, inspired by the animals of Brazil's semi-arid *caatinga* biome, including jaguars, coatis, butterflies, and *teju* lizards. The back is tied with bindings crafted with latex-coated ecological cotton thread, co-developed by designer Airon Martin and Tainah Fagundes of Amazon-based DaTribu.

The Agreste boots reinterpret traditional wellies and are designed without zips. Made in partnership with the Paula Torres brand, they are made with pirarucu bio leather sustainably sourced from long-time partner Nova Kaeru. The result emphasises a minimalist, urban aesthetic.

The bag is named after the triangle, a percussion instrument widely used in *forró*, a Brazilian music genre. It is crafted from inverted Lamella pirarucu leather, sourced from Nova Kaeru.

Originally from a city in the Legal Amazonia region, Martin founded Misci in São Paulo in 2018 as a brand combining fashion, furniture and accessories. Its creative process is rooted in Brazilianness, embracing the country's cultural diversity while supporting local industry, bio-material innovation, and Amazon and local communities from a global perspective. In 2024 Martin was named to the *BoF 500* list.

Courtesy of the brand





Featured in these photos: **Misci Dress and Boots** and **Barbara Muller Bracelet**

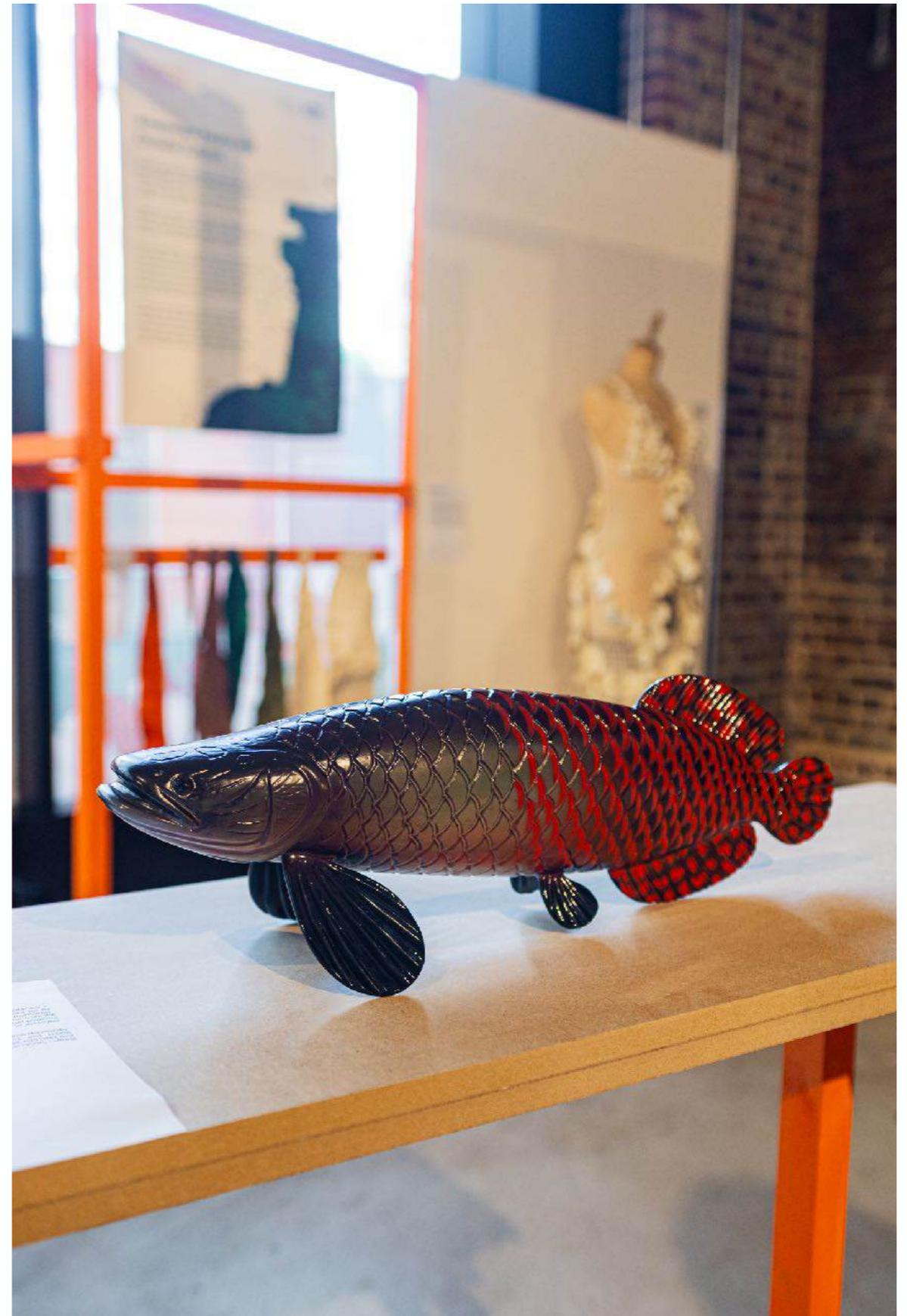
Pirarucu clutch

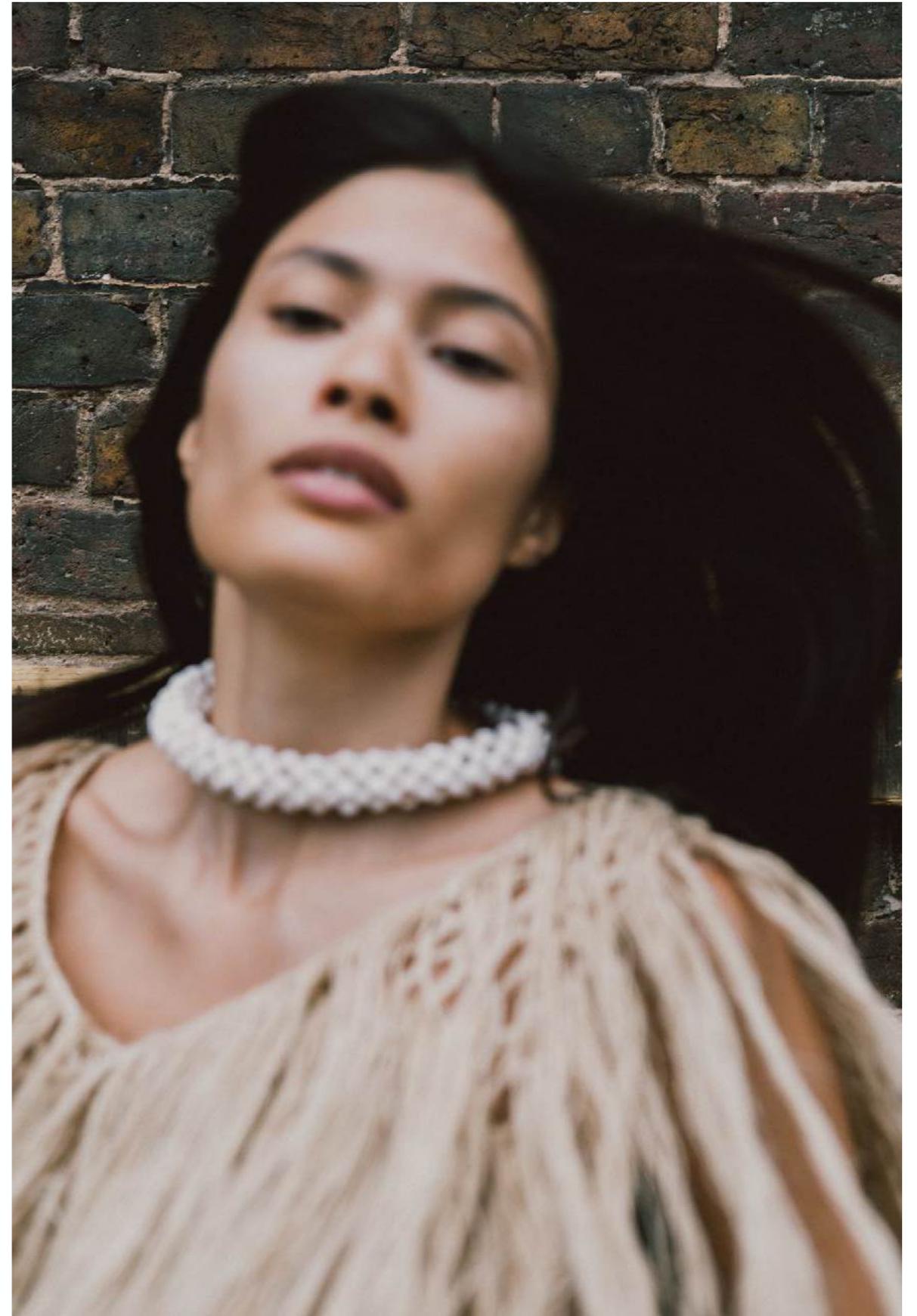
By Normando Vândalos do Apocalipse collection, 2024
Amazonian jatobá (Brazilian cherry)

This clutch, carved and painted in Jatobá wood, depicts the pirarucu – one of the largest freshwater fish in the Amazon. Celebrated for its delicate white meat, the pirarucu also features an Indigenous mythology. Legend has it that Pirarucu was a strong and arrogant warrior from the Uaiá Indigenous people. Tired of his arrogance, Tupã, the most powerful of the gods, sent him a storm. Even so, Pirarucu refused to apologise and was transformed into a giant fish.

Established in 2020 by partners Emidio Contente and Marco Normando, the brand draws on Amazonian heritage to source and create contemporary pieces from sustainable materials such as wild latex and malva fibre. The brand's design combines forest preservation, cultural continuity, and regenerative practices.

Courtesy of the brand





Featured in these photos: **Andre Lima Dress**, **Normando Clutch**, **Nalimo Dress** and **Flavia Aranha Necklace**

Boto bag and Turtle bag

By Dendezeiro

Founded and based in Salvador, state of Bahia

Puxada para o Norte collection, 2025

Jute, pirarucu leather

Made from jute fibre, the Boto bag is inspired by one of the Amazon's most popular mythical figures: the pink river dolphin. A legend dating back the mid-19th century tells of the *boto* transforming into a handsome man during local festivals, seducing women and vanishing into the river by dawn. Behind this enchanting tale lies a more complex narrative – many children born from unacknowledged paternity or sexual violence are said to be 'the *boto*'s child'.

The Turtle bag pays tribute to the giant river turtle, the largest freshwater turtle in Latin America. In Indigenous and riverside traditions, the turtle represents wisdom, longevity, and connection to the rhythms of the forest. Both bags blend materials with cultural storytelling, celebrating the biodiversity and cultural narratives of the Amazon.

Founded by Hisan Silva and Pedro Batalha in Salvador, state of Bahia, in 2020. Dendezeiro sees fashion as a platform for the emancipation of real people. Blending streetwear with tailoring, the brand aims to express a distinctly Brazilian identity. The *Puxada para o Norte* collection (Pulled to the North) is a tribute to Amazon region – a profound source of inspiration through its cultural and biodiversity richness, and a powerful symbol of life on Earth.

Courtesy of the brand



Fish bag

By Teçume da Floresta and Nannacay

Teçume da Floresta: founded and based in Careiro Castanho, state of Amazonas

Nannacay: founded and based in Rio de Janeiro, state of Rio de Janeiro

Summer 2026

Vine fibre

This prototype bag is the result of a partnership between Nannacay and Teçume da Floresta, a collective of women artisans from the riverside community along the Tupana River Amazonas founded in 2015.

Nannacay is a purpose-driven fashion brand founded in 2014 by Marcia Kemp, a former IBM sales executive. Its name, derived from Quechua Aymara, means 'sisterhood of women'. Recognised both in Brazil and internationally, the brand received the Eco-Age Brandmark (2019) and was acknowledged by the CNMI Sustainable Fashion Award (2023) for its commitment to ethical and sustainable practices. Combining citizenship and entrepreneurial spirit, it works with 30 communities in 12 Brazilian states.

Courtesy of the brand



MARCHETARIA DO ACRE

By Maqueson Pereira da Silva

Born in Porto Walter, based in Cruzeiro do Sul, state of Acre

Raised among rubber plantations, where his grandfather lost his sight to the toxic smoke of rubber processing, Maqueson Silva founded Marchetaria do Acre in 1994. Today, he is a leading figure in the centuries-old art of marquetry, rooted in Florentine tradition and reinvented through an Amazonian lens.

His work combines exceptional craftsmanship with social purpose. Pieces are mostly handcrafted from repurposed wood offcuts, and his atelier trains and supports underprivileged youth from the local community. Each object is meticulously made by inlaying small, colour-matched pieces of wood veneers – cut, glued, sanded, and pressed onto a wooden base following bespoke designs. The final composition captures the scents, colours and stories of the Amazon's people, animals, and landscapes, reflecting his own personal journey.

