

amsterdam
fashion
academy

White Paper



Welcome to the Amsterdam Fashion Academy White Paper focusing on Sustainable Fashion.

This inaugural paper is the culmination of the contributions from both Industry specialists and Graduates who have a specialism within the field of sustainable fashion. This in particular, will focus on the key topics of **Strategic Planning** - Strategic goals in relation to your place in the market and potential growth/sustainability and profitability. **Understanding consumer perception** and the gaps in the marketplace with specific consideration to the current issues and difficulties breaking into an Eco and ethical business arena. **Production and the Supply chain** - Ensuring that all areas of business adhere to the same ethos as outlined in your strategic plan, being aware of the pitfalls that can be faced within the supply chain when declaring your intention as an ethical Eco friendly company. **Buying and sourcing** - Are you researching the companies that you are dealing with and ensuring that you are not compromising your strategy in relation to cost? The potential damage to reputation and perception that can be caused by not fully carrying out this research. **Marketing and Branding** - Customer perception and how to change this, branding yourself successfully and accurately and building customer loyalty through a real understanding and empathy with your company values.

The project started with a call for papers to German Universities in order to gain an insight into the new developments and thinking from the view point of recent graduates whose thesis were centred around one of the key topics. We were overwhelmed by the positive responses we received and the quality of the papers presented. We also contacted industry specialists who kindly agreed to present their findings and give advice at the symposium from a Dutch, German and United Kingdom perspective. Alongside the student papers the symposium was also supported by students from the Fahmoda Academy of Clothing and Design, Hanover and Amsterdam Fashion Academy, who attended and were responsible for capturing the question and answer sessions and facilitating alongside the lecturing team at the academy the workshop sessions that followed each presentation topic.

The purpose of the workshops were to allow the delegates to talk through and start to realise ways to put into practice the advice and guidance given during the presentations, the speakers also attended the workshops to provide more in-depth input into the issues being raised, and Vicki Looms kindly hosted one of the sessions to work through a Consumer Trend Canvas tool developed by her company in order for participants to work in small teams to unpack a trend she presented and then use those insights to come up with their own innovations.

The symposium and white paper have been supported by Sustainability Dutch Eco Design – Knowledge to Knowledge project of the Netherlands Enterprise Agency (RVO.nl) The purpose of Sustainable Fashion 2015 is to bring together professionals across Germany and the Netherlands who are interested in advancing the developments within Sustainable Fashion Design and Production, for exchanging knowledge that highlight advances. The aim of the paper is to deepen the knowledge of sustainability in the Netherlands and therefore improve and strengthen the Dutch Fashion Industry in Germany. To develop an agenda that meets both the core principles, economic viability and a greater understanding of the sustainable fashion agenda in Germany in order to benefit the consumer, company and environment .

I hope that you find the diversity of papers and presentations to be of real interest.

Deborah Pulleyblank MA, BA (Hons) PGCE
September 2015.

Contributors

Foreword

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Prof. Dr. phil. (Dipl.-Industrial Design) **Marina-Elena Wachs**

Mönchengladbach / Germany Dipl.-Industrial Design, Consultant
www.marinawachs.de Braunschweig und Düsseldorf / Germany

Marina-Elena Wachs is Professor of Theory of Design at Hochschule Niederrhein - University of Applied Sciences since 2010, she is master tailor, tailor directress and Industrial-Designer. In 2007 she graduate at Braunschweig University of Art with the work of "Material Mind – New Materials in Design, Art and Architecture" (published by Dr. Kovac, Hamburg). Marina Wachs is an internationally working authoress with focus on fields for applied sciences in sustainable and smart design solutions as well as sciences in Design in an interdisciplinary way. She works as consultant for design companies and architects, in cooperation with museums, enterprises of material productions and with foundations.

Selection of last publications:

"Textile Engineering + Design Education – writing a PhD in Design" publication and lecture, University of Loughborough, International Congress of Engineering and Design Education, Sept. 2015.

"Re-Design - more a social and industrial evolution than a question of luxury on demand", Wachs, Marina-E., 2014, in: Journal of Textile Sciences & Engineering – open access, ISSN: 2165-8064.

"You have to be inspired... Fashion, Music, Art and Sciences as Design Inspiration", 2013, in: Leydecker, Sylvia (Ed.), 2014, Designing, Interior Architecture – concept typology material construction, Birkhäuser.

"Sustainable Textile Design / Nachhaltiges Textiles Design", Bendt Ellen/Wachs Marina- E., 2013, Schaff.

"Writing a PhD in Design – a cakewalk – Promovieren im Design – ein Kinderspiel,

Wachs Marina-E./Weinlich Dorothee, 2011, Blumhardt.

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Emma Dulcie Rigby, MA

Emma is a Senior Lecturer in Fashion Design at Bucks New University. She is currently working on a practice-led PhD at the Centre for Sustainable Fashion, London College of Fashion. Her current research focuses on the relationship between garment design, use and laundry practices and draws from social practice theory to explore new perspectives from which to engage with fashion in less resource intensive ways. Emma completed her Masters in Fashion and the Environment at London College of Fashion.

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Hasmik Matevosyan, MA

Hasmik Matevosyan was born in Armenia and lives in the Netherlands since 2001. In 2012 she graduated for the Master of Arts in Fashion Communication Design at HKU/ Open University of London. After the first year of her education she realized that the way the fashion industry works did not fit her own vision for the future. That motivated her to start a research on improving the fashion industry. Based on her

research Hasmik presented a new concept that she developed in 2014 and received a title as a Radical Innovator of the Future. In October 2014 she published her first book titled 'Paradigm Shift in Fashion' and gave a TEDx Talk that has been viewed over 17.000 times. In 2015 she is working on a video-course titled Good Fashion Mastery that has been pre-ordered by fashion brands from 17 countries around the world. The video course will explain step by step how to implement her concept of improving the fashion industry with ten video's containing 15 minutes of content each.

Based on the research I wrote a book "Paradigm Shift in Fashion". This book was published in October 2014 and offers tools for solving the pollution and the harm done by the existing way of how the fashion industry operates.

<http://hasmikshop.bigcartel.com/product/paradigm-shift-in-fashion>

You can find a TedxTalk where I explain my vision on YouTube:

https://www.youtube.com/watch?v=BoW_fu_bVKRc&list=PLSRNoUx8w3rNhwsq41ofVKz0oTeh3Kv

Industry Presentations

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Edwin Koster

External consultant Made-by – Presentation and Q&A session

Edwin Koster heads up Max Value, a consultancy on CSR and sustainable supply chain management based in Amsterdam, the Netherlands. Edwin currently works as interim principal consultant for MADE-BY. He also serves as Lead Trainer and Authorized European Representative of Social Accountability International (SAI). On behalf of SAI he is involved in the development of a new methodology for living wage estimates in rural and urban settings. He co-authored SAI's Implementation Guide on the United Nations Guiding Principles on Business and Human Rights. Edwin also advises companies,

standard setting organizations and not for profit organizations. Throughout his career, Edwin has worked closely with organizations like: Tommy Hilfiger, Gucci Group, IFC, C&A, Claudia Sträter, BSCI, the Better Cotton Initiative, ETI, WWF, Solidaridad, and the Chinese Ministry of Agriculture

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Theresa Hümmer

Head of Research Consulting, defacto research & consulting GmbH - Presentation and Q&A session

<http://www.defacto-research.de>

As Head of Research Consulting at defacto research & consulting GmbH in Germany, Theresa Hümmer manages national and international b2b- and b2c-projects in the fields of fashion, finance & food. In addition to topics such as target group analyses, brand management & consumer feedback groups, she primarily serves defacto's fashion clients (e.g. Hugo Boss) and is in charge of the strategic competence field "sustainability". After her studies and teaching at the University of Bamberg (focus on empirical research, marketing & PR), she already worked at GfK SE in the division "Fashion & Luxury Goods" for many years.

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Victoria Lomes

Senior Trend Analyst, Trend Watching www.trendwatching.com Presentation and Q&A session

Following six years working as a freelance journalist and copywriter for a range of global brands, Victoria switched her attention to trends. She is now responsible for managing TrendWatching's Premium content and regularly hosts presentations and workshops, teaching brands how to analyse and apply trends. Victoria has presented at brands across the UK, including Unilever, Hachette and BSKyB and regularly writes about consumer trends and innovations, including a monthly Trend Watch column for

AdMap. She has been quoted in a wide range of publications including The New York Times, The Guardian and The Telegraph.

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Jan Holzhauer

Founder Future Fashion Lab Berlin (DE) - Presentation and Q&A session

<http://www.janholzhauer.com>

Jan Holzhauer is a passionate entrepreneur and a creative agent. For more than 8 years Jan has been dedicating his work as business founder and consultant to a sustainable and ethical textile industry. He has been working with suppliers and partners with production sites in Europe, India, Turkey and other Asian countries. This experience has led him to his actual role as founder of the consulting agency www.FutureFashionLab.com together with Mona Ohlendorf in Berlin. The vision of the Future Fashion Lab is to understand and use sustainability as a business opportunity. As pioneers of a successful, profitable and sustainable textile industry the goal of the agency is the development of new integral approaches through the use of our specific experience and expertise on: Supply Chain Management and Sourcing, Circular Economy, Product Development/Management, Innovative Marketing, PR, Sales and Distribution Concepts.

Graduate Papers

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Maíra Goldschmidt

Paper title - 'Please, kill the 's' word – or how to communicate about sustainability without being misunderstood'

MA Graduate, ESMOND Berlin

Journalist, writer and producer, Maíra Goldschmidt completed her Bachelor in Journalism at Metodista University in São Paulo (2002) and studied Fashion Business at LIM College, in New York City (2008). In the

professional level, since 2000, she has worked for radio, newspapers, magazines and websites. Her articles and reports have been published for Brazilian editions of Vogue, Harper's Bazaar, Harper's Bazaar Art, and The New York Times. In 2013, she moved to Germany looking for a new way to talk about fashion. A master degree in sustainability was the first step into her hunt for a new language. Supporting transparency, commitment, consciousness and ethical communication with humor, her thesis "Please, kill the 'S' word" and her fashion project about upcycling and waste management focusing on Brazilian beachwear segment won the jury prize from Prof. Peter Ruge (DIA/Bauhaus) at Esmod Berlin in 2014.

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Mayya Saliba

Paper title - 'Capitalism and sustainability: A mass seduction'

MA Graduate, ESMOND Berlin

Mayya Saliba is a Belgian-Lebanese fashion designer (ESMOD Beirut, 2006) and graphic designer (Lebanese University, 2011). Alongside working as a designer, her drive towards ethical and social fields, lead her to conduct workshops with various NGOS in Beirut, using art as a tool for child development and personal growth. Based on her interest in the psycho-social reasons behind human behavior and her aspiration for sustainable development, Mayya Saliba is obtaining her Masters Degree in Sustainable Fashion (2014/2015) from ESMOD Berlin – International University of art for fashion. Her thesis "Capitalism and sustainability: A mass seduction" examines how social pressure can influence everyday life in the context of a globalized and capitalistic world; and how mass consumption could be pushed into a more sustainable path. As a result, with the sponsorship of multiple innovative companies, she is currently developing a capsule collection with a Cradle to Cradle optic with a complete business study of how a sustainable strategy can turn into a business strategy and be integrated into regular high street fashion brands, as a first step towards normalizing sustainability.

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Katharina Jebesen

Paper title - 'TEXTILE DESIGN AT BURG GIEBICHENSTEIN: I did it my way?'

Masters Student, Burg Giebichenstein University of Art and Design Halle.

Katharina Jebesen gained her Masters Degree in Conceptual Textile Design in 2013 from Burg Giebichenstein University of Art and Design (Germany, Halle/Saale). The interest for natural materials accompanies her for several years now in different projects. Especially the invention of materials or giving natural resources (that seems not to be useful to become a product) a new application is most exciting for her. The principles of sustainability in the whole production chain moves into the centre of her work. She is well aware of the responsibility that lays in design connected with the selected materials and what will surround us in the future. Jebesen wants to influence the relation between people and products and surrounding. She wants to call attention that it is important of what they are made of and where they come from. As a Freelance Designer she does different design projects (mostly free), does researches and projects for companies, writes for professional literature, gives lectures and workshops. Since 2014 she is giving lectures for students in material technology in the department of Textile Design at Burg Giebichenstein.

