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**DECOLONIALITY,
FASHION AND SOCIAL
INNOVATION**

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INTRODUCTION

The decolonial debate has happened widely in the context of the humanities. The look occurs from the south and not to the south under the yoke of colonizing European peoples. The demand is for forms of liberation of the capitalist and patriarchal colonizing control, which even and often culminated in clashes. In general terms, decolonial thinking seeks to break the paradigm of a Eurocentrated view. This view permeates actions and projects of public policy focused on national development, the forms of rationality and the social imagination that was conceived and propagated about the peoples originating from the south. These are regarded as late, pagans and wild. It was under this conception and the idea of race - that - which bodies, minds and nature were and are still colonized. In this debate, the forms of exploitation and spoliation that these peoples suffered in the course of history were wide open.

The territory emerges as inseparable from the identity construction of these peoples and the forms of collective organization. It is permeated by symbolism and meanings, which commune with the ways of being in the world of these communities. In Brazil “decolonize” emerges and its debate is fundamental. This also implies reviewing aspects of Brazilian history and realizing how this trajectory is linked to the colonial forms of power, how it has affected, and also affects the experiences of the daily life of society, especially of the original and subordinate groups.

Exposed here such initial considerations, this article seeks, through a decolonial perspective, to reflect on fashion as a form of social innovation. Innovation is born of new needs, desires and expectations that emerge

numerous factors, such as the cultural, social, behavioral, economic and technological changes. Initiatives converge giving rise to social transformations that aim to support individual and collective projects. Fashion, as innovation, can provide social changes in this globalized and constant transformation context, enabling more sustainable proposals.

Fashion is able to elucidate moments of our history, customs and conceptions of the world. It can be understood as an individual, collective, social, economic and cultural expression, capable of giving individuals an active and incident power of representation in the territory (s). It is a multidimensional phenomenon and reveals the specific temporalities when analyzed from the types of clothing and accessories of a given time and region. Therefore, it is also a form of expression on the different territories. That said, we can then question: Can fashion be a colonizing element? If so, how to decorate fashion? Or, how can it be a decolonizing element from social innovation?

To answer the questions this work is to address the fashion show Ronaldo Fraga to *São Paulo Fashion Week* – SPFW 2021¹. At the time, the designer presented the collection “Terra de Giants” to summer 2022. Due to the Pandemia of COVID-19² and in response to health recommendations for the non -propagation of the virus, the event occurred entirely digital. This same edition had more inclusive and representative initiatives in an attempt to supply the inequalities of this sector. The idea was to encourage “sustainable and social transformation, from a plural, collaborative and inclusive view, to reveal regenerative processes that are already happening throughout the country, highlighting the

1 About SPFW, Brazilian fashion week has been happening for 25 years and aimed to build a fashion culture in Brazil by combining with the demands of the market.

2 *World Health Organization*. Available at: <<https://www.who.int/emergencies/diseases/novel-coronavirus-2019>> Accessed on: 14/07/2021.

multiplicity of creative territories”³. The event itself promoted a discourse, now, innovative and inclusive, combined with technology and aiming at sustainability.

In order to answer the proposed questions and meet the objective of the work, we will explore the images of the collection to which it brings material and symbolic references of the Cariri Sertão Territory. From these images and the narratives collected through the Fashion Film “Earth of Giants” the analyzes will be performed with the backdrop of reflections and contributions about the “decolonial debate”.

However, it is necessary to emphasize some aspects related to the decolonial theoretical contribution and the relationship between social innovation and the fashion collection chosen as an object of analysis. “Giant Land” is a collection of clothing and accessories inspired by a territory and its remaining cultural elements of original and subordinate peoples. Ronaldo Fraga, at the same time, highlighted at Fashion Film the “organic museums” that bring together the “masters of Cariri Culture”, who also tell and participate in the history of the collection. These museums are the houses of these masters and bring together memories of affection, intangible heritage, collections of clothing and photographs, the homes themselves function as an expository space. It is possible to perceive the interaction between the pieces of the collection, the local culture, the colors and the elements that make up that natural landscape, which Ronaldo “gives voice” with local actors. The produced Film presents itself as one of the innovative solutions and, therefore, the result of the improvement of something already existing and can positively impact the actors involved in this project and the local community.

Although the specific garments of original and subordinate peoples have not

been analyzed, the creation of Ronaldo Fraga (2021) brings up the manifest culture through the bodies that occupy the territory of cariri. Therefore, it is these characteristics, a confection/creation that escapes the trends widespread in mass and Eurocentrated fashion, giving voice to relegated crops, which make it possible to propose fashion as a decolonizing and innovative element. Therefore, it can be analyzed and reflected from the contribution of decolonial thinking.

