

THE LOOM





DEAR READERS,

Welcome to a new edition of The LOOM.

This is the first fully digital edition of our magazine, a change that reflects a fundamental belief: sustainability is a principle that shapes the way we think, make decisions and create value. It is only natural that the way we communicate should reflect that commitment.

Throughout these pages, you will discover some of the initiatives that have defined our recent journey, from product development and strategic partnerships to our sustainability efforts and the projects shaping the future of both Riopelle and the textile industry.

Next year, we will celebrate a historic milestone: Riopelle's 100th anniversary. It will also mark the launch of a renewed edition of The LOOM, created to commemorate this centenary and share the vision that will continue to guide us into the future.

Thank you for being part of our journey.

José Alexandre Oliveira,
Riopelle's Chairman

RIOPELE: FOUR GENERATIONS BUILDING AN INDUSTRY

Riopele's story begins far from the spotlight: on the banks of a river, in a region of Portugal still discovering its industrial vocation. In 1927, during the growth of the Ave Valley, José Dias de Oliveira rented an old mill, took out a small loan, and installed two looms. He produced strong cotton fabrics, drills, and striped textiles for a market that was still taking shape but already showed ambition.

The following year, he married Olinda da Costa Reis. Together, they had five children, and the family would soon become inseparable from the company itself. Shortly after, production expanded: a spinning mill with 1,300 spindles and dozens of looms began marking fabrics with the initials "J.O." An early gesture of industrial identity.

The following decade brought consolidation. In 1934, the factory officially became known as Fábrica de Tecidos do Rio Pele. Five years later, it was already listed among the country's 68 "complete units": 136 workers, a handful of administrative staff, and production focused on cotton drills and gabardines, signs of an industry becoming increasingly professionalized.

The second generation joins the company

It was the second generation, however, that transformed the company into a key player in the sector. After the unexpected death of the founder, José da Costa Oliveira took over leadership at just 22 years old, during a period of financial pressure and uncertainty. His name would become associated with Riopele's consolidation, development, and expansion.

In 1960, he introduced polyester, then marketed as terylene by the British company ICI and developed his own blend with artificial fibers, initially with cupro and later with viscose. The result was a new fabric called Texlene, reflecting the company's ability to adapt to a rapidly changing industry.

Transformation followed growth. In 1966, the company became Fábrica Têxtil Riopele. It was then producing nine million meters of fabric per year from 3,000 tons of fibers. It exported almost all of its production and employed around 1,600 workers, figures that placed it, by 1972, as the ninth largest exporter in Portugal and the second largest in the textile sector.

Transition to the third generation

Decades later, in the midst of the global economic crisis, the third generation took over. In 2007, José Alexandre Oliveira became Chairman of the Board, and in 2013, the sole shareholder of the company.

Under his leadership, Riopelle strengthened its vertical integration and invested heavily in industrial efficiency: three production hubs, 133,000 square meters, and continuous operations across three shifts.

The company now produces around 750,000 meters of fabric per month, 98% destined for export, maintaining its position as one of the most consistent names in the European textile industry.

Reinvention, innovation, and sustainability

In 2014, Riopelle accelerated its transformation with a €15 million investment aimed at upgrading its offer and moving closer to creation itself. It modernized its machinery, strengthened technical teams, and created a new building dedicated to research and development. A Modeling Center was also established, a clear sign of evolution for a company that no longer simply produced, but actively participated in design.

In 2018, sustainability took concrete form. The installation of the first solar photovoltaic plant marked the beginning of its own energy strategy. That same year, the brand Tenowa



(Textiles No Waste) received the Product Innovation Award from COTEC Portugal and the iTechStyle Awards in the sustainable product category, reflecting a new approach to textile development.

In 2019, the company reached seven consecutive years of growth, supported by a deep transformation. Projects such as RiopeleTech – Fabrics4Future and Textiles4Life placed circular economy and digitalization at the center of operations.

At the same time, the Horizontes program introduced new management tools, R People+, R KPI+, and R Mind+, redefining the way people, performance, and data were managed.

the company reinforced its investment in decarbonization and reached 61% of its energy consumption supplied by renewable sources.

In 2025, this journey gained new dimension. The inauguration of the third photovoltaic park with 5,300 solar panels and a capacity of 3.6 MWp strengthened the company's energy autonomy. This new infrastructure joined the existing units, increasing self-consumption energy to around 30%.

Almost a century later, Riopele remains faithful to its origins: a company built on resilience, long-term vision, and adaptability, now projected into the future with innovation and sustainability as its guiding threads.

The arrival of the fourth generation

In 2023, the company entered a new chapter with the arrival of the fourth generation of the Oliveira family. Francisca Oliveira joined the business development area in a year when Riopele reached a historic revenue record of €98.4 million, representing 6.4% growth. She later became the first woman to join the company's Board of Directors.

Environmental commitment remains at the center of the strategy. With the goal of achieving carbon neutrality by 2027 (Scopes 1 and 2),



RIOPELE
PARTNERS WITH
JOHN VARVATOS
TO DEVELOP
MENSWEAR
FABRIC
COLLECTION



R



John Doe

Riopele has entered into a creative partnership with American designer John Varvatos to develop a fabric collection for the menswear segment. The collaboration will be unveiled at Milano Unica and at the Portuguese textile company's showroom in New York, as Riopele prepares to celebrate its 100th anniversary.

Having held leadership roles at Ralph Lauren and Calvin Klein before launching his eponymous label in 2000, Varvatos is now joining Riopele's creative team to develop a collection that seeks to move beyond the traditional textile presentation format.

