



SOFIA DINELLO MORAIS

Fashion, clothing, cultural and artistic practices

SOFIA DINELLO MORAIS

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EDUCATION

MA in Fashion, Clothing, and Textile Design,
Aalto University.

BA in Industrial and Textile Design, UDELAR
(Universidad de la República, Uruguay).

LANGUAGES

English: C1 (IELTS Academic).
Spanish: native speaker.

SKILLS

Adobe Illustrator, InDesign, Photoshop
Office suite (Word, Excel, PowerPoint)
Wix, Wordpress
Shopify
Mailchimp

PUBLICATIONS, EXHIBITIONS & CONFERENCES

“Confronting the loved object, who does not speak”. Now and Then: Occasional Writings on Design Culture. Aalto University, 2025

“Clothing design and consumption practices: views and actions towards sustainable development”, CHANGE Research Project, FADU/UDELAR, 2022.

“Remanufacturing uniforms: memories of work”, by Lucía López. Development of open guide sheets. Proyecto CasaMario, 2022.

“Fashion and circular economy”. ALAD (Latin American Design Association), 2021.

“Symposium” and “Mezze Errante”, books about food and the table as a meeting space. Ediciones CasaMario, 2020-2022.

WORK EXPERIENCE

S.U.R. collective. 2024-2025 **Collaborator, member**

S.U.R. seeks to incorporate non-Western perspectives and alternative forms of meaning-making into spaces of knowledge production and design practices. I perform tasks related to curation, organization, and communication of activations, workshops, seminars, and publications.

Aalto x Emmy, “Chosen for Re-design”, T-REX Textile Recycling Excellence. 2024 **Designer**

The collaboration between Finland’s largest second-hand online store and Aalto University aimed at increasing the value of used clothes through redesign practices. As a result of the 3-month project, I created a capsule collection using Emmy’s unsold stock, later on sale at their store.

Spring Cleaning, Aalto University. 2024 **Assistant**

A clothing exchange and workshop series organised for the EU project T-REX by the Fashion/Textile Futures research group. I helped with the organization and mounting of the event, and participated as a facilitator in the Aalto Repair and Rewear upcycling workshop.

Ound, clothing brand. 2022-2023 **Assistant fashion designer**

Ound specializes in handcrafted products made out of knitted wool, silk dyed with pigments obtained from food waste and plants, and repurposed vintage fabrics. At Ound I performed all kind of tasks related to a small brand: product and packaging development, natural dyeing, technical sheets, and storytelling through the creation of newsletters, blog, and social media content.

Notes Studio, digital communication studio. 2022-2023 **Social media and marketing junior**

Notes is an emerging agency that creates marketing content strategies for international fashion and lifestyle luxury brands. I was in charge of planning and creating content across different channels like Instagram, Pinterest, newsletters, website and e-commerce, for brands like Manos del Uruguay, Collecto, and Nativa.

Proyecto CasaMario, collective around art practices. 2019-2023. **Collaborator, curatorial team, designer**

CasaMario is an autonomous project that aims to develop reflections around artistic-cultural practices and collective ways of doing and producing. My role in the collective spanned from curation and mounting of exhibitions, costume design, developing of editorial publications, and supporting resident artists around their practice.

CALMO, clothing and home deco brand. 2019-2021 **Assistant fashion designer**

Calmo specializes in luxury handcrafted products, designed and produced in Uruguay, with natural materials and artisanal techniques like eco-printing and wool felting. After completing an internship I joined the design team, where I focused on product development and social media assistance, while working closely with artisans.

EUCD, UDELAR, “Recovery of disused uniforms through participatory upcycling”. 2021 **Assistant teacher G1**

I had a supporting role accompanying and guiding bachelor students who committed to a project involving collaborative upcycling of disused uniforms for the creation of backpacks and bags for low-income school children.

EUCD, UDELAR, School of Design. 2020-2021 **Assistant teacher (honorary) at “Design III” and “Unidad de Proyecto III” courses from the BA Degree in Fashion and Textile Design**

I participated as an honorary teacher in two courses from the BA in Fashion and Textile Design, UDELAR’s School of Design (Uruguay). Both courses were highly focused on the reflection on sustainable design practices, such as upcycling, zero-waste, and thoughtful use of materials.

Flur Magazine, lifestyle and design magazine. 2018-2019 **Writer**

Flur Magazine was a digital magazine focused on design and lifestyle. As a part of the writing team, I created weekly articles and think-pieces around those topics.

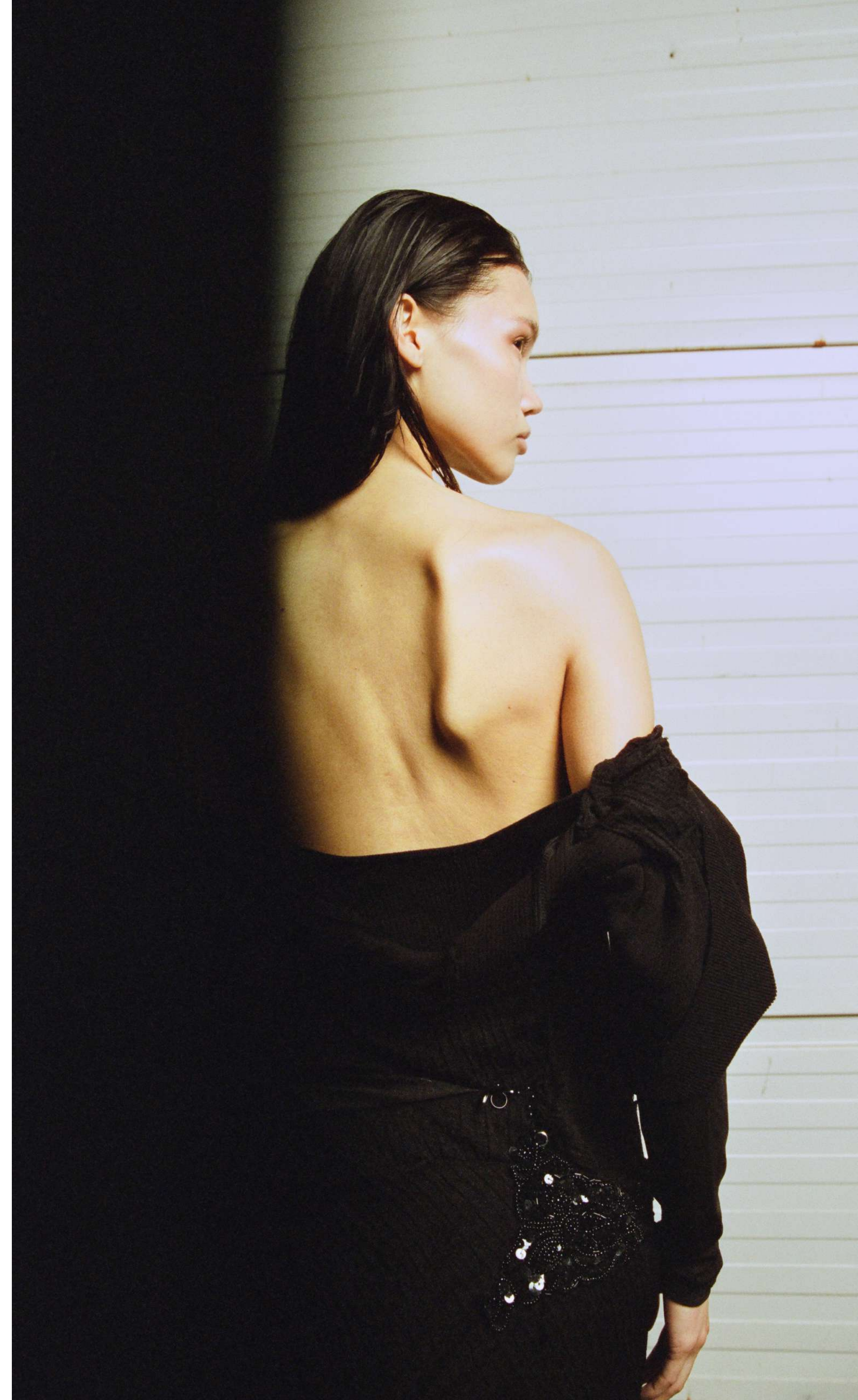
FOR ALL THAT IS ROOTS, FABRICS, AND FLUIDS

Master Thesis Collection

Re-design exploration through an experimental collaging approach, related to emotional, associative material thinking. Made with unsold second-hand garments facilitated by UFF. Supported by Textile Recycling Excellence, T-REX project. Featured in Aalto Fashion/Textile Näyttely25 exhibition, and in Aalto Fashion/Textile x Ainoa collaboration video.

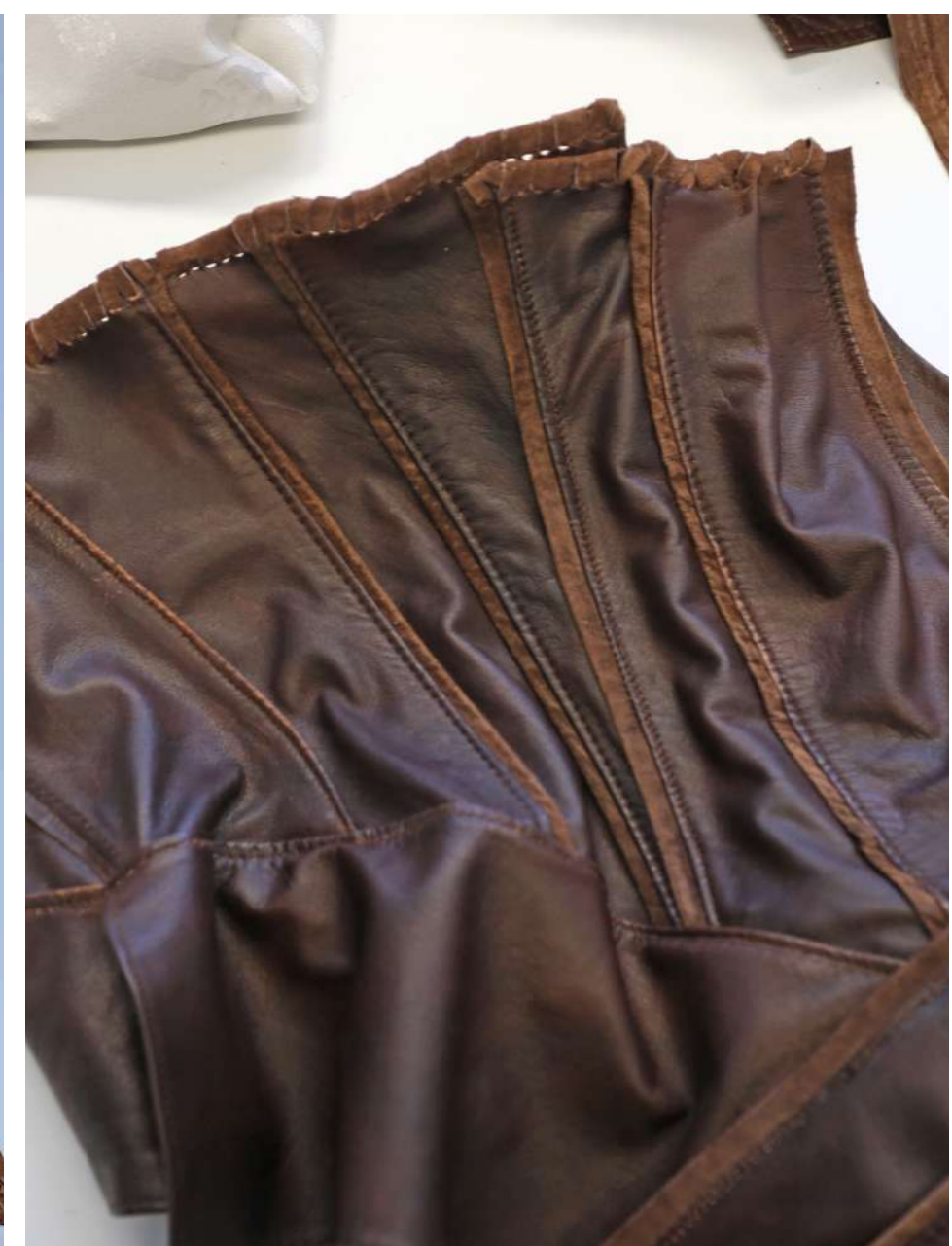
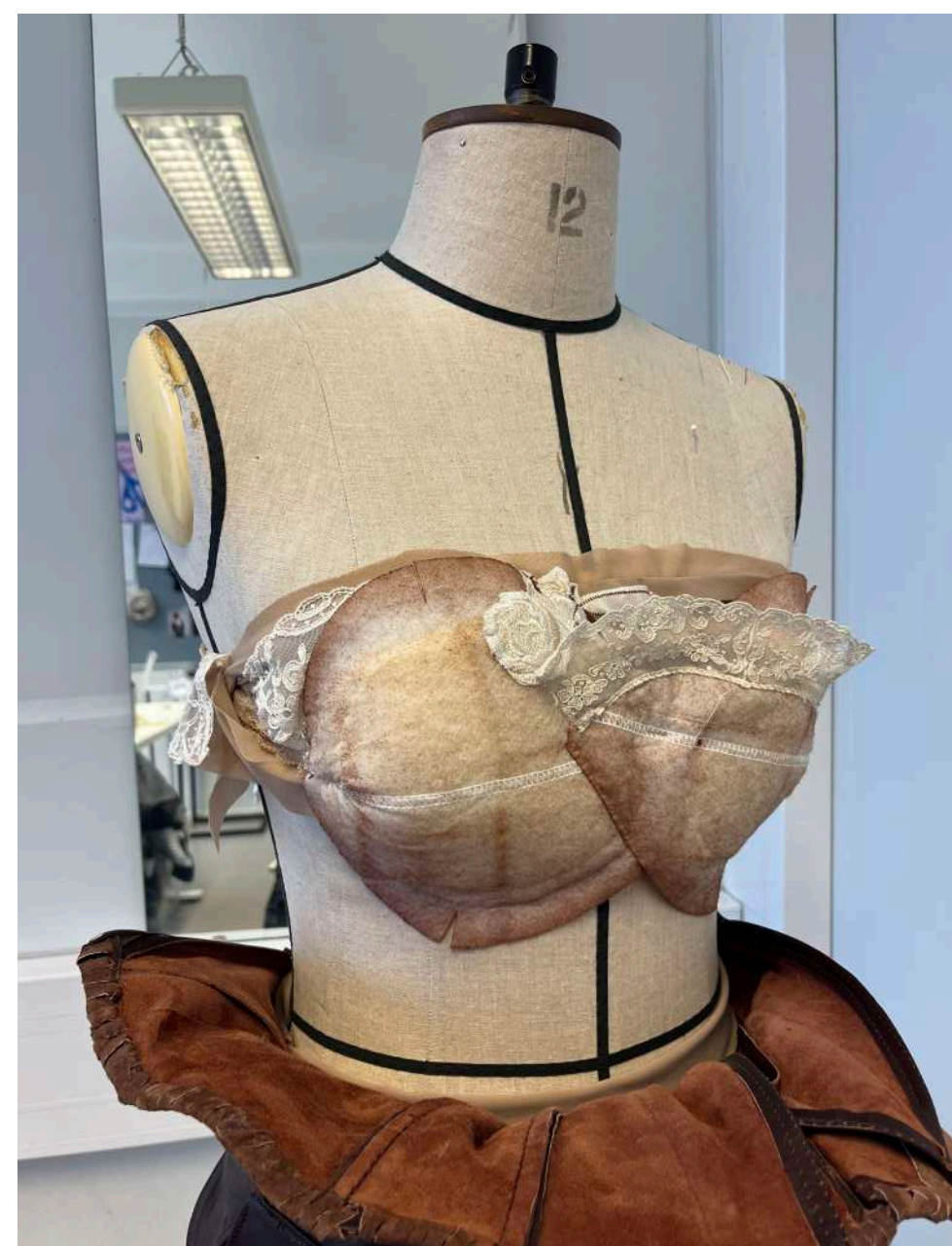