THE DECOLONIAL DEBATE

In the process of colonization of lands and peoples that inhabited these territories, called today as a global south, there was an imposition of a system of exploration of their bodies, expropriation of their lands and their knowledge, in order to meet the demands of the European colonizers. To enable domination about these peoples and the exploitation of natural resources in the newly “discoveries” lands, colonizers greatly disqualified the original peoples in the most diverse aspects and their own: cosmovisions, social organization and cultural manifestations, forms of work, between others. Subalternized and identified as wild, adjective that still echo in the discourse of “progress”, its territories and natural resources have become the material means of dispute and power.

Among these discourses still permeate the ongoing globalization processes of recent decades. It was in the post war context, in the second half of the twentieth century that the postcolonial debate, predecessor to decolonial debate, appears noting the “colonial difference and interceding for the colonized” (BALLESTRIN, 2005, p. 91). It was in 1990 that the Modernity/Coloniality Group (M/C) emerged, with main thinkers Anibal Quijano and Arthuro Escobar, among other intellectuals.

3 Information extracted from the Fashion Foward website. Available in: <https://ffw.uol.com.br/noticias/moda/spfw-confirma-data-marcas-e-estreas-da-proxima-edicao-digital/> Accessed on: 14/07/2021.

The modernity/colonial debate makes a continuous reflection on the Latin American cultural and political reality, including the subordinate knowledge of the exploited and oppressed groups. For Escobar (2007), the group is a platform that encourages different thinking: a space to question political, social and environmental systems in order to open new non -Eurocentric modes of analysis. The author emphasizes the need to reread the “myth of modernity” to assess the assumption that “European development must be followed unilaterally by all other cultures”.

In this regard, Anibal Quijano (2005, p.117) reports that the current process of globalization is the result of processes that began with the Constitution of America and “colonial/modern capitalism and Eurocentrated as a new standard of world power”. The idea of race is one of the pillars of this standard of power that began from colonial domination and that lasts to the present. Such axis implies a “element of coloniality”, managed in that context, but which persists in the current pattern of hegemonic power.

The construction of America to Quijano (Ibid.) Was the “first space/time” of this standard of power and would be the “first identity of modernity”. This space/time was possible for the convergence of two historical processes. The first is the idea of race by coding the differences between those who colonized and the colonized. Such differences were associated with biological structure situating those conquered in a natural position of inferiority, subsidizing relations of domination and classifying the populations of America according to this conception. The race, as a mental category for Quijano (2005) and built from the “emergence” of America, is based on the phenotypic differences between conquerors and conquered. The author details below:

The formation of social relations founded in

this idea, produced in America historically new identities: Indians, black and mestizo, and redefined others. [...] and to the extent that the social relations that were configured were relations of domination, such identities were associated with corresponding hierarchies, places and roles, with constitutive of them, and, consequently, the pattern of domination that was imposed. [...] Over time, the colonizers codified as color the phenotypic traits of the colonized and assumed it as the emblematic characteristic of the racial category (Quijano, 2005, p. 117).

The forms of domination over blacks and the Indians associated with the phenotypic aspects were structured, building the picture of the white designated dominator. The differentiation created from the idea of race, enabled the domination of blacks, the most exploited and also essential population for that dominant economy from the constitution of America.

The conception of race also enabled the legitimation necessary for the ongoing colonial domination. With the distinction of America, Europe was later constituted as a new identity, enabling the expansion of the Eurocentric view of knowledge associated with the idea of race and, thus, the naturalization of colonization relations. Such a mechanism was the most efficient in the way of segregating people universally and also depends on other form of domination, intersex and gender: “The conquered and dominated peoples were put into a natural situation of inferiority, and consequently Also their phenotypic traits, as well as their mental and cultural discoveries” (Ibid., P. 118).

About the second historical process, the author reports that this corresponded to the “articulation of all historical forms of work control, its resources and its products, around capital and the world market” (Ibid.). This control structure consisted of historically and sociologically new forms, as they were articulated for the production of a world

market, organized with capital and its market, by this means and among themselves. That is, the forms of work and exploitation existing such as servitude, slavery, reciprocity, small production and salary were organized around and according to capital. This articulation formed a new standard of global labor control, which was historically and structurally constituted:

To the extent that this work control structure, resources and products consisted of the joint articulation of all its historically known ways, it was established for the first time in known history, a global standard for work control, its resources and its products. And while constituting around and in function of capital, its joint character also established itself with a capitalist characteristic. This way, a new, original and unique structure of production relations in the historical experience of the world was established: world capitalism (Quijano, 2005, p. 118).

The control of the world market under European dominance made it possible for Europe to incorporate, under the colonial power, other regions and populations in which the author calls "system-mundo". Quijano (2005) further points out that these new geopolitical identities were under the racist standard of universal classification.