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Alexandra Whitter

Paper title -'Extending Durability of Outdoor Clothing by Appropriate Laundry Care'

Student of Clothing Technology, Hochschule für Technik und Wirtschaft Berlin, (University of Applied Sciences)

Alexandra Wittwer completed an apprenticeship as a garment tailor in Berlin before studying Clothing Technology at the HTW University of Applied Sciences Berlin. As a student she served

an internship at the testing institute Hermes Hansecontrol in Hamburg where she worked in the quality consulting department. In 2015 she was awarded her bachelor's degree in Clothing Technology and is now working towards a master's degree. Alexandra has been working as a student assistant on the research project "Simulation in Laundry Care", in cooperation with four partners (HTW Berlin, Technische Universität Berlin (TU), Beuth University of Applied Sciences and BSH Hausgeräte GmbH), since April 2014. In this project, as well as in her studies generally, she focuses on themes like sustainability in laundry, durability of clothing and chemical use in the textile supply chain.

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Renata Hori

Paper title - 'Fashion Zeigeist' MA Graduate, ESMOND Berlin <http://renatahori.com>

"Renata Hori, marketing consultant, stylist and designer, completed her Bachelor in Marketing and Communication at Cásper Líbero University in Sao Paulo (2000). In 2009, she moved to Australia. During this time, Hori studied Business & Management at MGET Institute (2011) and Fashion Styling at RMIT (2010), both in Melbourne, and at London College of Fashion in London (2011). Hori has worked as a media planner in advertising agencies in Brazil, as stylist for Melbournians designers and marketing planner for luxury events in Australia. In 2013, her passion for handcrafts, photography and fashion visual communication lead her to pursue her master in sustainable fashion at Esmod in

Berlin. Through, her project called KNOT, Hori focus on transform poor communities into center of craftsmanship with a business plan based on endemic hot spot conservancy, design and material innovation cradle to cradle principles (waste management).. The KNOT project has been awarded at the Creative Conscience Award in London (2015), EESC European Economic Social Committee Award - Finalist (2015), Berlin Fashion Week –Greenshowroom in Berlin (January 2015), Messe Frankfurt (2015), Designer for Eco Fashion Show in Munich (2015) and has been featured in diverse websites and blogs around Europe and Brazil."

Winner EESC - European Economic Social Committee Award - 2015- Silver Winner Creative Conscious Award 2015.

Undergraduate Student Involvement

We would also like to acknowledge the work of the following students who gave up their time and were actively involved in capturing feedback, commentary from the Q&A sessions and facilitating the workshops, and whose contributions have been used within the paper.

Judith Hauser and Clara Siegenthaler students of Fashion Design and Custom Tailoring at Fahmoda Academy of Clothing and Design, Hannover, Germany

Michelle Lochtenberg and Joanna Mania students from the BA (Hons) Fashion Business at Amsterdam Fashion Academy, Amsterdam, The Netherlands.

Foreword

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In order to set the scene for the presentations and also the papers three leading advocates of Sustainable and Ethical Fashion and Textiles have kindly contributed their own particular research and interest short papers to give a balanced perspective on the position and developments in the contributing countries that supported the project, these being the United Kingdom, Germany and the Netherlands.

Marina Wachs

Smart – sustainable – connecting people and generations

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“The German Look at Design – advanced textile solutions” is the overall topic of this interdisciplinary project and the title of the publication, in which six categories mark the design solutions of different courses of study with regard to three major focal points: smart, sustainable – connecting people. An interdisciplinary project lives of the exchange between different areas of design, and in so far we have key issues within the overall topic that we interlock with one another.

One example is a research work of the first group “Smart Textiles and Mobility in Fashion – Creative Processing”, which applies the findings of bionic systems (case study fish scales) in intelligent solutions in fashion and in automotive interior design, likewise¹.

A second research work presented here experimentally exploits possibilities to transfer a material such as high-tenacity, sustainable lactic acid polyester from technical application, for example in the automotive industry, into a fashion context. This is achieved by a creative way of dealing

with development processes that are unusual in connection with this material: the creation of fabric in combination with the joining technology of ultrasonic welding.

The generation-coupling element can most significantly be detected with the group "Kids-world", in which one outfit for an adult along with one outfit for a child is designed as "couple-solution": intelligent regarding the fabric and sustainable by allowing for connecting patterns to refer to both cutting techniques and designs. Durable systems of high quality, which create identity levels, integrate additional functions and let the textile object be appreciated on the long run.

It is not only our intention to acquaint children already much earlier with the topic "sustainable textiles", we would also like to integrate them into the design process. This is shown in interactive projects, for example in manufacturing their own design object with which children can identify serves long-lasting appreciation. At the same time stories can be told about this, which allow for verbalizing and remembering textile heritage as well as initiating it in a kind of "storytelling".

Apart from that, digitally-based communicating is not only important in the master thesis "Fashion Thinking – smart solutions as fashion statement", in which analogous and digital materials interact – in an innovative developed smart fashion system.

Challenging smart textiles means, from a German perspective, to research for a sensible application to increase the acceptance level of consumers for wearables textiles.

At the congress "Wearables Technology" in September 2014 in London, all agreed at the end of lots of presentations and discussions that we have so far been working with technic-driven designs which quite often lack a "fashion statement". In this respect the question seems justified: What constitutes the intelligence of these products in future? And what has to be regarded as smart solutions prospectively?

These smart clothes first and foremost describe an "intelligent system", that will be targeted by students via their projects but also by the expert, textile scientist Anne Schwarz-Pfeiffer, as future sustainable solutions with regard to the discussion on "green smarts" (Wachs, 2014) with state of the art in 2015.

"The German Look" does not only unite fashion statements by young German designers, but should be regarded ambiguously: On the one hand "The German Look" stylistically epitomises an aesthetics which is associated with functional elegance, purism in a reduced – long lasting - language of form and colour, as represented by the collections of the brand Jil Sander or products by Dieter Rams, for example for the company Braun. From a historic perspective this is attributed to the German cultural heritage of Bauhaus.

On the other hand it refers to the renown of reliable first-class workmanship, which often originates in tradition-based family enterprises that produce long-lasting design of sustainable value on a high engineering level in proven quality.

The present projects give an insight into intelligent and sustainable designs from a German perspective as well as from different courses of study and design

disciplines. The widening of our innovative education concept links generations by integrating alumni and their designs into the exhibition as well as into the communication media for the very first time, which allows for a great mix and learning from the other generation – Made in Germany.

With the assistance of the strong profile of "Made in Germany" and "The German Look" in "sustainable, intelligent design solutions" we would like to offer

impulses to the creative industries not only in Germany, as substantiated by interior architect Sylvia Leydecker and her internationally-operating office 100% Interior (Cologne) with her view on precision work with creative weft in typical German interior design. Also the interview by the renowned fashion theorist Petra Leutner with entrepreneur Philipp Bree on the traditional but also modern product language of German bag design bears witness to a founded "heritage communication" in the design management of today.

The search for tomorrow's joint clever design solutions supports the idea that we will acquire corporate sponsors as, for example, Daimler AG, Willy Schmitz Tuchfabrik GmbH & Co. KG, Marc Cain GmbH, STOLL, PHP Fibers, to name just a few, that stand for the high quality of German and European products, design engineering as well as representing a strong fashion statement or a strong design statement internationally, respectively. The high engineered quality of The German Look, Design driven by materials, the desire of working together, social networking in an ubiquitous space, all these characters

will lead us to new sustainable solutions connecting people and generations. After this interdisciplinary project from 2015 "The German Look at Design – advanced TEXTILE solutions" (<http://www.hs-niederrhein.de/textil-bekleidungstechnik/projektstudienarbeiten/fb07-german-look/>) in searching for new "green smarts" we will go on... With the focal point on a holistic design process we will go on with the new project: CHANGE: the next blue – material made design solutions with and for Generation Z. Feel invited to connect me: marina.wachs@hs-niederrhein.de

¹Note: BA Product Development, BA Design Engineering area of studies Fashion and area of studies Textile, BA Textile- and Clothing Management, Master Textile Products – Design and Master Textile Products – Product Development German and English programs as well.

Emma Dulcie Rigby

Reflections on fashion design, laundry practices and sustainability

Clothes laundry is an everyday practice that provides us with the utility of clean clothes. Most people like clothes to be clean and smell fresh, and for many, it would be unthinkable to wear clothes that weren't.

Wearing unclean clothes is often seen as a social taboo, which breaks the rules of our cultural etiquette. Yet laundry practices are simultaneously problematic since the collective use of domestic washing machines and dryers consume massive quantities of environmentally significant resources such as energy and water. As noted by David Orr (2004:13), 'whatever their particular causes, environmental problems all share one fundamental trait: with rare exceptions they are unintended,

unforeseen, and sometimes ironic side effects of actions arising from other intentions'. Indeed, the environmental impacts of laundering are inadvertent and somewhat ironic: laundry can be understood as a practice of both purity and pollution. Following this cultural and environmental challenge, my doctoral enquiry has sought to understand to what extent the design of a garment influences the user's washing behaviour, i.e. how a garment is laundered and how often. This

research study responded to emerging research that evidenced home laundering as one of the most environmentally damaging stage in a garment's lifecycle (Allwood, et al., 2006; Hansen, et al., 2007). I hypothesised a set of design strategies for 'low wash' garments, suggesting that designers could adopt certain design tactics, and embed particular characteristics into clothes that could potentially change the frequencies and processes in which clothes are laundered.

However, I began to realise through my preliminary research findings that laundry behaviours were complex, erratic and unpredictable. There is a huge degree of variability in why people launder certain garments that is often not directly linked to producing 'clean' clothes. Designing clothes that require cleaning less often is a logical, but misinformed approach for developing sustainability strategies in fashion. Laundry routines are underpinned by factors beyond cleanliness including social auditing, garment aesthetics, cultural norms and spatial arrangements within the household. This realisation shifted the focus of the study where the analysis needed to attend to the social and cultural reasons why people launder clothing, and what people gain from laundering, besides from 'cleaner' clothing. This shift immediately broadened the scope of my doctoral enquiry, from design and user behaviour, towards the wider real world conditions that inform social behaviour and laundry practices.

To move forward I took a multidisciplinary approach, drawing from practice theory (Reckwitz, 2002; Shove, 2012), which is a subtype of cultural theory, to analyse the social elements that make up practices, and I've been integrating it with sustainability theory. This type of approach offers new

ways to interpret laundry as a composite activity. It brings background elements to the foreground such as: changing textile preferences, increasing stocks of clothing in possession of a household, spaces in which clothes are kept before they 'dirty' but after they have been worn, the time allocated to doing the laundry, evolving knowledge and know-how on how best to do it and personal dressing habits and routines etc. This perspective illuminates the purposes and outputs of clothes cleaning beyond the production of clean clothes and acknowledges that resource consumption cannot be reduced to singular actions and behaviours, but is an output of a complexity of different types of coexisting and coevolving elements.

Understanding laundry as a social practice opens up a space to reconceptualise design and user behaviour. It decentres material products and attends to the embedded social dynamics that are set within a nexus of spaces, materials, thoughts, actions and feelings. This provides an alternative lens from which to view and develop design theories and practice for sustainability in fashion.

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Hasmik Matevosyan

Fashion and sustainability

Fashion is a word that has been given countless meanings over the past years.

I believe that fashion is about how clothes make a person feel when wearing them.

Fashion is also about what happens between people thanks to the clothes that they wear, how they perceive each other and how they interact with each other. Fashion has the ability of answering needs and desires such as standing out (Decoration), blending in (Modesty), not being judged and being accepted by the society and people around us (Protection).

Sustainability is about the quality of not harming the environment and supporting long-term ecological balance.

Where fashion is about answering needs and desires and therefore sounds attractive, sustainability is about taking responsibility. I believe that when those two words are combined in one phrase 'Sustainable Fashion' it sounds confusing and wrong. Sustainability is about sustaining something as it is (the environment), while fashion is about capturing the constant change of the society and offering clothes that fit the situations. Sustaining something means preserving it, and it would be unattractive to preserve one kind of fashion while the society changes and needs complementary fashion. Correct description of what is meant by "Sustainable Fashion" would be sustainable and ethical production of clothes that fit into fashion of that period of time in a certain society.

