



## **CIMODE 2014**

*2° Congresso internazionale di Moda e Design*

*2° International Fashion and Design Congress*

**SCUOLA DEL DESIGN - POLITECNICO DI MILANO**

**MILANO 5-7 NOVEMBRE 2014**

*A cura di*

Arturo Dell'Acqua Bellavitis

Alba Cappellieri

Rossana Gaddi

*Conference Manager*

Rossana Gaddi

*Official website*

[www.cimode.polimi.it](http://www.cimode.polimi.it)

METID – Politecnico di Milano

*Editore*

POLISCRIP - Politecnico di Milano

*La responsabilità del contenuto degli articoli scientifici è dei singoli autori*

**ISBN 978 88 6493 027 5**

# DETAILED PROGRAM

## TUESDAY 4<sup>TH</sup> NOVEMBER

- 18:00 **Registration** | Sala Castiglioni
- 19:00-20:00 **Welcome cocktail** | Sala Castiglioni

## WEDNESDAY 5<sup>TH</sup> NOVEMBER

- 9:00 **Registration** | Sala Castiglioni
- 9:30-10:30 **Plenary Opening Session** | Sala Castiglioni  
**The importance of scientific research in Fashion Design.  
The Cimode Experience**
- Arturo Dell'Acqua Bellavitis | Dean of the School of Design, Politecnico di Milano  
Alba Cappellieri | President of the Fashion Design Course, Politecnico di Milano  
Ana Cristina Broega | UMinho, President of Centre for Textile Science and Technology  
Kathia Castilho | President of ABEPem Associação Brasileira de Estudos e Pesquisas em Moda
- 10:30-11:30 **Plenary Session 1** | Sala Castiglioni  
**Fashion Design at Politecnico di Milano**
- Arturo Dell'Acqua Bellavitis and Rita Airaghi  
*An analysis of the design methodology of Politecnico di Milano. Introduces prof. Arturo Dell'Acqua and closes Rita Airaghi from Ferré Foundation, who will talk about the work of one of the finest graduates in Politecnico in the fashion industry, Gianfranco Ferré.*
- 11:30-12:00 **Coffee Break** | Sala Castiglioni
- 12:00-13:00 **Parallel Session 1**  
**Fashion and Communication** | Politeca Sala Viola  
**Fashion, Identities and Cultures** | Sala Castiglioni  
**Sustainability for Fashion Design** | Politeca Sala Verde  
**Emerging Global Trends in Fashion Design processes** | Politeca Sala Rossa
- Fashion and Communication**  
**Sala Viola Politeca**
- Session Moderators  
Federico Poletti - POLITECNICO DI MILANO  
Simone Sanfratello - POLITECNICO DI MILANO  
Renata Pitombo - UFBA (BR) UFBA - Universidade Federal da Bahia  
Alessandra Vaccari - IUAV
- Papers  
A STANDARDIZATION OF DISPLAYS THE CENTERS SHOPPING MALLS: GLOBALIZATION AS AFFECTED RETAIL FASHION  
Marcela Favero, Francisco J.S.M. Alvarez, Maria José Abreu
- X MARKS THE SPOT  
Demetra Kolakis
- CAROLINA HERRERA: ELEGANCE AND SENSUALITY IN ADVERTISEMENT CH PERFUME  
Taísa Vieira-Sena

**Papers**

ANIMAL PRINT SYMBOLIC CONSUMPTION: AN URBAN SAFARI IN SÃO PAULO

Maria Carolina Garcia, Ludmila Paz

RELATIONSHIP BETWEEN FASHION FIELD AND FINE ART IN THE IDENTITARY DYNAMICS

Lucie Decker

BODY COVERS MICROCOSMS CREATORS - THOUGHTS ON TEGUMENT, CLOTHING, ORNAMENTS

Beatriz Ferreira Pires

FASHION AND SOCIAL NETWORKS: NEW APPROACHES IN THE SPHERE OF CULTURE

Maria Eduarda Araujo Guimaraes

CREATION CELL PROJECT

Luziane Lima Santos, Jorge Oliveira Gomes, Rávila Gabrielle Ferreira Melo, Vallerya Almeida Lima, Ana Carolina Nogueira Lemos Clemente

CREATION OF FASHION PRODUCTS FOR AN ANDROGYNOUS BODY

Stephan Maus, Francisca Dantas Mendes

NARRATIVES OF FASHION. What becomes heritage? What turns into history?