Bromelia handbag

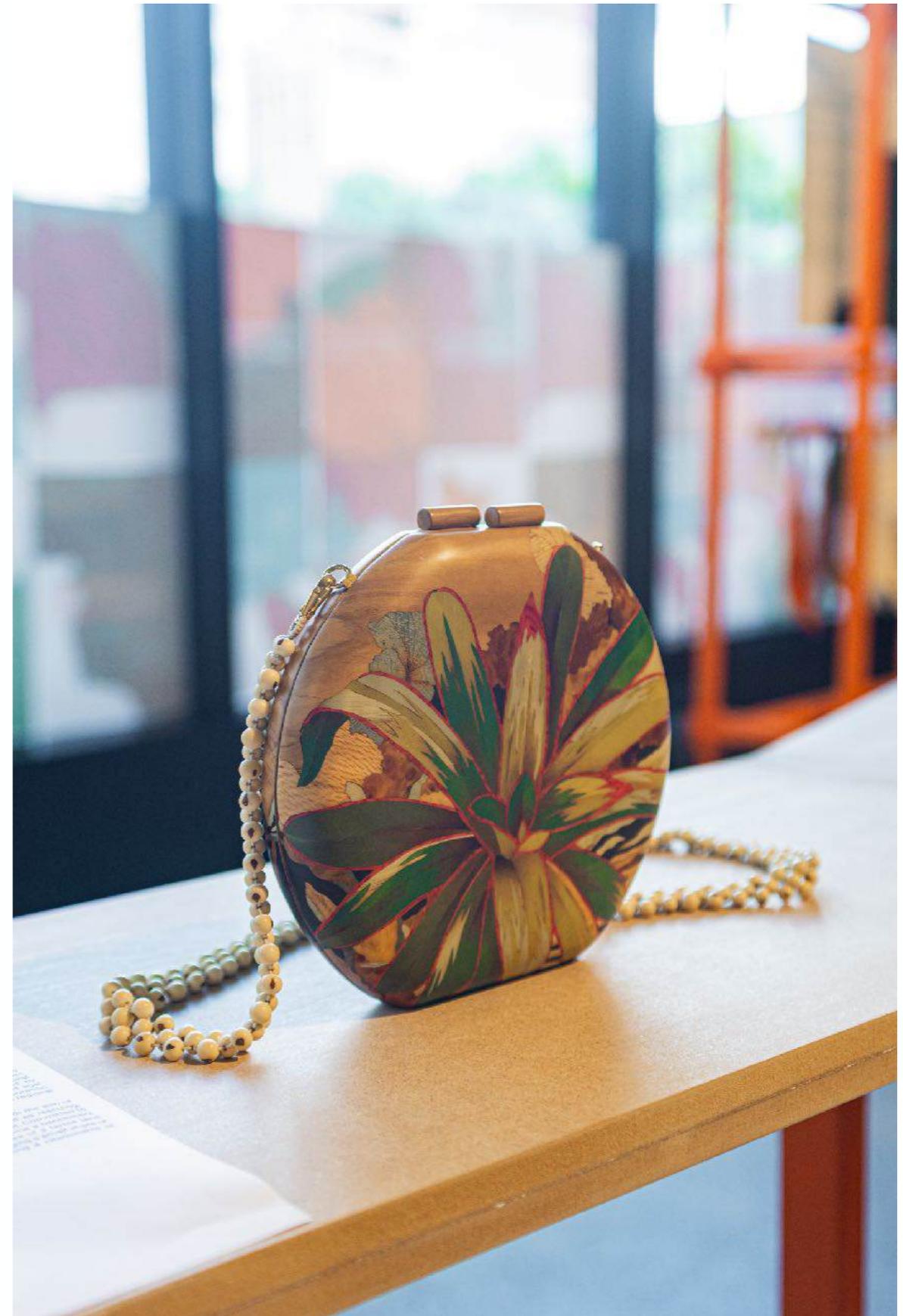
By Marchetaria do Acre and Flavia Aranha

Teia Collection, 2024

Wood offcuts, sanded natural açai seeds, cotton thread, natural carnauba and beeswax, organic cotton lining

Commissioned by designer Flavia Aranha, this handbag pays homage to the *bromelia* plant, native to the Atlantic Forest (*Mata Atlântica*), known for its resilient, sustainable fibres. The wooden structure features natural offcuts in tonal variations, while the removable handles, crafted by artisan Marcia in Rio Branco (Acre), are made from hand-sanded açai seeds, lending a smooth ivory-like finish. The piece exemplifies Flavia Aranha's long-standing collaboration with Maqueson Silva and his atelier, combining conscious design with deep-rooted regional expertise.

Courtesy of the brand



Tortoiseshell and Leopard print clutches

By Marchetaria do Acre and Nannacay

Summer 2025

Wood offcuts

For Nannacay, Maqueson Silva crafted two marquetry patterns inspired by Amazonian animals. The Leopard clutch evokes the reddish hues of the jaguar (*Panthera onca*), built on a eucalyptus root base with *jacareúba*, black laurel (*louro-preto*) and *muiracatiara* wood. The Tortoiseshell version uses an ivory wood base inlaid with alternating black laurel wood, recalling the texture of the freshwater turtle's shell.

Nannacay is a purpose-driven fashion brand founded in 2014 by Marcia Kemp, a former IBM sales executive. Its name, derived from Quechua Aymara, means 'sisterhood of women'.

Recognised both in Brazil and internationally, the brand received the Eco-Age Brandmark (2019) and was acknowledged by the CNMI Sustainable Fashion Award (2023) for its commitment to ethical and sustainable practices. Combining citizenship and entrepreneurial spirit, it works with 30 communities in 12 Brazilian states.

Courtesy of the brand



BARBARA MÜLLER

Born in Ji-Paraná, state of Rondônia. Based in Belém, state of Pará

Barbara Müller's artistic practice is deeply shaped by the Amazon, where she was born and lives in. She seeks out local raw materials and manual techniques, collaborating with local artisans – including master woodcarvers, goldsmiths and gem-cutters. With the aim of reusing materials, her unique jewellery favours natural remnants such as bark, wood, buffalo horn, along with precious metals. Her design approach honours the specific character of each material, finding authenticity in what might be seen as imperfection.

Urucum Flower earring

Tríade Flores da Amazônia collection, 2022 Recycled silver (Yby Bank), auctioned gold (Caixa Econômica Federal), rose quartz (Leila Salame, Pará), reclaimed rubies, diamonds and citrine, recycled imbuia wood, mother-of-pearl (from oysters in Maria da Conceição's backyard)

This earring is inspired by the vibrant colour of the urucum flower and the story of Maria da Conceição, a 63-year-old resident of Marajó Island in the Amazon. For most of her life, she grew urucum in her backyard, a practice that sustained her livelihood. Conceição is both model and muse for this collection that celebrates her life. Blending recycled materials with personal memory, this piece bridges traditional knowledge and contemporary design to represent and provide a sense of belonging.

Feline bracelet and ring

2015 and 2017

Recycled Teka wood, recycled gold (Yby Bank)

The Feline bracelet pays homage to the many species of jaguar that inhabit the Amazon. Muller spent nearly a year refining the design, with each piece shaped according to the specific wood available. Two years later, she introduced the matching ring – both celebrating strength, elegance, and the wild spirit of the forest.

Stingray pendant/brooch

Poraquê collection, 2018

Recycled imbuia wood, recycled silver (Yby Bank), citrine (Leila Salame, Pará)

This pendant brings together the crafts of jewellery, woodcarving and gem-cutting inspired by the freshwater stingrays of the Amazon. Known for the poisonous sting in its tail, the stingray is both feared and admired. According to local tradition, those stung by a stingray will feel pain with every full moon – a haunting reminder of the power and memory of nature.

Tamuatá bracelet, Pirarucu bracelet

Poraquê collection, 2018

Recycled Teka wood, recycled gold (Yby Bank), repurposed ruby (from auctioned jewellery)

These bracelets are inspired by iconic Amazonian fish. The tamuatá, also known as the *bush fish*, can survive short periods out of water. The pirarucu, also known as the *giant fish*, is a culinary staple, with every part used: its meat is eaten, its skin turned into leather, and its scales used like sequins or even nail files. Part of Müller's *Poraquê* collection, the bracelets reflect research she conducted with ichthyologist Tiago Begot, exploring the rich biodiversity of the Amazon through jewellery.

Courtesy of the brand



BARBARA MÜLLER

Born in Ji-Paraná, state of Rondônia. Based in Belém, state of Pará

Barbara Müller's artistic practice is deeply shaped by the Amazon, where she was born and lives in. She seeks out local raw materials and manual techniques, collaborating with local artisans – including master woodcarvers, goldsmiths and gem-cutters. With the aim of reusing materials, her unique jewellery favours natural remnants such as bark, wood, buffalo horn, along with precious metals. Her design approach honours the specific character of each material, finding authenticity in what might be seen as imperfection.

Guaraná Eye clutch

Ver Pelos Olhos da Floresta collection, 2023

Certified cedarwood (Vestígios Vedac), recycled silver (Yby Bank), oil paint

According to a legend of the Sateré Mawé Indigenous people, the guarana plant was born from the eyes of a beautiful boy who was killed out of jealousy by Jurupari, the spirit of darkness. Guided by Tupã, the supreme god, the boy's mother planted his eyes, and from them grew the guarana vine. Carved from certified wood and hand-painted, the Guarana Eye clutch carries the symbolic protection of that legend. The stylised eyes act as an amulet against envy, embodying the forest's power to heal and protect.

Tucunaré clutch

Poraquê collection, 2018

Repurposed cedro wood, recycled silver (Yby Bank), buffalo horn (by-product from Marajó island), coloured pencil enamel

This handcrafted clutch is part of a collection inspired by Amazonian fish species. Müller carried out research with the ichthyologist Tiago Bergot and at the Goeldi Museum archives. The tucunaré, or peacock bass, is one of the region's most iconic species, with at least 14 known varieties across the Amazon basin. Crafted by local artisans – including wood sculptor Edmilson Silva, Carlos Oliveira, horn sculptor Tarciso Sousa and silversmiths Argemiro Munoz and Ednaldo Pereira – the piece unites scientific inquiry, traditional techniques and local materials in a vibrant homage to aquatic life.

Courtesy of the brand



YAWANAWÁ & FARMRIO

Yawanawá women: based in Rio Gregório Indigenous Land, state of Acre

FarmRio: founded and based in Rio de Janeiro, state of Rio de Janeiro

Snake Yawanawá dress

Yawanawá collection, winter 2024

Cotton

This dress is the result of an ongoing collaboration between FarmRio and Yawanawá indigenous women. Through video calls, the Farm team created the print based on shared stories about the culture, ancestry and daily life of the Yawanawá people.

The woven pattern reimagines *rauti*, a traditional form of a body ornamentation made from glass beads that symbolise both protection and spiritual strength. The relief of the wide machine-crochet stitches evokes the magnified texture of these beaded ornaments, echoing the bracelets worn by Yawanawá women. The Yawanawá people live in the Gregório River Indigenous Land in the state of Acre. Their *rauti* tradition has been central to their relationship with Farm since 2017. The collaboration supports the cultural, social and environmental resilience of 15 Yawanawá villages and 165 women artisans, fostering financial autonomy and preserving ancestral knowledge. Through the 1000 Trees a Day reforestation initiative, Farm has also planted 1.5 million trees in six Brazilian biomes.

Courtesy of the brand



SATERÉ MAWÉ & FIT

Sateré Mawé: from Andirá-Marau Indigenous Land, central Amazon
FIT: founded and based in São Paulo, state of São Paulo

Yni dress, Ahut, Dirí-diri, and Taxi charms

2024

Linen, açai and chumburana seeds

The Yni (hammock) linen dress features hand embroidery motifs created by the Sateré Mawé women, inspired by ancestral graphic traditions. *Mawé* means 'intelligent and curious parrot' in their language.

As a tribute to the local fauna, the Ahut (parrot), Dirí-diri (alligator) and Taxi (ant) charms are shaped from polished açai seeds and dyed using natural pigments in shades of green, black and off-white.

In 1992, Zenilda Vilácio founded the Sateré Mawé Indigenous Women's Association (AMISM) to promote financial autonomy through craft and to support indigenous women displaced from their cultures and territories. Her legacy continues through her daughter Regina and granddaughter Samela, members of the Sateré Mawé people. According to their myth of origin, they are the Children of Guaraná - the first to domesticate and cultivate the energising fruit.

FIT was founded by creative director Renata Schmulevich 39 years ago. Since 2023, the brand has collaborated with AMISM, facilitated by the Pedra Agency Together, they co-create garments and objects rooted in Sateré Mawé ancestral symbolism and knowledge. Profits from this collab support AMISM and its projects.

Courtesy of AMISM & FIT



Latex, the white gold

Latex, often called the “white gold” of the Amazon, plays a vital role in the region’s environmental, cultural and economic fabric. Harvested from the *Hevea brasiliensis* tree, native to the rainforest, latex is tapped using traditional techniques that do not harm the tree. It represents a model of sustainable extraction that preserves the rainforest and supports local communities.

For Indigenous and forest peoples, latex is more than a resource – it’s part of a way of life rooted in respect for nature, a symbol of resistance and ancestral knowledge. It provides income, cultural identity, and a means to defend the forest from destruction.

During the Rubber Boom (late 19th to early 20th century), latex became a prized global commodity. While it enriched foreign powers – including the British, who smuggled seeds to grow rubber in Asia – it also led to the violent exploitation of Amazonian populations.

Today, designers, scientists and artisans are reclaiming latex as a regenerative material. By combining indigenous wisdom and innovation, Amazonian latex is being used in fashion and design to reshape narratives rooted in the forest, and those who protect it.