Having said this I do believe that fashion and sustainability can be combined and for that I have developed a new design system and a new business model. Clothes are meant to answer human needs and desires, only the way they are being designed and produced today defeats the purpose. Thirty percent of the clothes produced is never sold, yet another thirty percent is only sold with discount. Most clothes that do leave the shop as purchases, lose their quality after several washing turns. Millions of manufacturers are being forced to work in inhumane and dangerous conditions, while the environment is being exhausted and polluted in record time.

Only focussing on making the production more sustainable and ethical however is not enough, as it would still mean that we would have 30% sustainable and ethical overproduction.

A good, first step towards improving the fashion industry is to prevent

overproduction from happening. It will save environmental resources, labour and financial investments. Overproduction can be prevented by focussing creativity during the design stage. Understanding the fundamental needs and desires of customers and then testing the designs with them, enables a fashion brand to know in advance whether the designs are successful and whether they will sell.

Switching the discount model with a new model in which clothes can be loaned and sold second hand by the brand, will enable the fashion brand to reach a bigger audience, stimulate reuse and make more profit. A share of the extra profit can be invested in answering the needs and desires of the customers and another share can be invested in improving the fashion chain by paying fair living wages, using clean processes for the production of textiles and garments and much more.

How everything can be achieved step by step is the subject of the video-course 'Good Fashion Mastery' I am recently working on.

I believe that we will shift fashion from a harming to a contributing industry within my lifetime, but it is only possible with open source collaboration, dedication, transparency and willingness to do something good in the world.

*Further reading around the research and concepts discussed within this passage can be found in the book 'Paradigm Shift in Fashion' ISBN number 9789491472749.

Edwin Koster

Conscious strategic planning sustainability strategy setting: Transparency and progress communication

Made-by is a not for profit organization, working with brands and suppliers to move towards a sustainable and ethical strategy.

Where are we going?

Do we feel that there is a bright future for sustainable fashion, is there enough support from brands, governments and the consumer?

We hope that we are able to achieve this and in order to do so we need to start to think about alternatives to current practices and this can be quite complex in practice.

These are the process we progress through when taking a collection through its natural production and the issues faced with each stage.

Farming - water usage, pesticide usage, GMO (genetically modified organisms), forced labour issues.

So there are quite a few issues can already take place within the farming stage including the fact that most cotton worn is GM, pro supporters say that is more pest resistant and has higher yields, and uses less water. The people who are against it feel that they are unsure about the long term consequences and small farmers can become dependent on large producers supplying the seeds, they take a loan at the

start of the season and pay it off when they produce the yield, if this does not happen they can be caught in a dept trap.

Ginning - Chemicals, energy use

Spinning - Wastage, energy consumption

Weaving/knitting – wastage, labour ethics, energy consumption

Dying - water usage, chemical dyes, energy consumption

Manufacturing - labour issues, energy, wastage

So we are brand X and we need to fully understand the process that we are involved in and the complexity in tracking a ethical supply chain with respect to human rights and environmental risks and impact. How do we monitor such a complex process?

Large brands map their supply chain this is called visibility of supply chain, or supply chain transparency in order to identify the most significant risks that exist and address them.

Brand X - (Small brand single sewing unit)

Tier 1 - Sewing Unit

Tier 2 - Factory Knitting / Dyeing Of Natural Fibres / Dyeing Of Synthetics, Factory Knitting / Weaving / Dyeing Of Natural Fibres / Dyeing Of Synthetics / Finishing, Factory Screen Printing, Factory Weaving / Desisting / Scouring / Bleaching / Dyeing Of Natural Fibres / Dyeing Of Synthetics, Factory Dyeing Of Natural Fibres / Dyeing Of Synthetics / Cutting, Factory Knitting / Dyeing Of Natural Fibres / Dyeing Of Synthetics

Tier 3 - Factory Dyeing x 11, Factory Printing, Factory Washing

Tier 4 - Spinning

Tier 5 - Ginning/Farming


So with a single sewing unit brand X will need to identify and map 21 suppliers in their chain. What we learn is that all brands are expected to respect human rights and environmental impact, our Brand X may differ from other brands due to the geographical location of the components of the supply chain and the expectations may be different in differing countries. An average brand may have anything from 50 to 200 sewing units!

This can be difficult when approaching sub contractors such as manufactures as they may be reluctant to share their sources as it may compromise their business, they could use child labor, unethical practices or pesticides and chemicals. This becomes more manageable by reducing the number of suppliers used and building trust with them. Consolidation of the supply chain.

Long term commitment and planning enables a better relationship with suppliers in order to mitigate risks.

Tools

In order to address these risks we need tools to regulate the supply chain, such as the Made-by model, this classifies the most commonly used fibres that are ready to be spun by using six parameters: Greenhouse gas emissions, human toxicity, eco-toxicity, energy, water and land use.

MADE-BY ENVIRONMENTAL BENCHMARK FOR FIBRES  www.made-by.org

CLASS A	CLASS B	CLASS C	CLASS D	CLASS E	UNCLASSIFIED
Mechanically Recycled Nylon	Chemically Recycled Nylon	Conventional Flax (Linen)	Modal® (Lenzing Viscose Product)	Bamboo Viscose	Acetate
Mechanically Recycled Polyester	Chemically Recycled Polyester	Conventional Hemp	Poly-acrylic	Conventional Cotton	Alpaca Wool
Organic Flax (Linen)	CRAILAR® Flax	PLA	Virgin Polyester	Cuprammonium Rayon	Cashmere Wool
Organic Hemp	In Conversion Cotton	Ramie		Generic Viscose	Leather
Recycled Cotton	Monocel® (Bamboo Lyocell Product)			Rayon	Mohair Wool
Recycled Wool	Organic Cotton			Spandex (Elastane)	Natural Bamboo
	TENCEL® (Lenzing Lyocell Product)			Virgin Nylon	Organic Wool
				Wool	Silk

More Sustainable ← | → Less Sustainable

MADE-BY Benchmarks cannot be printed, circulated or copied without the accompanying MADE-BY logo and website. **bwe** This benchmark was made in cooperation with Brown and Wilmanns Environmental, LLC. For further information on this Benchmark see www.made-by.org/benchmarks

If you look at D and E you will see all the mainstream fibres and they are classified as quite impactful on the environment, we try to advise customers to use fibres in the A and B categories. Once brands become aware of the impacts and alternatives they gradually start to make changes.

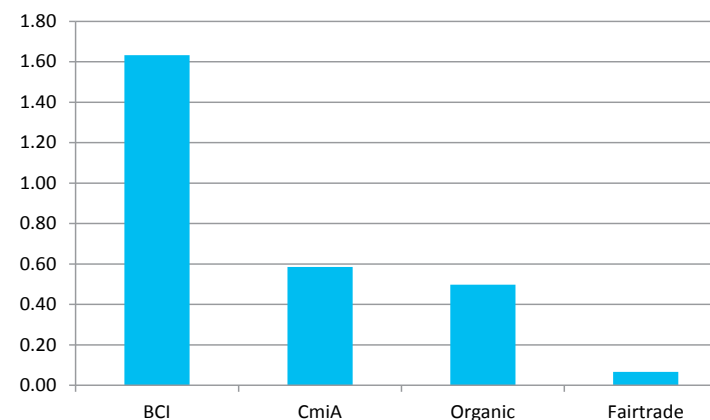
*More specific information on the classification and weighting is available on the Made-by website. http://www.made-by.org/wp-content/uploads/2014/03/benchmark_environmental_condensed_16_12_2013_pdf_16845.pdf

Sustainable Cotton Production Volume

In the past we had fair-trade cotton, organic cotton, recycled cotton and brands were starting to work with them although they were concerned about the limitations, quantity of supply and premiums attached.

This limited the uptake of brands using them, this has led to new initiatives such as better cotton a new way of growing sustainable cotton and allows brands to feel more comfortable about committing to targets.

Below is the table showing the companies targets to moving towards using sustainable cottons. Production cotton fibre (in %)



Source: Textile Exchange, Farm & Fibre Report, 2013

Retailer Demand

Retailer / Brand	Commitment Sustainable Cotton
IKEA	100% by 2015
Puma	Up to 50% by 2015
M&S	25% by 2015
Levis	20% by 2015
Adidas	100% by 2018
H&M	100% by 2020
Otto Group	100% by 2020
C&A	100% by 2020

Source: Textile Exchange, Farm & Fibre Report, 2013

Wet Processing Benchmark

Conventional fabric dyeing uses high rates of energy and water, and the table and details on the following, allows you to discuss the type of processes used and to try to make changes. This could be involving the supplier in producing a business case to support changing their practices. This tool helps to unpack this part in the chain and limit the impact that can affect your move towards a more sustainable approach.

<http://www.made-by.org/consultancy/tools/wet-processing-benchmark/>

Social Standards

There are numerous standards that are being used to measure the processes and they outline what they include and allow you to make a more educated decision about the ones being used by suppliers. The table and details on the following outlines social standards in relation to manufacture houses, this of course varies in relation to the size of the factory and the amounts and integrity of the auditing process. Unfortunately workers being

coached and double books being kept are methods being used to influence the auditing process and must be checked.

<http://www.made-by.org/consultancy/tools/social/>

Nine ranking criteria: Governance of the code, frequency of update, content of code, scope of code, type of management system, type of audit and verification process, transparency of the code, type of human rights grievance procedures, level of capacity building.

Environmental

The Fibre Benchmark compares the environmental impact of the most commonly used fibres in the garment industry, supporting you to shift to more sustainable alternatives.

<http://www.made-by.org/consultancy/tools/environmental/>

So now we move to a business case...

We can see how companies change the way they look at moving to a sustainable business model.

Changing market dynamics: New approaches to corporate sustainability strategies

Enhanced business performance through:

- aligning core purpose with delivering value to society
- linking sustainability to brand value

Here are just some examples of companies who are moving towards merging their goals, sustainability becomes part of their core values and providing financial returns.

Fashion from recycled ocean plastics

September 2014: "Raw for the Oceans" denim collection

- from *G-Star* and *Bionic Yarn*

- containing yarn spun with fibers from *recycled plastic garbage* recovered from oceans and coastlines

Closed-loop and new business models

I:CO - Consumer and business take-back system for textiles

Mud Jeans - Leasing of jeans and recycling/upcycling materials

Patagonia - Worn Wear Repair Truck Tour of clothing-repair experts

MODE Tracker: 'Making Clear Progress'

- Progress tracking tool for clothing industry
- Tracking of Year-On-Year Progress
- Roadmap for engagement
- Transparent and credible communication

Questions and response session following the presentation:

Q. Should you include or exclude local farmers, won't narrowing the supply chain put some farmers out of work?

R. Yes but the key is to build long term commitments and trustworthy relationships with them.

Q. Is it difficult to build long term relationships with suppliers because fashion changes fabrics so every season?

R. Always wanting to be "on trend" and the constant need for new suppliers make it hard to keep an overview, nonetheless you can build up your supply chain slowly, extend it and map it at the same time. Work with the same team of suppliers for standard items, and if necessary go to new suppliers for trend led items.

Q. Why are wools like Alpaca still unclassified?

R. Because there are hardly any new studies and the data needs to be updated as the research expands

Q. What are the differences of the classes? (classification of fibres)

R. Certain qualifications, e.g. a certain core or the use of chemicals (see Made-by links for a more detailed explanation)

Q. When the focus is mainly on the production, what's about the design aspects and how is it relevant to the customers?

R. We do try to educate designers and buyers to create better linkages between the work that they do, we also inform brands about alternatives that they can use in regards to business models, but we concentrate on the supply chain

Q. Does this issue around cotton concern only the fashion industry?

R. No, huge companies like Ikea e.g. use organic cotton to not for garments but for their bedding etc.

Q. These aspects mainly concern bigger companies, how can smaller ones compete or apply the tools?

R. We need to link between smaller and bigger companies, e.g. at events, fairs, but it's hard and there is a need to find a way for the smaller companies as it is resource intensive.

Q. How do we approach customs or laws in other countries, e.g. child labour and who is considered a child, when there are other standards in other countries?

R. There are international guidelines, but you also need to respect other cultures.

It is important to know where to stop respecting and to know your limits of your possibilities e.g. to intervene, but possibility to collaborate with government or local organisations, find open dialogue

Q. How can you avoid overproduction?

R. Have a flexible supply chain, limit the amount of garments, e.g. Zara (fast fashion model, but flexible supply chain)

Q. Where is the "entry level"? What is a realistic approach?

R. You need to link the different parts of your company, like production and marketing and they need to cooperate and pull together in order to work effectively. This goal needs to be important to the whole company and you need to know that it takes time and a lot of work.