Rafaela NoroGrando, João A. Mota

BRAZILIAN CULTURAL ELEMENTS APPLIED TO THE CREATION OF A BRAND FOR FEMALE FASHION ACCESSORIES

Jamile Goulart, Rita Ribeiro, Helder Carvalho

**Marketing and Consumption**

**Sala Verde Politeca**

**Session Moderators**

Marco Turinetta - POLITECNICO DI MILANO

Flávio Sabrá - SENAI CETIQT (BR)

Maria da Graça Guedes - DET Universidade do Minho (PT)

**Papers**

PERSONA, BRANDS AND IDENTITY

Maria Gabriela Gama

INFLUENCE PERCEPTIONS: TRENDS OF FASHION AND TRENDS OF DESIGN

Amanda Queiroz Campos, Luiz Salomão Ribas Gomez

CASE: ESPAÇO GARIMPO, PLATFORM OF BUSINESS, EDUCATION AND INNOVATION FOR DEVELOPMENT OF CREATIVE ENTREPRENEURS OF FASHION

Germana Uchoa Moreira Reis

THE INFLUENCE OF BLOGS ON FASHION CONSUMERS IN THE GLOBALIZATION ERA: A METHODOLOGICAL REFLECTION

Alexandra Bigotte de Almeida, Lílian Carvalho, Carolina Pitelli, Letticia Cordeiro

BEHAVIORISM, IN-STORE DESIGN EXPERIENCE AND SETTING OF THE BRAND: AN ANALYSIS OF THE HAVAIANAS BRAND

Diego Piovesan, Grasielle Pilatti, Clarissa Martins Alves, Richard Perassi, Luiz Salomão Ribas Gomez

VISUAL MERCHANDISING AS A TOOL FOR THE "TXM" METHODOLOGY: CASE HAVAIANAS

Leandro Ribeiro, Luiz Salomão Gomez

FASHION AND CLOTHING CONSUMPTION: SOME THOUGHTS FROM AN ANALYSIS MODEL

Maria Alice Vasconcelos Rocha

THE MARKET SEGMENT OF PLUS SIZE FASHION PRODUCTS: AN EXPLORATORY STUDY

Fábria Costa, Helder Carvalho, Nuno Marques

THE UNEMPLOYMENT IS A TREND: ROLE OF FASHION HIGHER EDUCATION IN THE PORTUGUESE ENTREPRENEURSHIP

Maria Da Graça Guedes, Alexandra Bigotte Almeida



## BRAZILIAN CULTURAL ELEMENTS APPLIED TO THE CREATION OF A BRAND FOR FEMALE FASHION ACCESSORIES

JAMILE GOULART, HELDER CARVALHO<sup>1</sup>, RITA RIBEIRO<sup>2</sup>

<sup>1</sup>Universidade do Minho, Dep.Eng.Têxtil, Guimaraes, Portugal, jamilegoulart@gmail.com, helder@det.uminho.pt

<sup>2</sup>Universidade do Minho, Departamento de Sociologia, Braga, Portugal, rmgr@ics.uminho.pt

**Abstract:** *This work intends to extend the knowledge about the women's accessories market with the aim of analyzing the importance of branding handcrafted accessories inspired in the identity markers of Brazilian culture. Brazil has diverse cultural influences as well as natural resources, which can be applied in women's fashion accessories. Thus, we intend to identify the identity markers of Brazilian culture relevant to the development of women's accessories and search raw materials from Brazil to be applied in the construction of a women's accessory brand. We also seek to observe the behavior of foreign consumers regarding the consumption of fashion accessories and investigate their interest in consuming accessories with Brazilian identity.*

**Keywords:** *Accessories, Brazil, jewelry, consumer, fashion.*

### 1. Introduction

In recent years Brazilian fashion has been much studied by the press specialized in fashion and has gained recognition in the international market. By observing the fashion market and its trends, we realized the weak presence of internationally recognized accessory brands with Brazilian identity. This article presents an initial market and literature research integrated in an MSc dissertation which aims to deepen the studies on Brazilian identity markers that can be applied in feminine adornments intended for European women. Due to the early stage of the research, some data are still inconclusive and will later be consolidated through a questionnaire survey.