The collaboration builds on a professional relationship spanning nearly three decades between the designer and the Portuguese manufacturer. Rather than presenting a standalone selection of fabrics, the collection has been conceived as an integrated wardrobe, designed across multiple garment types and product categories. The fabrics were developed to work together, enabling cohesive combinations of materials and textures.

The approach reflects one of the defining characteristics of Varvatos' career: blending classic references with a contemporary interpretation of menswear.

According to the designer, the collection is the result of a search for balance between heritage and innovation.

For Riopele, the partnership also represents an opportunity to

strengthen its international presence, particularly in the North American market. As the company approaches its centenary, it continues to reinforce its position as a premium textile supplier.

"The idea behind this collection stems from the belief that you must respect the past in order to move forward. At Riopele, I found a rare combination of craftsmanship, vintage inspiration and innovation, expressed through fabrics with texture and character that are also lightweight, performance, driven and easy to care for,"

says John Varvatos.



RIOPELE EMBRACES CIRCULARITY WITH TENOWA



Ângela Teles has been Sustainable Product Manager and R&D Projects Manager at Riopelle since 2022, leading product sustainability initiatives and driving innovation projects across the company.

Together with her team, she has played a key role in Riopelle's approach to innovation and sustainability, seeking solutions that anticipate market demands and respond to environmental challenges in a consistent and structured way.

A clear example of this is Tenowa (Textiles No Waste), a project that has been steadily consolidated over time, opening new possibilities and continuously evolving the solutions developed.

Riopelle has strengthened its positioning in sustainability in recent years. How does this commitment translate into the development of new materials?

This commitment is reflected in an increasingly integrated approach to developing new materials.

There is a clear focus on identifying more responsible raw materials and solutions, from recycled and certified fibers to innovative alternatives with lower environmental impact, but the work goes beyond that. It also involves how materials are developed, tested, and adjusted throughout the process, with a continuous search for alternatives that reduce impact without compromising performance. Innovation is closely linked to this process, not as an isolated

moment, but as continuous work of experimentation, validation, and improvement, often in close collaboration with different teams and partners.

On a daily basis, this translates into consistent decisions across projects, where sustainability is progressively and practically integrated, becoming a natural part of how we develop.

"Sustainability will increasingly become a structural factor in the way we develop materials, organize processes, and make decisions."

What concrete goals has Riopelle set for the coming years in this area?

Riopelle has defined a set of sustainability goals focused on reducing environmental impact and continuously improving its processes and products.

One objective is to increase the incorporation of more responsible raw materials, with the goal that 80% of commercialized products include these components by 2027.

At the same time, there is ongoing work in production efficiency, with targets such as recovering and reusing 60% of the water used in production processes and using 100% renewable electricity, also by 2027.

There is also a growing commitment to traceability and transparency, ensuring greater control and visibility across the value chain.

At the same time, the company continues to invest in innovation and development, seeking solutions that anticipate market demands and respond to environmental challenges in a consistent and structured way.

Ultimately, these are goals that reflect a clear path built on concrete objectives and continuous improvement.

Circularity is one of the major themes in the textile industry. How is Riopelle integrating it into its processes and products?

Circularity has been addressed through different initiatives that combine material development, processes, and innovation.

It involves incorporating recycled fibers, but also continuous work to improve materials with a focus on durability,

quality, and long-term consistency.

One of these initiatives led to the creation of Tenowa - Textiles No Waste, based on the valorization of textile waste by giving it a new life. It is a project we have been consolidating over time, opening new possibilities and continuously evolving the solutions developed.

At the same time, collaboration with partners and start-ups has been essential, bringing freshness and agility, especially in developing new types of circular products and exploring emerging technologies.

These partnerships allow different perspectives and skills to come together, placing multiple players at the same table and accelerating the evolution of solutions, always ensuring the quality standards that define us.

What kind of recycled materials are already part of the collections?

We currently integrate different types of recycled raw materials into our collections, with a strong focus on post-consumer recycled polyester, as well as recycled cotton and wool.

We have also been investing in the development of what we call Next Gen Materials, strongly focused on circularity. Highlights include cellulosic fibers such as viscose produced from textile waste using Circulose® as raw material, Naia Renew acetate, a fiber that combines responsibly sourced wood pulp with recycled materials through advanced molecular recycling processes and T2T (Textile-to-Textile) polyester solutions, which transform textile waste into new fibers, integrating technologies such as CiCLO®, which facilitates decomposition at end-of-life.



How has the market responded, particularly Riopelle's clients, to incorporating fabrics with recycled materials into their collections? Is there still a perception of lower quality?

In general, the response has been very positive and has grown consistently over the past few years, although with different levels of maturity across markets.

Clients are increasingly informed and demanding, and they actively seek solutions that respond to these concerns. In many cases today, it is no longer just an option, but a requirement.

As for quality perception, this issue has become less relevant as materials evolve. There are still challenges in some cases, but development and validation work allow us to find balanced solutions. Naturally, careful material selection and close monitoring throughout the process remain essential to ensure quality stays at the center.

Do clients already come with concrete sustainability requests, or is Riopelle still leading that path?

Today, we clearly see both realities. On one hand, there are clients who arrive with very specific sustainability requests, whether related to raw materials, certifications, or traceability requirements. These clients tend to be more advanced and bring increasingly demanding challenges. On the other hand, Riopelle continues to play an important role in guiding and developing solutions, anticipating trends and proposing alternatives that are often not yet fully defined by the client. This is also influenced by a regulatory

context that is still evolving, where definitions are not always completely clear. This requires greater adaptability and continuous monitoring from both the company and clients.