Theresa Hummer

Sustainability in marketing strategy

Theresa Hümmer's presentation demonstrates the importance of companies' transparency concerning sustainability, meaning to include the topic in a holistic marketing strategy. She explained this on the basis of studies, target group analyses and consumer feedbacks.

Consumers demand sustainability from a Fashion brand...

Results of an online survey about experiences, expectations and possible impacts of sustainability in the fashion sector from a consumers' point of view

"(...) I am actually no longer buying your brand because you are not offering any information on the manufacturer and product conditions. If you take action

on this I would be very happy. It cannot be soon enough. You have a great responsibility."

"(...) I believe sustainability is not something we, consumers, (financially) should shoulder. It is also your duty to contribute to this sustainable topic, e.g. by a slightly narrowed profit. To have a good conscience is not just something for the individual, but also for the economy. (...)"

"(...) You have a large production in low – wage countries. This is unacceptable for an established German premium brand."

These exemplary harsh comments, being genuine open consumer feedback for a German premium fashion brand, show that companies need to reflect on and consider the sustainability topic.

Main question arising in this context is how sustainability could get included in a holistic marketing strategy considering the expectations of consumers. This is revealed with the following study results (here, focusing on the fashion sector).

Study design:

Project Sustainability in Marketing Strategy

Objective Identification of current perception, future expectations and impacts in terms of sustainability for 100 single brands from a consumers' point of view

Timing September 2014

Method Online representative

Sample n= 2.886 consumers

Country Germany

Sectors Automotive, retail, energy, fast

moving consumer goods, finance, gastronomy, home appliances, fashion, telecommunication, tourism.

Locating the sectors regarding sustainability

Energy top. Banks flop... and also Fashion.

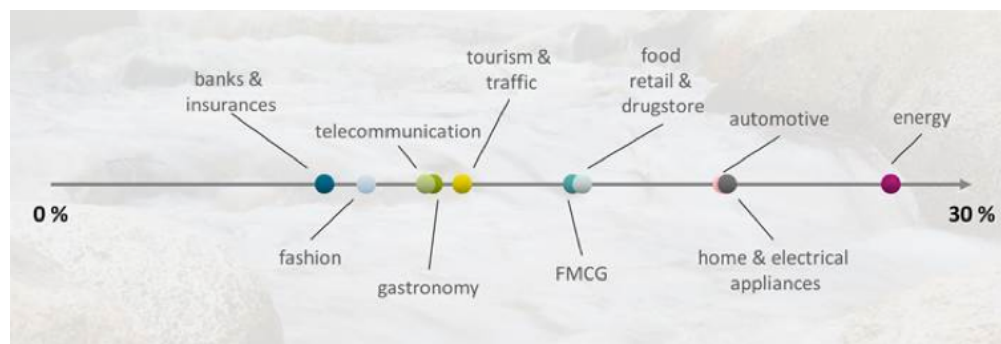
Currently, consumers attribute the biggest engagement concerning sustainability to the energy sector (by far).

Unfortunately due to the bad press and news concerning the fashion industry (in particular manufacturing and poor working conditions and payment), the branch has to face a generally bad reputation in context of engagement with sustainability and ethical fashion.

Nevertheless, the topic is relevant for consumers::

- 22% are strongly interested in sustainability in terms of fashion. Less than 10% do not care at all
- 31% would be prepared to accept certain "losses" in fashion if they knew that the products were sustainable.

Sustainability engagement of selected sectors from a consumers' point of view:



(Note: Based on the question "How do you averagely evaluate the following sectors with regard to their pursuit of sustainability?", asked on a scale from 1= completely no engagement with regard to sustainability to 7= very high engagement with regard to sustainability, TOP2-Box; sample size: n=2,886 consumers)

- 55% expect an own motivation from companies to engage for sustainability and not to shift all costs to consumers.

Questions dealt with, within the study

1. How do consumers currently evaluate the engagement of the fashion sector with regard to sustainability?
2. Which expectations do fashion consumers have concerning sustainability?
3. Which economic impacts and effects can be derived from sustainability for fashion brands?

1 Sustainability Engagement

Sustainability engagement of selected fashion brands from a consumers' point of view (Sustainability Engagement Index SEI):

rank	brand	SEI
1		49,5
2	BIRKENSTOCK	34,5
...
5		23,7
...
13		15,5
14	Marc O'Polo	14,9
...
17	H&M	13,8
...

The Sustainability Engagement (SEI) is an index referring to the current engagement of product resp. company brands with regard to sustainability – from a direct consumers' point of view. The index describes how the sustainability engagement is perceived by consumers, and ranges from 0 (no engagement) to 100 (total engagement) (here: exemplarily for selected fashion brands)

It is interesting to see the differences between the engagement in sustainability of low cost and premium brands as

perceived by the consumers through the brands marketing activities.

2 Sustainability expectations

The three pillars of sustainability

Environmental + Economic + Social

Overall, more than 4 out of 10 fashion consumers place very high expectations on companies with regard to environmental, economic and social actions. Highest expectations with regard to the economic dimension (48 out of 100 points) are followed by environmental (46) and social expectations (43).

Significantly higher overall expectations of consumers in the premium fashion sector are perceptible (fashion overall: 46 out of 100 points, premium fashion: 58).

The Jack Wolfskin example

Having a look on a concrete example, consumers e.g. state considerable environmental expectations for the outdoor fashion brand Jack Wolfskin, that are significantly higher than for other fashion brands, as e.g. C&A, Marc O'Polo or H&M.

Besides, there are high expectations regarding consumer appreciation at Jack Wolfskin which belongs to the economic sustainability dimension. The same is true for Marc O'Polo.

Fair working conditions are a very important social issue for Jack Wolfskin; for H&M less.

(Note: Based on the question "What expectations do you have regarding sustainability for the following brands?" for different sustainability aspects, asked on a scale from 1= no expectations at all to 7=

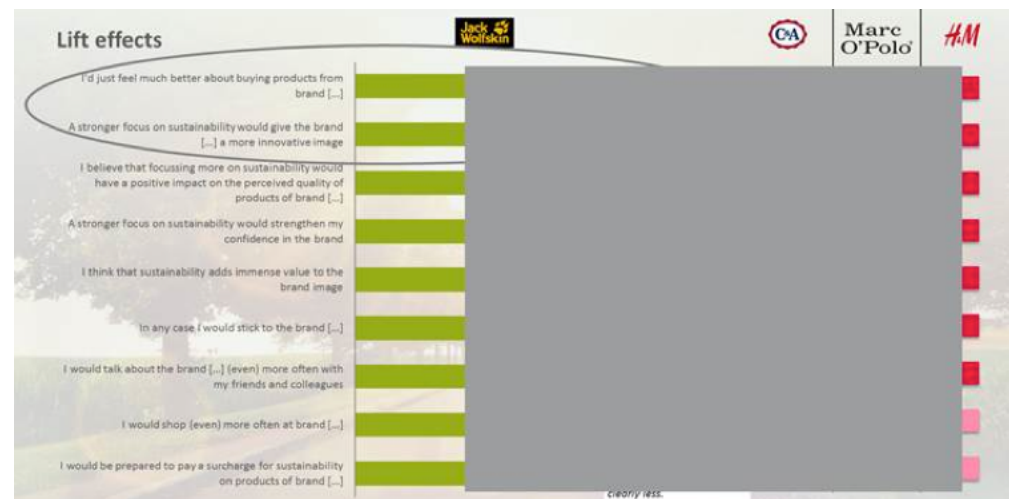
extremely high expectations; TOP2-Box; sample size: Jack Wolfskin: n = 105 | C&A: n = 102 | Marc O'Polo: n = 104 | H&M: n = 102)

Sustainability Effects

Consumers stating their sustainability expectations with regard to a specific brand is one thing, but in the end, it is the decision of companies and brands to (re-) act on them.

The key question is which economic impacts and effects can be derived from sustainability for fashion brands.

Sustainability lift effects for Jack Wolfskin:



Referring to the Jack Wolfskin example, sustainability positively affects consumers' conscience when buying as well as perceived innovatively of Jack Wolfskin – quite more than it does e.g. for H&M.

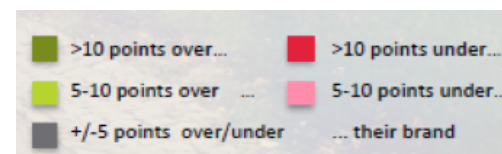
Clear economic and marketing impact of sustainability on fashion brands

Sustainable acting leads to positive effects on consumers in the fashion sector:

32% would purchase (even) more often at their brand

32% would talk about their brand (even) more often with friends and colleagues

43% would trust more in their brand



(Note: Based on the question "Assuming that brand [...] would have a much stronger focus on sustainability in the future, to what extent do you agree with the following statements?" with a scale from 1= I completely disagree to 7= I completely agree, TOP2-Box;

sample size: Jack Wolfskin: n = 105 | C&A: n = 102 | Marc O'Polo: n = 104 | H&M: n = 102)

45% would perceive the product quality of their brand as (even) more positive
30% would pay a surcharge for sustainability without further ado

47% would stick to their brand in any case

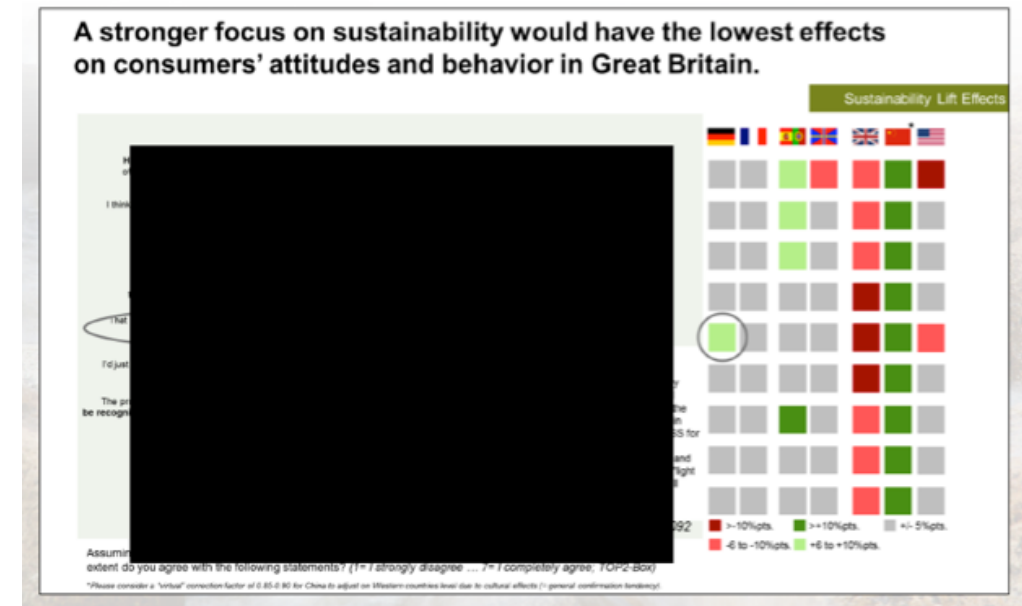
Assuming that brand [...] would have a much stronger focus on sustainability in the future, to what extent do you agree with the following statements? 1= I completely disagree... 7= I completely agree, TOP2-Box (%)

Jack Wolfskin: n = 105 | C&A: n = 102 | Marc O'Polo: n = 104 | H&M: n = 102

Country specific sustainability lift effects

Also interesting to note is the differences between the considerations of the consumers from various countries: UK shows very little effects of sustainability efforts on a brand; in China there would be a higher positive brand impact as long as it did not affect the consumers' level of service e.g. shipping times or range restrictions.

Sustainability lift effects in different countries:



Conclusion & Outlook

- ✓ The topic sustainability is relevant for consumers
- ✓ It keeps potentials for brand and marketing that can be used in communication
- ✓ We recommend to set up sustainability strategically

Strategic sustainability management

- a. *Regular control of success* – Track continuously via central KPI's if your efforts reach your consumers well in terms of brand and marketing effects in order to optimize your strategy systematically.
- b. *Initial Inventory* – Identify your status quo in terms of sustainability from a consumers 'point of view with regard to engagement, expectations, effects, potentials and gaps.
- c. *Communicative use* – Talk about your concrete efforts and use sustainability

specifically as marketing and PR instrument for your business

- d. *Holistic implementation* – Identify driver and sustainability measures with highest priority that penetrate your business model and organization in an integrative manner.