Latex gown

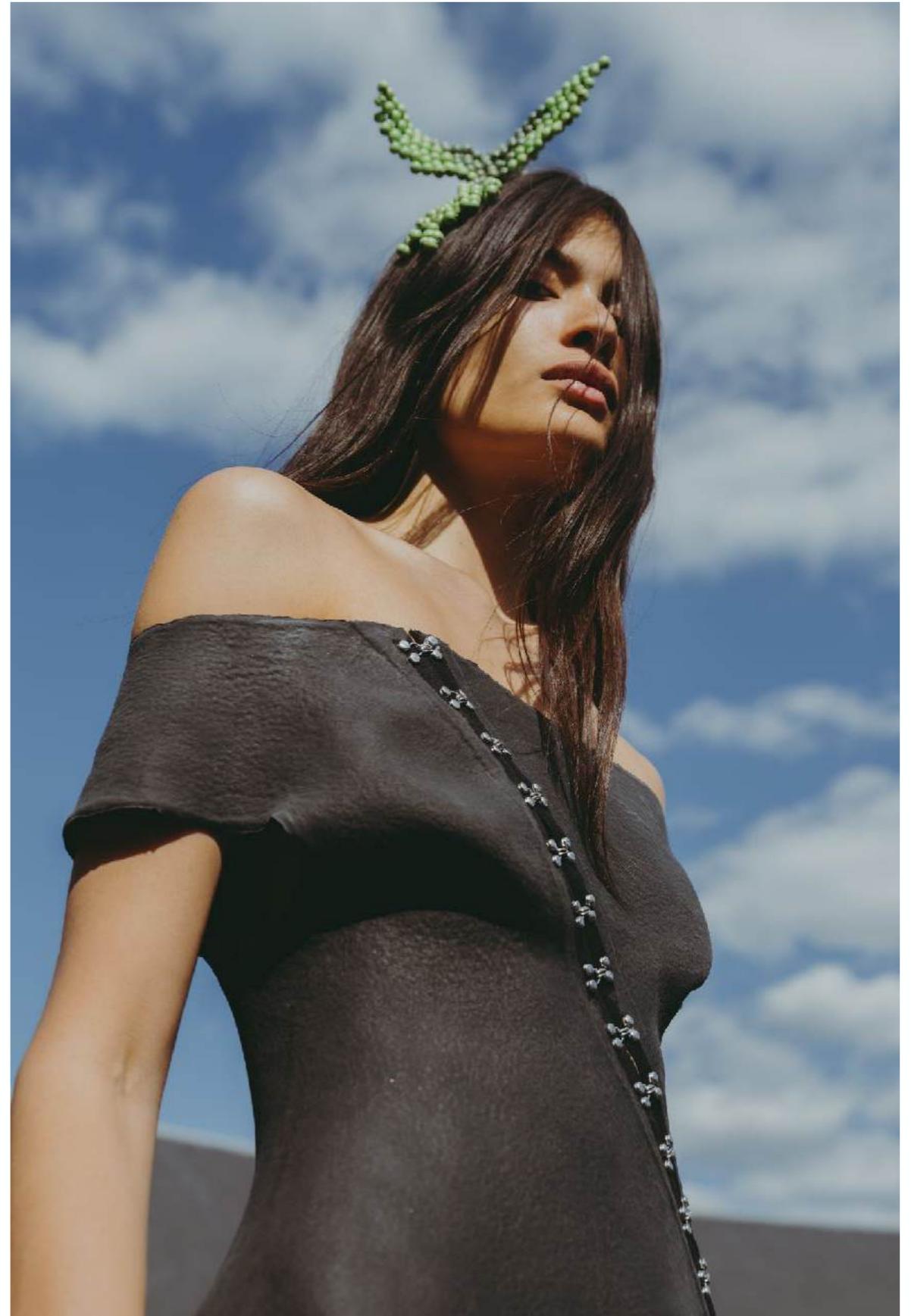
By Alexandre Herchcovitch for Herchcovitch; Alexandre
Born and based in São Paulo, state of São Paulo
Winter 2025
Natural liquid latex from the Amazon

Designer Alexander Herchcovitch reinterprets the traditional evening gown through the lens of biomaterial innovation. It is made up of successive layers of around 8 kg of black liquid natural latex from Amazonia applied until the intended texture and thickness are achieved. It is moulded directly onto a Corian mannequin, a stone-like material that can easily be shaped to the precise desired measurements.

Since the beginning of his career in the early 1990s, Alexandre Herchcovitch has researched intricate pattern-cutting and new materials. He is among the first designers to incorporate latex into high fashion. Celebrated for his boundary-pushing fashion shows, he has challenged gender norms and Brazilian stereotypes by combining streetwear, club culture, tailoring and high fashion to create a unique identity.

Courtesy of the brand





Featured in these photos: **Alexandre Herchcovitch Dress**, **Barbara Muller Clutch** and **Sateré Mawé & FIT Ahut Charm**

Raiz blouse and bag

By DaTribu & Catarina Mina

Founded and based in Fortaleza, state of Ceará

Herdeiras do Futuro collection, summer 2025

Crochet with latex fringe (latex strips by DaTribu)

These pieces are hand-crocheted and feature fringe made from latex strips provided by DaTribu, a design collective working with forest materials. Part of the *Herdeiras do Futuro* (*Heirs of the Future*) collection by designer Celina Hissa, the garments explore the fusion of craft and technology through sustainable and innovative practices. Founded 15 years ago, Catarina Mina is a B company that champions collaborative and collective making. This partnership with DaTribu reflects the brand's ongoing commitment to conscious design rooted in social and environmental responsibility.

Courtesy of the brand



Smoked jacket

By Normando

2020

Rooted in Belém, state of Pará. Based in São Paulo, state of São Paulo

Smoked Amazonian latex on cotton cambric

This jacket is made from smoked latex extracted from the Amazonian rainforest. The latex is spread over cotton cambric stretched on a wooden frame and fixed with nails. It is then smoked using babassu tree bark and dried from sunrise to sunset, creating its distinctive gradient tone. Up to 90% of each latex panel is used, including the trimmings, as seen in the nail marks on the jacket.

Inspired by the classic denim jacket, this piece challenges the environmental cost of conventional fashion. While denim is among the most polluting materials in the industry, this jacket is fully biodegradable – including the buttons made from wood or other natural materials. It contains no chemicals or derivatives and requires no water in its production. The smoked latex was developed by artisans from the local rubber tapper's association in the state of Rondônia, supporting forest conservation and local livelihoods.

Established in 2020 by partners Emidio Contente and Marco Normando, the brand draws on Amazonian heritage to source and create contemporary pieces from sustainable materials such as wild latex and malva fibre. The brand's approach combines forest preservation and cultural continuity, reflecting a commitment to design and regenerative practices.

Courtesy of the brand





Featured in these photos: **Misci Dress**, **Normando Jacket** and **Vivienne Westwood Look**

DATRIBU

By Katia and Tainah Fagundes

Founded and based in Cotijuba Island, state of Pará

Established in 2010 by Katia e Tainah Fagundes (mother and daughter), DaTribu is established in Cotijuba Island, an environmental protection area in the Greater Belém area. The brand draws on local traditional knowledge to foster sustainable livelihoods. The latex extraction supports around 30 people from the Seringal and Flexeira communities through environmentally and socially responsible production.

Ecological cotton fabrics and yarns bathed in latex

Latex, known as the ‘white gold’ of the Amazon by the Western gaze, is a powerful symbol of Amazonian cultural heritage and environmental resistance. Extracted from the native Amazonian rubber tree (*Hevea brasiliensis*), it has long been integral to the life and economy of the rainforest.

DaTribu uses an innovative technique developed in collaboration with the University of Brasilia, University of Viçosa, and Embrapii to combine ecological cotton with Amazonian latex, creating exclusive and colourful fabrics and yarns. The resulting biomaterial is a vegan alternative to animal leather and contributes to the forest conservation.

Courtesy of the brand



Volley suede Poker Pierre

By Veja

Founded and based in Paris, France

Amazonian rubber, organic cotton, O.T. suede

Since its launching in 2005, the first Veja style sneaker inspired by 70s Brazilian volleyball shoes has sold over 14 million pairs worldwide. Like all the brand's sneakers, its outsole is made from latex from Amazonia. A Veja team lives in the region to provide on-the-ground support to its cooperatives and producer families, including satellite monitoring to ensure no illegal deforestation and capacity-building for best practices and gender equality, valuing the role played by women in the rubber process.

Courtesy of the brand





(re)weaving
AMAZONIA

BRAZIL
CREATING
FASHION
FOR
TOMORROW

LONDON
CLIMATE ACTION WEEK

From Food to Fashion: Regenerative Design from the Amazon

In the Amazon, nothing is wasted, not even food, as shown by ancestral practices in the management of forest by-products. These circular practices now inspire contemporary designers working together with local communities, transforming seeds and by-products of native crops such as açaí, cacao, urucum (annatto) and manioc (cassava, yucca) into sustainable materials for fashion and design.

Açaí seeds, once discarded, are now polished and turned into jewellery and accessories. Manioc peels and urucum seeds become natural dyes, while cacao husks are transformed into a soft, biodegradable, plant-based leather.

These materials reflect a deep understanding of the forest's cycles — and how left over can be reimagined as value. This innovative use of food waste not only reduces environmental impact but also strengthens local economies and honours Amazonian knowledge systems. It reflects a regenerative design philosophy rooted in care, respect and renewal — where even leftovers give life to something new.

BOTTLETOP

Leda mini tote

Yawanawá women: based in Rio Gregório Indigenous Land, state of Acre
Bottletop: founded and based in London
Winter 2022
Açaí seeds, recycled marine waste

This mini tote bag combines indigenous craftsmanship with sustainable practices. Each of its 895 açaí seeds is hand-painted and crocheted using zero-waste techniques. The bag celebrates ancestral artistry while addressing contemporary environmental concerns, transforming seeds and ocean plastic (from Parley Ocean Plastic thread) into designs. A single bead made from the Humanium Metal (repurposed from illegal firearms) acts as a symbol of peace through ethical material innovation.

Yawa #Togetherband

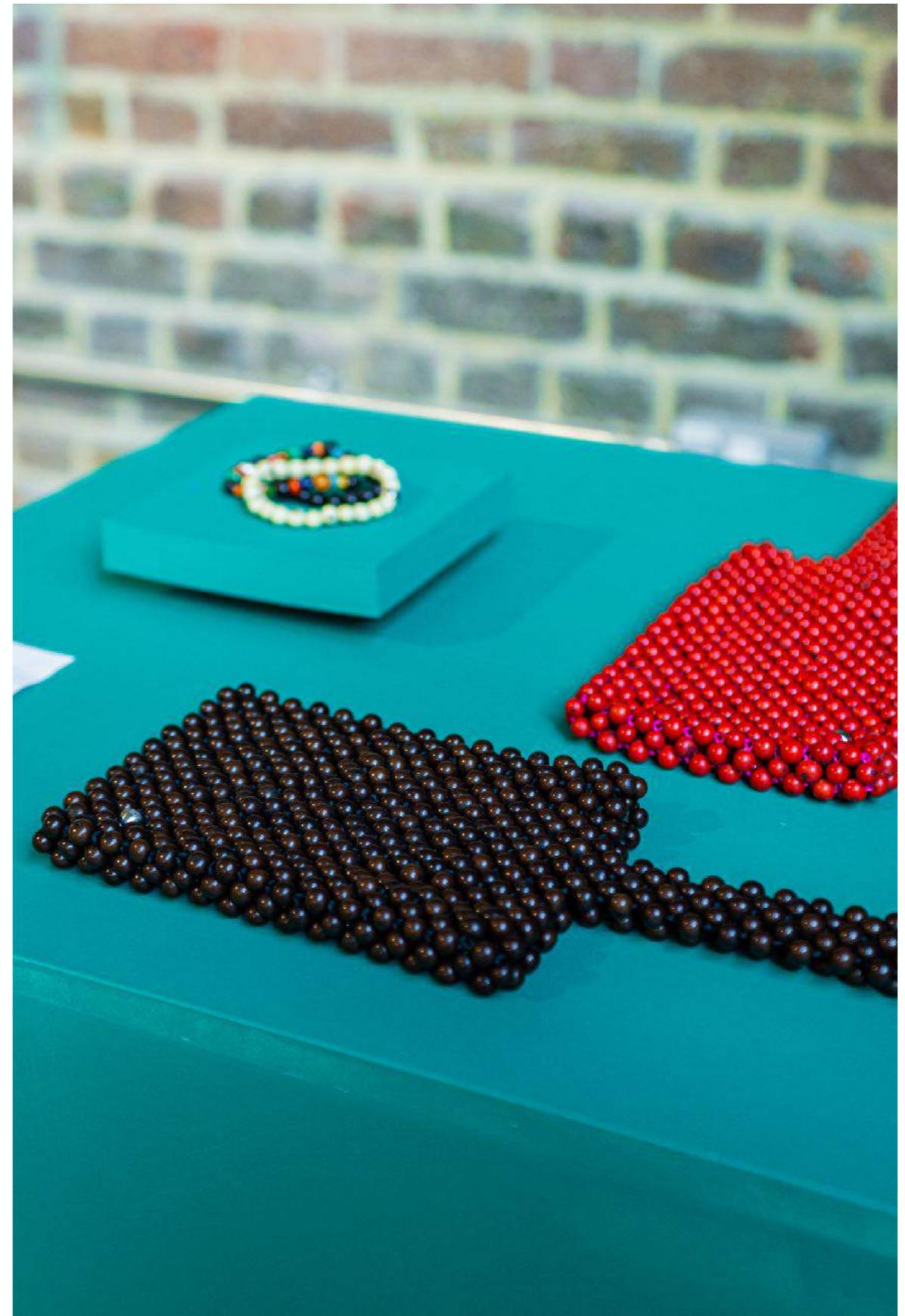
Yawanawá women: based in Rio Gregório Indigenous Land, state of Acre
Bottletop: founded and based in London
2021
Açaí seeds

These bracelets, made from naturally-sourced açaí seeds, convey traditional Yawanawá craftsmanship through contemporary accessories. Proceeds support the creation of livelihoods for the community members while celebrating and strengthening the relationship they hold with their lands and the forest.

Founded in 2022 by Cameron and Roger Saul, Bottletop is a British regenerative fashion accessories brand with ateliers in Salvador (state of Bahia), the Amazon rainforest and Kathmandu. Bottletop focuses on empowering women and Indigenous peoples through the creation of its collections made from waste and sustainably sourced materials.

#Togetherband is its global advocacy campaign, marrying storytelling and design to the 17 UN Sustainable Development Goals.