Brazil is a country currently featured on the international scene, especially for hosting the 2014 World Cup and the 2016 Olympics, as well as having the biggest carnival in the world. Millions of foreigners visit the country annually. According to research undertaken on important information for the early development of this work, it is possible to observe the existence of some women accessories brands with identity markers that represent Brazil in the international scene, particularly through the colors and famous symbols such as *Pão de Açúcar*, *Cristo Redentor* and tropical fruits. However, we intend to analyze brands that develop adornments with natural elements such as seeds, stones, rope, feathers, lace and shells, raw materials that are found in Brazil, and which are currently worked by hand.

### 2. Historical contextualization of body ornamentation

According to Rincon (2006), the first records found of jewels are dated between 90,000 and 100,000 BC. : Three perforated shells, interpreted as necklaces or bracelets, were found in Israel and Algeria. When it regards to jewelry of greater aesthetic value, Egypt appears as the precursor, and in Greece necklaces made with gold plates and zoomorphic patterns were found.

*"The Sumerians were the first to leave written records about their jewelry, describing production techniques and the ability to work in gold, having this knowledge been absorbed by various ancient civilizations between the Persian Gulf and the Mediterranean from ancient Assyria to Babylon, passing through the ancient Anatolia (modern Turkey), the legendary Troy, Egypt, reaching the Minoan (Crete) and Mycenaean civilizations in the territory of current Greece, reaching the Etruscans in Italy"*(Cardoso, 2010, free translation).

Characterizing the jewelry in the Middle Ages, one can see the expression of the ideals of Christianity and courtly love. To Swarbrick (1996), colored gemstones, especially emeralds, sapphires and pearls, besides glass, composed ornaments with gold, silver and bronze.

The nineteenth century is a period marked with prosperity resulting from the Industrial Revolution and society develops great appreciation for luxury. To Corbetta (2007, p. 29), money changed hands and the *nouveau riche* (new rich) arose, which needed to demonstrate economic, political and social power and therefore wanted powerful jewels. In the twentieth century, the industrial design enables an aesthetic refinement able to resist mass production. From that period until the present day, the creation of a jewel is transforming, considering that the amount of gold is no longer the most important factor. The design of the pieces and their concepts are also taken into consideration and gaining importance.

The jewel communicates cultural meaning through symbols of status and social position, completing the construction of the individual image. The fact that an object as ancient as a jewel is now more complex, as evidenced by the current diversity of the possibilities in its design and construction, reflects the fluidity of post-industrial society (Bauman, 2001).

### **3. Globalization and cultural identity applied to fashion and to the concept of *Brazilianness***

Before starting the discussion of the concept of *Brazilianness* it is crucial to introduce a brief discussion about globalization of culture, an aspect of extreme relevance for application of Brazilian cultural elements in fashion accessories. With the advent of technology and media, a unification of space emerges, producing a globalization of the places having similar characteristics, regardless of where they are placed. The trend is that deterritorialization transforms *global* into an abstract place. According to Ortiz (2007, p. 108), one of the ways to understand what occurring is to focus on the trends of industrial production relocation. International competition makes large companies develop a strong interest in reducing the cost of their products. The flexibility of the technology allows them to decentralize production and accelerate productivity. This leads large corporations to split their production process between several places. Only at a final assembly stage will the parts be gathered, which results in a difficulty of defining the origin of the products.

Just like in the products, the deterritorialization can be observed on the basis of international cultural formation focused on the consumer market, going beyond national borders. In other words, in addition to the unknown origin of the products, it is possible to realize also that cultural references become unified. Ortiz (2007, p. 119) also notes that *"in the world in which the market becomes a major regulatory force, tradition becomes insufficient to guide the conduct"*.

However, Ianni (2001) argues that globalization is problematic and contradictory, comprising integration and fragmentation, nationalism and regionalism, racism and fundamentalism, geopolitics and geo-economics. Regarding identity formations, this means that local and national cultures can remain in current society, while added to global cultural references. Globalization is in this case influencing the local settings. Ianni completes:

*"Given that globalization articulates, tightens and streamlines local, national, regional, international and transnational social settings, the possibilities of space and time are multiplied. They pluralize and intersect in unknown, not yet coded molds. They surprise by the hidden potential and unexpected creation possibilities, moving points and places, rhythms and gaits, modes of being and of becoming"* (Ianni, 2001, p. 210).