Questions and response session following the presentation:

Q. Can you see effects in sales or is it just advertisement?

R. We also revealed effects e.g. when it comes to the consideration to buy a specific brand in the future.

Q. But each brand has different consumers with different expectations and perceptions?

R. You definitely have to consider your specific target group. Even the same consumer can perceive several brands differently and have different expectations of the brands.

Q. How can companies reach consumers that are not that conscious?

R. The topic sustainability becomes more and more important. Often, it is more about improving the image of the word, e.g. by having a fitting concept and avoiding misunderstanding.

Q. Which consumers are more conscious?

R. To harshly generalize, premium sector consumers and women are more conscious than men as well as younger ones. But it is also a topic of general lifestyle.

Q. How are the risks of backfiring (not hitting the expectations)?

R. Consumers are happy for what they get and honour authenticity. Go step by step and remember that communication is everything in order to avoid consumers misunderstanding you.

Victoria Loomes

Consumer trends to 2016: Guilt-free consumption

Victoria Loomes introduced her presentation by explaining that a consumer trend is a new manifestation among customers – in behaviour, attitude, or expectation – of fundamental human need, want or desire and we look for clusters of examples, or standout innovations, that highlight or signal future directions for consumerism.

So a quick warm up...

But first. We're going to start with a quick warm up that aims to get you thinking about consumer needs, wants and desires. I'm going to describe 2 examples from our Innovations Database and ask if you think they are good or bad, and WHY?

Innovations: Good ideas or bad?

In September 2014, US morning alarm call app Wakie launched to users in the UK, Canada, Singapore and Hong Kong. Users of the app set an alarm time, and at the appointed time are woken by a call from another Wakie user of the opposite sex, chosen at random.

<http://wakie.com>

Launched in March 2015, the Amazon Dash Button lets consumers re-order household products such as washing powder, toothpaste, or razor blades with a single click and without the need to use a Smartphone or laptop. The branded buttons are set up using the Amazon Smartphone app, can be affixed to various surfaces, connecting via wifi. Once clicked, the buttons send a repeat order to Amazon for the specified product. Dash Buttons are available free on an invitation-only basis to US-based Amazon Prime subscribers.

<https://www.amazon.com/oc/dash-button>

Take a few minutes to think about these three innovations.

We are going to go through them again, and I'm going to ask you for each one:

1. Is it a good idea or bad idea?
2. Why? Are they part of a growing trend? Do they service consumer needs?

You are not the only judge...

It's very tempting to look at these kinds of innovations through a lens of our own preferences.

but, it's not just about your taste. You could hate it but it still great idea that taps into and meets other consumer's needs

Think about consumers!

You could hate it but it still great idea that taps into and meets other consumer's needs feedback on social media for wakie is very positive, although feedback from the symposium participants is more cynical and cautious.....

Trends, small and big...

Macro Consumer Industry

Not about fashion - We have nothing to do with what's fashionable! We don't mind ugly things as long as they are innovative.

Not about # - Not about what is 'trending' online

More than tech change - We don't just focus on technological change!

A consumer trend is: *A new manifestation among consumers – in behavior, attitude, or expectation – of a fundamental human need, want or desire.*

We look for: *Clusters of examples, or standout innovations, that highlight or signal future directions for consumerism.*

The innovations don't create the needs of the consumer – these needs pre-exist and the innovations just solve these needs in new ways.

The desire for status, the need for safety, the want of a bargain... these core needs don't change from month to month, year to year, or even decade to decade.

Lets looks at an example we are all familiar with..

What's in it for you? Consumer trend = business opportunity.

Create new products that your customers not only need but also expect from you.

Airbnb

Authenticity, affordability, meet new people

The creators of Airbnb didn't invent the human desire for authenticity, affordability, meet new people, etc. they used technology and a new platform to tap into them

What we do is a trend, how we do it is a fad - Fads come and go.

Trends emerge and evolve.

The difference between a trend and a fad? Trends emerge when external change unlocks new ways to serve age-old human needs and desires.

So: Tinder. The internet unlocked new ways to serve the age-old human desire for human connection. Now, there's the expectation that the instant connection and social gratification available online will be a part of offline social lives, too. That's a trend. Tinder is just one, hugely successful example of that trend.

Is the service a fad, or will young urbanites still be swiping furiously in 2035? We don't have a crystal ball. It's not important anyway: trends aren't about the success or failure of individual innovations.

Trend building blocks

1. Basic needs and wants
2. Drivers of change
3. Emerging expectations

AIRBNB: For consumers, going on holiday is no longer enough of an experience; they are looking to accrue additional status with a more unique, authentic and individual way to spend their time. Airbnb's platform does this, and in a more affordable way.

TESLA: Consumers are prepared to sacrifice 'performance' and 'sexiness' for fuel efficient vehicles. Tesla provides all electric vehicle that happens to be the sexiest on the road.

UBER: For anyone travelling round a city wants the quickest, easiest and most convenient method of transport. Uber provides this through a one-click app.

Expectation Gap

This creates an expectation gap, the difference between what consumers expect to get from brands and what they actually receive.

Expectation Economy

And consumers' expectations aren't just shaped by brands in your industry. They aren't wearing blinders!

Their experiences with Apple, BMW, Netflix, etc. -> change and raise them.

In this expectation economy you can't limit your sights to your own sector. That is why you will see a mixture of examples from across b2C industries in this presentation.

Guilt Free Consumption

Fuelled by a pervasive awareness of the conflicts between their consumerist impulses and their aspirations to be 'good', experienced consumers are increasingly wracked with guilt.

The result?

A growing hunger for a new kind of consumption: one free from worry about its negative impact, yet that allow continued indulgence.

Trend drivers

- Transparency Triumph
- Clean-slate brands
- Can't stop, won't stop

Greater Transparency

One of the Big Human Needs is to consider oneself 'good'. And human beings feel good about themselves when they live according to their most deeply-held values and aspirations.

Awareness = Tension

34% of consumers worldwide chose one brand over another because it was more socially or environmentally responsible. In the coming year, 67% intend to do so. (Havas, September 2014)

Brands need to alleviate guilt in 3 areas:

Self: Guilt about what one brings on oneself.

Society: Guilt about what one causes, directly and indirectly, to other people (and other living creatures).

Planet: Guilt about one's impact on the environment at large.

Peddler's Creamery - Los Angeles store churns ice cream by bike

SELF - Opened in Los Angeles in April 2013, Peddler's Creamery is a store which uses bicycle power to churn its homemade ice cream. A wide variety of flavors are available, with 20 minutes of pedaling producing around five gallons of ice cream. Both staff and customers can pedal to churn the ice cream, which is made in small batches. Non-dairy ice cream and sorbets are also made in-store, and flavors can be purchased online for local delivery, priced at USD 10 for a one-pint tub.

<http://www.peddlerscreamery.com/>

Car Wash for Change - NGO's eco-friendly car wash staffed by unemployed locals

SELF - Launched in South Africa in February 2015, Car Wash for Change is a project by The Imilli Project allowing motorists to get their cars washed in an eco-friendly way without the need for water. The Eco-D washes save around

180 litres of water per vehicle cleaned and cost ZAR 60-90 (USD 5-7). Orders are made by sending a picture of the car and its surroundings to the organization via WhatsApp. Vehicles are washed by unemployed locals, who are given basic training and paid a salary by The Imilli Project, and all funds raised are channelled back into projects to empower the less-fortunate youth of South Africa.

<http://www.theimilliproject.com/car-wash-for-change.html>

Vodafone - Vodafone introduces mandatory minimum global maternity policy

SOCIETY - March 2015 saw UK-based telecoms group Vodafone announce that it would define a mandatory minimum maternity benefits standard in all 30 countries in which it operates. Throughout countries across Africa, the Middle East, the Asia-Pacific region, Europe and the US, Vodafone employees will be offered at least 16 weeks fully paid maternity leave, as well as full pay for a 30-hour week for the first six months after their return to work.

<http://www.vodafone.com/content/index/media/vodafone-group-releases/2015/global-maternity-policy.html>

Behno - Fashion label's ethical garment factory improves worker conditions

SOCIETY - January 2015 saw New York-based fashion label Behno partner with an Indian nonprofit to build MSA Etnos: an ethical garment factory in Gujarat. As well as following strict international factory criteria, the location complies with the Behno Standard: a series of ethical guidelines developed by the brand with the aim of empowering local female garment

workers. The Behno Standard is based on five categories: health, garment worker mobility, family planning, women's rights, worker satisfaction and benefits, and eco-consciousness.

<http://www.behno.com/>

Miya sushi - Uses invasive fish species, therefore saving local habitats

PLANET - Miya's Sushi in Connecticut, US, goes beyond simply not including endangered fish such as yellow tail tuna on its menu: it offers dishes made with non-native, invasive species that are damaging the local habitat, and thus eating (and enjoying) them makes customers part of the solution.

MAMUT - Customers pay for shoes by recycling bottles

PLANET - During a two-week period in February 2015, people could exchange bottles collected from beaches for discounts on shoes from Uruguayan footwear brand MAMUT. Designed to encourage people to clean up their local beaches, each bottle was worth UYU 100 (around USD 4), which could be spent on in-store purchases of MAMUT's summer collection. The initiative was launched in partnership with a local recycling cooperative.

<https://www.mamutshop.com/>

Lazy Virtue**SnapDonate - Point-and-scan app facilitates charitable donations**

Available to download from October 2014, SnapDonate is a mobile app allowing UK residents to donate money to charity by scanning their logos. Users can point their

cellphone at a charity logo (on TV, outdoor ads or in print, for example), and tap to scan. The free app then recognizes the logo in question, and gives the user the option to donate sums ranging from GBP 2 to GBP 50, with payments made via PayPal or credit card.

<http://snapdonate.org/>

Treeson Spring Water - Recyclable bottles free to mail back to manufacturer

March 2014 saw US-based Treeson Spring Water achieve its Kickstarter funding target. The brand's water bottles are made of 100% toxin-free plant-based materials, meaning that they're completely sustainable and biodegradable. Each bottle comes with a reply mailing label so that it can be placed into any USPS mail box once it has been emptied. Once received, all bottles are sustainably recycled. For every bottle of Treeson water sold, the brand plants one tree, with a mobile app allowing consumers can track where their tree has been planted.

<http://www.treesonspringwater.com/>

The Rag Bag - Fashion brand's reusable bags boost apparel recycling

June 2014 saw Uniforms For The Dedicated launch The Rag Bag: an initiative encouraging customers to recycle unwanted apparel. The Swedish fashion brand's plastic bags could be turned inside out, and shoppers could place their garments in the bag, seal it up and simply put in the mail. The special bags were printed with the return address, and could be mailed with no need to pay shipping fees.

<http://www.theragbag.se/>

Amazon Elements - Amazon launches exclusive subscriber-only ethical product line

Launched in the US in December 2014, Amazon Elements is a range of ethically-sourced baby wipes and diapers available to Prime subscribers only. Each product in the retailer's Elements line includes information about ingredients it made with, when and where it was manufactured. Customers can view further product details by scanning a QR code on the packaging with the Amazon mobile app.

http://www.amazon.com/b?ref=ae_surl_0&ie=UTF8&node=10166275011

L. - Condom delivery service donates to developing countries

May 2014 saw US condom company L. launch a one-hour delivery service in New York City after successfully trialing the scheme in Los Angeles and San Francisco. The service is available via L's website, priced at USD 8 per package in NYC. For each purchase, one packet of condoms is donated to people in developing countries.

<https://thisisl.com/1h-shop/>

Tension & Expectation

New consumer trends emerge when basic human needs bump up against external change to create (or unlock) new needs, wants and desires. And identifying these unmet needs and wants is the holy grail of understanding trends, as it will present you with compelling innovation opportunities.

APPLY! APPLY! APPLY!

Trends are useless if you don't take the insights and apply them to create your own innovations.

Questions and response session following the presentation:

Q. Are there specific sustainable trends and do you see signals for this growing?

R. I think it could be a megatrend, there is the wish to live guilt-free and the conscience is spreading globally. Emerging markets are seeing the real issues first hand and therefore feels more real so they have a greater take up of the issues.