*Photography: Mark Sergeev, Sofia Kulianu, Kristian Presnal /
Models: Aura Tiira, Viivi Nguyen / Make up & hair: Kaisa
Laitala, Amy Gelera*

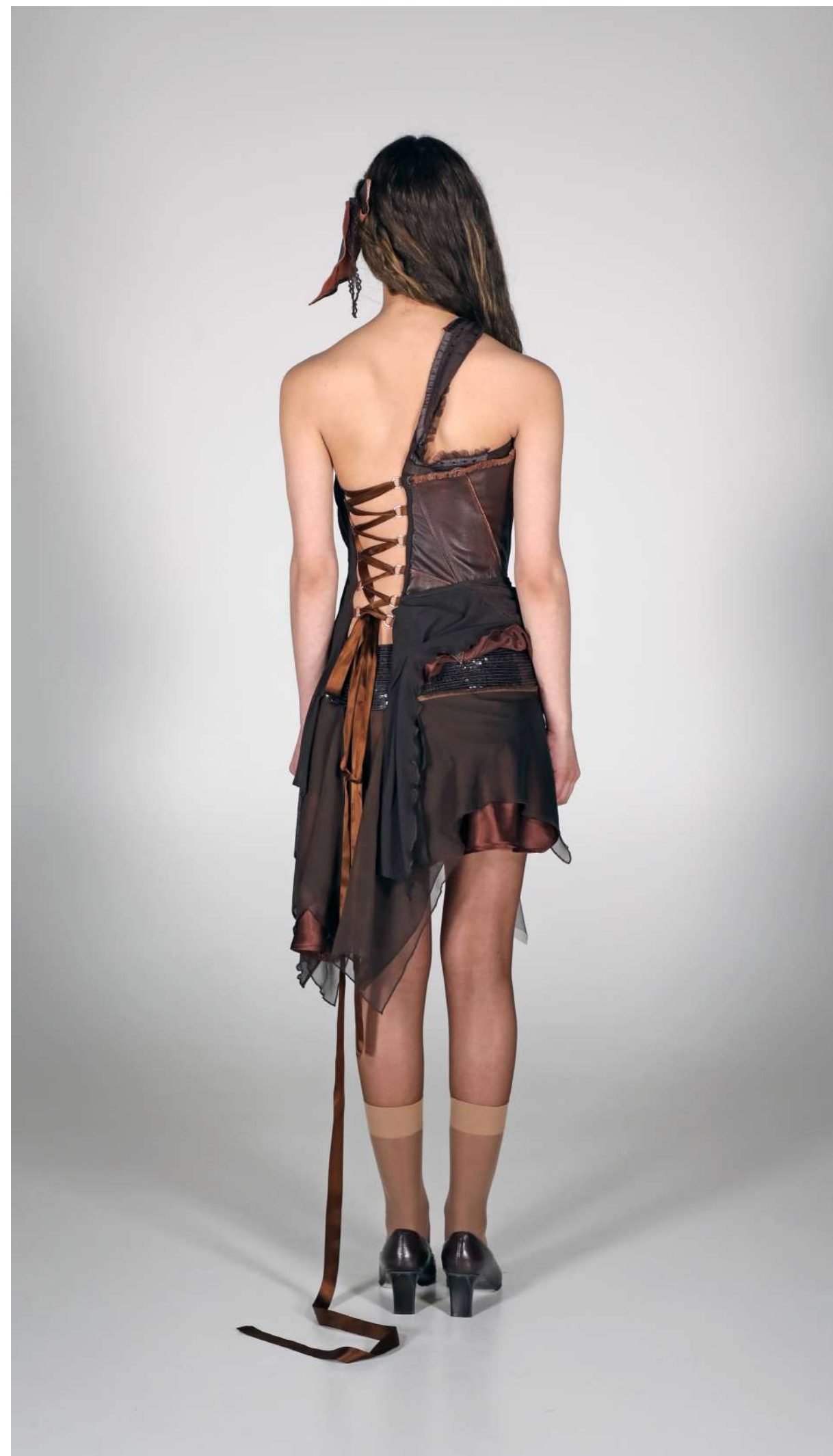












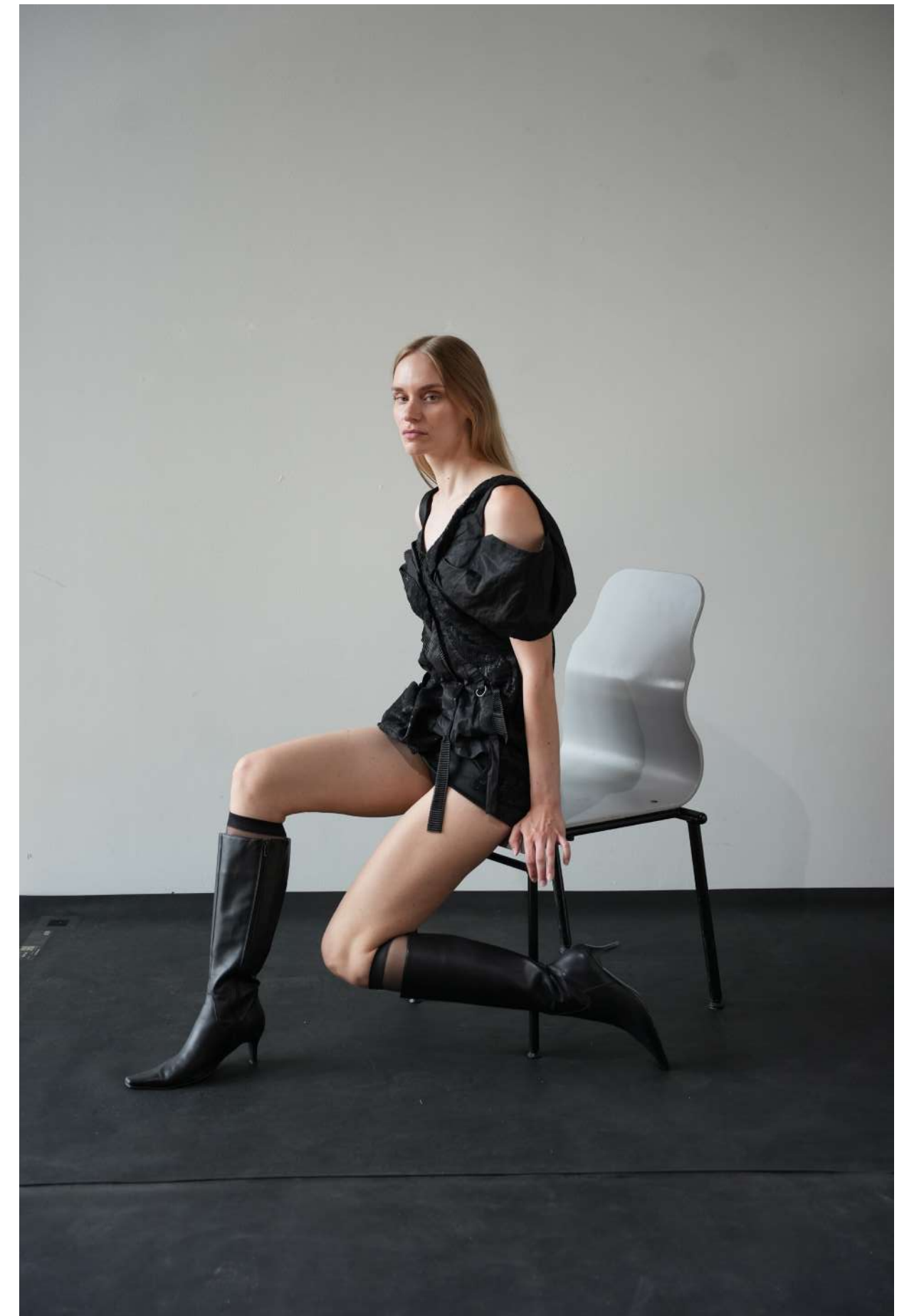
CHOSEN FOR RE-DESIGN

Aalto University x Emmy, T-REX funded project

Re-design capsule collection using unsold second-hand stock from Finnish re-sale platform Emmy. The project was done within the framework of Fashion/Textile Futures research group at Aalto University's Department of Design, in partnership with Textile Recycling Excellence, T-REX project.