In practice, it is a collaborative process where exchange is increasingly close: clients bring needs and objectives, and we contribute technical knowledge, innovation, and development capacity to find the best solutions.

How do you see Riopelle evolving in the next 5 to 10 years in this area?

Riopelle's evolution in this area will involve an increasingly natural integration of sustainability across all dimensions of the business.

More than an isolated area, it is and will increasingly be a structural factor in how we develop materials, organize processes, and make decisions.

Innovation will continue to be central, both in terms of new materials and circular solutions, and in adopting technologies that allow us to respond more efficiently to environmental challenges.

At the same time, themes such as traceability, transparency, and digitalization will gain increasing importance, following the evolution of market demands and regulation.

More than anticipating a final destination, the focus will be on adaptability and continuous evolution, ensuring that sustainability becomes an integral part of how we think, develop, and grow.



THE FUTURE OF BELONGING

PHOTOGRAPHY CARLOS TEIXEIRA
MODEL PATRICIA ROCCHI
STYLING BUSINESS DEVELOPMENT TEAM







FABRIC (SHIRT)
POPE'LS

FABRIC (PANTS)
FAXI



FABRIC (SHIRT)
YAKUSHIMA

FABRIC (PANTS)
SIMBEL RECYCLED TP





FABRIC
GIRO EGIZIO







FABRIC
TARI





FABRIC (TOP)
HAZE

FABRIC (PANTS)
TAF MATERIC





FABRIC (TOP)
BASKET

FABRIC (PANTS)
ANITULI



FABRIC (TOP)
EVELYN LEVE

FABRIC (SKIRT)
DUP



ÇERAMICA®

30 YEARS ALONG SIDE THE FASHION INDUSTRY

Çeramica has recently unveiled its new visual identity, marking 30 years of presence in the fashion industry. This renewal reinforces the pillars of quality, comfort, and performance that have made it one of Riopelle's most iconic brands.

Founded in 1996, Çeramica® has earned the trust of a wide range of Riopelle's partner brands and is now present in more than 50 countries. Since its origin, it has stood out as an innovative textile concept that combines technology and design to deliver advanced comfort and long-lasting performance, maintaining the fabric's appearance and characteristics even after multiple washes.

These qualities are complemented by the material's excellent appearance, wrinkle resistance, soft and smooth touch, quick machine washing capability, and protection against ultraviolet rays.

Its durability and ease of maintenance contribute to more efficient long-term use, reducing the need for energy, water, and intensive care throughout the garment's lifecycle. In addition, Çeramica® can incorporate certified and traceable materials, adapting to different sustainability requirements.

"The presence of the Çeramica® brand in the fashion market has been remarkable over the past three decades. It is widely recognized by our clients as a true seal of quality and continues to play a key role in Riopelle's positioning within the industry,"

explains Francisca Oliveira, Business Development Manager at Riopelle.





"To keep pace with the evolution of brands, we recognized the need to renew Çeramica®'s image, while preserving the same values and philosophy that have always defined us,"

As part of this renewal, in addition to the new logo, several communication materials were also developed for clients who wish to highlight the Çeramica® brand in their products, including labels that emphasize the technical quality of the fabric, responsible production, and the "Made in Portugal" seal.

The new identity also reinforces the brand's technological and performance-driven dimension, aligned with its positioning and the slogan "Advanced Comfort Technology."



CAN THE FASHION INDUSTRY DECARBONIZE ITS VALUE CHAIN?



For years, the signs have been there. Floods, heatwaves, water scarcity, energy instability. What was once viewed as a distant risk has become an operational variable.

The fashion industry, built on long, fragmented, and cost-driven supply chains, is now being reconfigured by this reality. And the question is no longer just how to produce more cheaply, but rather how to keep producing at all.

The answer starts with a shift in approach. For decades, efficiency

meant offshoring, scale, and margins. But this model assumed a stability that has since vanished.

Extreme weather events, regulatory pressure, and resource scarcity are exposing structural vulnerabilities in supply chains.

Today, the industry's competitiveness is measured differently: by its capacity to withstand, adapt, and anticipate.



The fragility of long supply chains

Long supply chains have become more vulnerable. Every added distance increases risk; every intermediary reduces visibility. It is in this context that proximity and integration gain new relevance, not merely as a logistical advantage, but as a strategy for resilience.

Manufacturers with greater control over the value chain can react faster, ensure traceability, and adapt to new demands. Riopelle illustrates this transition: by investing in lower-impact raw materials and strengthening the integration of its processes, it is building a more predictable and transparent supply chain, prepared for volatility.

Sustainability as part of stability

In an unstable environment, sustainability is no longer just a narrative.

Investing in water efficiency, renewable energy, material innovation, or chemical control is not just an environmental response; it is a way to protect operations and mitigate risk. The same applies to the choice of suppliers, which is increasingly based on ESG criteria and international certifications.

Simultaneously, the industry is beginning to abandon the linear model that defined it for decades. Circularity, material reuse, and new recycling solutions point toward

a more resource-efficient system, one that is still under construction, but with a clear direction.

In this new equilibrium, one factor gains weight: transparency. In a historically opaque sector, the ability to show, rather than just state, becomes a key differentiator.

The decarbonization of fashion will be neither immediate nor linear. But it is no longer an isolated strategic choice. It is part of a deeper transformation, where sustainability, resilience, and trust become inseparable.