The incorporation of such diverse and heterogeneous cultural stories into a single world dominated by Europe, meant a cultural, intellectual, in an intersubjective, equivalent cultural configuration of all forms of work control around capital, to establish the world capitalism. Indeed, all experiences, stories, resources and cultural products have also ended articulated in a single global cultural order around European or Western hegemony. In other words, as part of the new standard of world power, Europe also concentrated under its hegemony control of all forms of control of subjectivity, culture, and especially knowledge, knowledge production (Ibid., P. 121).

Allied to the idea of race, for Europeans,

the conception that they are naturally superior to other peoples was built. For Quijano (2005, p. 122) modernity and rationality were European creations, which permeate relations between western European countries and other peoples always considering the divisions established from the "creation" of modernity, such as "orient-icing", "Primitive-civilized" and "traditional-modern". Such dichotomies permeate the daily life of societies and are propagated even in informal and unpretentious conversations.

In the context of Brazil, Antonio Bispo (2015) brings important considerations about Brazilian colonization. However, it must be clarified that the author uses other terms when referring to the decolonial debate. They are: "colonizing peoples" and "peoples against colonization." The author comprises the ethnocentric processes of "colonization" such as invasion, expropriation, ethnocide, subjugation and even substitution of one culture with another, regardless of the geographical physical territory in which this culture is". And, as "against colonization", the processes of resistance and struggle in defense of the territories of peoples against colonizers, the symbols, meanings and modes of life practiced in these territories" (BISPO, 2015, p.47).

In his analysis, the author seeks to address aspects of Brazilian history during the colonization processes in the territory of Brazil and then think about the current recolonization of traditional populations. Cosmovisions of the colonizing peoples and peoples against colonizers, monotheists and polytheists are also considered in Bishop's analyzes (2015). For him:

Religiosity is presented as a preponderant factor in the process of colonization and also for believing that religion is a privileged dimension for understanding the various ways of living, feeling and thinking life among different peoples and societies I sought to

understand differences and the interlocution between The monotheistic worldview of the colonizers and the polytheistic intelligence of the against colonizers, reflecting on their effects and consequences on the colonization and colonization processes (Ibid., P. 20).

Through the texts of the papal bulls, Bishop (2015) draws attention to the worldviews of the colonizing peoples and the peoples against colonizers. The monotheistic/Christian worldview, expressed in these documents, supports the expropriation and submission of polytheistic/pagan peoples. Moreover, most Christians, in the monotheistic case, were predominantly in Europe. It is also noted the relationship between the Church and the kings, which, supported by the texts of the leaflets, were allowed to subdue the so-called pagan people-polytheistic.

The author also draws attention to the application of the term “Indian”, which completely ignores the diversity of self-adenominations of these peoples. Such generalization had as effect to dismiss identities, as well as dehumanize and coise them (Ibid., P. 27). The same is true of the use of the term “blacks” to the peoples brought from Africa also deprived of their territories.

In the analysis of cosmovisions, the author redeems Bible texts and the letter of Pero Vas. In biblical texts work was perceived as punishment, which makes it understand “the slave character of any society that will build their values from the churches originating from the Bible” (Bishop, 2015, no.). Already the letter of Vaz, in addition to informing about the existence of gold and silver, says that the original peoples would “need” to be saved by the “God of the Bible”, expressing, through religiosity, the justifications and conceptions that authorize the forms of domination / subjugation.

Conceptions such as “backwards”, “pagans”, “criminals” extended to communities formed at that time: quilombolas, mucambos and

retreats. These same communities were brutally attacked in the colonization wars. Such conceptions currently permeate the speeches by which the projects of great capital are valid with governments. They allow and enable, in other forms, the continuity of colonization processes, but now, under other veils, such as the discourse of sustainable development or merely development for economic purposes.

From this perspective, in the name of “progress” in the postwar period, Brazil receives what Bishop (2015) calls “World War II garbage”. This “garbage” corresponds to the warm apparatus that is left of the powers that disputed the world wars. According to the author, in that historical context, much of the Brazilian population was called as a rural population, as they produced food in the territories that lived and reproduced their knowledge, organizing their forms of work. The “World War II” was sold to the country, which was in “capitalist development” and “needed” this apparatus to promote development. However, what happened was the dismissal of several rural populations promoting flows to large urban centers. What is called as “Green Revolution” for Bishop (2015) was the garbage bought from European countries.

The forays into the original peoples are, and have always been, for Bishop (2015), on the accusations of “being backwards, unproductive and without culture, therefore, a hindrance to the advance and development of moral, social and economic and cultural integrity of the colonizers” (Ibid., p. 76). Development (economic) and profitable discourse for only new colonizing peoples, expropria, to this day - 21st century, 2021 - indigenus and quilombolas of land where (over) live and resist, sharing a community life in harmony with resources natural.