The question of identity has been discussed in the context of sociology, as it is in deconstruction, and new identities are under construction in modern society. Since the late twentieth century changes are occurring in the structure of modern society. These changes have caused the disintegration of cultural aspects such as gender, sexuality, race, ethnicity and nationality, and as a consequence, they transform personal identities. Thus, identities can be reconfigured while maintaining its relationship with the national cultures that continue arousing a sense of belonging and identification. Hall (2006, p.50) argues that "national cultures are composed not only of cultural institutions, but also of symbols and representations. A national culture is a discourse - a way of constructing meanings which influences and organizes both our actions as the conception we have of ourselves. "The national culture seeks to unify its members through class, gender or race, in a cultural identity in order to represent them as members of a great national family.

By analyzing all these concepts it can be concluded that globalization is in opposition to national culture identity. Its diverse effect on the identities entails new forms of identification, and makes the identities more positional, more political, more plural and diverse; less fixed, unified or trans-historical (Hall, 2006).

Brazil has built a positive image at international level due to its economic growth. Furthermore, Leal (2002) states that "we have one of the greatest biodiversity of the planet; we have beautiful and unique natural raw materials which, if well used, could become a huge competitive advantage." Within this context, the concept of *Brazilianness*, which is nothing more than a definition of Brazilian identity, appears. For Freyre (2009) *Brazilianness* is a characteristic and specific way of being of the Brazilian people, a result of its history and social and cultural miscegenation.

Since the Renaissance in Europe, the discovery of America had a great contribution to the evolution of body adornments. The navigations to the new continent allowed supplying Europe with gold, silver and many precious stones. According to Schumann (2006), imperial topaz and *Paraiba* tourmaline are genuine Brazilian gems that became part of European jewelry. At this time, any adornment of feather art with vivid colors and compositions with feathers, seeds and plant fibers that were used in indigenous rituals or celebrations was considered jewelry. Upon arrival in Brazil, the Portuguese found Indian tribes that adorned themselves with feathers found in the region.

*"Indigenous cultures are identifiable in the various objects, traditions and decorations found, used in rituals and ceremonies (some preserved until our days), showing great sensitivity, particularly in the use of colors"* (Gola, 2008, p.78) .

Brazil is a country with a myriad of natural resources as fruits, seeds, flowers and animals. In addition to this richness, it is also distinguished by cultural diversity influenced by the origin of its people, with a strong African influence due to the number of slaves, the Indians who inhabited the country at the time of its discovery, and with European influence, especially of Portuguese, Italians, Spaniards, Germans and Dutch. Although globalization is transforming the formation of international culture, and some authors argue that globalization will unify cultures, certain identity markers in the case of Brazil, despite suffering influences of a globalized world, retain influence of these phenomena. The simple facts of the geographical location and

climatic aspects are markers that can not be treated in a globalized way. As an example, it is possible to notice the way of Brazilians dressing, which can not be adapted to the way of most European countries. An example of this is the movement Bermuda Yes<sup>1</sup> that occurred in the internet, claiming the use of shorts in the workplace because of the high temperatures in the Brazilian summer of 2014. In addition, the natural elements, such as seeds or fruits found in Brazil, are rarely seen elsewhere.

#### 4. International marketing in the fashion market

Marketing is seen as a set of activities and processes to communicate something about a product or service to a particular audience to be reached. According to Lindon et al (2011, p. 24th), marketing can be defined as the set of resources that a company has at its disposal to sell its products to its customers, with profitability.

To succeed in the market in which it intends to work, a company must have a brand with a strong image, which can induce positive feelings in the audience such as quality, prestige or design. When thinking in international marketing, there is a concern with the broader market situation, which can be a complex environment due to the differences between the countries in which business relationships are to be established.

*"Companies that aim to address international markets have to make three types of decisions. First, they should choose the countries where they will try to sell their products, and for each country a specific method of deployment should be adopted: export, transfer license, create affiliates, etc. Second, they should define marketing strategies for countries where they want to implant the brands, struggling to balance two contradictory imperatives: the adaptation to local markets and the harmonization and coherence at a global level. Finally, they should equip themselves with structures and methods of their own to ensure effective coordination of its international activities"* (Lindon et al., 2011 p. 477).