Courtesy of the brand



SATERÉ MAWÉ & FIT

Sateré Mawé: from Andirá-Marau Indigenous Land, central Amazon
FIT: founded and based in São Paulo, state of São Paulo

Taxi charms

2024

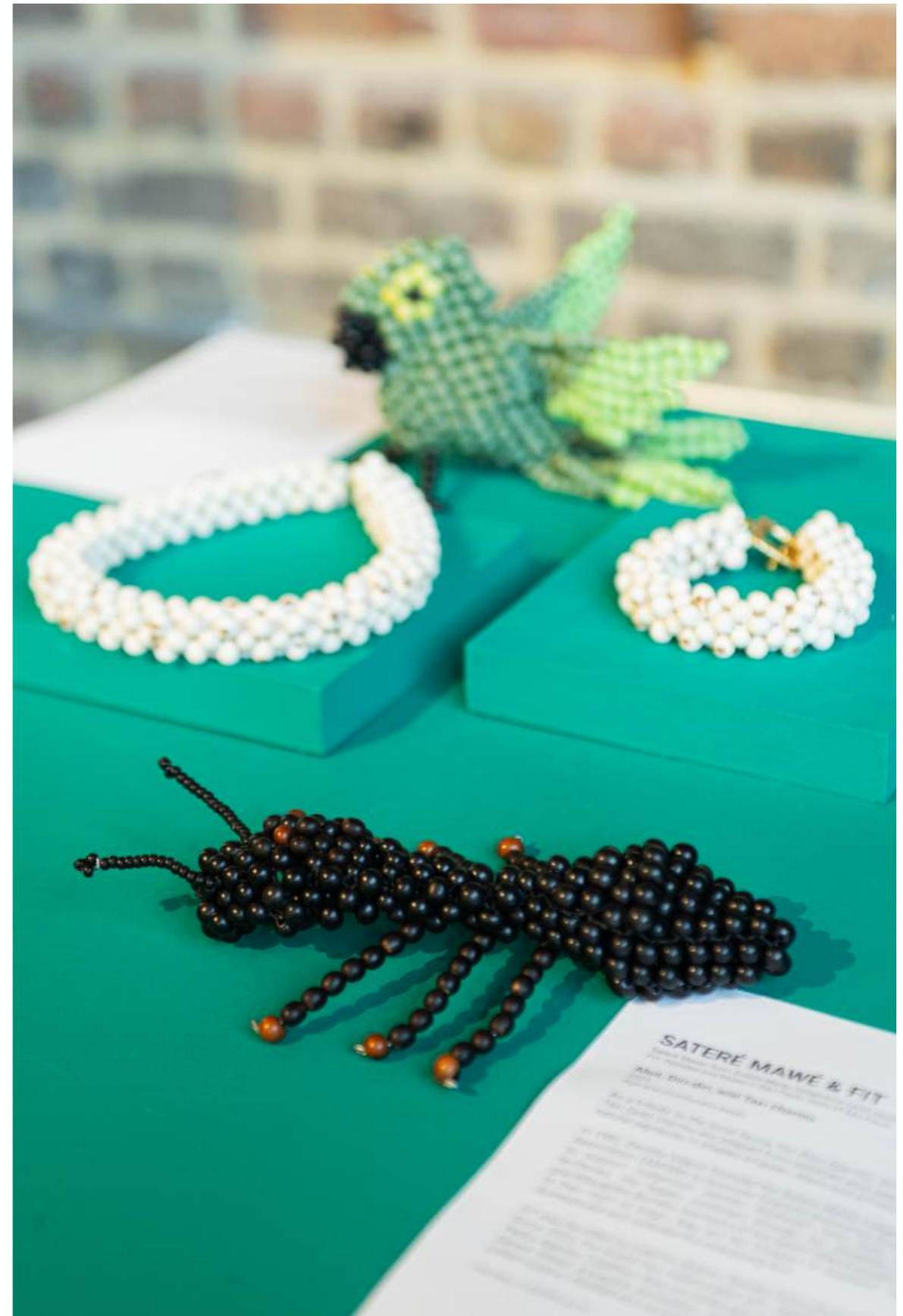
Açaí seeds

As a tribute to the local fauna, the Ahut (parrot), Diri-diri (alligator) and Taxi (ant) charms are shaped from polished açai seeds and dyed using natural pigments in shades of green, black and off-white.

In 1992, Zenilda Vilácio founded the Sateré Mawé Indigenous Women's Association (AMISM) to promote financial autonomy through craft and to support indigenous women displaced from their cultures and territories. Her legacy continues through her daughter Regina and granddaughter Samela, members of the Sateré Mawé people. According to their myth of origin, they are the Children of Guaraná - the first to domesticate and cultivate the energising fruit.

FIT was founded by creative director Renata Schmulevich 39 years ago. Since 2023, the brand has collaborated with AMISM, facilitated by the Pedra Agency Together, they co-create garments and objects rooted in Sateré Mawé ancestral symbolism and knowledge. Profits from this collab support AMISM and its projects.

Courtesy of AMISM & FIT



FLAVIA ARANHA

Born in Campinas, state of São Paulo. Based in Paraty, state of Rio de Janeiro

Kira dress

A Terra Collection, 2022

Natural açáí seeds, cotton kite thread

Handmade using macramé techniques by artisan Naya Vital in São Paulo, the Kira dress incorporates açáí seeds in their natural form, sourced and processed in Rio Branco, state of Acre, through the sustainable forest management of extractivist Antonio Kleder Bezerra da Silva.

Flavia Aranha founded her atelier in the city of São Paulo in 2009 with the aim of preserving and re-signifying artisanal knowledge, as well as rescuing, preserving and promoting the richness of the living forest. Committed to socio-environmental sustainability, the brand has become a benchmark in regenerative fashion. It embraces a collaborative, horizontal relationship with its suppliers, linking the different biomes and peoples of Brazil. Each piece carries the stories of a fertile land and the hands that enrich the creative process, bringing a small share of the soul of the immensity of the Amazon, seeking a relationship of belonging and respect.

Courtesy of the brand

Marcia necklace and bracelet

Protetora Collection, 2025

Sanded açáí seeds, cotton thread, natural carnauba and beeswax, gold-plated brass clasps

To achieve the pale hue of these seeds, the natural brown shell of the açáí seeds must be sanded down to the desired size and colour. Created using macramé techniques by artisan Marcia in Rio Branco, state of Acre, these bio-jewels evoke the symbolic meanings of the açáí seeds: joy, abundance, wealth, health and peace.

Courtesy of the brand



BABILDRI

By Bruno Sacramento and Luiz Cordeiro
Founded and based in Belém, state of Pará

Alma d'Amazônia jacket and trousers, Açaí earrings

Caupé collection, 2024

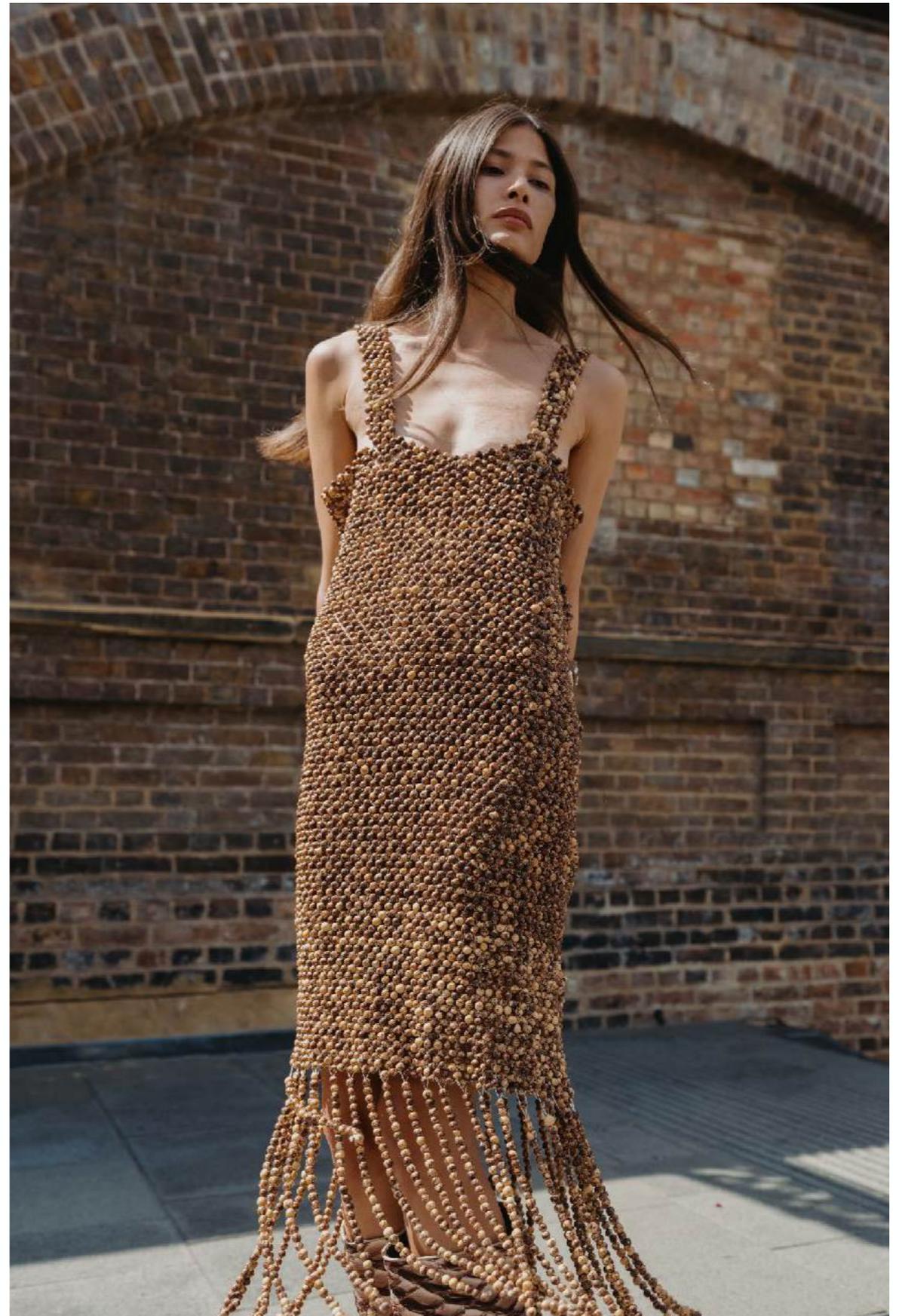
Cotton, glass beads, cold porcelain

This two-piece set pays homage to the fruits of family farming on the river islands of Pará, particularly cocoa and açaí, pillars of the food culture of the city of Belém. The garments are hand-painted with water-based dyes and embroidered with glass beads, creating rich textures that evoke the abundance of the forest. Part of the *Caupé* collection, the assemble honours female deities of the Amazon, proposing a fusion between the sacred and the everyday, the body that carries and the earth that nourishes. In Tupi-Guarani mythology, *Caupé* is the goddess of beauty, also known as the Indigenous Aphrodite.

Established in 2020 by Bruno Sacramento and Luiz Cordeiro, Babildri is an independent brand that seeks to celebrate the Amazon. Through embroidery, painting and ceramics, the brand reimagines local cultural elements proposing an affective and conscious fashion, in tune with the rhythms of the forest and the narratives of the people who inhabit it.

Courtesy of the brand





Featured in these photos: **Babildri** Suit and Earrings, **Flavia Aranha** Dress and **Misci** Boots

Vitória-régia ensemble

By Dendzeiro

Founded and based in Salvador, state of Bahia

Puxada para o Norte collection, 2025

Hand-painted cotton

This outfit features hand-painted *vitória-régia* (giant water lilies) by the Bahian artist Bernardo Conceição. An iconic aquatic plant of the Amazon, the *vitória-régia* was named after Queen Victoria (1819-1901). However, local communities know it by various indigenous names and associate it with purity, renewal, and the connection between earthly and spiritual realms.

The plant is famous for being good for health, food and beauty products. Celebrated for its medicinal, culinary, and cosmetics properties, the plant is also beneficial to the environment, as it helps to oxygenate the water and provide shelter for fish from predators and sunlight. Its spectacular bloom lasts just 48 hours.

Founded by Hisan Silva and Pedro Batalha in Salvador, state of Bahia, in 2019. Dendzeiro sees fashion as a platform for the emancipation of real people. Blending streetwear with tailoring, the brand aims to express a distinctly Brazilian identity. The *Puxada para o Norte* collection (Pulled to the North) is a tribute to the Amazon region – a profound source of inspiration through its cultural and biodiversity richness, and a powerful symbol of life on Earth.

Courtesy of the brand



ANDRÉ LIMA

Born in Belém, state of Pará. Based in São Paulo, state of São Paulo

Pointy gown

Winter 2025

Pure vintage silk surah, botanical print made from *pariri* leaves

Crafted from vintage silk surah sourced from the designer's own surplus fabric archive, this gown features a botanical print hand-dyed by Belém-based textile artist Ludmila Heringer, using natural pigments extracted from the leaves of *pariri* (also known as *crajiru*), a native Amazonian plant traditionally valued for its medicinal properties.

André Lima launched his eponymous label in São Paulo in 1999 with a debut collection inspired by his childhood in Belém, using upcycled household textiles. In just a few years, his brand became known for its glamorous silhouettes and bold designs. Returning to his roots, he embraces a circular design ethos, working exclusively with stock surplus fabrics to create smaller and more enduring collections that reduce waste and environmental impact.

Courtesy of the brand





Featured in these photos: **Lino Villaventura Dress**, **Helena Palmeira Necklace**, **Andre Lima Dress** and **Misci Boots**

Malva fringe dress

By Day Molina para Nalimo

Founded in Niterói, state of Rio de Janeiro. Based in São Paulo, state of São Paulo

Summer 2024

Malva fibres, cotton

Handmade using cotton knit and natural malva fibre sourced from the Amazon, this piece features artisanal fringes shaped and produced by women. The fibre is used in its raw form and naturally dyed.

Day Molina is part of a broader landscape of Indigenous people across Brazil, many of whom are from outside the Amazon region. She is a fashion designer, costume artist and researcher of Aymara and Fulni-ô Indigenous peoples descent. Her brand Nalimo, established in 2016, takes a decolonial approach to fashion and works exclusively with indigenous and immigrant women, fostering economic inclusion and advancing racial and gender equity. For Molina, 'to dress is an ancestral act, rich in symbolic codes, memory and resistance.'

Courtesy of the brand





Featured in these photos: **Nalimo Dress**, **Barbara Muller Clutch** and **Flavia Aranha Necklace**

TEIA FLAVIA ARANHA

By Flavia Aranha

Founded in São Paulo, state of São Paulo. Based in Amazon and Mata Atlântica

Founded in 2009, Flavia Aranha is a Brazilian design and fashion brand committed to fostering sustainability across the entire production chain. Beyond her eponymous brand, Flavia created Teia – a platform that extends fashion into a wider ecosystem. Rooted in research and development of plant-based fibres and natural dyes from the Amazon and Mata Atlântica biomes, Teia offers nature-based alternatives that support the regeneration of territories and local economies. Its mission is to contribute to a new economic model grounded in ecological balance and cultural continuity.

Curauá fibres

By Teia Flavia Aranha

100% natural fibre sample from *Ananas erectifolius*, provided by the Amazon Biobusiness Centre (CBA) in Manaus, state of Amazonas

A resilient Amazonian bromeliad, *curauá* is a sustainable substitute for fibreglass and plastic. Known for its strength and lightness, it is being developed into yarns and fabrics in collaboration with cooperatives and research institutes – part of a regenerative shift away from petrochemical-based textiles.