BIOINTERACTION AND BODY-TERRITORY/ TERRITORY-BODY (OF THE EARTH)

The colonial debate by reflecting on the forms of colonization “throws light” on the knowledge of handcrafted, cultural, artistic manifestations, territorialities, different worldviews and the plurality of forms of existence and experience, as Bishop demonstrates (2015). They are aspirated for forms of economic, cultural, social, environmental, epistemic and the picture that was built on the Latin American peoples, especially the original peoples. One of the main intellectuals of decolonial thinking, Arturo Escobar (2007) stresses the imperative of seriously considering local stories and thinking theory from the political praxis of subordinate groups. The author recognizes the “other” as oppressed, as a woman, as racially marked, excluded, poor and also as nature (ESGOBAR, 2007).

Bishop (2015), in turn, tells us about what biointeraction calls. To better understand this concept, the author describes about the “social organic structure of the Flour House”, an organization of indigenous and quilombola communities. The activities described constitute the interaction between people and the elements that make up the work of cassava harvest and their transformation into flour.

In addition to work, divided among all, the exchange of what was produced is shared, the narrowing of social ties and the common awareness of the natural cycle of the use of natural resources, with the return to their origin, even if transformed. “The best way to keep the products of all our productive expressions is to distribute among the neighborhood, that is, as everything we do is organic energy this product must be reinstated to that same energy” (ibidem). Biointeraction represents and expresses, therefore, the cosmovisions of the communities and the

intrinsic relationship with their territories.

Rogério Haesbaert, in turn, has been dedicated to discussion about territories and, in his latest work, the author addresses the issue from a Latin American perspective. The territory is then interpreted in dialogue with social movements, its identities and its use as an instrument of struggle and social transformation. The author (2020, p.76) has as reference for discussion the concepts of body-territory and territory-body (of the earth). In this case, the reflection on the territory is beyond “from the classic association to the scale and/or state logic” and turns to the “defense of the very life of existence or an earthly/territorial ontology”, and this defense is related to The inheritance of the “modern-colonial extractive capitalist” model, which threatens the existence of original peoples and subordinate groups (Ibid., P. 76). From the perspective of the colonial debate, the inheritance of the coloniality of power approached by Quijano (1992, 2010), the territories will be treated as territories of R-existence.

The scale is that of the body, designed from the contribution of feminist researchers and the indigenous movement, which noticed the power of “corporeality at the same time as the object of exercise of power and as a subject (embodied) of resistance” (ibidem). From the perspective of the territory as a body or “body-territory”, Haesbaert (2020) initially addresses the debate about the body in geography, emphasizing the pioneering of feminist geography from gender discussion. However, it was the indigenous, above all, indigenous women to “problematize the conception of “body-territory” in Latin America and use it as a fighting tool” (Ibid., P. 78).

Considering the relationship between colonizers and colonized, the recognition of the “other” would be based on the “soul” that “dwelt” these bodies: “While the question

posed by Europeans was how a soul could inhabit another body, that of the indigenous people. It was that one could (or similar) body shelter another soul" (Ibid., p. 79). The Indians, therefore, would not have soul for the Europeans.

Another aspect implied in this discussion, and addressed by several authors, would be the issue of corporeality that is related to race and gender issues. The emphasis of the body associated with the woman and the mind linked to the male are conceptions propagated by modern-colonial society and which resulted in the confinement of women, the woman's body, to home, for example (Ibid., P. 79).

The author also cites other authors such as Echeverri (2004, Echeverri and Botero, 2002) Journey "in the proposition not only of a "body [as]- territory", but also of a territory inside his own body" being, for echeverri (2004), the uterus, the first territory of all creatures. "While the "body-territory" sees the body (especially the woman's body) as our first territory, the "territory of the body" admits the territoriality of the own organs that compose it [...]" (Ibid).

The term territory-body (from the earth) to the author would be as: "that reversing reasoning around the territory body, considers the land itself (in this case, the inseparable component of the territory) as a body, greatly expanding metaphorically to commonly widespread conception of corporeality". In this conception, for the original peoples, there is a bond between territory and planet, in this case the earth, and the territories of these groups may be confused with the "totality of their worlds." These territories are thus loaded with symbolism, are sacrament and necessary for the notions of belonging of these communities.

Each culture of each of these peoples has with these territories strong bonds,

besides constructing social relations within these communities. Thus: "[...] The threat to indigenous territory means the loss of a whole way of life, a conception of the world, immanently linked to the earth and a set of symbolic references involved there" (Ibid., P. 86). Therefore: "It can then be said that defending life and defending the territory, which extends from our body to the "body of the earth", are inherent actions to each other" (Ibid.).