Q. Most examples shown were of smaller companies. Is the trend that there are more new small sustainable companies that are more diverse as well?

R. Yes, there are e.g. a lot of kick-starters, as it is also much harder for bigger brands to be sustainable or to change their system but they feel the need to do so, but in the end they have to start making efforts to do so in order to survive.

Jan Holzhauer

Sustainability and Innovation Managing Textile Supply Chains

Jan Holzhauer wanted to show different ways to approach sustainability and how it provides great business opportunities. He talked about 3 major economic viable aspects like the risk management, the integrity and responsibility and the future regarding components like innovation, trust and quality. To do so one should evaluate, take little steps and transform, communicate, innovate and inform about it and include the supply chain in your design process. Strategies to do so could be to reverse your design process and to connect designers and producers more, to collaborate and even to copy and paste successful models. Important is to be professional, e.g. controlling qualities, using certifications and building long-term relations with the right partners and to communicate and lastly to always innovate.

What is a sustainable supply chain story? Impact, responsibility, economic viability

The strain on resources (forces us) to take a long-term view as to how the fashion landscape will be forced to change, constraints are almost certainly going to disrupt the business-as-usual model we have today. (Often of an industry built around a cheap and disposable product.)

Inter-connectedness

One thing is for sure: No company can on the long run use the excuse that they didn't know about the negative and often deathly impact of the textile industry on peoples and animals lives.

The missing link

- The thread of transparency
- Connecting and evaluating your supply chain with the underlying tool of honesty
- Please no more fairy tales
- Sustainability efforts should not be driven by the marketing (...but can be very well be used by it later)

Economically viable aspects

- Risk Management
- Responsible Leadership / Management (Integrity)
- Future Capacity Building (Innovation, Quality, Trust/Loyalty)

The honesty tool

Let's get honest and knowledgeable about our supply chains

How much do we know?

What impact to we have on humans, animals and environment?

What action are we able and willing to take and when?

3 steps to supply chain integrity

- Evaluate
- Take Steps to Design / Plan / Transform Supply Chain
- Communicate / Improve / Innovate

Design thinking/change management

Depending on the entry level:

- Reverse design process if you build something new
- Foster overall dialog and focus on a consistent strategy if you try to implement change

Challenges

- Design Limitations
- Increased Prices, Lack Of Competition
- Availability Of Material, Shortage Of Resources
- Minimum Orders / Maximum Orders
- Lead Times / Peak Production Cycles / Access To Production Slots
- Intercultural Barriers
- Functional Limitations
- Customers Expectations And Knowledge

Strategies

Reverse your design thinking process

- Find new ways, cycles, products – innovate, build incremental improvements
- Ask and actively search for availability of alternatives

Find economically viable design solutions (e.g. through material replacement)

Connect the designer with the producer

- Understanding production lines and the specific possibilities before starting to design = source of inspiration
- Integrate the producer in product development process (a great way to breed innovation)

Collaboration

- Build strategies that encourage collaboration
- Overcome the limitations (e.g. order minimums etc.) by joining forces
- Build strong relationships with production partners
- Form think tanks and open source systems and cross- company collaborations

Copy and paste

- Copy best practice models improve them (talk to the people involved)
- Many great examples in the market

Take one step at a time

- Don't underestimate efforts and time you will invest in sourcing and organization of your supply chain
- Focus on core business and production line - build capacity to improve on the way
- Reduce complexity where possible

Weigh quality first, against on-time delivery and low cost

- Plan well in advance
- Invest in good quality control / or ensure that you are working with reliable quality focused partners
- Handle only as much as you can really

handle in terms of styles, volume and deadlines

Work with professional – be professional

- Work with professionals who can translate your product to an industrial standard (technical terms)
- Manage your sampling process well
- Strive to set up your systems in a professional way, that ensures quality control, standardization
- Make it easier for your supply chain partners to understand you and to learn together
 - sometimes you have to invest in building professional structures for them

Use certifications but don't rely on them

- Certifications are a mainly a means to raise industry standards
- Use them as risk management tool
- Use certifications as a framework within which you can operate
- Find certified partners in the databases of the certification bodies (Like GOTS database, member list of associations, chamber of commerce, calling up certification agencies)

Choose your partners according to your needs and capabilities

- How big are you and how big are your suppliers, where are they located, what can they do for me?
 - Local or remote?
 - Capacity
 - Certification
 - Experience
 - Skills and machinery
 - Material Sourcing Service

Build long-term relationships with suppliers and contractors

- Focus on true partnerships / Find partners that are committed to sustainable growth and “care” for each other:
 - What can I do for the supplier
 - What are the suppliers needs?
 - Dependency (risk) vs. shared interest (benefit)
 - Focus on a good flow of communication and understanding
 - Be prepared and professional
 - Hold people accountable
- It is crucial to understand that sustainable growth is only possible if both sides win
- You might be in a weaker position initially or vice versa but in the end focus on mutual benefit. Of course that means that you have to trust in the ability and it involves certain risks.

Opportunities

What is needed

- Cooperation and think tanks that include multiple stakeholders
- Product innovation
- Economically viable advantages (price, new resources)
- Business model innovation

“The fashion industry will produce 400 billion meters of fabric in 2015 — just for apparel.

This is roughly the amount of fabric it would take to cover the entire state of California.

Fifteen percent, or 60 billion meters, will be wasted during the production phase (extra fabric, itself a finished product, that ends up on the cutting room floor), before the garments even reach a consumer. ”

- Recycling
- Replacing animal products
- Replacing the water-intensive cotton based products
- Replacing petro-chemistry based dye-stuffs
- Closed Loop models, that will bring the industry to a completely different level
- Customer centric supply chains (made to measure)

Questions and response session following the presentation:

Q. What is the concept of Lebenskleidung?

R. It is an opportunity for small companies to put up orders together, to join forces or to crowd fund

Q. Think tanks?

R. Build them, include universities and companies and their management, force a dialogue

Q. Is it better to start new completely or to try to change the system?

R. Change is always hard, but start somewhere and encourage bigger companies to do so and encourage an open dialogue

Q. How can you overcome the obstacle of a huge supply chain that might even be fragmented?

R. By mapping and improving it as far as possible and to work on transparency.

Maíra Goldschmidt

Please, kill the ‘S’ word - or how to communicate sustainability without being misunderstood

While engineers, financial experts and scientist are looking for new ways to producing goods (i.e. more “sustainable”), authorities, media, designers and brands are lost in communication. No matter how innovative (and good!) is your idea if you cannot communicate it. An efficient communication is the start point for a solution. “Please, kill the ‘s’ word - or how to communicate sustainability without being misunderstood” is the result of my personal language hunt.

At the beginning, I believed the solution would be a new word or term to express “sustainability” issues. And I run for it! But the result after nearly a year of working, 26 interviews and in-depth analysis of the press archives, not only brought me a surprising change of mind, but a new

understanding of how to communicate sustainability.

It is necessary share information, not create buzzwords; be understandable to make a big move and change something in the world. We must do more and say less “sustainability”. That is the hint.

Research

In 1987, the term “sustainable development” was cited for the first time in the report *Our Common Future*: “Sustainable development is a development that meets the needs of the present without compromising the ability of future generations to meet their needs”. Since then, science, architecture, business models, art, food, fashion etc. have been spreading their own definition for sustainable development and “at turn of the twenty-first century, sustainability has rapidly become the buzzword on everyone’s lips” (Parr, 2009:15).

On the other hand, as said Yvon Chouinard, Patagonia’s owner, at his book *Let go my people surfing – the education of a reluctant businessman*, “the word sustainable is another of those words, like gourmet and adventure, that have been so overused and misused as to become meaningless. ‘Sustainable development’ is far from sustainable, and ‘gourmet’ hamburgers need not be very tasty to be so named”. In the fashion field, sustainability is usually described as “eco-friendly”, “green clothes”, “slow fashion”, “local fashion”, “ethical fashion”, “timeless fashion”, and whatever you want. But, these expressions are not enough too, no wonder, “sustainability in fashion” is still misunderstood, as the fashion director of *The New York Times*, Vanessa Friedman pointed during Copenhagen Fashion Summit 2014: “[the consumers] have no idea what we are talking about when we talk about eco this and ethical that” (2014).

But is this misunderstanding real? Is it necessary to change the communication about “sustainability”? Are the terms “sustainability”/“sustainable” overused

in the press? Is it really possible for a word to lose its meaning? How do people understand and react to it?

To answer all these questions, it is necessary to get a holistic view about the meaning and use of the word “sustainability”, which is only possible after considering three levels of investigation: the theory (communication), the medium (press) and the audience (people). In my dissertation, these topics were divided into three chapters:

. The first is an exploration of the way meaning is created and how communication works in fashion. The aim is answer if it is possible for a word to lose its meaning. For that, *Ecological Communication* (1989), by Niklas Luhmann, and *The Fashion System* (1983), by Roland Barthes, were the main sources for the theoretical framework. Although, the first theory is about communication and, the second, about language, these studies were chosen because both work with the idea of “systems” – Barthes is into fashion, while Luhmann uses other examples to describe the communication process and its dynamics.

. The second is a research about the usage of these words (i.e. “sustainability” and “sustainable”) from the first Earth Summit (Rio 92), in 1992, to the third (Rio+20), twenty years later, in two newspapers (the US-American *The New York Times* and the British *The Guardian*). The purpose of this chapter is to confirm if there was an increase of the use of the term, which might justify the feeling of overused.

. The third is an investigation of the way of the word “sustainability” is received by the audience, answering, then, how people understand and react to it. For that, a

short interview was conducted by email with professionals from varied fields (e.g. fashion, press, architecture, and science), countries (Brazil, Denmark, England, France, Germany, Sweden) and with different cultural backgrounds, experiences and skills.

Conclusion

After considering how the meaning of “sustainability” works on three levels: the theory, the medium and the audience, it is possible to conclude that: there is a misunderstanding about the term and the increasing of the use of the word in the press is also true.

The misunderstanding happens because “sustainable development” was born as an ecological issue, considering it was used for the first time by the World Commission on Environment and Development (WCED), and has been spreading so intensely into different systems and codes in the last years, that the word is affected by an inflation of values.

To illustrate this process, I want to take the German sandals Birkenstocks as example. Launched in the 1960s, it is an “authentic and naturally eco-friendly, (...) a company with a conscience”. And, because of its sustainable values, these sandals have a strong connection with environmental activists and “green” consumers, usually called “granolas” (Carr, Coeli, 2006, NYT) or, better explained (and not so positive), “Birkenstocks, the footwear that has become synonymous with a certain type of noodge” (ibid, 2006, NYT). These sandals could be everything, but not a fashionable item, considering “the class Fashion contains only this single variation (Fashion/unfashionable)” (Barthes, 1983: 22), i.e.,

either you are in (fashion) or you are out. However, all rules have one exception: if a high fashion brand would appropriate and use them as a fashion product, even Birkenstocks could very well be integrated in the fashion scene and become fashionable. That is exactly what happened in 2013. The French brands Céline and Givenchy chose the two-strip “Arizona” model for its spring/summer collections 2013 (Swash, Rosie, 2014, The Observer). Since then, “the German orthopedic sandal is proving to have more fashion staying power than Kate Moss” (ibid, 2014, The Observer). During the summer in 2014, not only the “granolas” could be viewed wearing Birkenstock sandals, the model Rosie Huntington-Whiteley, the Olsen twins, and the actresses Elle Fanning, Julianne Moore and Jessica Alba also had their own pair. In 2014, Birkenstocks are in and the brand values are not in discussion anymore, these shoes became part of Fashion, not part of an ecological behavior or non-aesthetic manifesto; it is only fashion.

Returning to the word “sustainability”, as happened with the sandals, the appropriation and use of an expression in other context (i.e. Birkenstocks by Céline / sustainability into Fashion) is nothing more than an “actualization of meaning”.

This constant updating of meanings disturbs the audience perception and understanding, which makes the process of communication incomplete. Without communication, the audience resigns and says that “sustainability” is meaningless. However, the interviews showed that “sustainability”, regardless that has not one single essence, is not empty. The original definition at The Brundtland Report, in 1987, is still the most popular and known

interpretation - 28% of survey had cited this definition to explain "sustainability". If there is an acceptable explanation, the seeking to a new term is unnecessary; a new word is not required.

For an efficient communication, it is necessary to be aware of utterance, information and understanding. That means, to communicate issues about "sustainability" is mandatory to choose connections in this open source of possibilities, i.e. meanings, and give a variety of explanations. "Sustainability" is not a label, it cannot be isolated.