HOW BRANDS SHOULD PREPARE FOR THE DIGITAL PRODUCT PASSPORT

The Digital Product Passport is arriving in the European market. Some brands have already started implementing this digital tool before it becomes mandatory for all products sold in the European Union. Others will need to move quickly and understand how to do so.

At the center of the transformation of value chains is the Digital Product Passport (DPP), a system that promises to make every product traceable throughout its entire lifecycle.

From the origin of raw materials to manufacturing processes, from use and repair to end-of-life, everything becomes recorded and accessible.

In practice, each product gains a unique digital identity, accessible through technologies such as QR codes or NFC. For consumers, companies, and regulators, this means direct access to reliable, comparable, and standardized information, a new level

of transparency in a market where data has often been fragmented or difficult to verify.

In the textile sector, marked by long, fragmented, and often opaque value chains, this transformation is particularly relevant. The traceability of fibers, processes, and suppliers is no longer an ambition — it becomes a requirement, forcing companies to rethink systems, partnerships, and information flows across the entire supply chain.

According to Ângela Teles, Sustainable Product and R&D Projects Manager at Riopelle, the objective is clear: “to contribute to a more transparent and sustainable industry by addressing the lack of consistent product information.”

The DPP is part of the Ecodesign for Sustainable Products Regulation (ESPR), one of the key pillars of the European Green Deal and the Circular

Economy Action Plan. More than a technical requirement, it represents a shift in mindset: products entering the European market will need to be more durable, repairable, and aligned with circularity principles while strengthening consumer trust and combating greenwashing.

A strategic opportunity

In the medium term, the Digital Product Passport will become a condition for access to the European market. But for companies that act early, it can also become a powerful tool for differentiation.

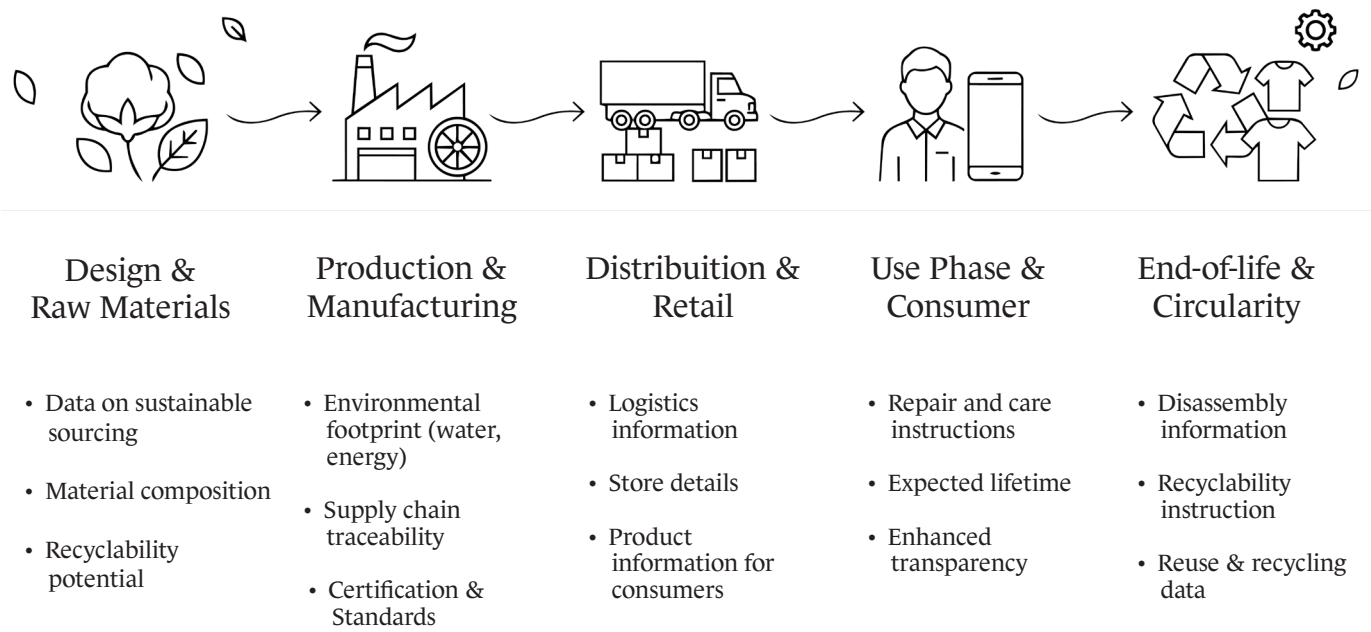
In a context like Portugal’s, marked by strong export capacity and products with high territorial value, the DPP can act as a prestige amplifier. In textiles and apparel, it makes visible what has long remained invisible: the origin of fibers, industrial know-how, production

practices, and environmental impact.

With a fully integrated vertical structure, covering creation and R&D, spinning, dyeing, twisting, weaving, and finishing, as well as a garment division under the Riopele Fashion Solutions brand and a sustainability department of five professionals, Riopele has the capacity and expertise to support brands in implementing the DPP, ensuring all the necessary documentation and guidance for a smooth and effective transition.

“More than meeting a regulatory obligation, preparing for the Digital Product Passport is, for many companies, the first step toward competing in a market where transparency, traceability, and trust are no longer advantages, but requirements. And Riopele is the ideal partner to help brands move forward on this path,” she concludes.