The conceptions of body-territory and territory-body (from the earth) can also be analyzed considering the aspects regarding the sociology of Picture in the work *Waman Puma de Ayala* (2010) by sociologist Silvia Rivera Cusicanqui. The author proposes to analyze some images of the Andean past that Indianist movements used to resignify the daily practices of Bolivians, from a new methodology for decolonial visual studies: the sociology of picture. This methodology shows how visual cultures have developed their own against trajectory, revealing and updating many unaware aspects of the social world (CUSICANQUI, 2010). The author invites the critical reflexivity to decorate the words and the look, to cease the chaotic and fragmented bombing of the images that submits us to the media society in which we live.

The Latin American context portrays the historical foundation of Picture's notion of sociology, from body, sound and iconographic languages that express the experiences of colonialism, resistance and memory. The writing and the word of the colonizers were the main tool for hiding indigenous and popular identities and thus consolidating the colonial institution. Thus, the "sociology of images" by Cusicanqui (2010) can be reflected as an expression of the body, manifested through the images of the Andean past that report the experiences of colonization of these peoples and also as a territory-body (da da Earth) as

forms of resistance and connection with the place.

FASHION AND SOCIAL INNOVATION

The use of clothing was also the result of the need for adaptation in the evolution of man. This habit has been influenced by the transformations that occurred in society, until it is configured in the current conception of fashion, historically built, according to the transformations and evolutions of clothing and modes of life. From this perspective, the study of clothing can clarify the relationship between man and garments, man and fashion and assist in understanding all its implications in the spheres of consumption, production, culture, territories and the environment.

Returning some aspects of the evolution of clothing in the West it is worth mentioning the reference space of European fashion, especially French fashion. According to Boucher (2010) in the mid-nineteenth century, the haute couture arises and, during the years of this century, Europe presented increasing territorial expansion: navigable channels, land roads, ships, railways, progress in the general transport sector.

Industrialization prospered with machinery as a catalyst element of product production and improvement. These factors also have an impact on textile production and confection. Europe was about what the author informs as "spirit of creation" (Ibid., P. 354). The French society of that context, however, contained in clothing, elements of social differentiation. Class divisions were clearly marked by lifestyle, ways of acting and social prestige also translated into clothing.

In the Brazilian context, according to Prado and Braga (2011), between the late nineteenth and early twentieth century, fashion in Brazil, whose colonial roots still emerged, accompanied the trends and rhythms of

European fashion, especially French fashion. Even with the tropical climate, the reference of Brazilian fashion remained the French fashion. Rio de Janeiro, then federal capital, influenced the tastes of the rest of the country.

Our colonial past had resulted in the formation of a rural aristocracy that aimed to dress up and like the European elites, referenced in France. After independence, which occurred in 1822, this had changed little: the clothing was (as it continued to be), above all, a form of stratification and a code of belonging social groups [...] (PRADO AND BRAGA, 2011, page: 27).

During the twentieth century, clothes, although they follow the European fashions, when they were not imported, were made by local seamstresses and tailors, scattered throughout the Brazilian territory. From 1919 to 1930, fashion in Brazil remained the reflection of what was dressed abroad. Paris fashion appeared in Brazil through newspapers and magazines for the reproduction of sketches. However, the search for cultural identity by the intellectuals of the time began to be born, although in fashion there were no expressions of a typically local fashion or forms of creation (Ibid., P. 97).

A few years later, as early as 1980, the authors record that Brazilian fashion had significant transformations regarding the initiatives of a typical Brazilian fashion. In the 1990s, the São Paulo Fashion Week - SPFW fashion week appears presenting national designers and creations. Fashion Week enabled the organization of the fashion chain, because in that context several releases occurred in a disorganized way, "the links of the chain" did not function jointly, structuring the calendar of fashion launches (Ibid. 571 and 572).

Fashion, then, can be perceived as an instrument to demonstrate status and lifestyle, impregnated with messages of what one wants to convey through clothing and accessories, configuring itself in an element

of differentiation before the other and/or social differentiation (although this process/ thought is almost unrepleord). As an industry, it can segregate people around the world, in different territories/environments and in the various territorial scales, perpetuate modes of exploitation of natural resources and local and immigrant labor.

It today makes up an industry that moves the economy globally. Their so -called “trends” on the one hand move economies at different scales; On the other hand, they provide elements of distinction for individuals and social groups. Fashion, then, is evident as an element that is intrinsically linked to human constructions and manifestations, often contradictory, which express themselves in the territories.

SOCIAL INNOVATION

Innovation has been a construct widely investigated by various fields of study. It is a complex theme that can be addressed from different areas of knowledge. Authors such as Cancellier and Koerich (2019) report that in the sphere of management, the literature of this field has been listed about this phenomenon in recent years (Chandy, Hopstaken, Narasimhan et al., 2006; Lafley and Charan, 2008; von Krogh and RAISCH, 2009; Kulangara, Jackson and Pater, 2016; Wang and DAS, 2017). Under this focus, in the context of a world that revolves around the market, studies on innovation aimed at companies have been widely disseminated, debated and applied. Such conception can be observed in the definition of innovation, for authors Crossan and Apaydin (2010)⁴, which is the production or adoption, assimilation and exploitation of a novelty of value added in the economic and social spheres; the renewal and expansion of products, services and markets; The development of new production

⁴ *Apud* CANCELLIER e KOERICH (2019);

methods and the establishment of new management systems, being both a process and a result. Or for Thompson (1965), which defines innovation such as the conception, acceptance and implementation of new ideas, processes, products or services.