Photography: Rikard Lassenius, Sofia Okkonen / Models: Milja Lassila, Ama E





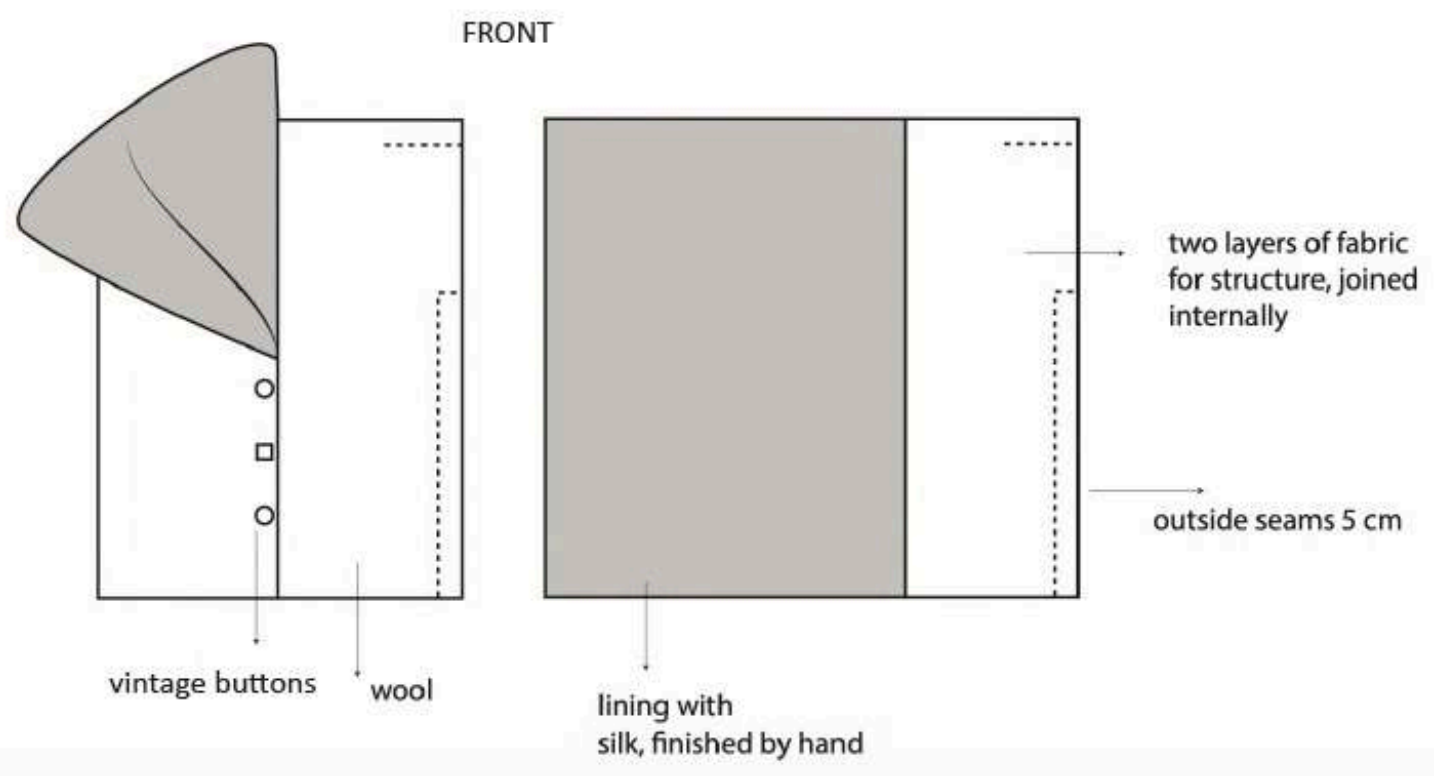
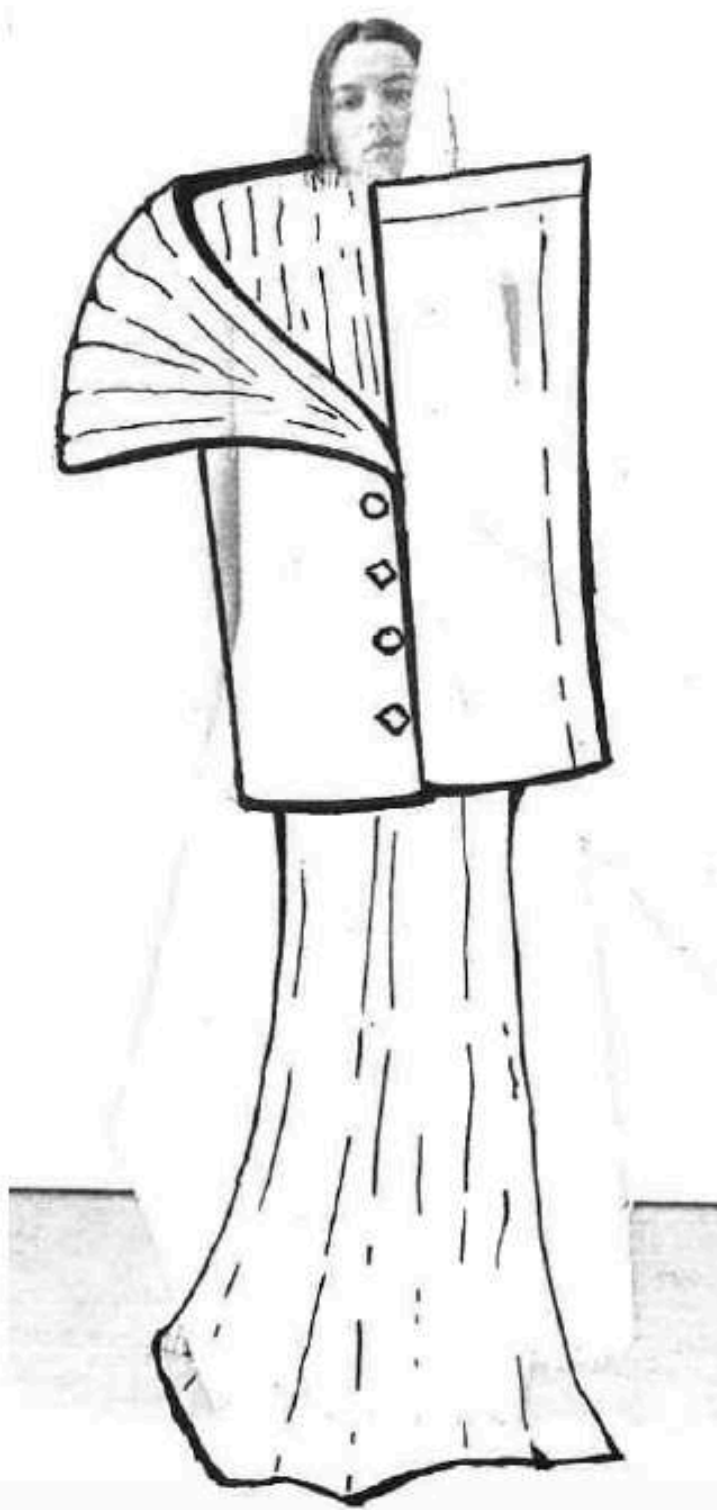
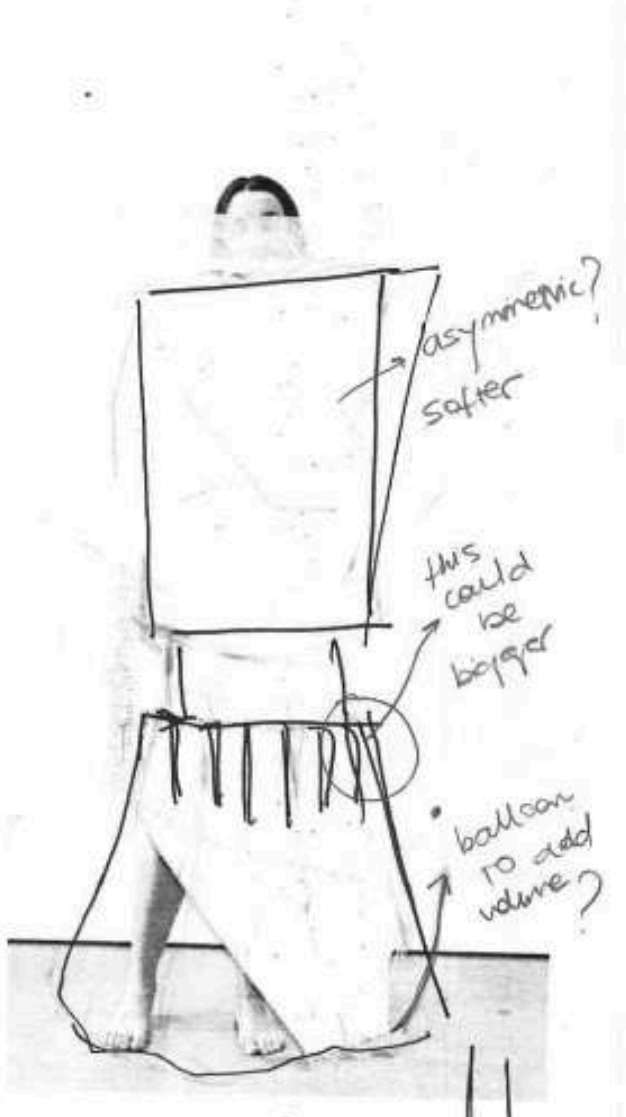
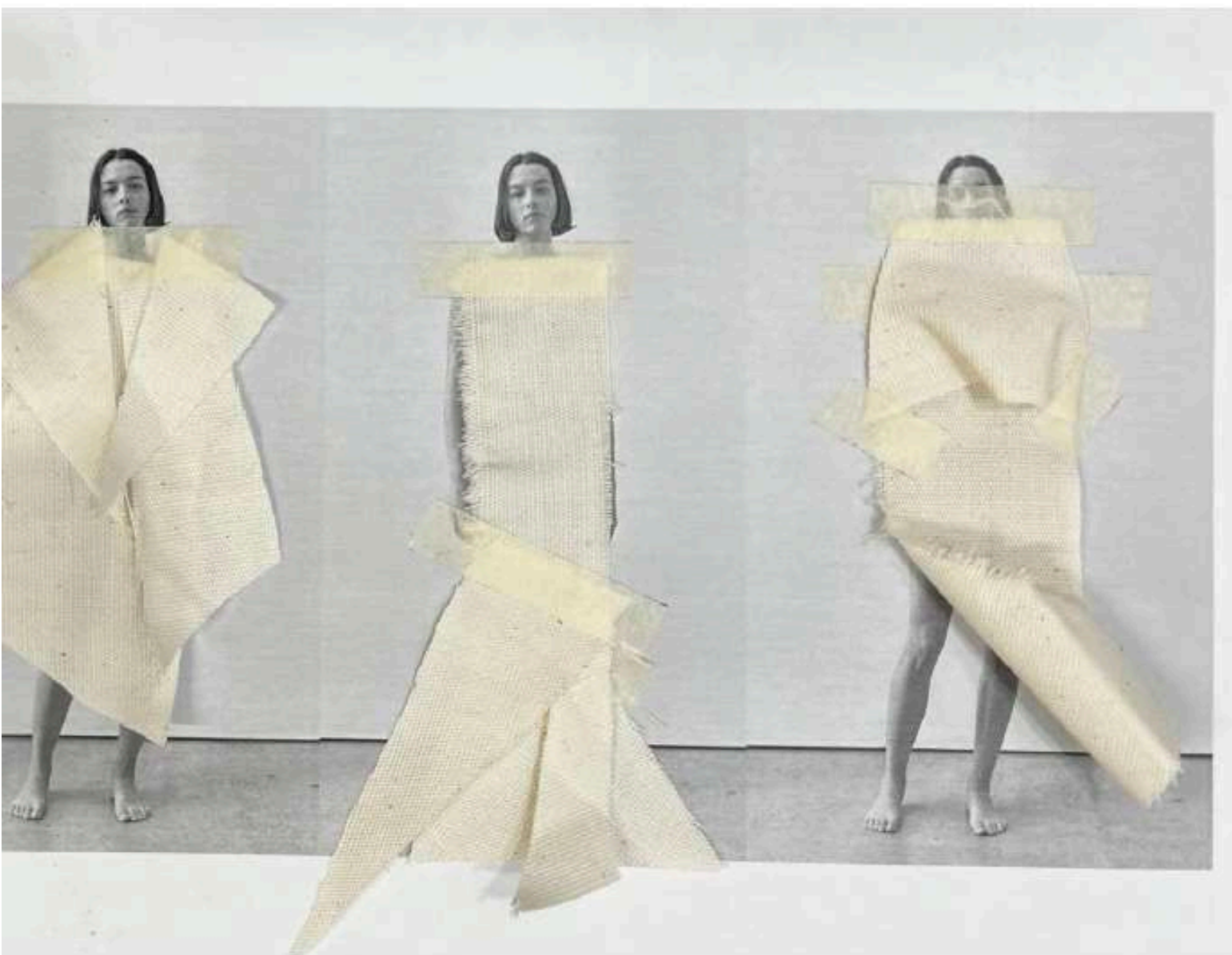
TRANSMISSIONS

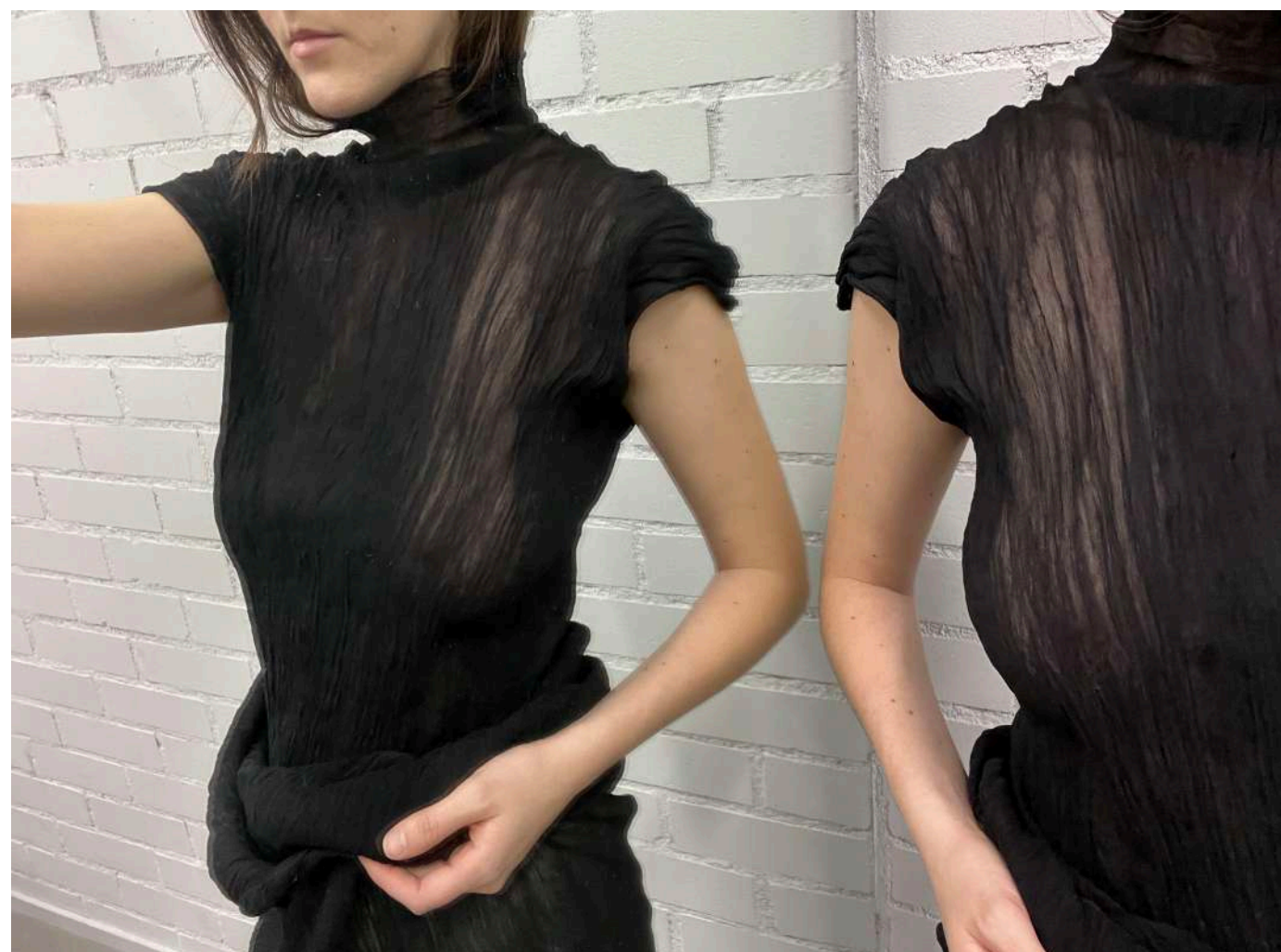
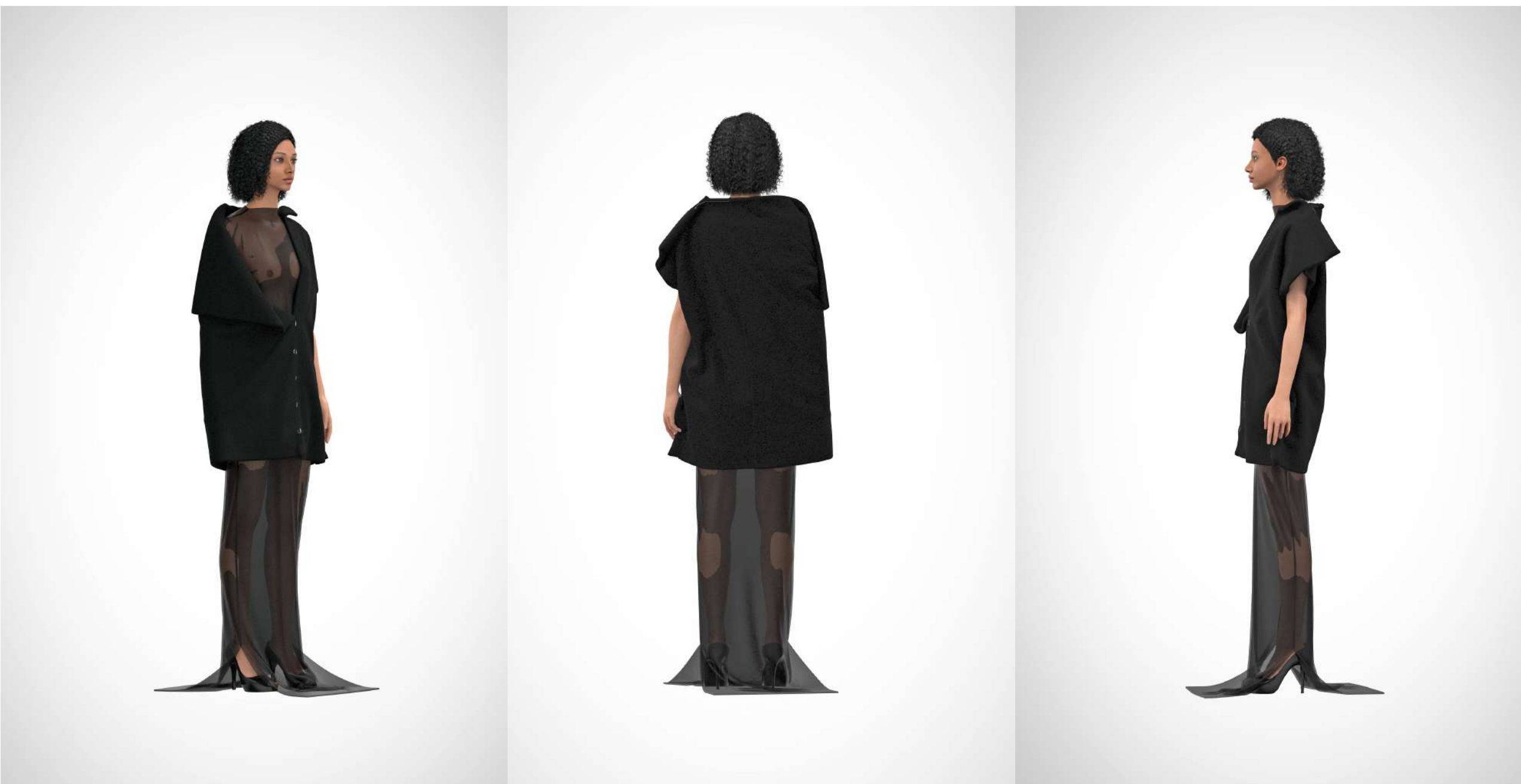
Aalto University x Balenciaga Museum