DIGITAL PRODUCT PASSPORT (DPP) FOR TEXTILES



TENOWA

RIOPELE'S BRAND
TRANSFORMING WASTE
INTO RAW MATERIAL



Tenowa (Textiles No Waste) was created from the need to rethink textile waste on an industrial scale, proposing a new narrative for the fashion industry: transforming waste into raw material and elevating what was once discarded into a central element of the creative process.

According to a study by Boston Consulting Group (BCG), textile waste represents more than 150 billion dollars (around 129 billion euros) in annual raw material losses. In 2024 alone, 120 million tons of clothing were discarded, the equivalent of filling 200 Olympic stadiums, with around 80% ending up in landfills or incinerators.

Tenowa was born within Riopelle, which in 2014 pioneered the reintegration of internally generated textile waste into its own production process, designing a model where sustainability and innovation naturally coexist. More than a brand, Tenowa stands as a natural extension of this vision.

The fabrics developed incorporate at least 50% recycled raw materials, reflecting an approach that reduces waste to the essential. Recognition soon followed. In 2018, the brand received the “Best Art Work Award” from The Society of Fashion & Textile Industry, as well as the Product Innovation Award from COTEC Portugal and the iTechStyle Awards in the sustainable product category.

Tenowa enters a new phase

Riopelle now introduces a rebranding for Tenowa, reflecting the maturity of the project. For Francisca Oliveira, Business Development Manager at the company, the goal is to make visible what the brand already represents:

“We want the identity to reflect more accurately what Tenowa already is: innovative, sustainable, and with strong operational capacity.”

The new visual language translates this evolution through organic shapes and a color palette inspired by nature. More than aesthetics, it is a communication tool that allows clients to express values such as sustainability and Made in Portugal through physical elements, including labels designed to extend this narrative.

In the logo, the “W” takes center stage. It is drawn like a moving thread, evoking intertwined textile fibers and the very act of transformation. In contrast, the remaining letters, more classic and structured, anchor the brand in the idea of quality and durability, creating a balance between fluidity and precision.

In a sector where change is often announced but rarely structural, Tenowa stands as an example of how quality, design, and sustainability can truly converge.

STILL HERE

PHOTOGRAPHY PEDRO GOMES

MODEL FRANCISCA PÉREZ

STYLING BUSINESS DEVELOPMENT TEAM







FABRIC
BIELLA





FABRIC (SHIRT)
CLOSER

FABRIC (PANTS)
BIELLA







FABRIC (SHIRT)
PATU

FABRIC (SKIRT)
DA VINCI 25





FABRICS
LIMA | HUNTER







FABRIC (COAT)
GOODMAN

FABRIC (PANTS)
LANERIA







FABRIC
TARI







FABRIC (COAT)
SOFFIO

FABRIC (PANTS)
HARRYS





FABRIC
HARRYS

NAVIGATING CERTIFICATION IN THE TEXTILE AND APPAREL INDUSTRY



In the textile and apparel industry, sustainability is no longer a trend, it has become a requirement. However, as pressure for transparency increases, so does the number of certifications, standards, and initiatives that promise rigor but often create complexity.

For companies, consumers, and other stakeholders, the challenge is similar: how can we distinguish between what truly certifies good practices and what simply responds to market logic? On one hand, certifications increasingly influence purchasing decisions, acting as a seal of trust. On the other, their proliferation can dilute their own meaning.

Three lenses to understand certification in the textile industry

One way to bring clarity to this landscape is to group certifications into three main dimensions:

The foundation of trust: how we produce

At this first level are the certifications that structure how a company operates on a daily basis, ensuring consistency in processes and providing a solid organizational foundation that promotes efficiency and reduces risk.

- ISO 9001, focused on quality and customer satisfaction
- ISO 14001, dedicated to environmental management

- ISO 45001, focused on health and safety at work

Added to this foundation is OEKO-TEX STeP, which integrates environmental, social, and safety criteria at the production process level, reinforcing a more holistic approach to industrial sustainability.

What we deliver: safety and trust in the product

The second level focuses directly on the final product and the confidence it gives to the consumer.

OEKO-TEX Standard 100 ensures that textiles are free from harmful substances, guaranteeing safety in contact with the user and strengthening the product's credibility in the market.

Where it all comes from: origin and responsibility of materials

- GOTS and OCS validate organic content
- GRS and RCS guarantee the incorporation of recycled materials
- RWS addresses animal welfare in wool production
- Regenagri promotes regenerative agricultural practices
- European Flax certifies sustainable European flax
- FSC ensures the responsible origin of forest-based fibers

Other initiatives, while not functioning as final product certifications, have a growing

impact on the value chain.

This is the case of Better Cotton, which seeks to transform cotton production on a global scale, and the ZDHC Wastewater Guidelines, which establish rigorous standards for wastewater and chemical management.

Between compliance and strategy

In a rapidly changing sector, navigating this ecosystem is no longer just a matter of compliance, it is increasingly a strategic decision. Certifications are not all the same, nor do they serve the same purposes. Some guarantee processes, others validate products; some are deeply demanding, while others are more limited in scope.

The opportunity lies in knowing how to choose them, not as an end in themselves, but as tools that reinforce credibility, transparency, and a real commitment to sustainability.

Riopele, with almost 100 years of history, has been a pioneer in certification, anticipating customer needs in this area and working to meet the increasingly demanding requirements of the global fashion industry.

"As far as Riopele is concerned, sustainability has never been a response to a trend, but rather a strategic and forward-thinking choice. Long before it became an industry priority, we were already investing in responsible practices, innovation, and certification. Today, more than following the sector, we remain committed to leading by example and anticipating the future of the textile industry,"

says Isabel Domingues, Sustainability Director at Riopele.