Munguba fibre

By Teia Flavia Aranha

100% natural fibre sample from *Pseudobombax munguba*, provided by the Amazon Biobusiness Centre (CBA) in Manaus, state of Amazonas

Native to Amazonian floodplains, munguba tree produces soft fibres with natural thermal regulation, insect-repellent properties, cotton-like appearance and silk-like feel. Teia's research seeks to scale its use into sustainable industrial yarns and fabrics, merging biodiversity with next-generation material science.

Tucum fibre

By Teia Flavia Aranha

100% natural fibre sourced from traditional communities in Manaus, state of Amazonas

Extracted from the leaves of the *Astrocaryum aculeatum* palm tree, tucum is used in fabrics, handicrafts, threads, fishing nets, and hammocks. The process is artisanal. This research aims to support traditional knowledge systems and contribute to the mapping and development of sustainable forest fibre for industrial textile production.

Malva fibre

By Teia Flavia Aranha

100% natural fibre grown in Manacapuru, state of Amazonas, supplied by the Castanhal Textile Company in Castanhal, state of Pará

Urena lobata L., or malva, stands out in the production of fibres in Brazil, constituting an important source of income for riverside families in the state of Amazonas, maintaining the process of manual extraction, taken from the stem of the plant. The purpose is to develop industrial yarns and threads working hand-in-hand with the textile industry, dedicated producers and enthusiastic co-operatives.

Courtesy of Teia Flavia Aranha



TEIA FLAVIA ARANHA

By Flavia Aranha

Founded in São Paulo, state of São Paulo. Based in Amazon and Mata Atlântica

Founded in 2009, Flavia Aranha is a Brazilian design and fashion brand committed to fostering sustainability across the entire production chain. Beyond her eponymous brand, Flavia created Teia – a platform that extends fashion into a wider ecosystem. Rooted in research and development of plant-based fibres and natural dyes from the Amazon and Mata Atlântica biomes, Teia offers nature-based alternatives that support the regeneration of territories and local economies. Its mission is to contribute to a new economic model grounded in ecological balance and cultural continuity.

Açaí dye

By Teia Flavia Aranha

Silk, modal, cotton and linen samples dyed with 100% natural pigment extracted from açai Pulp, sourced from cooperatives

The açai berry (*Euterpe oleracea*), native to Amazonian floodplains, yields a richly pigmented pulp used in food, cosmetics, and now textiles. This natural dye is part of a broader research into developing scalable, industrial-use alternatives to synthetic dyes – transforming food byproducts into bio-based colour technology. This initiative is part of Teia, a regenerative ecosystem beyond fashion, fostering a bioregenerative economy rooted in nature, innovation, and ancestral knowledge.

Annatto dye (urucum)

By Teia Flavia Aranha Silk, modal, cotton and linen samples dyed with 100% natural pigment from annatto fruits supplied by Fazenda Bananal (Rio de Janeiro)

Derived from *Bixa orellana* tree, found across the Amazon, Cerrado and Mata Atlântica, annatto yields vibrant red, rose and yellow tones. Traditionally used in food and ritual body paint, the pigment is an alternative for textile applications with the aim to develop industrial dyes. This research is carried out in conjunction with national research institutes with the support of Fazenda Bananal, where the plant is grown in agroforestry in the state of Rio de Janeiro.

Jenipapo dye

By Teia Flavia Aranha

Silk, modal, cotton and linen samples dyed with 100% natural pigment from *jenipapo* fruits supplied by Fazenda Bananal

The *Genipa americana* tree is native to the Amazon and can be found in different types of forests, including floodplains. It has long been used to create intense blue-black dyes. When its pulp oxidises in air, it produces a durable, natural pigment used for textiles, leather and craft. Teia's research aims to expand its use to industry-scale natural dyeing, contributing to forest-based economies that merge tradition with regenerative development.

Algae dye

By Teia Flavia Aranha

Silk, modal, cotton and linen samples dyed with pigment extracted from Amazonian algae. Provided by the Amazon Biobusiness Centre (CBA) in Manaus, state of Amazonas

The Amazon Biotechnology Centre (CBA) has a collection of more than 2,500 types of microorganisms. Some types of microalgae from the Amazon biodiversity are a source of proteins, pigments and fatty acids. Phycocyanin is often used as a natural pigment because it is a bright blue colour. It comes from natural sources like cyanobacteria and algae, which makes it an attractive alternative to synthetic dyes. It can be used in a variety of ways, including food and cosmetics. The goal is to develop industrial dyeing tests, measuring quality and durability.

Bacterial dye

By Teia Flavia Aranha

Silk, modal, cotton and linen samples dyed with pigment-producing bacteria from the Amazon, provided by the Amazon Biobusiness Centre (CBA) in Manaus, state of Amazonas

Most of the CBA's collection of over 2,500 microorganisms is endophytic, isolated from Amazonian plants such as guarana, cupuaçu, oil palm, rubber tree, tucum, rosewood, copaiba and andiroba. In addition to endophytic fungi, there are also those isolated from the soil, such as filamentous fungi and the genus *Streptomyces*, which are of recognised industrial importance due to their broad biotechnological potential. This partnership reimagines microbial biodiversity as a key to circular, low-impact dye solutions.

Courtesy of Teia Flavia Aranha



LABB4

By Junior Costa

Rooted in Amazon. Based in São Paulo, state of São Paulo

Lab4 is a biotech startup focused on biomaterials rooted in circular economy, bioeconomy and regenerative design. Based in São Paulo, it develops textile fibres from agro-industrial waste using clean, low-impact process. Research is conducted in the Legal Amazon, in collaboration with partners in Manaus, state of Amazonas, and Belém, state of Pará, creating sustainable alternatives for the textile, fashion and automotive sectors.

Biofibres

By Lab4

Fruit fibre, Palm fibre, vegetable silk and microfibre

These fibres are sourced from renewable, circular, and regenerative elements of Brazilian biodiversity. Developed using biotechnology, their processing avoids harmful chemicals, high energy and water use – with virtually zero waste. The resulting materials are biodegradable and highly recyclable.

Lab4 is a biotech startup focused on biomaterials rooted in circular economy, bioeconomy and regenerative design. Based in São Paulo, it develops textile fibres from agro-industrial waste using clean, low-impact process. Research is conducted in the Legal Amazon, in collaboration with partners in Manaus, state of Amazonas, and Belém, state of Pará, creating sustainable alternatives for the textile, fashion and automotive sectors.

Bioleather from Amazonian cocoa waste

By Lab4

Cocoa husks

This vegan bioleather is made from cocoa husks – a by-product of chocolate production in the Amazon region. Developed with 90% biobased and 10% partially biobased components, it is free from synthetic dyes, PFAS-free, and water-resistant. The result is an eco-friendly, low-carbon and scalable alternative to animal or plastic-derived leathers. It is currently undergoing testing to validate its full life cycle impact.

Lab4 is a biotech startup focused on biomaterials rooted in circular economy, bioeconomy and regenerative design. Based in São Paulo, it develops textile fibres from agro-industrial waste using clean, low-impact process. Research is conducted in the Legal Amazon, in collaboration with partners in Manaus, state of Amazonas, and Belém, state of Pará, creating sustainable alternatives for the textile, fashion and automotive sectors.

Biobuttons

By Lab4

40% açai and tucum biomass, 60% bioplastic

Made from renewable Amazonian sources like açai waste and tucum, these buttons are fully biodegradable and highly recyclable. Their production uses no harmful chemicals, minimal water, and zero waste. 100% of the input is used. The buttons are currently undergoing testing to validate their performance and durability. Lab41 is a biotech startup focused on biomaterials rooted in circular economy, bioeconomy and regenerative design. Based in São Paulo, it develops textile fibres from agro-industrial waste using clean, low-impact process. Research is conducted in the Legal Amazon, in collaboration with partners in Manaus, state of Amazonas, and Belém, state of Pará, creating sustainable alternatives for the textile, fashion and automotive sectors.

Courtesy of Lab41 and Regen Materials



NORMANDO

By Emidio Contente and Marco Normando

Rooted in Belém, state of Pará. Based in São Paulo, state of São Paulo

Top Brasil

Vândalos do Apocalypse Collection, 2024

Mixed Amazonian woods (pau-Brasil, jackwood, coffee, miri, laurel oak, teak, purple cedar, kassia manja, canary wood, Brazilian walnut)

Fin de Siècle petticoat

2025

Jute and Amazonian malva

Crafted from native Amazonian woods by artisan Carlos in the interior of Pará. The Brasil top takes the shape of the country's map, with each state carved from a different type of wood, symbolizing the uniqueness of each region.

The Fin de Siècle petticoat draws inspiration from the formal dresses worn by Brazil's elite during the rubber boom at the turn of the 20th century. This period, marked by the extraction of latex, temporarily positioned Amazon as a key supplier to meet foreign demand, especially from the burgeoning North American automobile industry. Seeking to challenge and decentralise this historical narrative, Normando designed the bespoke petticoat for indigenous model Emily Nunes to wear at the 2025 Vogue Ball. Jute and malva are sustainable fibres that grow in the Amazon's floodplains. They are harvested, dried, and then woven.

Established in 2020 by partners Emidio Contente and Marco Normando, the brand draws on Amazonian heritage to source and create contemporary pieces from sustainable materials such as wild latex and malva fibre. The brand's design combines forest preservation, cultural continuity, and regenerative practices.

Courtesy of the brand



YANCIÃ

By Elijane Nogueira

Born and based in Manaus, state of Amazonas

Anciã Coral Snake necklace

Since Winter 2022/23

Sisal and tucum plant fibres, natural pigments of saffron, bougainville leaf, annatto, cajiru, genipap, purple cabbage

Handcrafted in collaboration with amazonian artisans, this necklace mimics the coral snake – a symbol of power, healing, and renewal in many indigenous Amazonian cultures. It is made using a sisal base and hand-spun tucum fibre, a technique rooted in Indigenous traditions from the Upper Rio Solimões and Upper Rio Negro regions. Its vibrant colours are achieved through natural dyes, such as saffron (yellow), bougainvillea leaf (green), annatto (orange), cajiru (red), genipap (black), and purple cabbage (pink) - developed in partnership with the Federal Institute of Amazonas (IFAM), combining ancestral knowledge with scientific research.

Yanciã was founded in 2022 by criminal lawyer Elijane Nogueira. The name combines *Yaci* (the Moon goddess of the Icamíabas, the Amazonian warrior women who defended their territory) with *anciã* (elder woman). It merges biomaterials and traditional techniques to create accessories that connect Amazonian craft with contemporary design, supporting artisan value chains and regenerative practices.

Courtesy of Yanciã and Regen



SIODUHI

Born in Mariwa indigenous community in Alto Rio Negro. Based in Manaus, state of Amazonas

Buriti tunic, protective helmet of the Indigenous Sciences of the Alto Rio Negro, ManioColor® dye

Amõ Numiã: Yesterday, Today, and Tomorrow collection, 2023
Viscose certified by Lenzing (tunic), tucum fibre (helmet), both naturally dyed with ManioColor®

The tunic is inspired by the texture of the buriti leaf, a fruit palm domesticated by the indigenous peoples of the Amazon. The helmet is made with Puçá knotting techniques with tucum fibre and honours the indigenous knowledge and science of the Alto Rio Negro region. Both pieces are dyed using the innovative ManioColor®, a sustainable technique developed by the designer using cassava peel waste from the traditional indigenous agricultural systems, a model of regenerative bioeconomy rooted in local practices.

Sioduhi is an indigenous designer from the Waíkahna (Piratapuya) people of the Upper Rio Negro region. In 2020, he founded the Sioduhi Studio, addressing Amazonian indigenous futurism through regenerative design practices. His work is rooted in the traditional agricultural system of the Rio Negro (SAT-RN), recognised as intangible heritage by the National Historical and Artistic Heritage Institute (IPHAN). His practice merges ancestral knowledge while advocating for sustainability, gender diversity and cultural resistance.

Courtesy of the brand





Featured in these photos: **Sioduhi Tunic and Helmet**, **Nalimo Dress** and **Arevola Shawl**

ARÉVOLA GALLERY

By Thais Arévola

Founded and based in Manaus, state of Amazonas

Dawn shawl, and fabric prototype

2025

Curauá fibre, açai seeds

This shawl was developed by creative director Thais Arévola and the artisan Izolena Garrido in the Tumbira community, located in the Rio Negro Sustainable Development Reserve. Handwoven on a manual loom, it features a freely and unique pattern crafted from *curauá* fibres sourced from the Waimiri Atroari Indigenous community. The embroidery uses hand-dyed açai seeds in shades of brown.

Arévola is currently researching multiple applications for pineapple and *curauá* fibres, including this textile prototype made on a handloom with the aim of gaining industrial scale.

Founded just a year ago by Thaís Arévola, the brand positions itself as a bioeconomy startup focused on textile innovation. Its aim is to develop what they call an ‘Amazonian linen’ made from *curauá* fibre. The project is rooted in her family’s origin and in a personal journey to reclaim an identity lost through migration from the Peruvian to the Brazilian Amazon.

Courtesy of Arévola Gallery and Regen Materials



CASA DO RIO NGO & CRIS BARROS

Casa do Rio: founded and based in Careiro Castanho, state of Amazonas
Cris Barros: founded and based in São Paulo, state of São Paulo

First bag

Summer 2018

Ambé vine, reclaimed wood

This bag marks the first collaboration between the designer Cris Barros and Casa do Rio in 2017, involving nine women artisans from the riverside communities along the Tupana river in the Amazon. Handwoven from *cipó ambé*, a vine traditionally used by Indigenous artisans across the region, the piece features a wooden handle crafted from reclaimed louro wood. *Cipó ambé* is valued for its strength and flexibility. Beyond its use in weaving, it serves as a binding for arrows and can be smoked as a natural cigarette, hence its nickname 'indigenous cigarette'.

Founded in 2014, Casa do Rio supports regenerative development in the Brazilian Amazon by fostering community-led entrepreneurship, knowledge exchange, and the sustainable use of natural resources.