Once decisions have been made about the market segment to be reached, it is important to define strategies that will be used in the insertion of a brand in the international market. It is in this stage that the objectives, competitive advantages and disadvantages, such as differentiation and market segmentation, marketing mix, schedule, budget, future projections and control are defined.

In the case we are dealing with, it is also important to consider a recent concept in studies of marketing and brands - the 'nation branding'. This is an important tool to realize that the market value of the product is very much influenced by the symbolic value and differentiator associated with the country of origin of the product. Being a multidimensional concept, the 'nation branding' refers to perceptions of the symbolic value of a country that are produced by some of its most noticeable features in the eyes of foreign public opinion and contributing to locate the country on a scale of reputation. According to theorists who have been worked on this idea (Anholt, 2007; Dinnie, 2007), elements as the characteristics of population, economy and tourism, cultural and natural heritage are crucial in the composition of the image of a country.

---

<sup>1</sup> The movement is the idea of a trio of local advertisers from Rio de Janeiro to create a Facebook page in order to support the cause and promise to send e-mails asking for managers to allow the use of shorts in the workplace. Source: Exame Magazine, 2/11/2014.

In an increasingly globalized world, and in societies of hyper-consumption (Lipovetsky, 2010), it is important to add value to products through differentiating elements that go beyond their materiality. Such elements may be related, for example, with the aesthetic dimension and the design, brand, environmental or ethical and carrying cultural meanings. In the area of Brazilian accessories, there is an expectation of a huge potential of increase of value through the use of cultural traits of the country that are recognized by foreigners as specifically Brazilian, both in its material aspects (seeds, resins, shells, etc.), as well as in the cultural (miscegenation, music, dance, etc).

## 5. Methodology

The configuration of the Brazilian fashion market has grown over the years and has conquered its space in the main centers of fashion. Its products are recognized as high value-added goods, highly considered by the press as well as by fashion producers, which is illustrated by a discourse based on "seeking roots", "valuing popular culture" and what "authentically Brazilian". Both in Brazil as well as abroad it is possible to see that Brazilian fashion is related to exoticism built by national themes. This phenomenon can be understood through the analysis of consumption of the exotic, studied by Leitão (2007) through the work of Segalen (1996), which states that exoticism is defined as the aesthetics of what is distinct and is essentially a form of recognition of the existence of the other. This means that the exotic is the attitude and look on the diversity of the other. The contemporary lifestyle has facilitated the convergence of cultures and increased the movement of people around the world, narrowing the distances and facilitating access to consumer goods. Because of this we also note the democratization of consumption of the exotic. Leitão (2007) refers to the cultural mixing that occurs in large urban centers that define what is or is not the other or what is or is not exotic, distinctions that are established by the use of cultural and national stereotypes, which define and typify what is similar and what is distinct.

In this sense, Brazilian fashion differs from international fashion by essentially be exotic, bringing something new to an already consolidated fashion and introducing the harmony between handicraft and industry. It is noticeable that manual labor used in Brazilian fashion pieces is its main differentiator, Together with the application of Brazilian roots, Brazilian fashion acquires high added value. In the international market, the application of manual labor in fashion qualifies the products as differentiated, conferring symbolic powers of status, power and seduction (Feghali, 2002). Seeds found in Brazil, are currently already present on the international scene in adornments and are exported to different parts of the world.

*"Being linked to natural history and ethnography at the beginning, seeds have transposed the limits of herbal and traditional crafts, reaching a beauty of universal nature. Despite its transfiguration of exotic seed in cosmopolitan jewel (...) they still retain the mystery of its origins in its own texture. No matter how long or sophisticated its trip to the shop windows of Paris or Vienna may have been, they still retain an original mystical, exotic texture, whose core is impossible to be removed"* (Bandeira, 2008).

This concept can be seen in the work of Brazilian designer Rita Prossi, born in the Amazon. The designer works with the use of Amazonian biodiversity in jewelry through research close to indigenous tribes. Rita develops the pieces inspired by the folklore and legends of the Amazon region with materials that combine Amazonian seeds, fish leather, *arumã* straw, wood, natural fibers and precious metals. Her collection inspired in the World Cup (Figure 1), includes pieces developed with *arumã* straw, found in the Amazon region, and 925silver.