WHAT IS T2T (TEXTILES-TO- TEXTILES)?



In an industry used to reinventing trends every season, one problem remains: what happens to clothing after it is no longer used. Every year, millions of tons of textiles are discarded, yet according to the Ellen MacArthur Foundation, less than 1% of all clothing produced globally is recycled into new clothing.

This contrasts sharply with the industry's growing sustainability discourse, where terms like "eco-friendly" and "conscious" have become almost omnipresent. Behind campaigns and labels, sustainability is still often treated as a marketing argument, when in reality, it begins much earlier: in the way fabrics are designed and produced.

And it is precisely at the source that some companies are now trying to rewrite the cycle. Riopelle, in collaboration with different partners, has been exploring one of the most complex challenges of textile circularity: how to transform post-consumer waste into a viable raw material, with enough quality and scale to return to the value chain.

This concept is known as T2T (Textiles-to-Textiles) and proposes something more ambitious than recycling: closing the loop. For decades, textile recycling followed a limited logic. Garments were produced with little consideration for their end of life and, once discarded, materials were reused whenever possible, often with a significant loss of quality. The result is a system that partially reduces waste, but does not eliminate it, while remaining dependent on virgin resources.

Circularity, as it is understood today, proposes a break from this model. Products are designed from the beginning to be recycled, dismantled, and reintegrated.

The ambition is simple in theory, but demanding in practice: transforming waste

into new equivalent products, without significant loss of value.

However, when it comes to textiles, theory quickly meets complexity. Unlike more uniform materials such as glass or plastic, a fabric is rarely made from a single material. It may combine multiple fibers, such as polyester, viscose, or elastane, include different dyes, and contain chemical finishes that alter its performance. This diversity, which is precisely what allows innovation and functionality, becomes an obstacle when the time comes to recycle.

Making T2T a viable industrial-scale solution means overcoming each of these barriers simultaneously.

This is where industrial geographies such as Portugal can gain relevance. The proximity between production, development, and research has made it possible to accelerate solutions and test them in real contexts. Companies like Riopelle have been investing in innovation and building partnerships with technological centers, positioning themselves within an ecosystem that seeks not only to adapt, but to lead this transition.

T2T, however, is unlikely to be a standalone solution. It is part of a broader system where design for recycling, material traceability, and digitalization, including the so-called digital product passports, become essential pieces.

At a time when the fashion industry is being called to answer for its impact, the question is no longer whether change will happen, but how quickly it can scale. And perhaps more importantly, whether it can do so before the problem of waste exceeds our ability to reinvent it.



The legacy of José da Costa Oliveira

José da Costa Oliveira was a pivotal figure in Riopele's history, leading the company for almost 50 years.

Following the death of the founder, he assumed responsibility for steering the company, together with his mother, Olinda da Costa Oliveira, through a particularly challenging period marked by high tax burdens and the transition to Riopele's new manufacturing facility.

Driven by a vision focused on innovation and growth, he introduced synthetic fibres into Riopele's production and strengthened the company's position as one of Portugal's leading exporters.



Riopele Acquires Spinning Mill and Strengthens Vertical Integration

In 1999, Riopele acquired Olifil – Têxteis, a company specialised in the production of high-quality yarns, reinforcing the group's vertical integration strategy and expanding its operations to include two spinning mills.





Founded in the 1980s, Olifil was already a strategic supplier to Riopele, producing new yarn types, particularly cotton yarns and cotton blends. At the time of the acquisition, its entire production was dedicated to Riopele.

This transaction enhanced the security and reliability of yarn supply while strengthening the group's production capacity and commitment to quality and innovation.



Riopele's first certifications

The 1990s marked a new chapter in Riopele's history. In 1995, the company obtained the Oeko-Tex Standard 100 certification, recognising the safety of its textile products. One year later, it achieved certification of its Quality Management System in accordance with the NP EN ISO 9002 standard, awarded by the Portuguese Institute for Quality (IPQ).

At a time when certification was still a significant differentiating factor, these milestones reinforced Riopele's commitment to excellence, process standardisation and customer satisfaction. At the time, Riopele employed 2,448 people.



Riopele enters ready-to-wear business

In 2003, Riopele took another step in its vertical integration strategy with the creation of Riopele Fashion Solutions.

This new business area was developed to meet the needs of international clients, enabling the company to showcase Riopele fabrics in finished garments and streamline collection development processes.

With a dedicated team of designers, pattern makers and garment manufacturing specialists, Riopele began offering a premium ready-to-wear service, further strengthening its position as a trusted partner to some of the world's most prestigious fashion brands.

ÉVORA



Évora, a historic city in the heart of the Alentejo region, traces its origins back to Roman times. In the 15th century, it was chosen by the Kings of Portugal as a royal residence, a decision that significantly contributed to its development and cultural prominence in the centuries that followed.

Home to a rich and diverse cultural heritage, carefully preserved over time, Évora was designated a UNESCO World Heritage Site in 1986.

Among the city's most distinctive architectural features are its whitewashed

houses, decorative tiles and wrought-iron balconies. Walking through its medieval streets reveals an extraordinary collection of palaces, monasteries and churches that bear witness to centuries of history. In its lively squares and traditional restaurants, where visitors can savour the authentic flavours of Alentejo cuisine, Évora reveals the timeless charm of Portugal's historic cities.

Évora and the Alentejo region will hold the title of European Capital of Culture in 2027.