In fashion, it is required to explain what makes a garment "sustainable" and, in this case, it is more important connect the elements (e.g. materials, production system and technology) than use the word "sustainability", since, its understanding is not related to the word, but to its connections.

The conclusion is that "sustainability"/"sustainable" does not need to be exterminated, even if the word is overused, but has no significance if it is not explained. There will be no understanding if there is no explanation (no further communication) about it, because "the system exists only if, and as long as, meaningful information processing is continued" (Luhmann, 1989, pp: 17-18).

Questions and response session following the presentation:

Q. Overall is there still a positive vibe regarding the s word?

R. Most rather don't like it or misperceive it, need to connect it and for it to not just be a label!

Q. But isn't sustainability a mega trend?

R. Yes and the awareness is already high but you still need to fill it with content

Q. When you interrogated for your interview about the word sustainability, did you notice a positive or negative vibe?

R. Not very clear or one sided. Personally I don't like the word. It is more about how you communicate it and don't use the word so much as a label or sticker. Fill the content of the word.

Mayya Saliba

Critical Analysis - Marketing Focus

This essay examines how social pressure can influence everyday life in the context of a globalized world. How can mass consumption be pushed into a more sustainable path? It draws upon the writings of H. Lefebvre, T. Fry, M. Lindstrom and is inspired by many more; with reference to social psychological experiments lead by P. Zimbardo, H. Arendt, S. Milgram, C. Sheridan and R. King and the artist Marina Abramovic; alongside numerous modern examples of influence in a social, political, economical context by examining past situations and experiences.

Chapter 1 presents an overview of conformity and obedience, with what could be the possible reasons behind such a behavior; alongside a critical analysis of the sustainable consumption position

today. The relationship between obedience and power, and how these components together can also trigger immoral actions is examined in Chapter 2. In addition, disparate tools to create a change are

displayed in chapter 3, alongside the importance of culture and medias today. The essay concludes that mass consumption and mainstream is a sign of societies' conformity and that in order to normalize sustainable consumption, we should understand the link between obedience and the different levels of pressure we could exercise for improvement.

Introduction

"For magic plays an immense role in everyday life, be it in emotional identification and participation with 'other people' or in the thousand little rituals and gestures used by every person, every family, every group. But in practical life as in ideology, this magic only signifies the illusions men have about themselves, and their lack of power. And everyday life is defined by these contradictions: illusion and truth, power and helplessness, the intersection of the sector man controls and the sector he does not control" (H. Levebre, *The critique of everyday life*, 1947, p.21).

While natural resources are diminishing, the demand for new products is rising.

Whether it is a demand that is created and triggered by companies with big capitalistic strategies added to cities infrastructures and advertising campaigns, or a real conscious need from the consumers, people are asking for more choices, more products. In this simple equation the consumer is placed in a central and important position. Fashion structures have normalized unsustainable habits and exported these habits to masses, spreading worldwide with today's technologies. While MASS-ive can mean a large mass of something; replacing this "something" with

"sustainable" would turn this word into "a large mass of sustainable"-Needs, "a large mass of sustainable"-Consumption, "a large mass of sustainable"-Production and finally, "a large mass of sustainable"-waste.

The word "MASS" is a recurrent and imposing common denominator in the consumerist world. Mainstream, big scale fashion companies have understood the economical benefits and power they can have by addressing and targeting a wide international market. When mainstream fashion uses the front door, only to give sustainable fashion the basement, how to make sustainable "the normal"? How to influence a mass to change? What are these traits we, human beings, all share that can be used as tools of persuasion to act, against or for us? Which of those "magic" powers could push not only an individual, but also a whole planet to change its everyday way of life for the better?

Throughout this essay, I will examine cases where the social influence lead to change individuals' behavior, as well as societies, in an attempt to understand the power shift and the tools to engage with a globalized world. By exploring the relationship between an individual, a mass and the political aspect of everyday life, this study aims to find possible strategies to normalize sustainable consumption and behavior.

Development

2.1 Conformity and the myth of the ethical consumer

There are many reasons for one's feeling of belonging, for conformity. Social influence is a major component in the mass marketing and consumption recipe. Just as culture, subculture, gender, economical

situation, education and so on, lead to compliance and identification within a group, a country; the creation of the Internet and the branding of our everyday life created a unified world, a homogenous diversity when it comes to consumption. Though uniqueness and cultural differences can be praised in the area of design, it can also be swallowed and absorbed by mainstream fashion, which diminishes its impact, making everyone alike in some ways. The Punk movement, traditional ethnic crafts are a good example of how a statement can be reduced to an aesthetic. The designer Christian Lacroix talked about this absorption of human pain or state by fashion and how it is reduced to a fashion trend, forgetting the reason behind it:

"It's terrible to say; very often the most exciting outfits are from the poorest people"

(Vogue, April 1994). As T.M Devinney, P. Auger and G.M. Eckhardt discuss in their book *The myth of the ethical consumer*, people with sustainable values would like to believe everyone is interested in sustainable fashion and that the ethical consumer is the super-hero everyone would like to be. The reality is, purchasing decisions are based on two key drivers: design (color, cut, need, brand) and price, which are prioritized over social and environmental ethics. To acknowledge this part of the standard consumer behavior is the first step towards finding a solution, by accepting that so far sustainable fashion has been a niche-market and is unlikely to move forward into being normalized any time soon (2010, p.2-17). "The ethical consumer is a myth in its form of a heroic but uniquely unattainable role model. Like many super heroes, the ethical consumer

is perhaps doomed to fail despite the nobility of the cause" (T.M Devinney, P. Auger and G.M. Eckhardt, *The myth of the ethical consumer*, 2010, p.4). Consumers' environmentally conscious actions tend to focus on areas where they have some perceivable sense of control, impact, or direct financial savings. Consumers behavior indicate that their participation in eco-friendly habits such as recycling, turning off lights to conserve energy, and using less water, has steadily increased. In contrast, consumer concern about global environmental and social issues such as air quality, water quality/scarcity, and global warming has decreased. In regards to buying clothing, environmental-friendliness is still not a primary purchase motivation for consumers, but more than two-thirds of shoppers would be bothered if they found out an item of clothing that they purchased was produced in a non-eco-friendly way. When shopping for environmentally friendly products, more consumers read labels as they buy food or infant care products than when they purchase apparel (The Hartman Group Sustainability Report, 2013). Most sustainable products have occupied a set-aside market position, from the exception in which big multinational companies decided by their own to totally erase the un-sustainable version of an item and replace it with an "ethical" one (T.M Devinney, P. Auger and G.M. Eckhardt, *The myth of the ethical consumer*, 2010, p.2).

In these cases it was entirely the company's decision to take this approach, whether it was consequent to a certain pressure (H&M), a more profitable approach (Philips lights) or a personal conviction (Mudi Jean's).

2.2 Power, obedience and acceptance

In today's truth, money is the real power. Profit controls lobbies, lobbies control governments and politics (for instance, Nestle is currently pressuring the U.S.A government to privatize water and they can), and governments control us. Some countries like Denmark, The Netherlands, Scotland, Sweden and Japan made plans based on legislations for recycling household waste and are looking into circular economy strategies (all waste should be recycled or reused). In Germany, important laws were implemented regarding pollution and carbon footprint, which were backed up by legal sanctioning. Without taking away all the credits given to these positive steps, how much would it cost to produce, within the fashion industry, in a totally sustainable manner in those countries? At the end, this is the equation that is going to be vital for a sustainability: "A means to secure and maintain a qualitative condition of being over time" (T. Fry, *Design Futuring: Sustainability, Ethics and New Practice*; 2008, p.43).

The cycle is simple, if sustainable production cost is high, prices will be high, mass consumption and mainstream will only belong to "banal" fashion. On the other hand, most companies when given a choice would go for low cost, unethical production, simply because it is more profitable. Regarding sustainable legislations, the fact that each country has different laws is an asset to profit seekers. At the end, if the same legislations and laws are not implemented worldwide simultaneously, if sustainability does not become an obligation, production and selling prices will stay high, sustainable fashion would stay a set-apart niche for

longer than we, as a planet and specie, could afford.

Apart from asking for new laws enforcement, a possible solution would be to raise the demand for sustainable products: a simple offer-demand strategy. As I mentioned earlier, the key purchasing motivations to mass consumption are price and design (the brand is included in this section) and though the current strategy most sustainable fashion brands opted for and the "green" communication is relatively successful and contributes to the conversion of many consumers into more ethical habits; the rate at which it is doing so might not be fast enough with the urgency of the problem (T.M Devinney, P. Auger and G.M. Eckhardt, *The myth of the ethical consumer*, 2010, p.2). This is where ideas like persuasion and manipulation can come in handy. Which examples could we learn from human behavioral studies in order to address a mass? What is our true nature? Many psychosocial experiments and pieces of writing lead to terrible conclusions concerning human nature and how social pressure can contribute to immoral actions. Peer pressure, shaming, is a dangerous, yet effective device. A representative case is Dr Philip Zimbardo Stanford's prison stimulation in 1973 to investigate how readily people would conform to the roles of guard and prisoner in a role-playing exercise that simulated prison life. Zimbardo was interested in finding out whether the brutality reported among guards in American prisons was due to the sadistic personalities of the guards or had more to do with the prison environment. Within a very short time both guards and prisoners were settling into their new roles, the guards adopting theirs quickly and easily.

Within hours of beginning the experiment some guards began to harass prisoners. They behaved in a brutal and sadistic manner, apparently enjoying it. Other guards joined in, and other prisoners were also tormented. The prisoners were taunted with insults and petty orders, they were given pointless and boring tasks to accomplish, and they were generally dehumanized. The summary of the experiment was that people would readily conform to the social roles they are expected to play, especially if the roles are strongly stereotyped. The "prison" environment was an important factor in creating the guards' brutal behavior (none of the participants who acted as guards showed sadistic tendencies before the study). Though the study has received many ethical criticisms, including lack of fully informed consent by participants and the level of humiliation and distress experienced by those who acted as prisoners; it remains one of the strongest examples of how social pressure and environment can generate situational obedience and immorality that is not necessarily predisposed or genetic. Other studies leave evidence for the same outcome, on the order of Hannah Arendt writings "A report on the banality of evil" in 1963, Stanley Milgram shock study in 1963, C. Sheridan & R. King experiment in 1972, Marina Abramovic's "Rhythm 0" in 1973. History as well witnessed many moral slips throughout time, some as recent as the Mai Lai massacre in Vietnam (1968), Abu Ghraib prison in Iraq (2003) and currently in the Middle East with the Islamic State advancement in the region. Most studies profess that situational social influence prevails predisposition. Studying, experimenting, and trying to understand ourselves as a human race are very

essential to grow, for a scientific purpose; and acceptance, in my opinion is key. To find new solutions we need to rehabilitate our view on the human condition.

Most writings, books, articles tend to set humans apart from the nature, as if it was us on one side and the nature on the other and that we are conflicting with this symbiosis, nature is "good", we are "bad"...But what if this is our nature? What if instead of trying to change the human being, we just accept this is what we are and embrace it? Just like a parent would accept, tolerate and support his child, whatever he does. As the old Lebanese saying suggests: "The monkey in his mother's eyes is a gazelle". But what does all that have to do with sustainable fashion? The answer is acceptance. Just as the 12 steps of the A.A. rehabilitation program, maybe a different approach to activism could actually lead us to change. Accepting the fact that not everyone feels concerned, that most sustainable purchasing is situational, that a human is capable of doing "bad", just as much as doing "good". Whether we like it or not, human beings are social beings, above all. Translating this notion into the exercise of social pressure on a mass could serve the long-term ethical development. If situational prevails predisposition, it means not only sustainability needs to situate itself in the central spot of current economy, but to do so it needs to prepare a "fertilized soil", look into ways of placing consumers in a situational position.