**Figure 1:** World Cup Collection of Rita Prossi (Source: Rita Prossi, 2014)

The Italian designer Fabrizio Giannone, who studied geology and gemology in Rome, was interested in the variety and quality of Brazilian stones and his products are sold in Brazil and also in the international market. Figure 2 shows a necklace designed with Amazonian wood and natural stone, inspired by the Indian culture.



**Figure 2:** Creation of Fabrizio Giannone (Source: Fabrizio Gianone, 2012)

The Brazilian brand Sobral Design (Figure 3) uses alternative materials in the development of their pieces as resin and polyester. The company has points of sale in Brazil and other countries and also sells its pieces online, which can reach a large number of foreign consumers. The pieces signed by designer João Sebastião (Figure 4) also demonstrate the application of *Brazilianness* concepts, through vibrant colors and with a design that references the Brazilian fauna and flora.



**Figure 3:** Bracelet of “Natureza” Collection of Sobral Design, developed with sticks found on the beaches of Rio de Janeiro (Source: Design Sobral, 2014).



**Figure 4:** Bretagne Collection “Bretagne”, of João Sebastião (Source: João Sebastião, 2014).

Still in the context of the exoticism of Brazilian fashion, Leitão (2007) points out that the exotic is not associated with ignorance, but with the relationship between the known and the unknown, because in this way a connection between the necessary representations to produce recognition of exoticism signs exists. The consumption of exoticism is nothing more than the exercise of imagining and knowing the other. In other words, Brazilian fashion is seen abroad as a way of getting closer to a new universe. In a later stage of this work, a questionnaire will be applied with the aim of discovering what the elements that symbolize the Brazilian culture under the point of view of foreign women are (colors, materials, ropes, stones, feathers, seeds, rents, etc.), and relate them so that they become relevant in the construction of a women's accessories brand.

## 6. Final Remarks

The work described is part of an initial phase of a study that aims to characterize the market for women's accessories and propose the creation of a brand image for accessories inspired by Brazilian culture. Thus, the goal is to develop an image for the brand that will be allocated to the foreign female audience who identifies and appreciates the Brazilian culture.

It is possible to perceive in the fashion Brazilian market the importance given to what is released in European centers of fashion. However, we also realize that Brazil is a country full of natural and cultural richness and thus deserves further study, namely in relation to the elements found in the country that can be applied to the development of adornments. The blending of European, black and indigenous cultures in the country can transform crafted fashion, turning it into sophisticated, exclusive and original creations.

Seeking to differentiate themselves within social groups, individuals use body ornamentation to stand out. Since the beginning of the twentieth century, the options of materials for the development of contemporary jewelry have grown considerably. The pieces are no longer produced exclusively using precious materials, but are valued as unique or when they present differentiation in some of their attributes.

The application of Brazilian identity markers in accessories can allocate competitive advantages to these products in the market. Some Brazilian brands are already aware of the importance of designing differentiated pieces. Brazilian fashion is identified on the international market for its exoticism, for bringing something new and especially for the manual work present in the creations. The manual labor used in fashion pieces is one of the main differentiators which, together with the application of Brazilian roots, may allow Brazilian fashion to acquire high added value.

The Brazilian territory and diverse cultural influences, whether native or received during its colonization, provide different *Brazilianness* attributes that can be applied in the development of the brand identity of Brazilian adornments aimed at the European public.

## References

- Abrantes, T., 2014. *Bermuda entra de vez no guarda-roupa de trabalho*. [Online] Disponível em: <http://exame.abril.com.br/carreira/noticias/bermuda-entra-de-vez-para-o-guarda-roupa-corporativo?page=1> [Accessed : 06/09/2014]
- Anholt, S., 2007. *Competitive identity: the new brand management for nations, cities and regions*. New York: Palgrave Macmillan.
- Bandeira, J., Leão, F. P., & Pagano, S., 2008. *Sementes ornamentais do Brasil*. Reler.
- Bauman, Z., 2001. *Modernidade Líquida*. Rio de Janeiro: Jorge Zahar.
- Braga, J., 2005. *Reflexões seobre moda, vol. 1*. São Paulo: Anhembi Morumbi.
- Cardoso, A. C. D., 2010. *A joia como complemento da Moda*. Lisboa: Dissertação para obtenção do grau de mestre em Design de Moda pela Universidade Técnica de Lisboa Faculdade de Arquitetura..
- Corbetta, G., 2007. *Joalheria de Arte*. Porto Alegre: Age.
- Dinnie, K., 2007. *Nation branding: concepts, issues, practice*. London: Taylor&Francis.