Pereira (2021) informs us that the phenomenon of innovation has multidimensional characteristics, which demand the interaction of different actors, which often act in different contexts as well as in different areas of knowledge. According to Pereira (2021), authors such as Paiva and Cunha (2018) report that the spread of this term occurred at the beginning of the last century from the studies of Joseph Schumpeter. The economist considered innovation as an essential mechanism by which capitalism develops, being the main motivator of economic and social development. Schumpeter’s conception, as the authors points out, is anchored in the precepts of merely economic development and which propagates to the present, in the name of progress, as can be observed from Bishop’s considerations (2015).

Confronting this perspective, Pereira (2021) reports that the conception of innovation is associated not only with economic development, but also “with new means of creating a product or process, making news emerge in different contexts” (Johannessen, Oslan and Lumpkin, 2001, *Apud* Perereira, 2021, p. 14). Still, the concept has undergone transformations in contemporary times and new perceptions were consolidated as the social innovation (IS). For authors Justen, Cherobim and Segatto (2018), IS arises in the context of new ideas and aspirations, which “induce changes in social structures, in order to meet emerging demands of society, promoting social inclusion, a very treated theme today” (*Ibid.*, 2018, *apud* Pereira, 2021, p. 14).

Phills and Miller (2008) said that social innovation “is the best construction to understand and produce lasting social changes”. For Mulgan (2007), as much as I have several questions in common with the traditional model of innovation, because they solve demands and needs identified in the ecosystems where they are inserted, the main evidence in the distinction is the objective intention of creating social value.

From the contributions of the literature that deals with the decolonial debate, decolonial thinking can be thought of as IS, because, as Restrepo and Rojas (2010) states, “seeks to consolidate a non -Eurocentric knowledge”, escape from the imposed knowledge under European standards, aiming at redefine knowledge. In accordance with this thought, Quijano (2005) says that “it is time to learn to break free from the Eurocentric mirror where our picture is always distorted. It is time, finally, to stop being what we are not.” Such a structure of thought is innovative because it considers that all knowledge must be taken into account. Configuring in a distinct thinking of Eurocentric thinking, innovation can go beyond the academic field and be inserted into politics, for example, which often rules other areas of a society. Or even, even in the field of design, such as fashion, addressed here in this work.

GIANTS LAND

Minas Gerais designer Ronaldo Fraga has always sought, through his productions, to rescue Brazilian culture and history. According to Costa (2021, p. 26), in an interview with 29 hours magazine, Ronaldo’s productions have already been shown in countries in Europe, Latin America and Japan. The designer was awarded the Medal of the Order of Cultural Merit in 2007, being the first representative of Brazilian fashion to receive this tribute. In addition to writing and illustrating books, it

was selected by London’s Design Museum as one of the seven most innovative designers in the world.

The “Terra de Giant/Summer 2022” collection was inspired and round - in video format/fashion film - in Sertão do Cariri, region located in the state of Ceará. For the designer, the Northeast represents the Brazilian cultural mix, being cariri the epicenter of this merger, revealing to Ronaldo an inspiration territory for creation. This choice is therefore, for him:

[...] The Northeast is the great amalgam of Brazilian culture, and the Cariri Sertão is the epicenter of it. Much of the formation of our mestizo face has this place as a reference. The ethnic cauldron of the region mixes Kariris Indians with sagging sags brought from North Africa and Jews and new Christians who fled from Europe at the time of the Inquisition. This wealth explains the potency of the culture of this place. To talk about this now is not to lose sight of a Brazil that still exists, resists, insists and delights (Costa, 2021, p. 28).

For the designer the chosen region has its territory marked by the cultures of the original peoples and the enslaved peoples. It was the elements of this culture used as inspiration for the making of the pieces. One of the creation steps of a collection is the “process notebook”, which can be viewed at Picture 1. Research on the theme of the collection is carried out and the elements, symbols and images are recorded in this notebook. Picture 2, for example, records some of the territorial references that are compiled as ideas on the pages of this notebook.

The *Fashion Film* “Giant Land” had a single model that, wearing the collection of the collection, interacts with the territory, the people, the nature and the elements of the local culture. The model Suyane, born in Juazeiro is a granddaughter of cariris, as the designer tells in an interview with Costa (2021). When asked about other “treasures of Brazil”, such as



Picture 1. Process Book/Creation.
Source: FRAGA (2021).