Founded in 2002, Cris Barros is a Brazilian womenswear brand committed to more responsible practices and certified as a B Corporation. In partnership with the NGO Casa do Rio, they develop exclusive co-created designs that value the knowledge, autonomy, and craftsmanship of Amazonian women.

Courtesy of the brand



The 'Vegetable Ivory' and the Louro Wood

These displays showcase how we can build bridges between people, places, and generations. **Helena Palmeira** (left) and **Fernando Jorge** (right) are both Brazilian designers with an MA in Jewellery from Central Saint Martins. While Jorge has built an acclaimed international career, Palmeira has just graduated.

Both incorporate Amazonian materials into their work. Jorge has been using louro wood and tagua seed (*jarina* or the 'vegetable ivory') since the early stages of his practice, while Palmeira only discovered *jarina* last year when visiting this very exhibition, *Brazil Creating Fashion for Tomorrow*. That was a shift in her MA final project.

Since launching his eponymous label in 2011, Jorge has developed a distinctive visual language that blends the spirit of his two homes: the sensuality and warmth of Brazil with the refinement and rebellious edge of Britain. This synthesis is expressed not only through materials but also through form, resulting in designs that are organic and sophisticated, elegant and contemporary.

Deep Stream Wave necklace, Deep Stream open earrings

By Fernando Jorge

Founded in London. Based in London and São Paulo

Deep Stream collection, 2024

Red louro wood, 18k gold, brown diamonds

An evolution of Jorge's 2014 *Stream* collection, *Deep Stream* channels the flowing movement of the Amazon's rivers into his signature curves and sinuous shapes. The louro wood is provided by Idesam, an NGO to foster sustainable use of the Amazon's natural resources.

Surround Signal small pendant, large circle earring, orbit ring

By Fernando Jorge

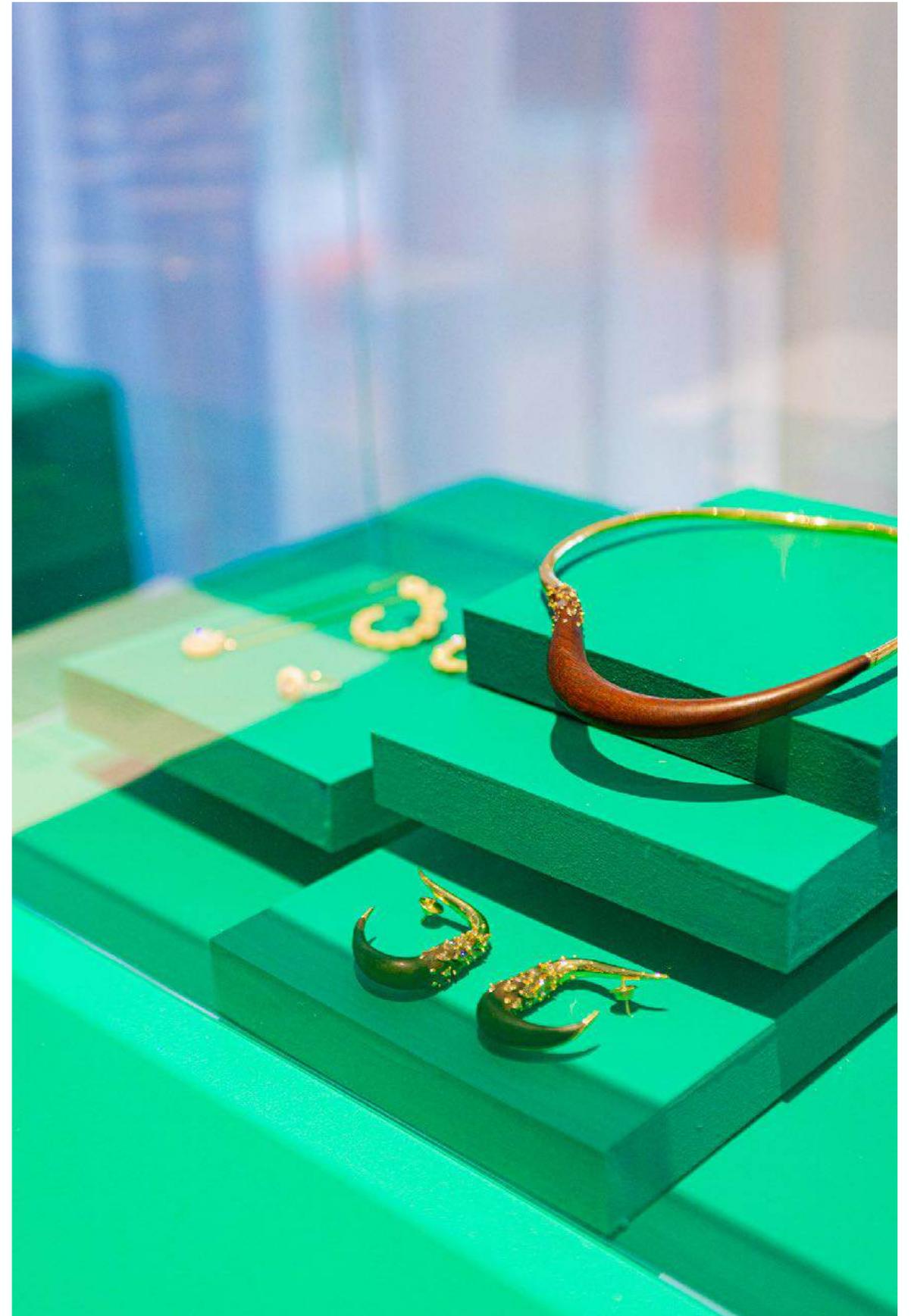
Founded in London. Based in London and São Paulo

Surround collection, 2018

Tagua seed, 18k gold, white diamonds

Surround reflects Jorge's deep connection to nature, pairing brilliant-cut diamonds with earthy materials such as tagua seed, pink opal, mother of pearl, and petrified wood. Native to an Amazonian palm, the tagua seed (known as the 'vegetable ivory') is sourced from certified suppliers and is inherently sustainable. The collection's circular silhouette evoke a sense of wholeness and continuity.

Courtesy of the brand



Choker, brooches, ring and earring

By Helena Palmeira

Born in Goiania, state of Goiás. Based in London
2025

Reclaimed *jacarandá* (Brazilian rosewood), recycled gold and silver, jarina, clear quartz

This sculptural jewellery set centres around *jarina* and reclaimed *jacarandá* wood (Brazilian rosewood), salvaged from discarded furniture. Currently endangered, *jacarandá* holds deep cultural value and has long been associated with status and refinement in Brazil and beyond. The brooches, ring, and earring feature *jarina* – a seed from an Amazonian palm tree known as ‘vegetable ivory’ for its smooth, bone-like appearance. Here, it is hand-carved to retain its organic texture and subtle asymmetry.

Drawing on the rounded and sensual forms of Brazilian modernism, the pieces evoke the visual language of restraint and adornment, with their interplay between material richness and formal minimalism. For Palmeira, the body becomes the wearer and the sculpture.

Courtesy of the brand



LINO VILLAVENTURA

Born in Belém, state of Pará. Based in Fortaleza, state of Ceará

Mosaic dress

Winter 2025

Silk tulle, silk scraps

Nothing goes to waste in Lino Villaventura's atelier. A master of upcycling, the designer transforms silk remnants into mosaic-like collages, drawing inspiration from Byzantine and Art Nouveau period, as well as the work of Paul Poiret and Gustav Klimt. This bespoke intricate piece took four embroiderers over a month to complete. Born and raised in Belém, Pará, Villaventura founded his eponymous label in 1982 in Fortaleza, Ceará, alongside his partner Inez. Renowned for his sculptural silhouettes, exquisite handwork, and theatrical flair, he has also designed costumes for film and theatre.

A prominent figure in Brazilian fashion, Villaventura has showcased his work at international fashion weeks and exhibitions across major museums in Brazil and abroad.

Courtesy of the brand



LABÔ YOUNG

Born and raised in Icoaraci, state of Pará

Sonho de Folha (Leaf Dream)

2025

Single-channel video, colour

Duration: 1 min 30 sec

Labô Young's practice moves fluidly between fashion, performance and visual art. Working with ephemeral materials such as leaves, seeds, flowers and sticks, gathered from the rainforest and his own backyard in Pará, he hand-weaves sculptural garments that are as poetic and powerful as they are transient.

This video captures his organic artefacts in motion, a performance rooted in memory, ancestry and territoriality. Drawing on his childhood experiences, memories of the river and the people who live in this area of the Amazon, and ancestral weaving techniques, Young transforms elements of nature into body, gesture and music.

Named a *New Wave: Creative* by the British Fashion Council in 2020, Young continues to expand the boundaries of art, fashion and sustainability, telling deeply personal stories from the Amazon.

Video: Labô Young, Rayssa Cardoso, Luciano Catanhede

Performance: Cayssa Cardoso, Labô Young

Photography: Gareth Jones

Video editing: Lu Peixe

Courtesy of the artist



NORMANDO

By Emidio Contente and Marco Normando
Rooted in Belém, state of Pará. Based in São Paulo, state of São Paulo

Burned fields dress

It Rains at the fields of Cachoeira, Collection nº5, 2025
Digitally printed EcoVero viscose

This dress interprets the theme of *Chove nos campos de Cachoeira* (1941), the novel by Pará-born writer Dalcídio Jurandir after which the collection is named. It reflects on the devastating effects of rainforest burning, a practice used to clear land for cattle grazing. The print poses a stark question: do we want the forest standing, green and alive, or reduced to ash?

Established in 2020 by partners Emidio Contente and Marco Normando, the brand draws on Amazonian heritage to source and create contemporary pieces from sustainable materials such as wild latex and malva fibre. The brand's design combines forest preservation, cultural continuity, and regenerative practices.

Courtesy of the brand





Featured in these photos: **Normando** Dress and **Sioduhi** Tunic and Helmet

PANEL DISCUSSIONS

As part of the BCFT "9re)Weaving Amazonia" exhibition, two insightful panel discussions were held:

Panel: Threads of Resistance – Collaboration, Identity, and the Politics of Design

This panel brought together voices at the intersection of fashion, Indigenous rights, and climate justice to explore how fashion can serve as a medium of resistance and cultural resilience. Speakers discussed partnerships between major fashion houses and Ashaninka artisans, Indigenous-led storytelling, and inclusive design education that centers equity and intercultural collaboration. The conversation critically examined participation in sustainable futures and how design can rebalance power and voice.

Moderator: Lilian Pacce – BCFT Curator & Journalist

Speakers:

- **Renata Schmulevich** – Founder & Creative Director, Fit
- **Samela Sateré Mawé** – Indigenous Activist & Communications Advisor, Articulation of Indigenous Peoples of Brazil (Apib)
- **Cameron Saul** – CEO & Creative Director, Bottletop & Togetherband

Panel: From Forest to Fashion – Rethinking Value in the Amazon

This session examined how Indigenous knowledge, regenerative economies, and local materials have reshaped the fashion and design landscape. Panelists explored the cultural and ecological value of Amazonian craftsmanship, discussing biomaterials, ancestral dyeing techniques, and community-led innovation that prioritizes fair compensation and biodiversity. The discussion emphasized shifting from mass production to models rooted in care, continuity, and stewardship.

Moderator: Camila Villas – Co-Curator, BCFT & Programme Officer, International Trade Centre

Speakers:

- **Carry Somers** – D.Litt (Hon), C.F Activist, Speaker, Author
- **Marco Normando** – Creative Director, Normando
- **Emidio Contente** – Brand Coordinator, Normando

THREADS OF RESISTANCE COLLABORATION, IDENTITY, AND THE POLITICS OF DESIGN

Renata Schmulevich
(Founder & Creative Director, Fit)

Samela Sateré Mawé
*(Indigenous Activist & Communications Advisor,
Articulation of Indigenous Peoples of Brazil (Apib))*

Cameron Saul
(CEO & Creative Director, Bottletop & Togetherband)

Mediated by Lilian Pacce
(BCFT Curator & Journalist)

BRAZIL
CREATING
FASHION
FOR
TOMORROW
bcftomorrow



VOGUE

E L L E

L'OFFICIEL

Menu Buscar **VOGUE** 100 Um Só Planeta Entrar

Exposição "re(weaving) Amazonia" leva a moda brasileira que conversa com a floresta para Londres

Com nomes como Flávia Aranha, DaTribu e Catarina Mina, a mostra BCFT une tradição indígena e inovação sustentável na London Climate Action Week.

Por Redação Vogue
27 JUNHO 2025 | Por Redação Vogue



Carri Models para o vídeo em parceria com a S&S. Foto: @CarriModels

Começa nesta quarta-feira (25.06), em plena London Climate Action Week, uma das **exposições** mais ambiciosas — e exuberantes — da moda brasileira: contém porções. Batizada de **re(weaving) Amazonia**, a mostra ocupa o Fashion Hub em King's Cross com mais de 40 nomes entre estilistas, artesãos, coletivos e comunidades tradicionais que estão redefinindo o que é vestir-se de forma consciente, sensível e, por que não, saborosamente tropical.



ELLE

MODA

BRAZIL CREATING FASHION FOR TOMORROW INAUGURA EXPOSIÇÃO SOBRE MODA SUSTENTÁVEL EM LONDRES

A mostra sobre moda sustentável (re)Weaving Amazonia contará com criações de marcas feitas com matéria-prima da Amazônia.

POR REDAÇÃO ELLE
24 de junho de 2025

f t i

Look Nêmo com côco Flávia Aranha e clutch Barbara Müller da exposição.
Foto: Glenn Paulino

Nesta terça-feira (24.06), o **Brazil Creating Fashion for Tomorrow (BCFT)** inaugura uma nova exposição sobre moda sustentável em Londres como parte da programação do London Climate Action Week. Chamada de (re)Weaving Amazonia, a mostra pretende refletir sobre as maneiras que a moda pode honrar, regenerar e valorizar as matérias-primas extraídas da floresta.