- Fabrizio Giannone, 2012. *Vecchio Joalheiros*. [Online]  
Available at: <http://www.vecchiojoalheiros.com.br/blog/dia-do-indio-a-sofisticacao-e-o-charme-das-joias-indigenas/> [Accessed: 06/27/2014].
- Feghali, M. C. K., 2002. *A informação de Moda: mecanismos de poder, sedução e status na sociedade*. Rio de Janeiro: Dissertação de mestrado IBICT/CNPq-ECO/UFRJ.
- Freyre, G., 2009. *Modos de Homem & Modas de Mulher*. 2ª ed. São Paulo: Global.
- Gola, E., 2008. *A joia: História e design*. São Paulo: Senac.
- Hall, S., 2006. *A identidade cultural na pós-modernidade*. 11ª ed. Rio de Janeiro: DP&A editora.
- Ianni, O., 2001. *Teorias da Globalização*. 9ª ed. Rio de Janeiro: Civilização brasileira.
- João Sebastião, 2014. *João Sebastião*. [Online]  
Available at: <http://joaosebastiao.com.br/colecoes/bretagne/> [Accessed: 06/08/2014].
- Leal, J. J., 2002. *Um olhar sobre o design brasileiro*. São Paulo: Objeto Brasil; Instituto Uniemp; Imprensa Oficial do Estado.
- Leitão, D. K., 2007. Nós, os outros: Construção do exótico e consumo de moda brasileira na França. *Horizontes antropológicos*, Porto Alegre, ano 13, n. 28, p. 203-230.
- Lindon, D. L. J. L. J. D. P. & R. J. V., 2011. *Mercator XXI Teoria e prática do marketing*. 14.ª ed. Alfragide: Dom Quixote.
- Lipovetsky, G. (2010) *A Cultura-Mundo. Resposta a uma sociedade desorientada*, Lisboa: Edições 70.
- Morace, F. I. D. P., 2009. *A globalização e o futuro brasileiro. DNA Brasil - Tendências e conceitos emergentes para as cinco regiões brasileiras*. São Paulo: Estação das letras e das cores.
- Ortiz, R., 2007. *Mundialização e cultura*. São Paulo: Brasiliense.
- Pedrosa, J., 2005. *A História da joalheria brasileira - Parte 5*. [Online]  
Available at: <http://www.joiabr.com.br/artigos/dez05.html> [Accessed: 01/28/2014].
- Rincon, P., 2006. *Study reveals "oldest jewellery"*. [Online]  
Available at: <http://news.bbc.co.uk/2/hi/science/nature/5099104.stm> [Accessed: 06/25/2014].
- Rita Prossi, s.d. *Rita Prossi*. [Online]  
Available at: <http://www.ritaprossi.com.br/colecoes/copadomundo/all01.jpg> [Access: 06/27/2014].
- Sobral Design, s.d. *Sobral Design*. [Online]  
Available at: <http://www.eshopsobral.com.br/colecoes/natureza/pulseira-camboinhas> [Accessed: 06/08/2014].
- Schumann, W., 2006. *As gemas do mundo*. São Paulo: Disal.
- Swarbrick, J., 1996. *Joalheria*. Edison: ChartwellBooks.
- Rincon, P., 2006. *Study reveals "oldest jewellery"*. [Online]  
Available at: <http://news.bbc.co.uk/2/hi/science/nature/5099104.stm> [Accessed: 06/25/2014].

Segalen, V., 1996. *Essai sur l'exotisme*. Paris: LGF.

Sobral Design, s.d. *Sobral Design*. [Online]

Available at: <http://www.eshopsobral.com.br/colecoes/natureza/pulseira-camboinhas> [Accessed: 06/08/2014].

Swarbrick, J., 1996. *Joalheria*. Edison: ChartwellBooks.