Évora Cathedral (Sé de Évora)



PHOTOGRAPHY
VIA VISIT ALENTEJO

Praça do Giraldo



PHOTOGRAPHY
VIA VISIT ALENTEJO

What to Do/Visit

One of Évora's most iconic landmarks and an essential stop for visitors. Construction began in 1186, the cathedral was consecrated in 1204 and completed in 1250, making it the largest medieval cathedral in Portugal.

One of the highlights of the visit is the rooftop terrace. After climbing around 100 steps, visitors are rewarded with breathtaking 360-degree views over the city and the surrounding Alentejo landscape.

Address: Largo do Marquês de Marialva, 7000-809 Évora

Admission: €5

The true heart of Évora, Praça do Giraldo is named after Geraldo Gerales, known as "The Fearless", who recaptured the city from the Moors in 1167. Classified as a National Monument since 1910, the square is distinguished by its Baroque marble fountain with eight spouts representing the city's main streets. Visitors will also find the Church of Santo Antão, one of Évora's most important churches, alongside cafés, shops and traditional businesses. The Portuguese cobblestone pavement enhances the historic atmosphere of this lively meeting place.

Admission: Free

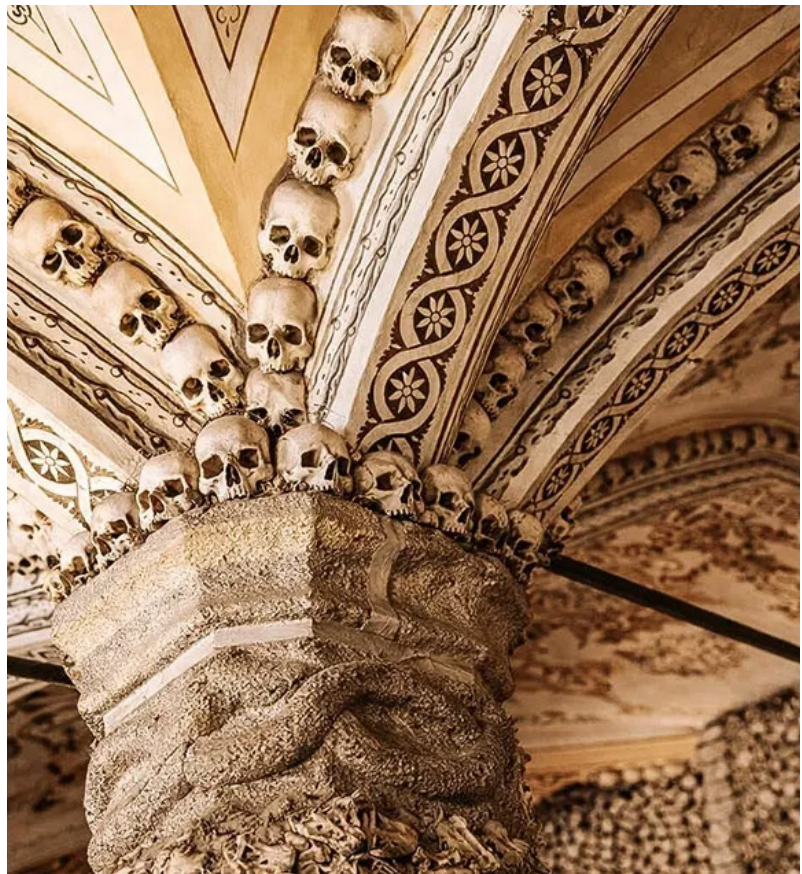
Chapel of Bones

One of Évora's most remarkable and thought-provoking monuments, the Chapel of Bones was built in the 17th century by three Franciscan friars. Decorated with thousands of human bones and skulls, it invites visitors to reflect on the transience of life and the inevitability of death.

Upon leaving the chapel, visitors encounter a tile panel designed by architect Álvaro Siza Vieira, creating an intriguing dialogue between the themes of mortality and life.

Address: Rua da República,
7000-650 Évora

Admission: €7 (adult)



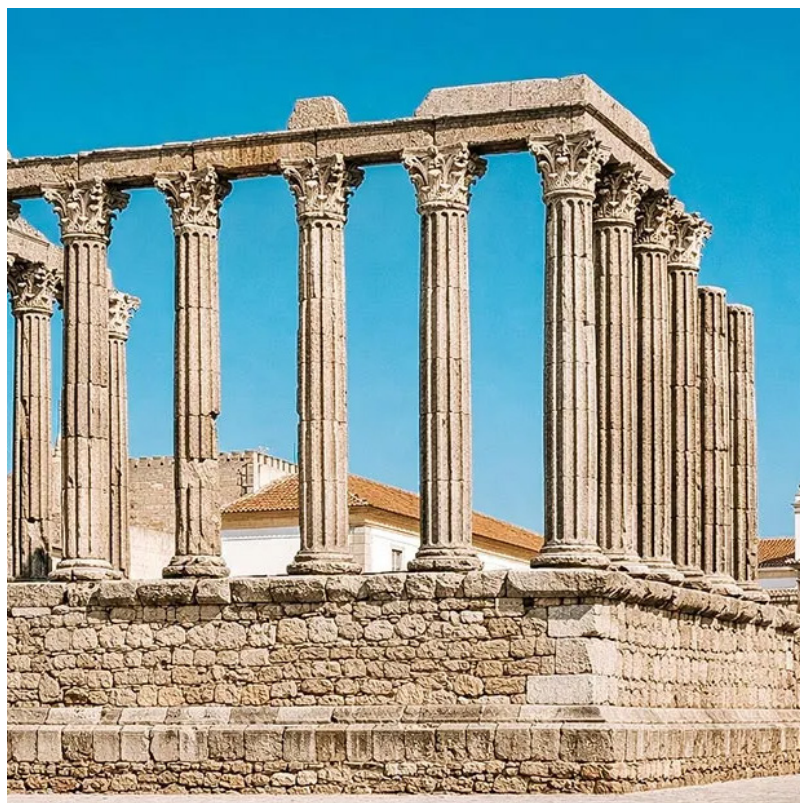
PHOTOGRAPHY
VIA VISIT ALENTEJO

Roman Temple of Évora

Considered one of the best-preserved Roman temples on the Iberian Peninsula, the Roman Temple of Évora has been part of the UNESCO World Heritage Site designation since 1986.