Picture 2. References from the Cariri Sertão Territory.
Source: FRAGA (2021).

“Cariri Aesthetics” and examples of resisting cultures, if they must be more present in Brazilian fashion, the designer responds: “Yes, of course. Brazil is of an impressive inspiring potential. We need to value this diversity, this heritage” (Ibid., P. 29).

In images 1 and 2, the elements of the Cariri Sertão territory can be observed in the drawings, images and collages of the process notebook. Set in that region, the designer records important information for the process of development of the collection from colors, parties, religiosity, natural elements and cultural heritage. During Fashion Film, Ronaldo Fraga, who is also the narrator of the video, tells how the collection was elaborated:

This collection, which gave the title of giant land, was made in 100% linen. In primary and secondary colors, she talks about a party of devotion. The party in the embroidery in Richelieu, in sparkles in applications ... and devotion, in the chastity belt, very common object at the time of the Inquisition (Fraga, 2021).

The inspiration for 100% linen fabric pieces, colors, embroidery, sparkles and applications can be observed in images 3, 4, 5 and 6. Especially in Picture 4, you can see a piece made in the same format and color of the “flags” of the parties that appear at Picture 2. Another piece of clothing, present in Picture 4, is a blue dress, the same color as the buildings found in that region as is also the color that makes up the clothing of typical cultural manifestations - Images 2 and 6.

Throughout Fashion Film, Fraga (2021) tells us that his “biggest challenge was to make a collection that mimicked with the cultures and cultures of this place.” This objective seems to have been achieved by observing the images exhibited here, above all, images 3 and 4, because it is from the local history, narrated below, that it develops its creation:

For the Indians who inhabited the region, the Cearense Cariri Valley was already sacred

territory before the first Catholic colonizers arrived for the conquest, possession and withdrawal.

Indians, blacks and mestizos from the Northeast already knew Cariri Cearense as the land of fertility, as a sacred ground, long before the preaching of Father Biapina and the fame of Father Cicero.

In 1827, a priest raised a small little chapel in a place called Lapa Grande, in front of a tree, a juazeiro. Hence the name of the city: Juazeiro do Norte. But before, long before that, this land was already inhabited by the Cariris Indians. Later he received the new Christians, the Jews persecuted by the Inquisition. And further ahead, the first African enslaved from North Africa. Hence it explains a lot, this place or the culture of this place is always being designed by the party and devotion (FRAGA, 2021).

According to this narrative, it is possible to observe how the history and cultural manifestations of that territory, which resist over the years, are inspired by the pieces presented in images 3 and 4. Cosmovisions, religiosity are present in both history and landscape (Picture 2). It is also in this territory, in this case the state of Ceará, which we have the episode of one of the counter colonization wars - Caldeirões, Bishop (2015). For this author, religiosity makes it possible to understand how people live and perceive life. Devotion, according to Fraga (2021) is present in that territory, therefore, is also, as inspiration in the creation of the pieces of the collection, as can be noted below in Picture 3 and the making of the chastity belt, in the same Picture.

How can the element of religiosity/worldview of cariri peoples be observed is present in the embroidery of crucifix -shaped pieces, as well as accessories, also in cross -shaped. Such elements are echoed in the pieces with the colors that represent the local festivities, but also in the dress that brings us



Picture 3. Cosmovisions/Religiosity.

Source: FRAGA (2021).



Picture 4. Biointeration.

Source: FRAGA (2021).



Picture 5. Territory.

Source: FRAGA (2021).

to the cassock of a priest (Picture 3).

The concept of “biointeraction”, Bishop’s contribution (2015), can be expressed in the creations exposed in Picture 4. Colors, the elements of the landscape such as the flora and fauna, the embroidery in flowers, the dress, inspired by the portraits present in the Homes of residents of that community (Picture 1), as they are inspired by making clothes and accessories, become pieces that will wear the bodies. In other words, it is “extracted” from these elements that permeate the territory, the inspiration for materialized creation in the clothing that wears the body, and can compose an organic cycle of (bio) interaction between territories, culture, fashion (creation), bodies and nature. It is also valid to highlight that the fabric of the pieces of the entire collection is made up of natural fiber, the linen, material that is extracted from nature and transformed into fabric. Such a fiber was part of the composition of antiquity ancestral people’s garments, Boucher (2010).

Returning the terms of body-territory and territory-body we can analyze images 5 and 6. Picture 5 presents the model using clothes that dialogue with the territory and the cultural manifestations such as: playing a typical instrument, walking inland of a chapel and between the local flora. We can also think that the model, by removing one of the pieces from the collection of a suitcase, in the context of the city of Juazeiro do Norte, can “transport the territory” of origin in its own body, since these pieces are “loaded” from local symbolisms.