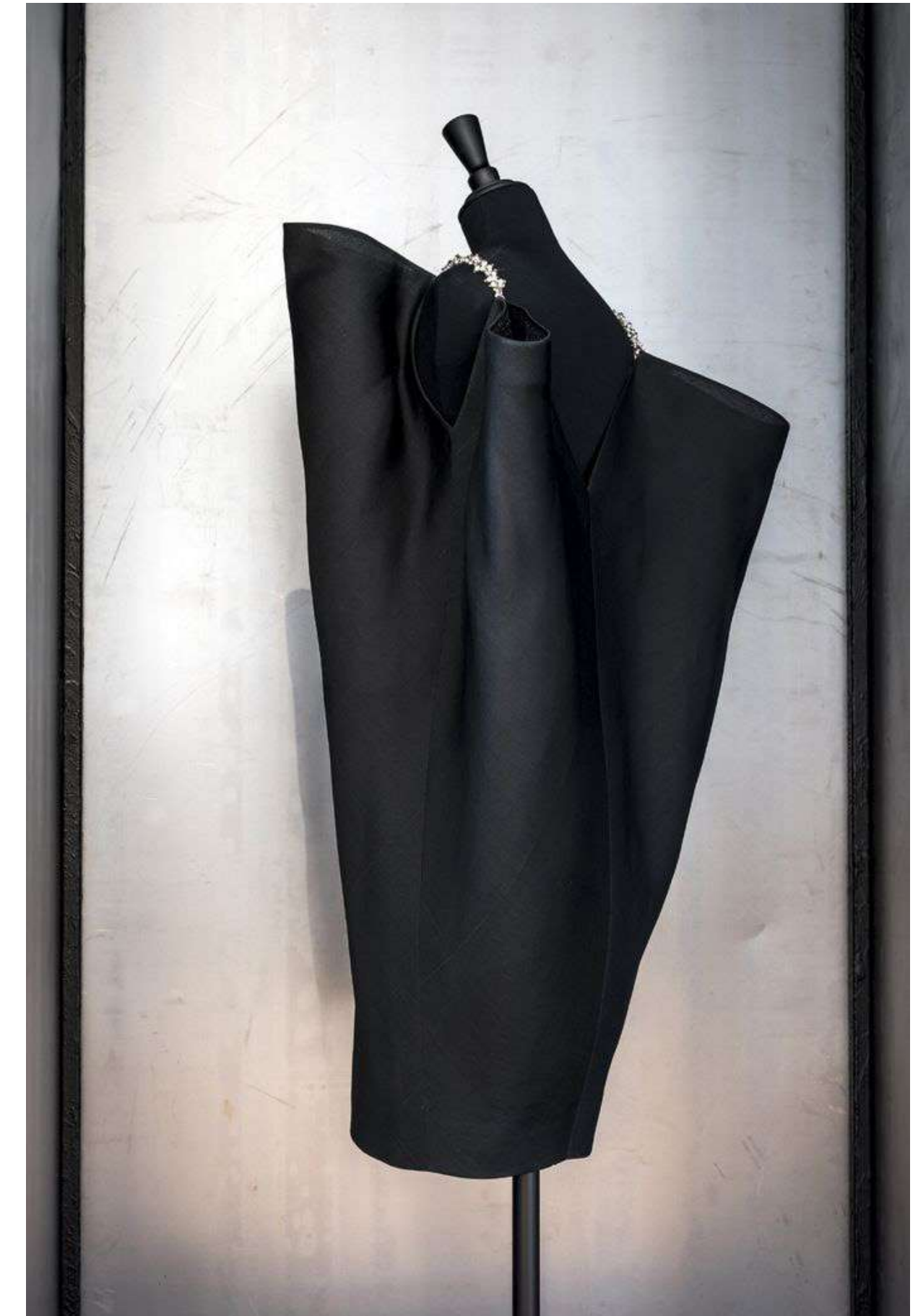
The project is inspired by Cristóbal Balenciaga's legacy through the study of his archive in the eponymous museum. Contemplating a notion of space that is intimate and changing, the garments pay tribute to the increasing simplicity and sculptural forms that especially characterized Balenciaga's later work. This outfit was pre-selected to be in exhibition.



Photography: Rikard Lassenius / Model: Milja Lassila







Four sided dress, Balenciaga, 1967

CALMO

Assistant fashion designer

Focusing on the experimentation with natural materials such as Merino wool, silk, leather, hemp, linen and cotton, and artisanal techniques like felting, eco-printing and natural dyeing, the uruguayan brand seeks to redefine luxury. Inspired by the landscapes of rural areas from the Río de la Plata, geometric shapes and zero waste patterns.



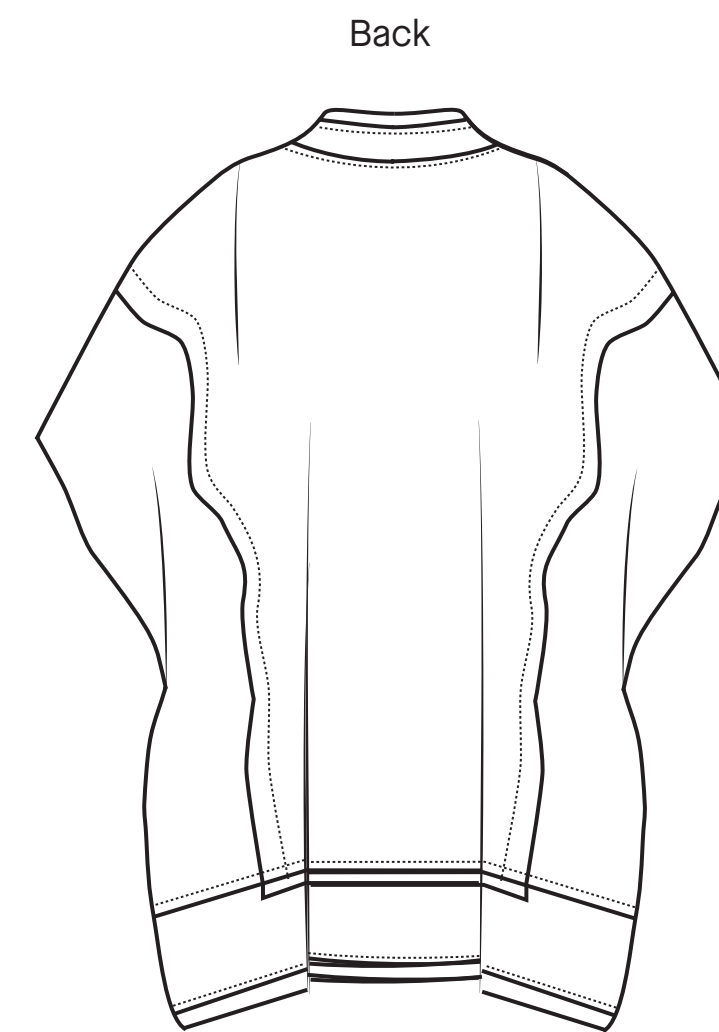
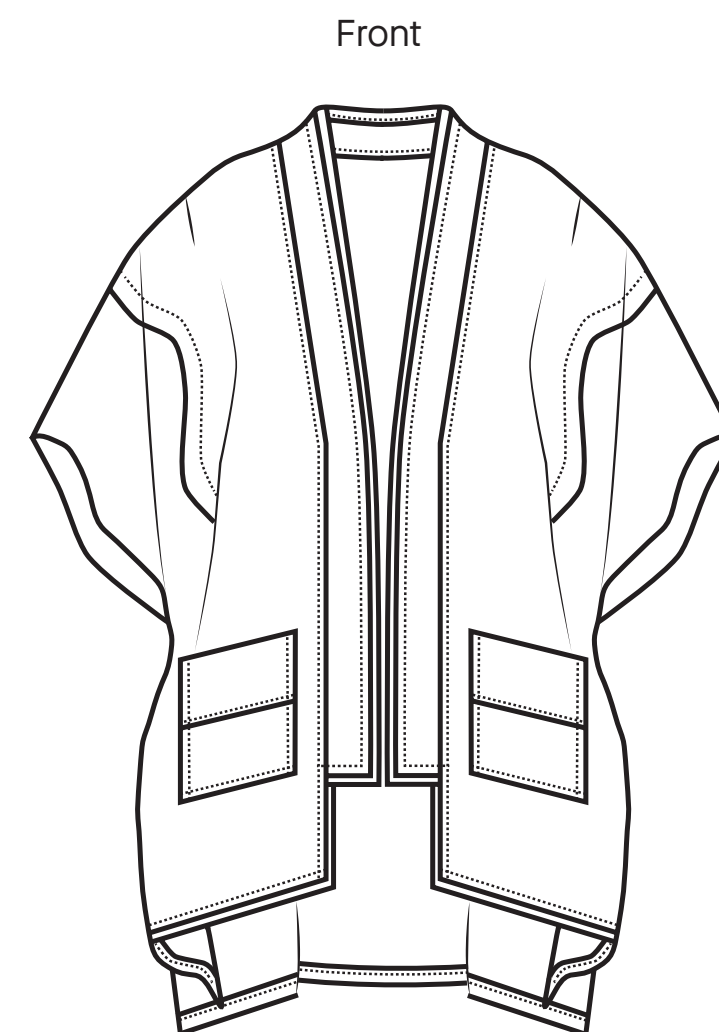
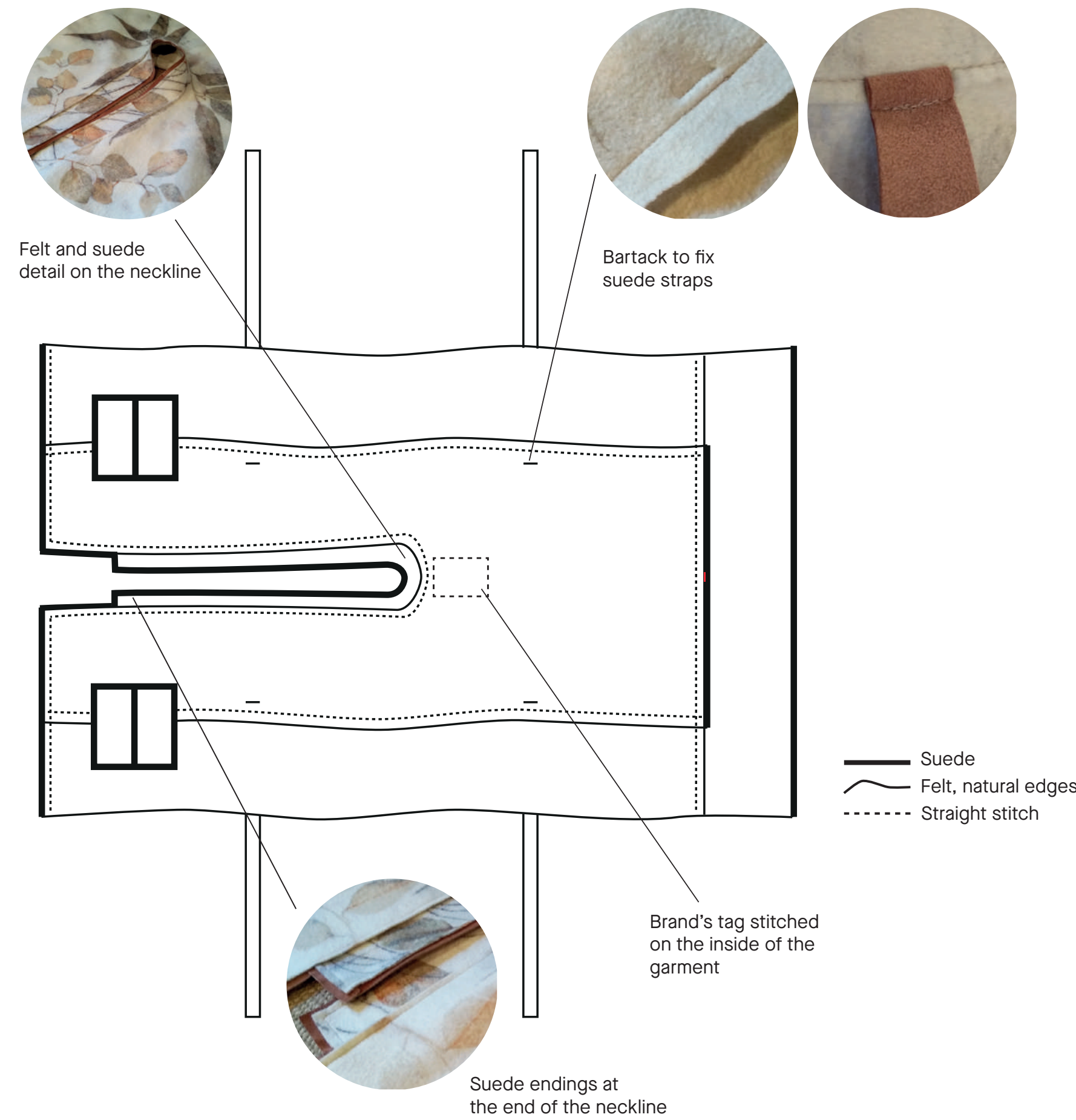
Head of design: Alice Otegui / Photography: Tali Kimelman, Brian Ojeda, Florencia Suárez / Model: Catalina Barreiro

Eucalyptus leaves; this tree has become a symbol of the Uruguayan landscapes.



Alfredo Zorrilla de San Martín, local painter of the countryside lifestyle.

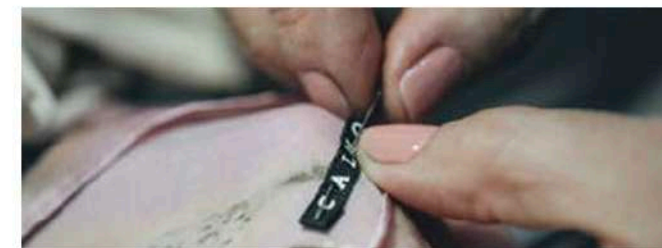
The figure of the gaucho, declared as cultural heritage in Uruguay.



C A L
 M O
 SLOW & CONSCIOUS



Calmo was featured in VOGUE México in 2021, WGSN 2021-2022 fashion trend report, Not Just A Label (NJAL) platform, and the book Woven & Worn: The search for well-being and sustainability in the modern world, by Canopy Press



SLOW AND CONSCIOUS

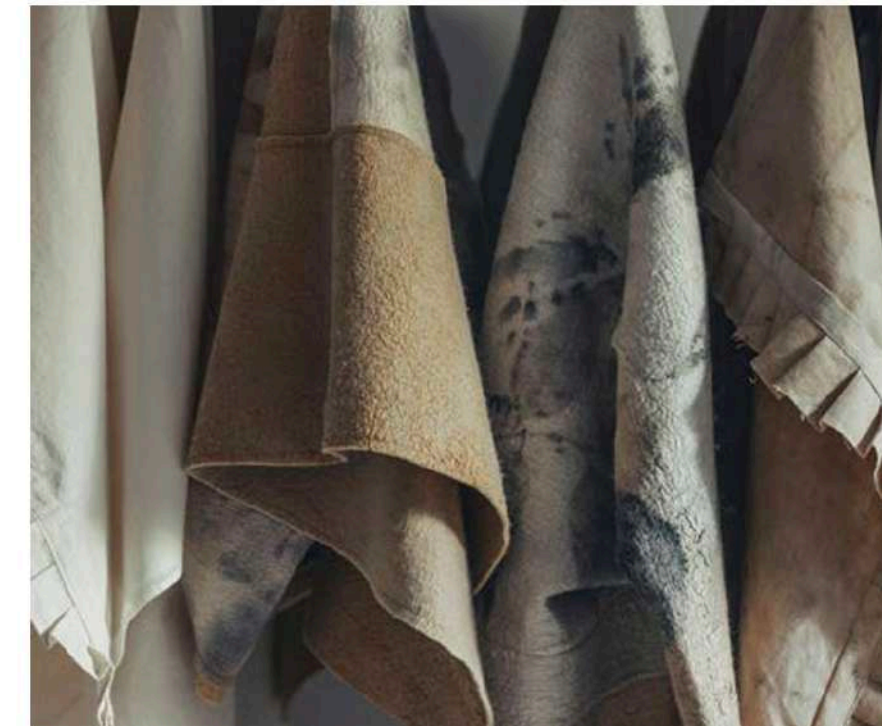
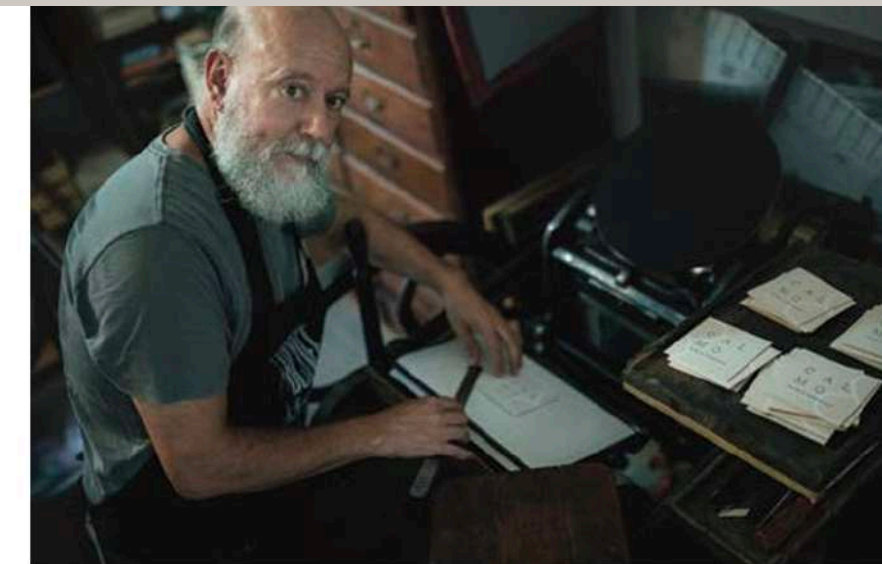
At Calmo we follow the concept of slow production. The idea of "slow fashion" is a more sustainable approach than "fast fashion" as the time spent making the product is not set by the market but by the processes and the people involved. There is an increased respect for nature, as the source of the materials, and respect for people because they can take their time in a healthy way to make a product. That respect is evident in the results. You can tell when something is made with time.