L'OFFICIEL

Lilian Pacce assina curadoria de (re)tecendo a Amazônia em Londres

Ao lado de Marília Biasi, Lilian Pacce apresenta exposição em Londres que une moda, sustentabilidade e saberes da floresta amazônica

A moda brasileira acaba de desembarcar em Londres com uma proposta que vai muito além da estética. Durante a **London Climate Action Week 2025**, a exposição **(re)tecendo a Amazônia** transforma o espaço do Coal Drops Yard, em King's Cross, em um verdadeiro manifesto visual sobre sustentabilidade, regeneração e ancestralidade. De **25 a 29 de junho**, a mostra promete ser um dos grandes destaques da programação dedicada ao clima na capital britânica.



Foto: Glenn Paulino. Styling e curadoria: Marília Biasi. Modelo: Verônica Mendes

A moda brasileira acaba de desembarcar em Londres com uma proposta que vai muito além da estética. Durante a **London Climate Action Week 2025**, a exposição **(re)tecendo a Amazônia** transforma o espaço do Coal Drops Yard, em King's Cross, em um verdadeiro manifesto visual sobre sustentabilidade, regeneração e ancestralidade. De **25 a 29 de junho**, a mostra promete ser um dos grandes destaques da programação dedicada ao clima na capital britânica.

Vogue Globo
Exposição "re(weaving) Amazonia"
leva a moda brasileira que conversa com
a floresta para Londres
Editor: Por Redação | Date: 26 June

Elle Brazil
Brazil Creating Fashion For Tomorrow
Inauguração Exposicao Sobre
Moda Sustentavel Em Londres

L'Officiel Brazil
Lilian Pacce assina curadoria
de (re)tecendo a Amazônia em Londres
Date: 24 June



Amazonian design takes centre stage at London Climate Action Week



As the fashion industry continues to reckon with its climate impact, a new exhibition at London Climate Action Week is shifting the spotlight from rhetoric to regeneration, and from the global north to the heart of the Amazon.

Opening at Coal Drops Yard from 25-29 June, (re)weaving Amazonia is a flagship event of the LCAW King's Cross Hub and now in its third year. This year's edition is uniquely framed by the upcoming COP29 climate summit, which will take place in Belém, Brazil, deep in the Amazon region, a symbolic gesture mirrored in the curatorial direction of the exhibition.

The showcase, part of the broader initiative Brazil Creating Fashion for Tomorrow (BCFT), presents a raw, design-led view of Amazonia through the lens of fashion, craft and sustainability. It brings together Indigenous creators, diasporic communities and emerging designers to explore alternative models of production and aesthetics rooted in biodiversity, circularity and ancestral knowledge. The goal is not only to celebrate cultural identity but to challenge dominant narratives in fashion's sustainability agenda.

Backed by a coalition including Instituto Arapysu, Amazon Conservation, The Nature Conservancy, Apert Brazil, and the Brazilian Embassy in London, the project reflects a growing movement within Brazil to position the Amazon not merely as a site of environmental urgency but as a wellspring of creative and technological innovation.

For the fashion industry, where greenwashing remains a pervasive concern, the exhibition offers a grounded counterpoint: pieces and materials that demonstrate viable, culturally embedded alternatives to industrial fashion's extractive systems. It also aligns with the UN's Fashion Charter for Climate Action and builds on recent calls from Indigenous leaders at events like ChangeNOW and the UN Permanent Forum on Indigenous Issues for greater recognition and representation in sustainability discourse.

As the UK capital positions itself as a convening force on climate during LCAW, (re)weaving Amazonia reminds us that the solutions to fashion's future may already exist, just not always in the places the industry has traditionally looked.

Fashion United

Editor: Don-Alvin Adegeest | Date: 20th June
Circulation: 138,300



Designing a better future in harmony with the forest

11 June 2025

Brazil Creating Fashion for Tomorrow (BCFT), an initiative that highlights the innovative and sustainable contributions of Brazilian fashion, supported by Arapysu, a nonprofit, dedicated to promoting and fostering systemic solutions to environmental challenges, bring together Brazilian designers and artisans in a landmark exhibition exploring the intersections of creativity, nature and regeneration.

Brazil's most talented designers and craftpeople come together to share their extraordinary skills and knowledge that community and collaboration can bring to the global conversation on sustainability. Their contributions reflect a deep understanding of circular practices that have been inherently present in their traditions and work for centuries.

On display will be unique creations crafted from Amazonian materials, including latex, fibres and dyes that derive from Manioc and bio leather made from Cacao and other food waste. Ready-to-wear, accessories, and jewellery feature from a lineup of cutting-edge contemporary designers including: Alexandre Henschovitch, Andre Lima, Arivola, Ashaninka, Babidó, Barbara Muller, Borlerop, Catarina Mina, Cris Barros, DaTribu, Dendezeiro, Fernando Jorge, Flavia Aranha, Helena Palmeira, Lúcia Lino Yllavontura, Mauricio Duarte, Mico, Naimo, Nannacy, Normando, Regem Materialis, Saboté Mamã & Pã, Soduku, Taisa Flavia Aranha, Vaja, Vivienne Westwood, Yandá, Yara Couro, Yawataná & FamFilo.

Taking centre stage at London Climate Action Week Fashion Hub location of King's Cross, the exhibition also featured a series of curated panel discussions, exploring the three pillars of fashion, food and forest and connecting biodiversity, cultural expression and regenerative practices.

"It is an honour to be part of London Climate Week, using fashion as a tool to highlight Brazil's creative strength and its deep, regenerative connections with the Amazon's biodiversity and food systems."

said Lilian Paizon, BCFT Co-Curator. "(re)weaving Amazonia is a call to see fashion not as a product, but as a portrait of its origins, a medium that carries the land through stories, materials and memories. By bringing together ancestral Indigenous techniques and contemporary innovations, we hope to frame sustainability as a dialogue between tradition and transformation," added Mariana Bassi, fellow BCFT Co-Curator.

Renata Piazzon, general director of Arapysu, said

"The climate agenda needs to be everywhere, not just in environmental forums, but also in what we wear, eat, and celebrate as culture. That's why we've partnered with BCFT to spotlight the relation of forest with food, culture and fashion as a powerful tool for sustainability and circularity. Brazil has the potential to lead the world with nature-based solutions and regenerative practices, and this exhibition shows how fashion, as a form of self-expression and social connection, can also drive a cultural shift toward a more prosperous, inclusive, and low-carbon future."

The Amazon is the world's largest rainforest. It's a thriving network of ecosystems, culture and cosmologies, covering nearly 40% of South America and spanning nine countries. It is a vital resource, a source of life culture and community. This exhibition invites us to reflect on how fashion can shift from extraction to regeneration, honouring the people, traditions, and knowledge systems that sustain the forest. Protecting the Amazon is not just a responsibility, it's a call to preserve a legacy for the future.

London Daily News

Editor: Nick Ede | Date: 11 June
Designing a better future in harmony with the forest



Brazilian Fashion Exhibition

King's Cross is home to one of London Climate Action Week's official hubs: the Regeneration and Renewal Hub in Coals Drops Yard, a stone's throw away from Nature | Connected. The flagship event here is a fashion exhibition backed by the Brazilian Government: (re)weaving Amazonia. Expect unique creations crafted from materials found in the Amazon, and explore ready-to-wear, accessories and jewellery from a lineup of cutting-edge contemporary Brazilian designers.

Details: (re)weaving Amazonia will run 11am to 6pm, 25 to 29 June at the Renewal and Regeneration Hub (79-81 Coal Drops Yard, London N1C 4DQ). It's free to visit and you don't need a ticket. Find out more at kingscross.co.uk

Across LCAW, the Regeneration and Renewal hub will also host events bringing together governments, businesses and communities to share bold solutions that restore and renew, with people and planet at the centre. Find out more about the hubs [here](#).

Country&Town House

Editor: Olivia Emily | Date: 17 June
Circulation: 550,000
What's On For London Climate Action Week 2025?

MENU BRASIL CONTAÇÃO INSCRIÇÃO

NEGÓCIOS DISTRIBUIÇÃO DESFILES CRIAÇÃO COMUNICAÇÃO INDÚSTRIA INOVAÇÕES COLEÇÃO

inscreva-se e receba a edição

TOP

Farm Rio apresenta vestido co-criado com mulheres Yawanawa

Pela terceira vez, a FARM Rio participou da iniciativa "Brazil: Creating Fashion for Tomorrow" (Brasil: Criando Moda para o Amanhã). Na edição deste ano, apresenta a exposição "(re)weaving Amazonia" em reconhecimento à COP26, que será sediada na cidade amazônica de Belém do Pará. A exposição explora as interseções entre criatividade, natureza e regeneração.



Foto: M. Spreitzer / Agência Olycom

BR Fashion Network
 Farm Rio apresenta vestido co-criado com mulheres Yawanawa
 Editor: Fernanda Baldioti | Date: 27 June

CULTURA & COMPORTAMENTO

A moda como aliada da Amazônia

Exposição em Londres, com curadoria de Lilian Paiva, aborda diálogos de grandes estilistas com práticas sustentáveis

BRASIL

Em Londres, em uma praça de moda, é apresentada a exposição "Brazil: Creating Fashion for Tomorrow". É a exposição "(re)weaving Amazonia", que está aliada com a iniciativa King's Cross Hub, em King's Cross, bairro noroeste de Londres.

A mostra "(re)weaving Amazonia" se trata sobre como a moda pode ser parte da solução da crise climática a partir de práticas sustentáveis, apresenta peças de marcas e designers brasileiros que fazem esse trabalho através da região amazônica.

"Muito além de trazer uma diversidade e riqueza de técnicas", explica a curadora Lilian Paiva, da Fundação Brasileira para a Criação Fashion for Tomorrow, ao lado de Carolina Villa e Marina Man, com a intenção de destacar designers brasileiros que estão se destacando no cenário internacional.

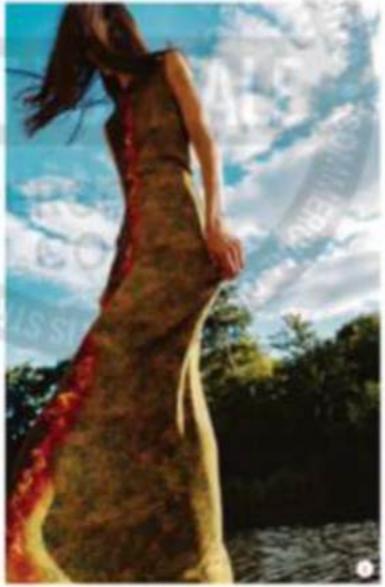
Participam da exposição em Londres durante a London Climate Action Week (Semana da Ação Climática de Londres). Em 2023, o tema é inspirado nas metas do Acordo de Paris, na FPA, sob o lema de um planeta sustentável, a COP 28.

"Queremos mostrar que a Amazônia não é só uma fonte de madeira, soja, café, cacau, algodão, petróleo, gás e minérios, mas também é um espaço que precisa ser valorizado e preservado para as futuras gerações", afirma Paiva. Os designers, em conjunto com a curadora, exploram a diversidade da Amazônia.

As peças selecionadas vão de vestidos clássicos a acessórios como bolsas, botas, cintos e óculos. Exceção de regra: a bolsa, com um design de uma artista indígena, feita de fibras de algodão e algodão de algodão, com o nome de "Mandala" e os Yawanawa, que colaboraram com as marcas F&A e F&A, respectivamente.

A ideia de criar uma mostra com um propósito de regeneração é a curadora Vivian Waisman, que diz que a mostra é uma grande forma de trazer a questão da sustentabilidade e a moda para o mundo.

Paiva e Waisman, ambas curadoras, também podem indicar a mostra "(re)weaving Amazonia" em sua página no Instagram. "É a gente que vive a moda sustentável e a moda sustentável", diz Paiva.






O Estado de S. Paulo
 A moda como aliada da Amazônia
 Editor: Julia Queiroz
 Date: 27 June

terra

Escamas de pirarucu, açai e mais: exposição leva a Londres moda feita com materiais da Amazônia

A mostra '(re)weaving Amazonia' destaca a inovação e criatividade de designers da região e bordados de povos indígenas como os Sateré-Mawé e os Yawanawá

No meio de Londres, um pouco da Amazônia é apresentada por meio da moda brasileira. É a exposição '(re)weaving Amazonia', que está em cartaz esta semana na Coal Drops Yard, em King's Cross, na zona noroeste da capital britânica.

A mostra, cujo objetivo é refletir sobre como a moda pode ser parte da solução da crise climática a partir de práticas sustentáveis, apresenta peças de marcas e designers brasileiros feitos com materiais naturais da região amazônica.



Terra Brazil
 Escamas de pirarucu, açai e mais:
 Exposição leva a Londres moda feita com materiais da Amazônia
 Editor: Julia Queiroz | Date: 27 June

FOLHA DE S. PAULO

FOLHA DE S. PAULO

Diário do Pará

FOLHA DE S. PAULO

colunas e blogs

Oferta Especial: R\$1,99 no 1º mês

(2) Agreements Found

Yes, you can claim for free*. Use our online registration form today to avoid missing out.

Mônica Bergamo
Mônica Bergamo é jornalista e colunista

Exposição leva moda sustentável do Brasil para Londres

A jornalista Lilian Pacce é uma das curadoras do evento

mônica bergamo
Pesquisa no seu email as informações exclusivas da coluna Mônica Bergamo

22 Jun 2025 às 10:00

MAIS DE 30 estilistas e artesãos brasileiros participam da London Climate Action Week, que acontece entre quarta (25) e domingo (29), em Londres.

notícias da folha no seu email

Na página Colunas e Blogs da Folha você encontra opiniões e análises de colunistas como Mônica Bergamo, Elio Gaspari, Djemilla Ribeiro, Tatá Bernardes, Sora Kaler, Ray Castro, Muzio Sodré, Tati Sauri, José Simão, Thiago Aragão, Adriano Prata, Luca Kibori, e muitos mais.

relacionadas

Cláudio "São Paulo Socialista Autônomo" faz de Belém vesti-culário no COP30 e diz que "desastrosos não está aqui para ver algazarra"

Pedro Gil e Matarazo homenageiam Mano Lucho e Azeite de Amendoim

ESTÚDIO FOLHA
CONTÉÚDO PERSONALIZADO

MAIS NA ASSINA: **casavista** Grupo apresenta Andarinho em um novo conceito de loja

Trajetória Metodologia para identificar e impulsionar transformação de empresas de saúde

Unbelievable discounts

O projeto tem apoio do Instituto Arapari, da Embaixada do Brasil em Londres, da ApexBrasil, da The Nature Conservancy e da rede Concertação pela Amazônia.