Built in the early 1st century AD in the Corinthian style, it remains one of the most important testimonies to the Roman presence in Portugal. It is located in the historic centre, close to other key attractions including Évora Cathedral, the Public Library and the National Museum Frei Manuel do Cenáculo.

Address: Largo do Conde de
Vila Flor, 7000-863 Évora
Admission: Free



PHOTOGRAPHY
VIA PENA ESTRADA BLOG

Municipal Garden and D. Manuel Palace



PHOTOGRAPHY
VIA TRIP ADVISOR

Located within Évora's Public Garden, the Palace of D. Manuel is one of the city's most elegant historic buildings. Surrounded by green spaces, terraces and shaded areas, it offers a peaceful setting for a stroll while admiring its architecture. The garden is also a favourite gathering place for both residents and visitors seeking moments of relaxation outdoors.

Address: Jardim Público, 7000 Évora

Fitapreta Winery



PHOTOGRAPHY
VIA PORTUGAL BY WINE

Housed in the historic Paço do Morgado de Oliveira, dating back to 1306, Fitapreta combines heritage, tradition and innovation in winemaking. In addition to guided tours, the winery offers wine tastings, gastronomic experiences and wine tourism programmes that provide a deeper insight into Alentejo wines and culture.

Address: Paço do Morgado de Oliveira, Estrada M527, km10, 7000-016 Évora

Where to stay

Cicioso Boutique Hotel



PHOTOGRAPHY
VIA TRIP ADVISOR

Located in Évora's historic centre, Cicioso Boutique Hotel occupies a beautifully restored early-20th-century manor house originally designed by renowned Portuguese architect Raul Lino.

The property combines heritage, elegance and comfort, offering a sophisticated stay in the heart of the city.

Address: Rua de Cicioso 10,
7000-658 Évora

Octant Évora



PHOTOGRAPHY
VIA BOOKING

Set amidst the Alentejo countryside less than 30 minutes from Évora, Octant Évora offers an accommodation experience where nature, comfort and wellbeing coexist in perfect harmony.

The hotel features 56 rooms and 16 villas, including options with private pools and family-friendly accommodation. It is an ideal choice for romantic getaways, family holidays and guests travelling with pets.

Address: Herdade do
Perdiganito, Lt 52, Nossa
Senhora de Machede, Évora

The Lince Ecorkhotel Évora



PHOTOGRAPHY
VIA MICHELIN GUIDE

This sustainable retreat stands out for its contemporary architecture and strong environmental commitment. The hotel comprises 56 independent suites inspired by the surrounding landscape, each featuring a private terrace.

Its spa facilities and tranquil rural setting create an ideal environment for relaxation and reconnection with nature.

Address: Quinta da Deserta e Malina, Évora

Where to eat

Tua Madre



PHOTOGRAPHY
VIA TRIP ADVISOR

At Tua Madre, Italian culinary traditions meet the flavours and ingredients of Alentejo. The restaurant was created by Italian chef Francesco Ogliari and Évora native Marisa Tiago.

The result is a relaxed and welcoming space where quality ingredients take centre stage and every dish reflects the meeting of two gastronomic cultures.

Average price: €35

Address: Rua Alcárcova de Baixo 55, Évora

Tel: +351 916 879 490

A Cozinha do Paço



PHOTOGRAPHY
VIA TIME OUT

Located within Fitapreta Winery, A Cozinha do Paço offers an immersive dining experience where food and wine naturally complement one another.

The experience begins with a guided visit through various areas of the estate, including the terrace and historic kitchen, before culminating in the main dining room. Chef Afonso Dantas presents two contemporary tasting menus — Poda Longa and Poda em Vaso — both available with wine pairings.

Average price: €135

Address: Paço do Morgado de Oliveira, Estrada M527, km10, 7000-016 Évora

Taberna Típica Quarta-Feira



PHOTOGRAPHY
VIA ÉVORA À MESA

One of the most celebrated restaurants in the Alentejo, attracting diners from across Portugal.

The concept is both simple and surprising: upon arrival, guests are only asked about allergies or dietary restrictions. The kitchen then selects and serves the meal.

Among the house specialties is the famous pork neck with spinach purée.

Average price: €43

Address: Rua do Inverno 16,
7000-599 Évora

Dom Joaquim



PHOTOGRAPHY
VIA TRIP ADVISOR

A true reference in Évora's culinary scene, Dom Joaquim is renowned for its dedication to traditional Alentejo cuisine.

Specialties include Santo Cris-tóvão-style rabbit, Torresmos do Rissol and roasted pork cheek with red wine, chestnuts and apple purée. During the hunting season, game dishes also feature prominently, accompanied by a carefully curated selection of Alentejo wines.

Average price: €30

Address: Rua dos Penedos 6,
Évora

Tel: +351 266 731 105

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THE LOOM

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