Increasing sustainability is not just about what you can do, it's also about bringing awareness, to show others what they can do. We can't have change if we don't know how or why. When we use our website or Instagram account to communicate, we try to explain what "sustainable" means to us. Our clothing tags also tell the customer who made them, what they are made from, and how to take care of a garment. Caring for your clothes is really important as it can increase the usability and prolong its life.

All of the materials we use are natural, in order to create a more biodegradable product. We use natural dyes because botanical dyeing is a beautiful environmentally friendly craft to preserve. We do use a tiny percentage of artificially dyed materials, such as black fabric, which I believe adds a lot to the overall aesthetic of my pieces. Although I want to work as sustainably as possible, I don't want to sacrifice the quality and aesthetic of my products. I want to create attractive, saleable garments because I also need to consider economic sustainability. If products aren't desirable then the business won't work and you won't be able to do any of the other good, sustainable aspects of the business.

Where possible I only use offcut materials rather than having anything less sustainable made specifically for our products. I try to design in order to avoid waste because I am aware that the textile industry is responsible for producing tonnes of waste and contributing to already overflowing landfill sites. Most of the patterns we use feature geometrical cuts and are zero-waste designs. I love designing in that way as it is both sustainable and creatively challenging.

"You can tell when something is made with time"



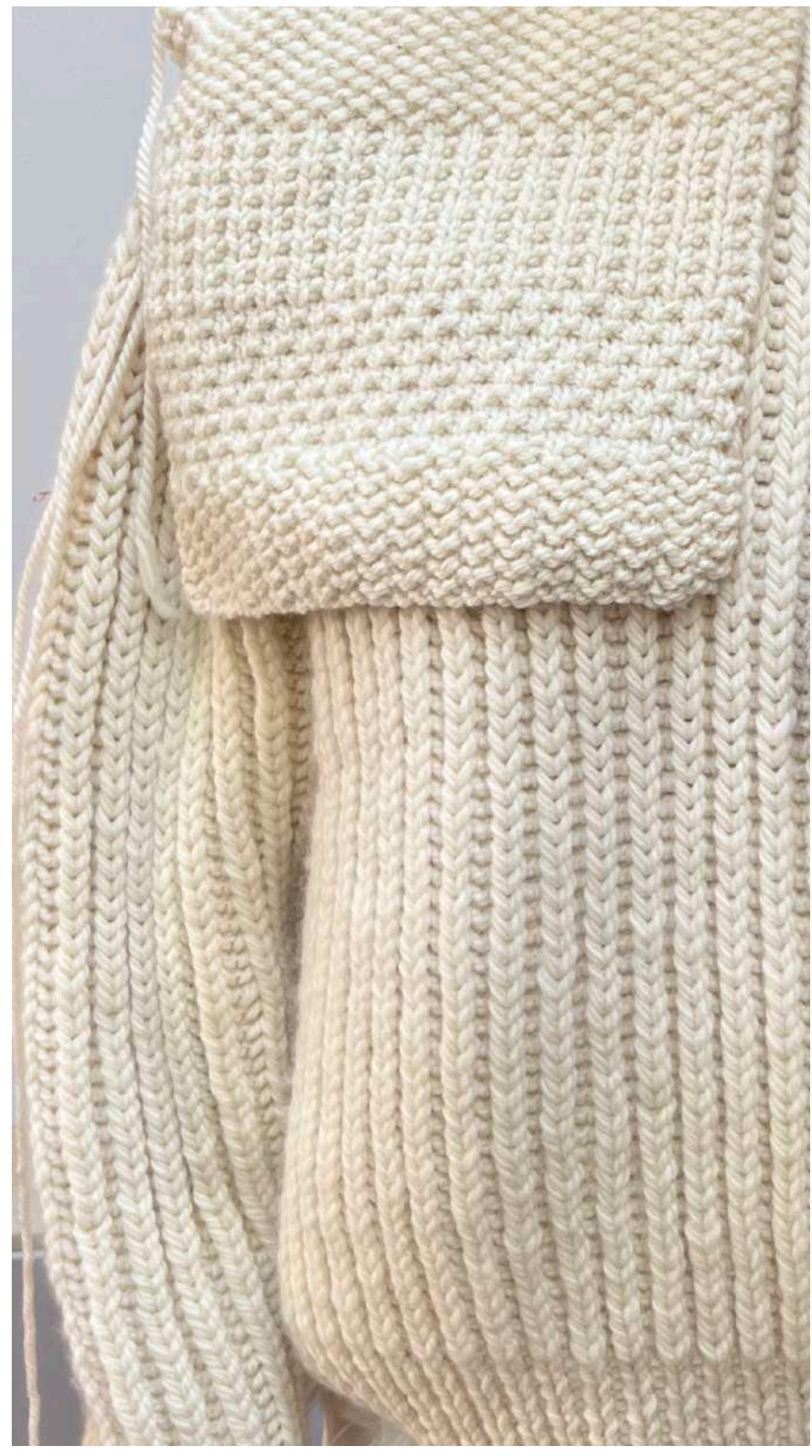
OUND

Assistant fashion designer

An investigative project based on a thoughtful design practice, which relies on an appreciation of materials. It focuses on creating hand-knitted wool pieces, silk, and repurposed antique cotton garments, manually dyed with pigments obtained from food waste and plants.



*Head of design: Paula Delgado / Photography: Diego Quintela,
María Pía Galvalisi / Model: Neus Cantador*



Eco-printing with wild Cota Tinctoria.

Natural dyeing with onion peels, avocado pits, and coffee grounds.

Hand-knitted wool sweater samples.

Repurposed vintage bed linens transformed into garments.





The Book of Kin N°2 by The Lissome Magazine.



Natural Abundance book by Odette Blum.

KNOW THE STORY BEHIND
YOUR OUNDED PIECE OF CLOTHING



Besides product developing, a big focus was on collaborations with international artists and makers, and creating written stories around the pieces for the blog and newsletters.

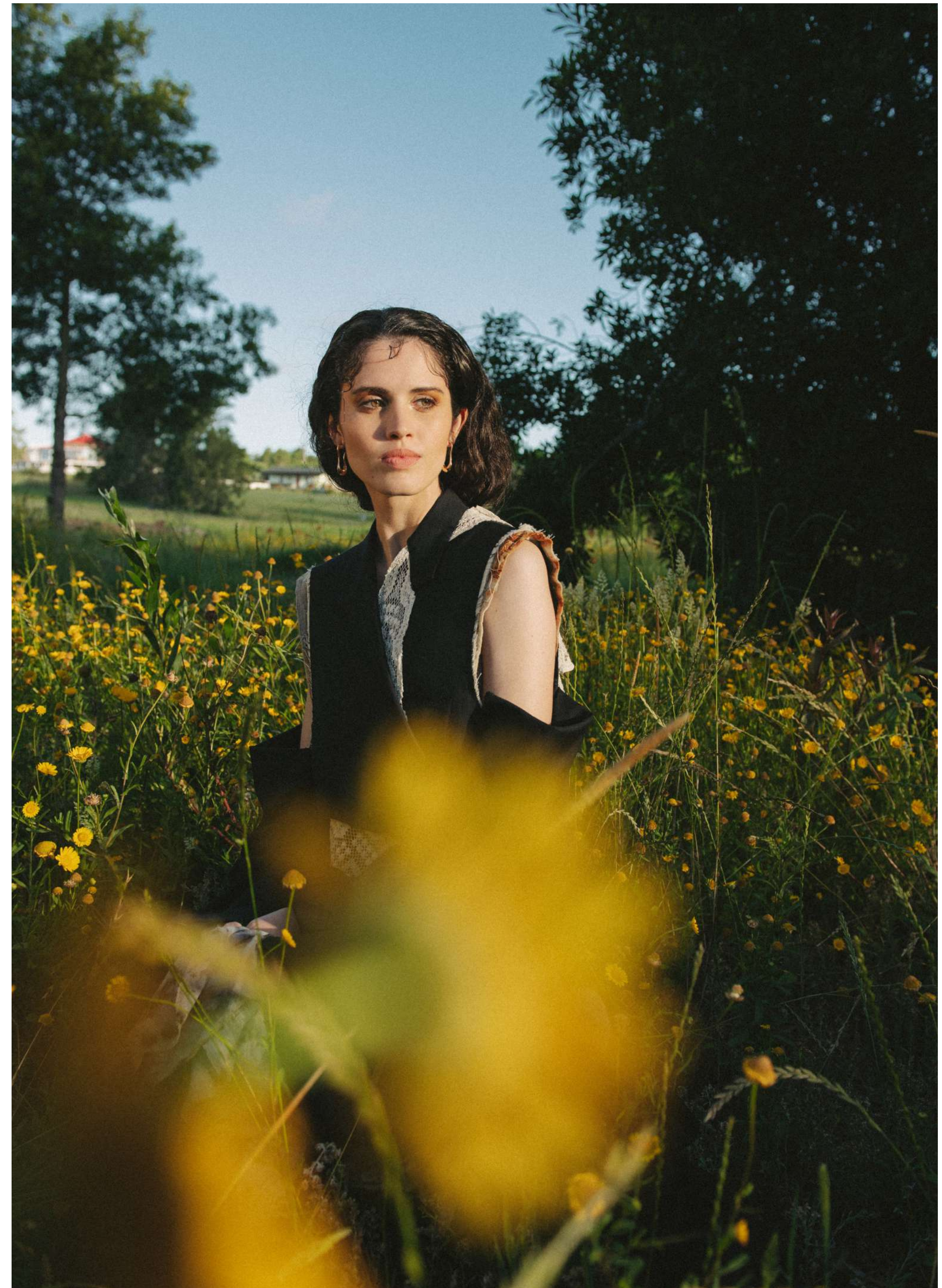
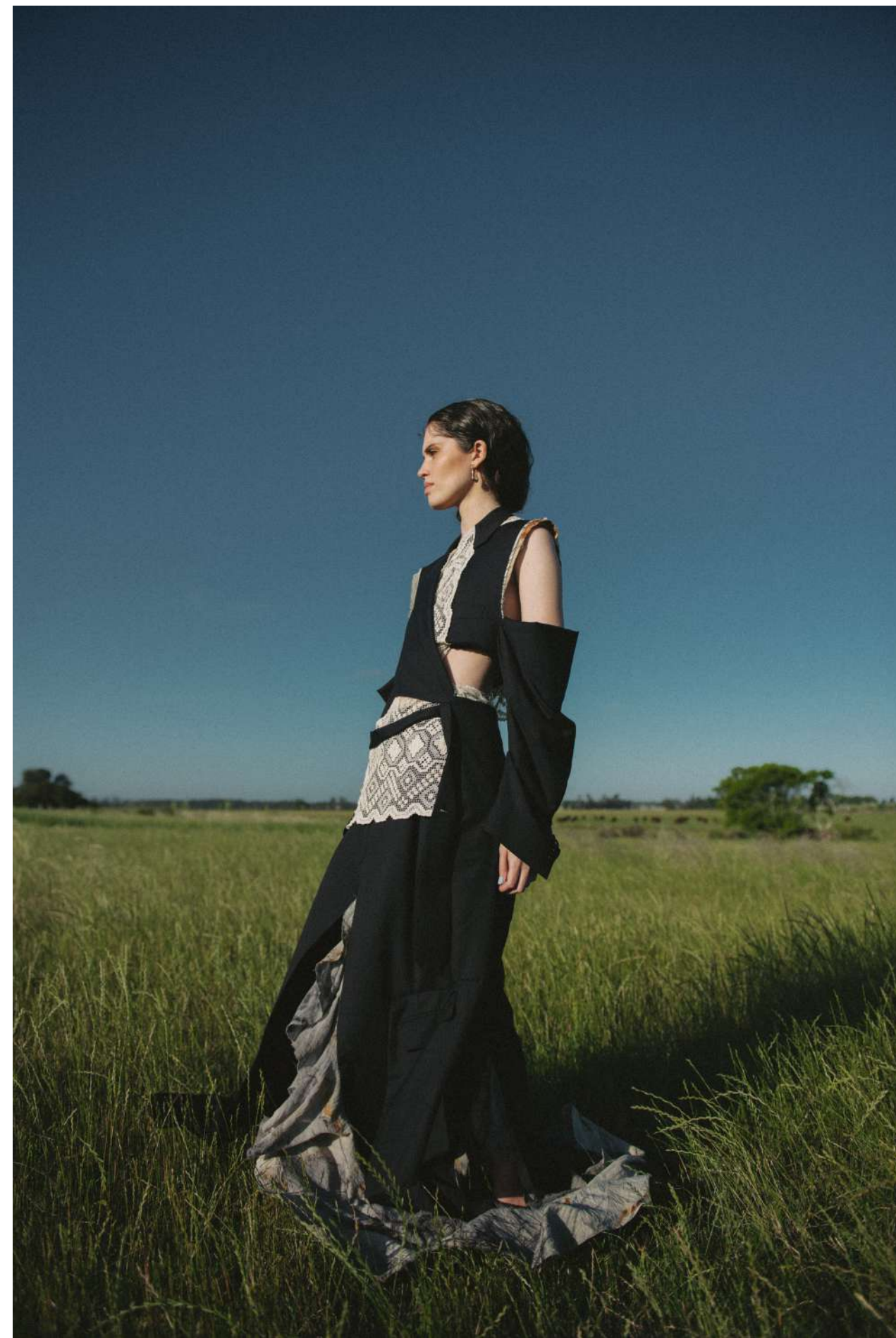


Crossing paths with Marta Rubio.

THE THREADS THAT BIND US

Udelar University, BA project

The textile industry in Uruguay, once prolific and expansive, is today in total decline, barely preserving the vestiges of what it once was. This project reflects on the idea of exploring this desolate landscape through repurposing textiles that have been left behind, incorporating processes related to deconstruction and reconstruction.