MADE IN BRASIL Um grupo de mais de 30 estilistas e artesãos brasileiros participa, de quarta (25) a domingo (29), da London Climate Action Week, na capital inglesa. A exposição "re(wearing) Amazonia", promovida pela iniciativa Brazil Creating Fashion for Tomorrow (BCFT), leva à Europa peças feitas com materiais amazônicos, como látex, fibras, tingimentos de mandioca e bio-couro de cacau e resíduos alimentares.

NOMES Alexandre Herchovitch, Flavia Aranha, Lino Villaventura e o coletivo indígena Yawanawá, em parceria com a FarmRio, integram a mostra, que ocupará o espaço Coal Drops Yard.

Folha de S. Paulo
Editor: Monica Bergamo
Date: 22 June

RETECEER

A ministra dos Povos Indígenas, Sonia Guajajara, o embaixador do Brasil no Reino Unido, Antonio Patriota, e a ministra do Clima do Reino Unido, Kerry McCarthy, prestigiaram a abertura da exposição "Re-Weaving Amazonia", na terça (24). A mostra, que tem curadoria da jornalista Lilian Pacce, integra a London Climate Action Week.

tória Cécilio

Folha de S. Paulo
Editor: Monica Bergamo
Date: 28 June

Diário do Pará

DO PARÁ PARA O MUNDO

Normando leva Amazônia à semana de ação climática em Londres

Normando está entre marcas na programação do London Climate Action Week

26/06/2025 12:19

Diário do Pará Newsletter

Nome completo

Cadastre seu e-mail

Li e concordo com os termos de uso e política de privacidade

Cadastrar

Mais Lidas

CHANCE IMPERDÍVEL
Salários de até R\$ 4,3 Mil! Sespa lança edital para contratação nas Usinas da Paz

SAIBA MAIS
Processo seletivo da SESPA oferece 84 vagas e salários de até R\$...

NOVO AFFAIR!
Virginia Fonseca aparece com Duda Freire e chama influenciadora...

JOGO QUENTE
Náutico x Caxias: onde assistir ao vivo duelo da Série C

SAÚDE
Câncer colorretal, como o de Preta Gil, cresce entre jovens: veja...

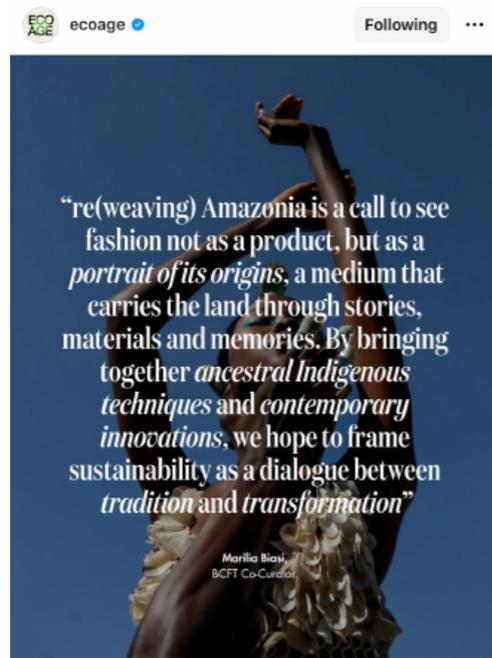
Elas participam da mostra com cinco peças: a Bolsa Pirarucu, feita em madeira e apresentada no desfile "Vândalos do Apocalipse"; a Jaqueta de Látex Amazônico, criação com muito da essência da Normando; o top de madeira Mapa do Brasil, com saia de juta e malva da Castanha Têxtil – ele foi usado pela modelo Emily Nunes no "Baile da Vogue"; e o vestido Campos Queimados, da última coleção desfilada na São Paulo Fashion Week, a "Chove nos Campos de Cachoeira", homenagem ao autor marajoara Dalcídio Jurandir.

Fruto da iniciativa Brazil Creating Fashion for Tomorrow (BCFT), o projeto em Londres tem curadoria de Lilian Pacce e Marília Biasi, que também assina o styling das imagens oficiais da exposição. "A curadora do projeto nos convidou e trouxe seus desejos, então indicamos o que achávamos que se relacionava com o tema 'sustentabilidade e Amazônia', o que poderia ser interessante para a exposição", conta o estilista Marco Normando, que dá nome à marca e é seu co-criador junto ao artista visual e publicitário paraense Emídio Contente.

Diário do Para
Normando leva Amazonia a semana de ação climática em Londres
Editor: Wal Sarges | Date: 26 June

BR Fashion Network
Exposição leva moda sustentável do Brasil para Londres
Editor: Monica Bergamo | Date: 28 June

PRESS HIGHLIGHTS



View likes
ecoage re(weaving) Amazonia at the London Climate Action Week

Brazil Creating Fashion For Tomorrow (@bcftomorrow) and non-profit Arapyauá (@instituto_arapyau) are bringing together over 30 Brazilian designers and artisans in a landmark exhibition exploring the intersections of fashion, nature and regeneration.

Spotlighting fashion and innovation from the Amazon region with Indigenous, diasporic, and local designers leading the way.

These designers are redefining sustainability through practices rooted in care, ancestral knowledge, regeneration and a profound respect for the forest.

Featuring creations crafted from Amazonian materials, including latex, fibres and dyes that derive from Manioc and bio leather made from Cacao. Showcasing how fashion can exist in harmony with nature.

This exhibition invites us all to reflect on how fashion can shift from extraction to regeneration, honouring the people, traditions, and knowledge systems that sustain the forest.

Protecting the Amazon is not just a responsibility, it's a call to preserve a legacy for the future.

25th – 29th June, 11am – 6pm
79 – 81 Coal Drops Yard, Kings Cross, London,

#LCAW2025 #SustainableFashion #RegenerativeFashion #AmazonForest #EcoAge #FashionForAFuture

23 June

@ecoage
Followers: 160K
Date: 22 June



74 11 3

Liked by bcftomorrow and others
besmacc Spend a day with me at London Climate Action Week! Yesterday I got up at the crack of dawn to head into London to take part in talks, art, and events centred around climate action. It's always a joy to connect with fellow climate professionals, and view progress in the space!

I especially loved the (Re)Weaving Amazonia exhibition - check it out if you get chance!

London Climate Action Week takes place from 21-29 June 2025. To get involved in the #LCAW25 events taking place this week, see my Stories or Highlight!

(PR - Invite)
25 June

@besmacc
Followers: 14.9K
Date: 25 June



936 39 257

ecoage The fashion industry has long thrived on exploitative systems that have co-opted the wisdom, crafts, and traditions of Indigenous Peoples in the Amazon for profit - without fair compensation or equal partnership.

The Amazon Rainforest, the world's largest and most biodiverse ecosystem, has been a source of invaluable knowledge and regenerative materials for centuries, yet the industry has often failed to fairly compensate and respectfully acknowledge this.

Now, a new generation of designers is challenging these extractive systems, pioneering a fashion movement rooted in regeneration. These visionary brands are creating fashion that not only drives climate action but also honours and protects the people, traditions, and knowledge of the Amazon. By embracing circular, nature-based practices and forming ethical, fair partnerships with Indigenous artisans, they are proving that fashion can be a catalyst for positive change.

Designs like Mauricio Duarte's Piracema collection, intricately made from pirarucu fish scales, and @sioduhistudio's Maniocolor, crafted from sustainably sourced Amazonian cassava peel, demonstrate how innovation and Indigenous craft practices go hand in hand.

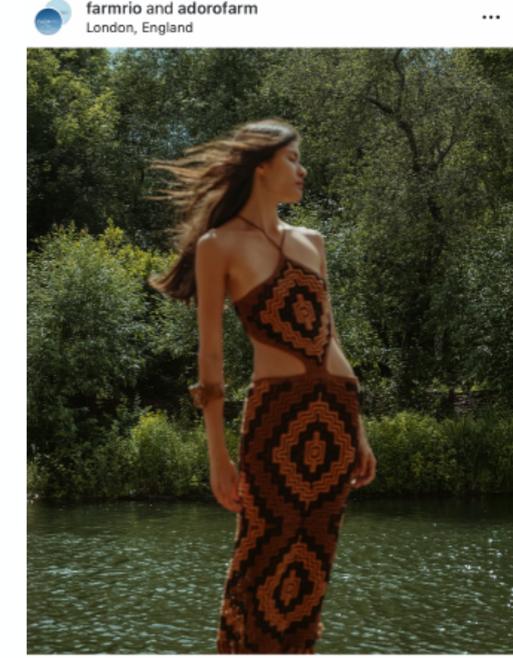
These designers are reshaping the future of fashion—showing us how it can be a force for good.

This post was inspired by the @bcftomorrow (re)weaving Amazonia exhibition where over 30 Brazilian designers and creatives were spotlighted during London Climate Action week.

#fashion #sustainability #amazonrainforest #BrazilianFashion #climate #EcoAge #FashionForAFuture

alefarah Maravilhosos
caterinamina

@ecoage
Followers: 160K
Date: 10 July



3,139 55 210

farmrio The FARM Rio ❤️ Yawanawa partnership is back at Brazil Creating Fashion for Tomorrow. This year, we're part of the exhibition '(re)weaving Amazonia' in recognition of COP30, which will be held in the Amazon city of Belém.

We're presenting a maxi dress printed with a snake-inspired pattern that honors the rautis — the Yawanawa's timeless work of beauty and protection. BCFT celebrates Brazilian designers and innovators driven by socio-environmental values, cultural heritage, and craftsmanship traditions.

Visit us during London Climate Action Week, June 25th to 29th, at Coal Drops Yard, King's Cross, from 11 AM to 6 PM.

A parceria FARM Rio ❤️ Yawanawa está de volta ao Brazil Creating Fashion for Tomorrow! Dessa vez, com a exposição '(re)weaving Amazonia', em reconhecimento à COP30 que, este ano, será realizada em Belém.

Apresentamos um vestido maxi com estampa inspirada na pele de uma serpente e também nos rautis — o trabalho Yawanawa de beleza e proteção. O BCFT é uma iniciativa que celebra designers e criadores brasileiros movidos por valores socioambientais, que promovem o patrimônio cultural e as maravilhosas tradições artesanais do nosso país.

Vem visitar a gente na London Climate Action Week, de 25 a 29 de junho, no Coal Drops Yard, King's Cross, das 11h às 18h.

@gleesonpaulino
Model/Modelo: @iamyaminmorais

iamyaminmorais
camilavillas

27 June - See Translation

@farmrio
Followers: 1.6M
Date: 27 June

WHO WE ARE

Camila Villas is a sustainable fashion specialist with 20 years of experience in the fashion industry, having worked with brands such as Zilver, Gloria Coelho, Crocs, and Skechers. She is currently Programme Officer at the International Trade Centre — the joint agency of the United Nations and the World Trade Organisation — in the Fibres, Textiles, and Clothing unit.

Lilian Pacce is one of the most influential voices in the fashion industry, with over 35 years of experience. A journalist and curator, she holds a master's degree from the University of the Arts London. She is the author of *"The Bikini Made in Brazil"* and *"Through the World of Fashion – Designers, Brands, and Models"*, among other publications. Her curatorial practice weaves together fashion, art, and sustainability, as showcased in the exhibition *"Art in Fashion"* at the São Paulo Museum of Art (MASP) in 2024.

Marilia Biasi is a Brazilian fashion designer and creative director with over a decade of experience in the UK fashion industry. As co-founder of Awaytomars, she led collaborations with Missoni, The Woolmark Company, and Harvey Nichols, helping to redefine collaborative design between brands and the public. Marilia is currently the Head Designer at Qasimi, a London-based fashion brand.



Visit our webpage at www.bcft.uk

Home BCFT 2024 BCFT 2023 About Press Contact

25 - 29 JUNE 2025
11 AM TO 6 PM

(re)weaving AMAZONIA

COAL DROPS YARD
79-81 Coal Drops Yard
King's Cross London
N1C 4DQ

Free Admission

LONDON
CLIMATE ACTION WEEK

A flagship event of London Climate Action Week, the exhibition '(re)weaving Amazonia', part of the project Brazil Creating Fashion for Tomorrow, will be held at Coal Drops Yard, hosted by LCAW's King's Cross Hub. In its third year, the exhibition takes an Amazonia-themed curatorial approach, in recognition of COP30 being hosted in the Amazonian city of Belém. It spotlights the creative work of professionals from the Amazon region, including Indigenous peoples and diasporic communities and designers, across fashion, accessories, and sustainable innovation. Supported by the Instituto Arapyaú and Amazon Concertation in partnership with Embassy of Brazil in London, Apex Brasil, Kings Cross, Headland and The Nature Conservancy, the exhibition will be open to the public from 25-29 June at Coal Drops Yard, King's Cross, from 11am to 6 pm.

SUPPORTED BY: IN PARTNERSHIP WITH:

Visit our Instagram page at @bcftomorrow

bcftomorrow

Brazil Creating Fashion for Tomorrow | (re)Weaving Amazonia

91 posts 1,313 followers 191 following

(re) Weaving Amazonia
25-29 June 2025
11am - 6pm
at Coal Drops Yard... more
www.bcft.uk and 3 more

Followed by act_camilavillas and 137 others

Following Message +

2025 2024 2023 Press





(RE)WEAVING AMAZONIA — Exhibition Credits

Curatorial Team

Camila Villas
Lilian Pacce
Marilia Biasi

Concept

Lilian Pacce

Exhibition Design & Visual Identity

Guá Arquitetura

Production Team

Gigi Colagrossi
Luiza Chara

Specialist Consultants

Alexandrina Shãtsi Piyãko
Samela Sateré-Mawé

Public Relations

K&H Comms

Exhibition & Editorial Photography

Carol Lancelotti
Gleeson Paulino

Model – Editorial Photography

Yasmin Morais