Thus, clothing, created from the expressions of Cariri, can become another element of territorialization that composes (wears) the body-territory. Fashion, in this case, by expressing aspects of Cariri culture, can also be transformed into an element of resistance when wearing the body (which resists), as well as territorializing this body in other spaces

other than that of origin.

I reverse the masters of popular culture of this place, the physical form, the way you dance, the way you make the party, what you eat. Cariri Indians, for example, different from other tribes in Brazil, they adorned, used the body as support for props. Props that we call clothes today. They were angry on the one hand, feared, but extremely festive and loving with the other (Fraga, 2021).

Picture 6, in turn, can refer to the concept of (Earth) territory (from the earth) since clothing represent interaction with the earth (planet, territory of the Cariris) as an extension of the world’s worldviews and experiences. This can be observed in the interaction with the natural environment (yellow dress), with the material heritage of the place, represented by the buildings (clothing in wine and with portrait prints) and organic museums (green clothing, where a model dances inside these museums). The manifestations of immaterial culture (which are also represented by organic museums) are expressed in dance and accessories (the remaining two images, blue of the dress with red and adornment used in the head). Thus, the (Earth) territory for this community can be expressed through the clothing created by Fraga (2021), emphasizing the symbolisms and meaning of belonging and in cariri territory.



Picture 6. Territory-body (from the earth).

Source: FRAGA (2021).

Returning the interview, the designer responds to Costa (2021) about which message he wished to convey through the “Giant Land” collection:

For me, the act of dressing is always a political act. Talking about original peoples, ancestry and a culture that resists is a way of doing politics. I am not referring to the “politicians” - that crap that rolls in Brasilia - but to issues that need to be discussed and gain prominence at this dark moment of the country (Costa, 2021, p. 30).

Complementing this speech of the designer and the analysis of the images from the concepts addressed in item 1. The decolonial debate, we highlight the contributions of Rivera Cusicanqui (2010) to this reflection. In this sense, the field of aesthetics is a fertile ground to incorporate human perception and sensitivity into the critical theory proposed by the author, to go beyond conceptual thinking. It takes a transition between the image and the word as a fundamental dynamic in the elaboration of new discolonizing pedagogical discourses and practices.

The “Terra de Giants” collection is an affective registration project of cultural

resistance. It is presented as a visual problematization procedure to rewrite history since the critical interpretation of visual records. Suggests the construction of a narrative capable of unmasking the different forms of colonialism and offering a reflection of the Brazilian reality. In the words of Fraga (2021):

... We need to rediscover the matrices of the formation of our ancestry, the ties with our essences, our knowledge and doing, reinvent a new world, reinvent a new time, we need a new writing, without repeating the errors of denial, exploitation and extermination of the original cultures of this country (...).

FINAL CONSIDERATIONS

By reflecting on distinct but relevant themes, such as decolonial thinking, fashion and social innovation, both fashion and innovation, because they are configured in multidimensional phenomena, can be approached from the decolonial perspective. Decolonial thinking, in turn, can be thinking as a social innovation, since it breaks with the European judgment about the cultures

and bodies that resist southern territories. The same can be considered for fashion, a field in which, in the sphere of fashion companies modify processes and products, as well as being a form of social innovation by promoting cultures of subordinate peoples from the creation of clothing and accessories, giving voice to different cosmovisions.

Returning the interview, we expose the following question to Ronaldo Fraga by Costa (2021): “Finally, what is the future of fashion, in your view? Doesn’t you find these ‘color of the year’ and ‘part of the season’ impositions when individuality and diversity are increasingly valued?” Fraga’s response to coast (2021, p. 32) was as follows:

Color of the year and season piece have been no sense for many years. Fashion cannot dictate the time. It is a reflection of time, what we see in the rearview mirror of the story. For the future, I see an increasingly diverse, inclusive fashion and bringing discussions of themes far beyond shapes, proportions, fabrics and colors. Because - let’s combine - Clothing is not what we need most, isn’t it? The world is lacking so many other things ...

Fashion can be a colonizing element if used to promote and perpetuate and exploration of bodies and nature, as well as disseminate social inequality through elements that denote purchasing power and belonging to elitized classes. On the other hand, it can innovate by revealing cultural aspects that are part of the true history of the country, making the body political, as reported Fraga (2021). It was through the organization of counterculture movements in the second half of the twentieth century that bodies through clothing claimed rights, freedom and questioned the current order. Examples are: punks, hippies and rockers.

This way, it is clear the innovative position that the parade refers. This occurs, not only by ideas, but for the ability to implement them

with sensitivity, sustainability and respect/ consideration to the culture of the peoples of the territory of Cariri. The project brings the numerous skills of replicating “network” characteristics, where in addition to benefiting so many others involved, reinforces the general idea of colonial counterculture, rather than its own individual value.

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