Photography: Victoria Mackansas / Model: Lucía Marcora

América Invertida,
Joaquín Torres García, Uruguay 1943



El signo sculpture, Franciso Matto, Uruguay 1982



Ruins of the Central Railway Station (AFE), Montevideo



Mai Rodríguez, uruguayan countryside

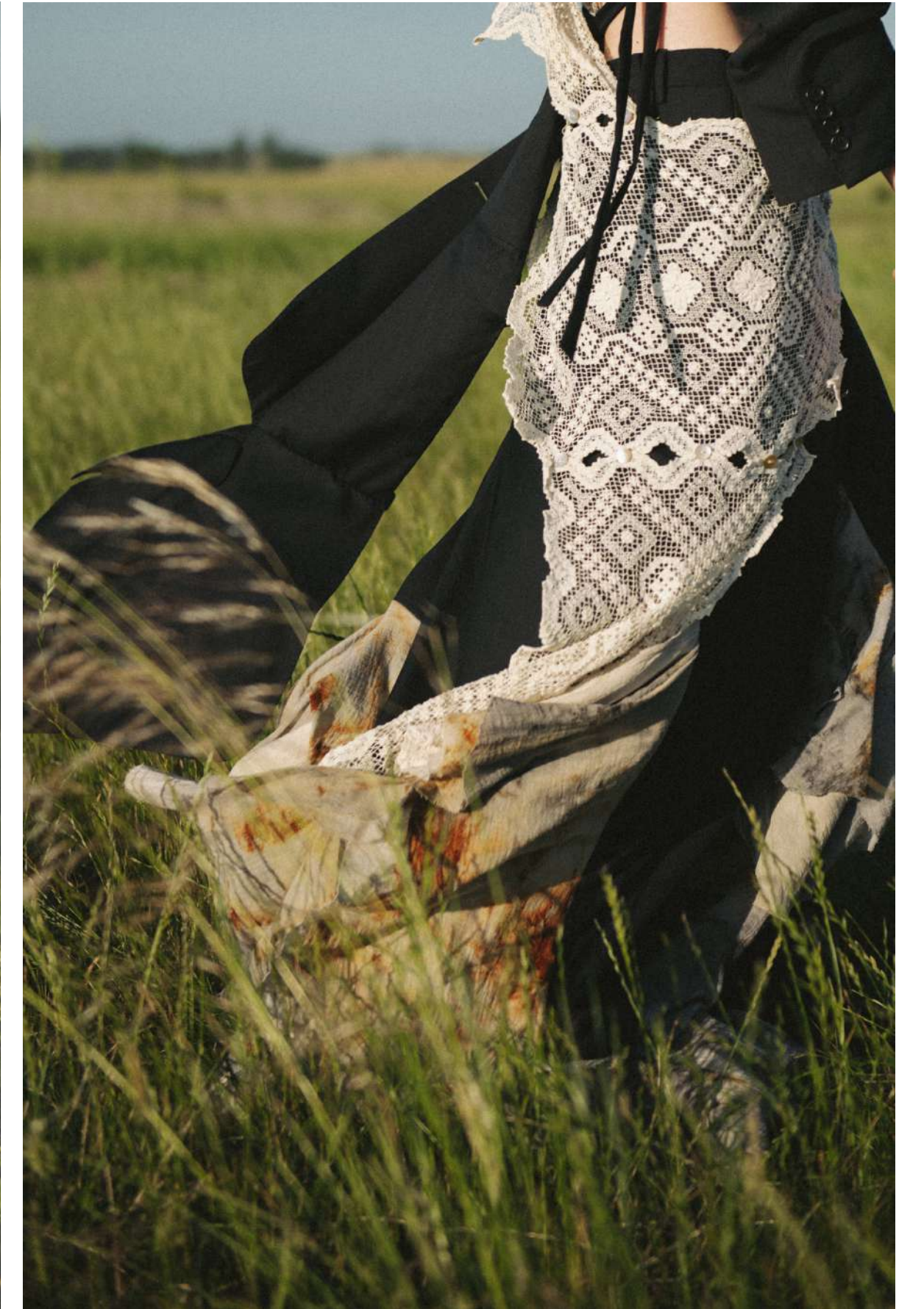
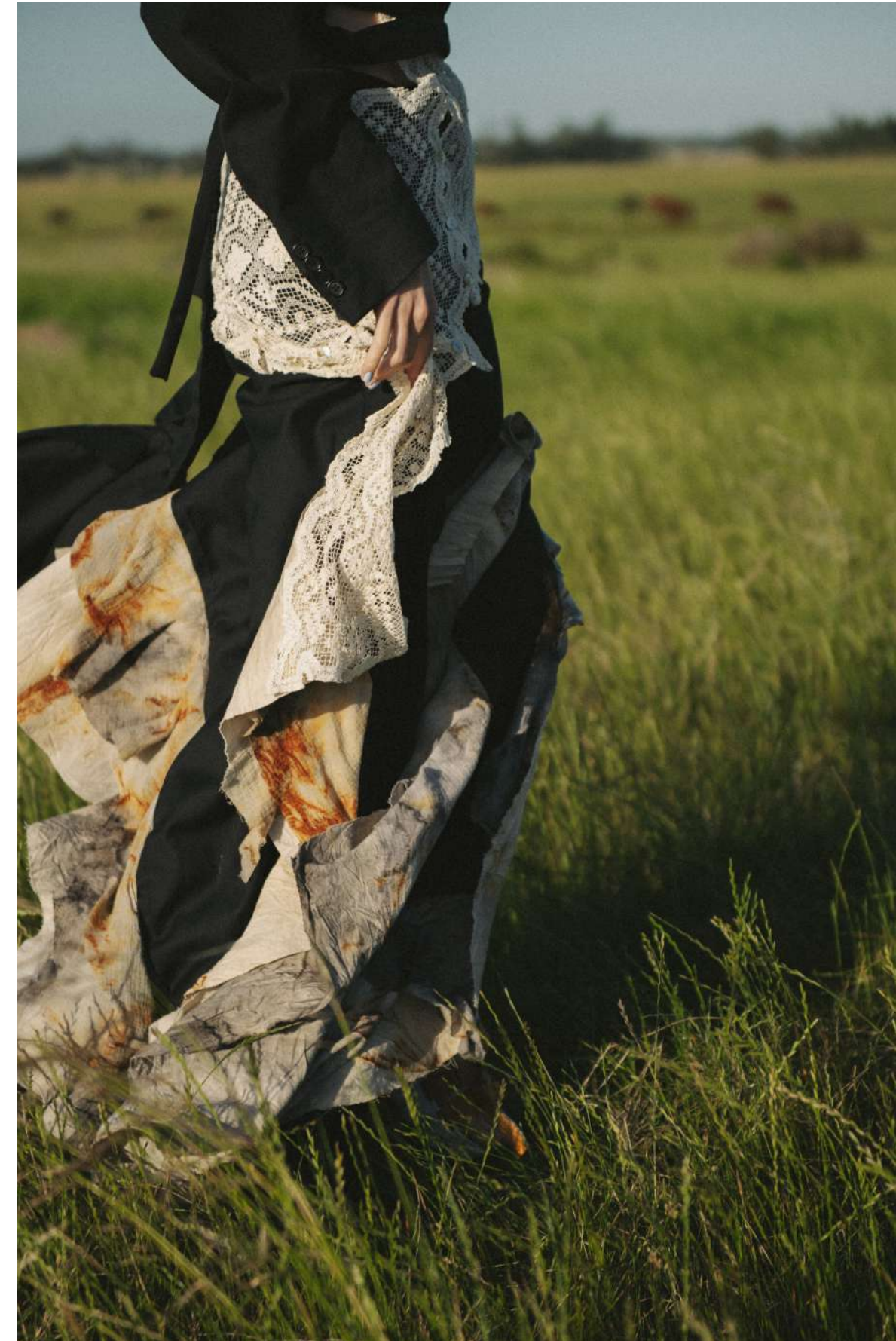


Iron and eucalyptus dye on deadstock cotton.

Rust is a commonly used metaphor for neglect and slow decay, since it gradually destroys iron; nevertheless, this process is also a type of evolution, a change in matter. On the other hand, iron is the main element that makes up the earth's core, and it can also be found anywhere in the world in different forms, as something in common.

That is to say that iron connect us, and that the heart of the earth is probably also in the process of oxidation.





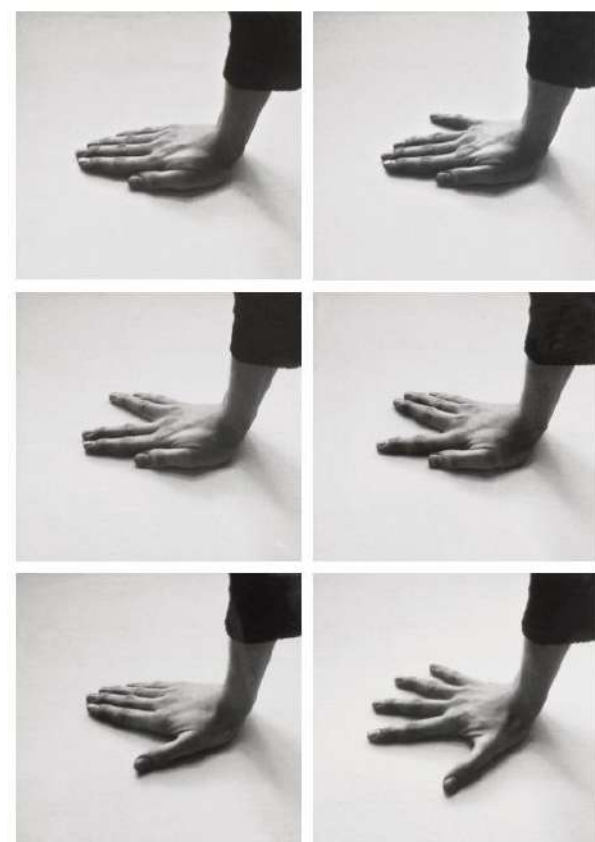
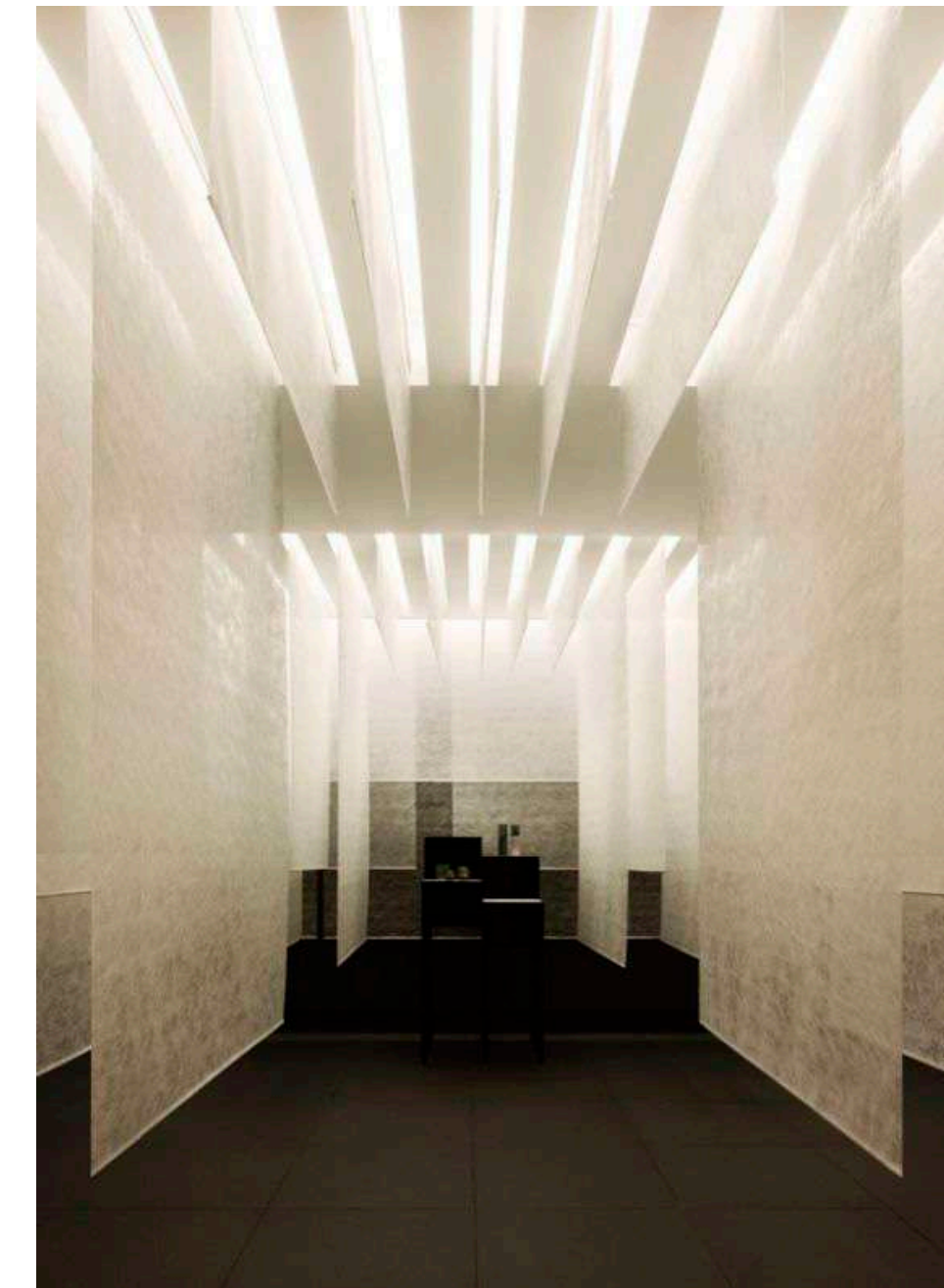
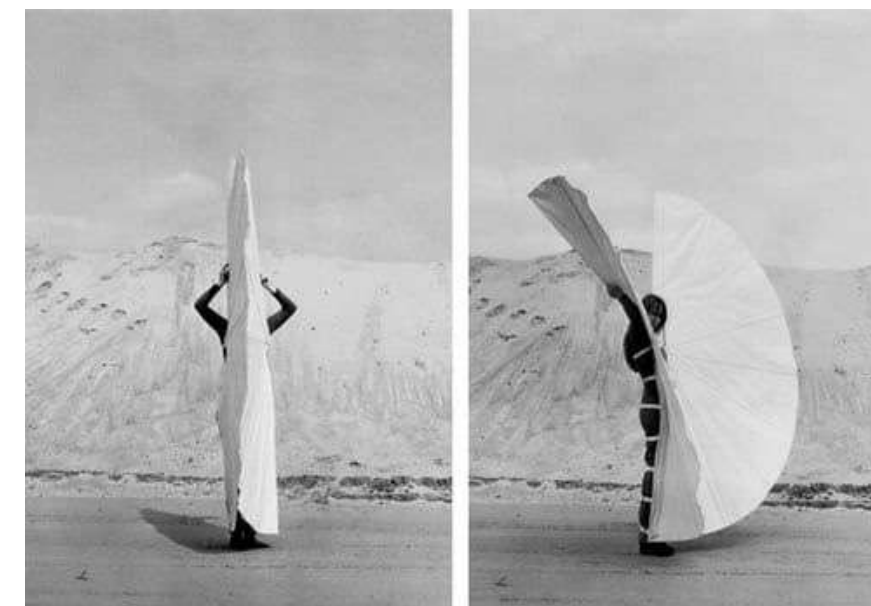
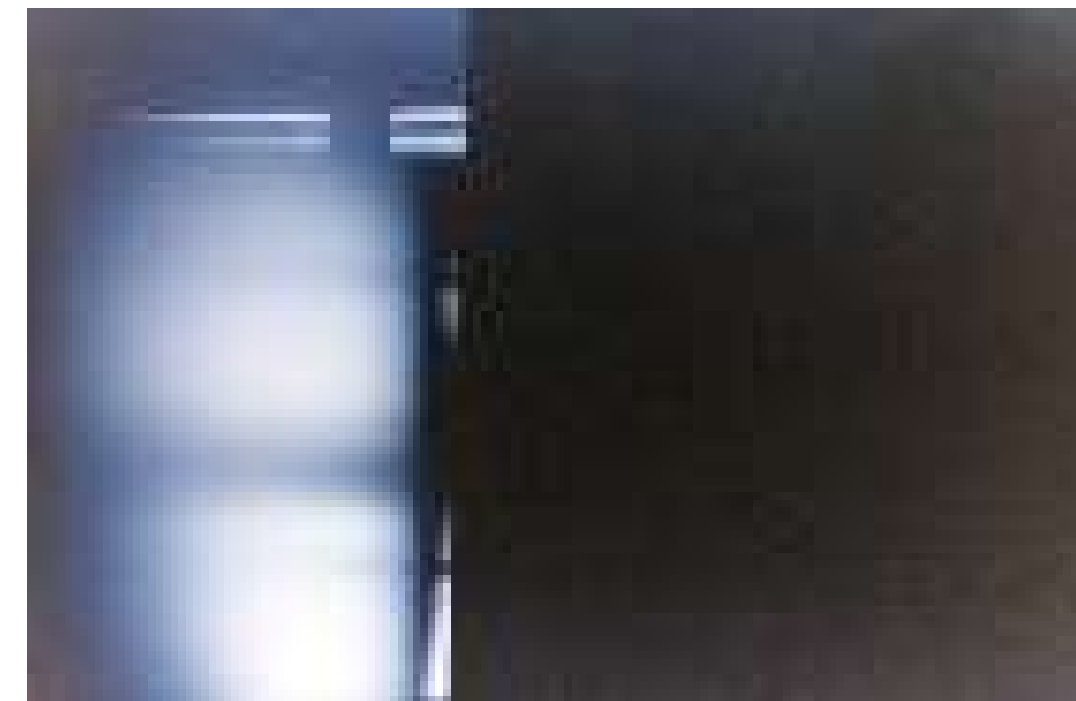
NOTIONS OF SPACE

Aalto University, MA project

An exploration through sketches and prototypes of the literal and symbolic spaces between the body and the garment. Contemplating a notion of space that is intimate and changing, and as much about proportion as of composition, this search departs from the most basic 2D form that is found in human spaces, the rectangle, and uses cuts, folds and drapes to investigate an evolving architecture for the body.

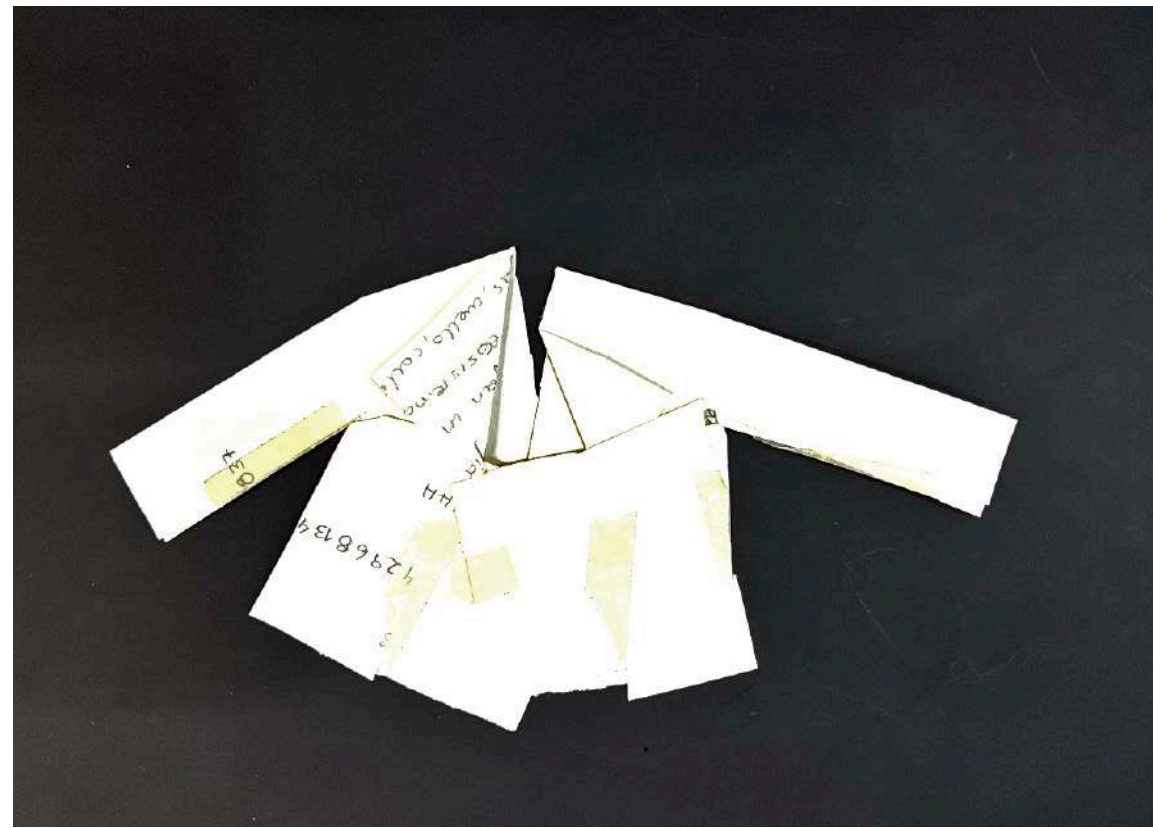
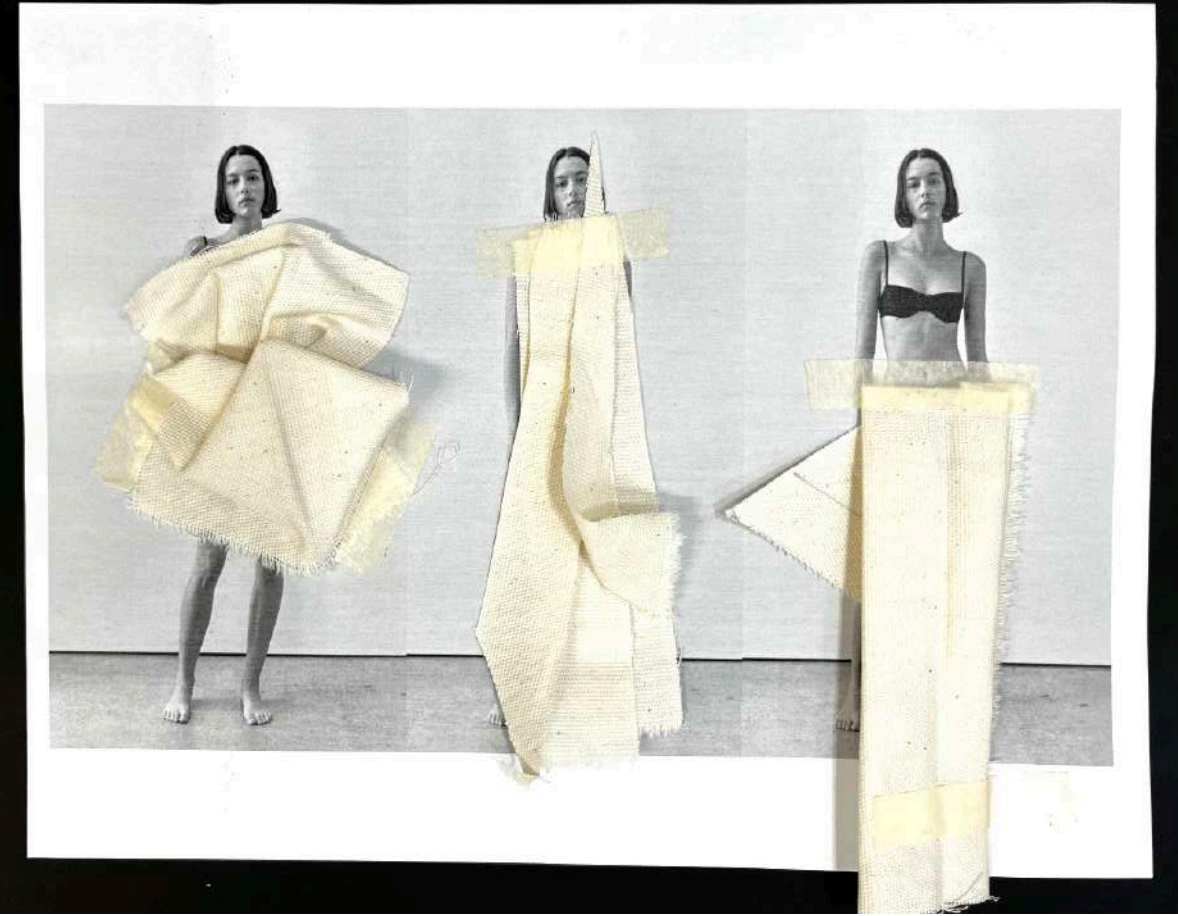
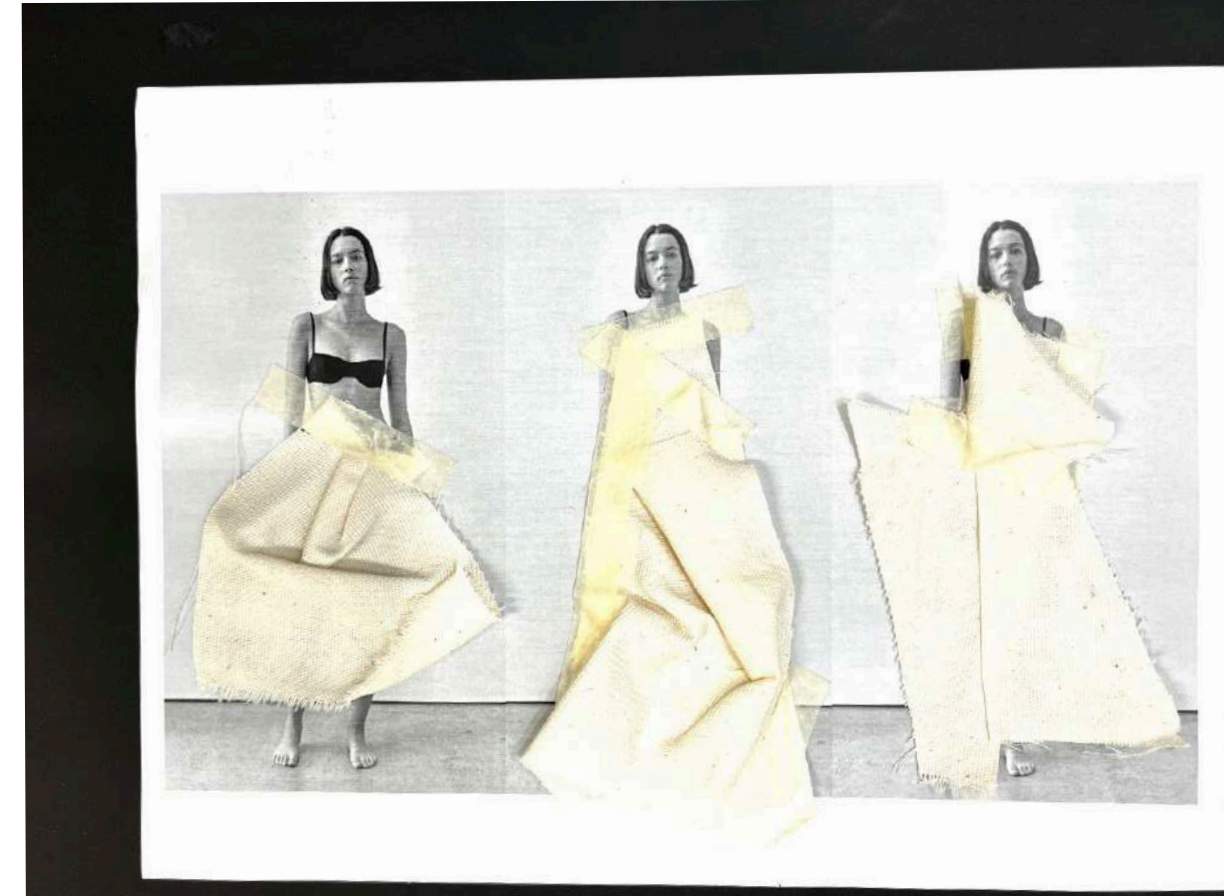
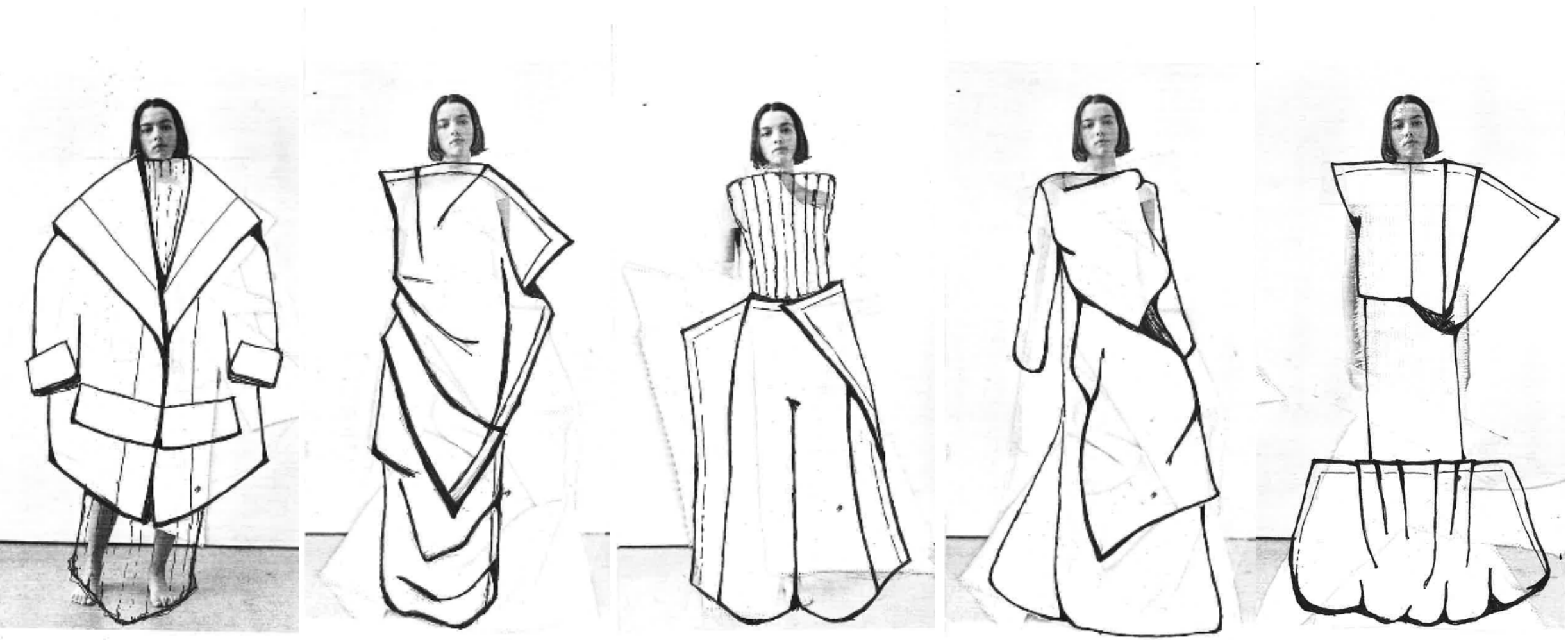
What's space?

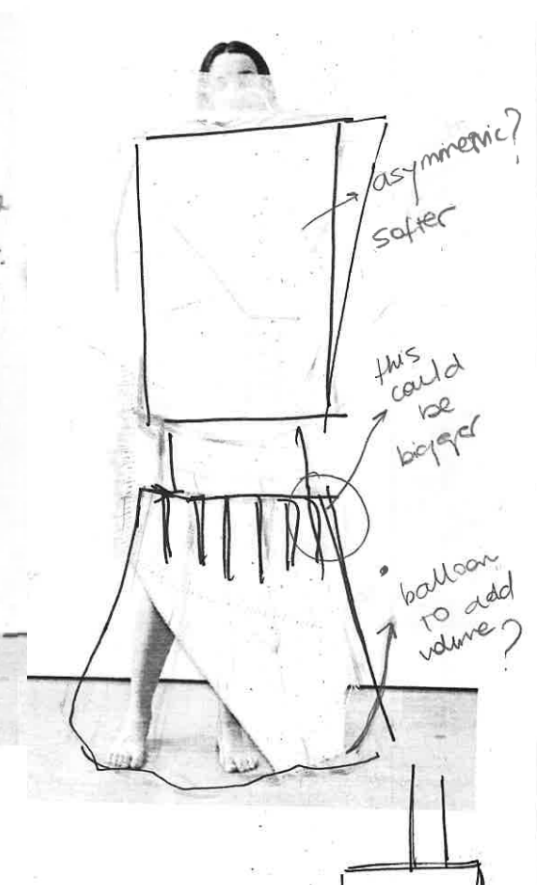
An abstract quality and a concrete character / home / hard & soft architecture / a composition, a feeling, a shaping of the corporality.



*Walls, doors, windows, curtains, beds, sheets. Rectangles.
The fabric that we use for clothing comes in rectangular rolls.
It's the most basic, common shape from which we create space.*

*How to play with the notion of space and the simplicity of the rectangle?
And how to transform this shape, and its feeling, through materiality?*





PROYECTO CASAMARIO

Curator, collaborator, designer

With projects like “Testing Room 1.10” or “Remanufacturing of uniforms: memories of work”, CasaMario collective aimed at creating dialogues and reflections around artistic-cultural practices and collective ways of doing. Through curating residencies and public exhibitions, textile and graphic workshops, performative streamed activations, costume design, and editorial publications, the collective addressed topics related to the textile industry, the environmental crisis, virtuality and artificial intelligence, among others.



Photography: Sofía Dinello Morais, Manuel Gallardo, Ignacio Dansilio

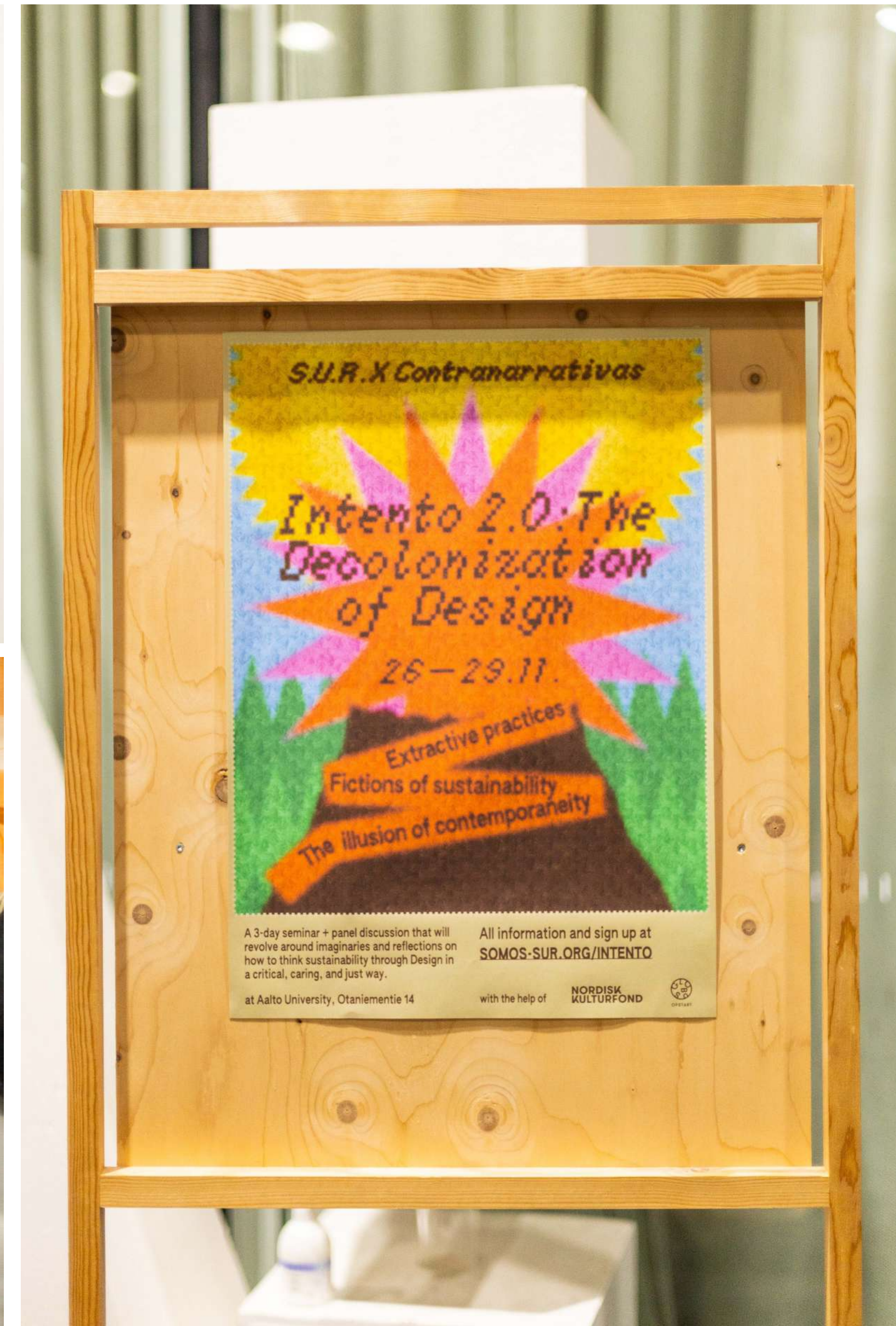
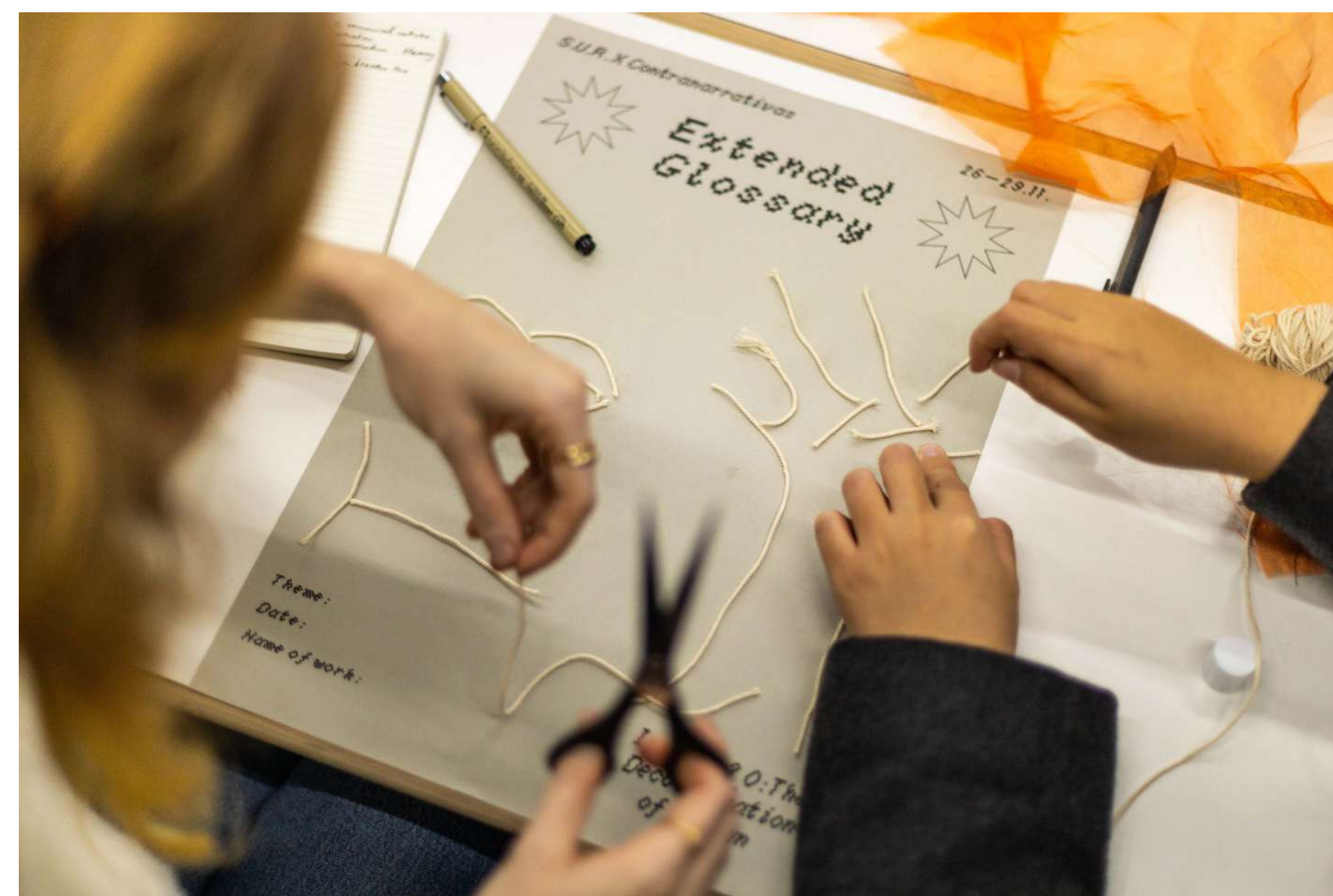
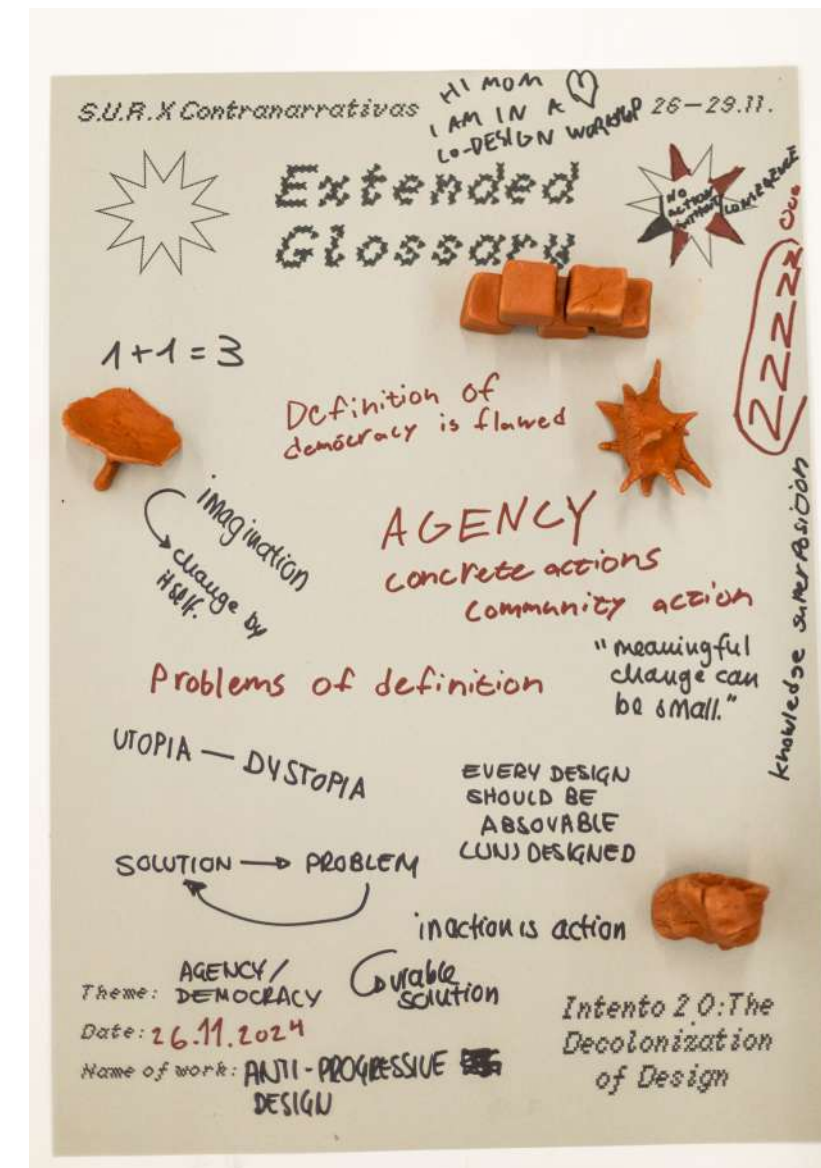




S.U.R COLLECTIVE

Curator, collaborator, designer, communicator

S.U.R. it is an attempt to decolonize the spaces of knowledge production in the Global North, seeking to incorporate Latin American perspectives and alternative forms of meaning-making in the Design and sustainability discussions. Our practices expand from the developing of workshops, seminars, activations and panel discussions, to other forms of knowledge, such as collective actions related to resistance or parties.



Photography: Vertti Virasjoki



Session 1 26.11.

Decolonization and decanonization of Design

Design is not neutral, innocent, ahistorical, or apolitical. It has historically been crossed by Western-centric canonical thought, the civilizational model of modernity, and the accumulation pattern of the neoliberal system that sustains the illusion of contemporaneity. Why is it relevant to question these notions, and how can we create counternarratives?

Session 2 27.11.

This was designed on stolen land

There is no anticolonial or antiracist notion of environmental sustainability when it is based on the concept of natural resources, which does not confront the structural causes that produce climate emergency. How can we think of a sustainable Design perspective that does not legitimize the anthropocentric and extractivist paradigm central to the so-called development of the North?

Session 3 28.11.

Sustainability for whom?

Sustainability is often thought of from a totalizing and universalist perspective, but it rarely questions specificities or non-Western ways of approaching it. What are the limits of the narrative of "environmental sustainability" in Design, in a reparative, redistributive, and restorative way?

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sofidinello@gmail.com

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