2.3 Capitalism and change

Many psycho-social studies agree that obedience can result from a sense of legitimacy, respect for status and knowledge (respect for authority figure);

from a gradual commitment, in these cases time and perseverance to convince play a big role here. A common marketing sales technique can be that you are pushed into buying one item, then you feel it is okay to buy the second, similar to being on a diet and cheating it once, then think "why not have that other chocolate bar, I already broke the diet". An additional kind of obedience is the blindfolded obedience; it is when you do not realize the consequence yet. Some speculated the person in charge of dropping the atomic bomb in the Vietnam war was "blindfolded" as in the pilot only knew he needed to press the button when hearing the code-word, he simply followed a direct order without being aware of the aftermath of this uncomplicated instruction. Are most of us "blindfolded" consumers? By studying the reasons behind obedience we can better determine the mechanisms to exercise power. Many social changes followed some sort of clash or defiance like war, activism, subculture statement, avant-garde thinking, manifests or simply scandals. The "suffragette" fiercely fighting for women's right to vote in the 19th Century prepared the laws reforms later on. The Rana Plaza scandal and the media attention it received stressed many companies to readjust their sustainable views.

More over, the power of persuasion, the "soft power", as some call it, is a powerful tool to reach and politicize our lives. The same culture, values, policies and institutions are mass marketed worldwide through popular culture and mass media (Facebook, Instagram, celebrity endorsement...). We all dress the same, talk in the same way, think in the same way, a social need is created and our cities infrastructures are pre-designed to serve the

capitalistic system: this is the era of mass consumption by mass communication. In his book *Brand Sense*, Martin Lindstorm explains that most successful brands use our 5 senses as a link to our memory. The 5 senses become 5 tracks in which we become our own marketing toy, the sense of touch being the biggest connector, since it is the largest organ in the human body.

Jean's companies spray a particular smell on their products, car industries created a "new car" fragrance they would cover the auto as it leaves the production unit. Sounds would be studied to create the perfect "pop" when opening a bottle of Heinz Ketchup or biting into a spoonful of Kelloggs cornflakes. Strong visuals would make the brands recognizable without the logo on (Coca Cola, Benetton, Mac Donalds...) (2005, pp.1-23)

In addition, celebrity endorsement and the "cool" factor are two ideas utilized to reach consumers. In the sustainable world, awards are given, "Green awards" for the "most responsible celebrity", Harrison Ford "Becomes the Ocean", Morgan Freeman is on National Geographic to explain to us about space, Usher's picture is on Debit Master Card. In the sustainable world, people are praised for being so "green good", just as we were rewarded as kids every time we did something that pleased the adults. Even though this reward/punishment tactic did shape us as adults, does it mean we all do "good" all the time? Is "good" a concept holding only one universal interpretation? Can a sole individual create an enormous impact in a restricted time?

"For magic plays an immense role in everyday life [...] the illusions men have about themselves, and their lack of power"

(H. Levebre, *The critique of everyday life*, 1947, p.21). As Henri Lefebvre expressed with a polite elegance, modern life, the capitalistic format we live in gives us the illusion that it is we, the consumers, who are holding the strings of the master/servant role-playing between the corporate world and us. The brands are here to serve us, and maybe they would, if we knew how to serve ourselves first. Lobbies do not represent the people, governments do not represent the people, brands do not represent the people and the people do not know or care how to represent themselves. How to seduce oneself? The idea of "soft power" can be in certain cases amusing, but they can also be scary when it comes to political and economical agendas.

Stalin, Hitler and Mao were known for making use of "soft power" just as much as "hard power". Exporting ideas in a manipulative way can lead to dangerous outcomes. Hollywood movies, Oprah Winfrey's various campaigns are a way to "Americanize" and spread ideas; just as G.W. Bush "You are either with us or with the terrorist" speech played a part in the Iraq war. And on the contrary, in some cases soft power also lead to many cases of social heroism that incited positive repercussions: Martin Luther King and Emily Grimke fought against racism; Mohandas Ghandi spent his life fighting colonialism and so on. On a daily basis, some people do extraordinary things to help one another in heroic acts. Not so long ago in Perth, Australia, commuters worked together to push a train off a man whose leg became trapped between the carriage and the platform. As a case study of many parts considered earlier, the film *Twelve Angry Men* by Regina Rose in 1957 depicts very well conformity, leadership,

and how one person can have enough power of persuasion to influence a group. This tense, compelling film, features a group of jurors who must decide the fate of a teenager accused of murdering his father. The decision had to be unanimous. The teenager was African-American. Initially eleven of the twelve jurors vote guilty, though no direct proof was delivered.

Gradually, through heated discussion, the jurors are swayed to a not-guilty decision. The movie highlights social psychology theories, the extent of social influence and normative social influence theories developed through the research of M. Serif, S. Asch and others, in areas of conformity, attitude change and group process. The aim of the movie at the time was to address the widespread racism and negative sentiment towards African-Americans "we know how these [African-Americans] act. They are all the same. They lie, they steal they drink." This film remains a classic until this day, and is part of numerous academic classes.

Going back to sustainable fashion, who could be an eligible social leader, the *Twelve Angry Men* hero of the real life? Mainstream mass production brands (Inditex, H&M, C&A, Mango...) could fit the profile of sustainability ambassadors, they are already experts in seducing a worldwide market, they are leaders in the marketing of "cool" and could employ this huge power they possess to induce sustainable habits to their already existent market, without the need to communicate this change. If they were willing to do that and cut the economical advantages of being unsustainable, it could lead to fast and direct major improvement.

Conclusion

Mainstream and capitalism absorb clashing ideas and diminish their values by creating a homogenous structured world, an "arranged diversity". It is there for crucial for sustainable fashion to find its place in the capitalistic system in order for it to expand rapidly and to learn how to engage with a mass. If obedience were a common trait of human behavior, "tricking" people into adopting a more sustainable approach to consumerism without their conscious approval by ingenious marketing could form a possible solution. Can manipulation for a good cause be called "smart power"?

Communicating sustainable standards in furious activism has proven to create a niche market, which is not able to engage with a mass. Not everyone is interested in sustainable issues and being hammered with the words green and eco nonstop, might have a negative effect on a person, who will prefer to step away (or run away). We live in a world where everything is politicized, marketed; where we are manipulated and induced (even brainwashed in some cases) on a constant basis. What if the human race is "too young" to know what is good for them and the only way to make it is to create a somehow sustainable soft power "dictatorship"? The word manipulation is problematic and might arise ethical questioning about underestimating consumers, and the relativity of the sense of the word "good". Nevertheless, as long as governments do not sanction and force the normalization of sustainable and ethical standards, to let sustainability become something that goes without saying, I believe the only strategy we can rely on isto

take into consideration all the strategies used on us daily by the capitalistic world. Fearless empowerment is key.

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Questions and response session following the presentation:

- Q. Isn't the power of persuasion dangerous?
- R. Who is to say what is good or not?
- Q. Should we manipulate people knowingly?
- R. It's a fine line, but should be used

Katharina Jebesen

Textile design at Burg Giebichenstein: I did it my way!

(theoretical background and starting point of the Master Thesis) **My way.**

Material study: Pine needles (Master Project)

Based on the results of the Textile Department can be held on that Burg Giebichenstein is standing on two pillars traditionally that have to be reserved for the future: the intensive interdisciplinary artistic elementary studies and the handicraft education including experimental execution within the departments.

The free dealing with design that fathoms borders and exceeds them sometimes uses very often the methods of fine arts, but always connected to an application and not in the sense of an autonomous piece of art. But especially this approach makes design studies at Burg Giebichenstein so special. The theoretical part thematises in the

overall context furthermore the role of the consumer as related to the claims against designers, general international processes of individualization on which we have to react, sustainable requirements, education (even in the early childhood) as strategy to bring up people to an consciousness for the things that surrounds them and to

provide them the possibilities but also the obligation of decision. Particularly Textile Design has many possibilities to intervene: the basic elements that are given to textiles – crossing, cross-linkage, connection – represent also very important functions of Textile Design beyond pure design: it has a connective function. The thesis opens – following this argumentation – the awareness to recognize Textile Design as an integrative, interdisciplinary element within and out of university and use those immanent properties and the therewith involved processes of design and structures of thinking as an enormous capability. Textile designers are aware of this task. A logically consequent step would be now to include those connecting properties (especially inside Burg Giebichenstein) more intensive in the construct of the university and bring together the different departments with their different special qualifications for long-run multidisciplinary projects and to dare a step into the future together. The collaborative progression of increased connected departments (and in this way of individual artistic personalities) would brighten the original face and the possibilities contained in this connection in the purpose of Paul Thiersch, the mental father of the traditions retained until today. Definite stances, authenticity and interpretation of traditions as contemporary expression comply with changing claims and requirements on design as well as requirements on designers and their education. The interest for natural materials accompanies me for several years now in my projects. Especially the aspect of sustainability and eco-friendly principles in the overall process has become the focus of my work as Textile Designer. I'm well aware that also I bear responsibility

for our future as related to the materials we will live with. I want to impinge on the relationship between human and (man-made) things. I want to call attention to the fact that it is important of what these things are made of and where they come from. As a designer I want to create things that are culturally embedded, that incorporate traditions and the material-world of the originating country. And I'd like to convince other people of the richness that lies within such a restriction. My inspiration laid in an Italian pine wood (pinus pinea). The adequate in Germany indigenous substitute is Schwarzkiefer (pinus nigra) – a raw material that accrues periodically but we use it very limited. I wanted to find out what can be done with those needles? Are there more and new possible uses? So the creative-researching analysis of pine needles as a possible useful raw material for diverse applications has been (for me) an understandable continuation of my own way: MY WAY. First I worked with brown fallen needles. For technical reasons I had to use green needles, too. I splitted the needles up with the help of diverse methods, Manufactured fibrous material and paper as base for further processing. I used the needle at itself for creation, finished the surfaces for different purposes (e.g. stiffening) and carried out tests with Mixed material. The experimental series have been accompanied all the time by thoughts of what purpose the surfaces could serve. My imagination ranges from yarns (handled into textile surfaces for Interior and clothing), tiles/panels for interior and exterior, veneer, to individual three dimensional forms. As comparison I took needles of fir tree that was a very sensible decision in the area of printing. All those needles are common raw materials that are

almost not used – except of pharmaceuticals. Pine Trees grow very fast. The essential oils that adhere on the material a very long time are able to keep away insects (e.g. moths) and protect animal fibres. Possibly pine needles are an alternative material for purposes that until now can only be enabled by imports of other not indigenous materials. The results can be transferred on other pine needles that are characteristic for the particular country (ecological and economic benefit). The different pine species generate diverse natural colour shades and can be combined if needed. In cooperation with industry branches that need wood or essential material but not the needles the purchase of raw material could be optimized. The presented results of the study show a beginning, a "pool of ideas". More intensive researches in all the diverse directions are on the cards and desirable. E.g. compounds with other fibres or tests with natural dyeing should be made. What mostly excites me is what I could not manage during the time of the master-project: the (machine-made) extraction of fibres of the inner side of the needles (which is historically verified and surly now to be conducted easier than in the past) to produce finer yarns, find out their special qualities and start a new research for sensible usability of them as typical textiles and products.

Questions and response session following the presentation:

Q: This is experimental, is there a way you can bring this further?

R: I am looking at collaborating with a car manufacturing and research project.

Q: Have you developed a way to make this in large amounts?

R: Problem is finding the material in bulk sizes. Now looking if its possible to receive rests of pharmaceutical companies that use pine needles too.

Q: Do you produce the fibres by just cooking the needles or also clean etc.?

R: First clean a little bit (not very important), then cook and make it soft, and press it with a paper machine so the fibre splits. Never cut it.

Suggestions from audience:

- Look at the Dutch website material, also work with raw materials. Maybe opportunity for collaboration?
- Good to use pictures in a material library, that what designers do to, propose to designers.

Alexandra Wittwer

Extending Durability of Outdoor Clothing by Appropriate Laundry Care

48

49

The thesis is part of the research project Simulation in Laundry Care, with partners BSH Hausgeräte GmbH and the HTW Berlin University of Applied Sciences, the Technische Universität Berlin (TU) and the Beuth Hochschule für Technik Berlin University of Applied Sciences.

The outdoor clothing market continues to grow. The more people own outdoor clothing, the greater the impact laundry care of this product group has. It is important to extend the durability of these products by a correct care process, since high resource consumption and chemical usage during their production

cause environmental problems. This paper considers ideal care conditions for outdoor clothing as well as the challenges presented by materials, product development and care routines of consumers. Additionally, the significance of laundry care to textile and clothing manufacturers and consumers is examined.

Methodology

To consider the product group in general, the material properties and the care conditions of outdoor clothing, relevant literature and internet sources were consulted. The perspective of textile and clothing manufacturers with regard to textile care was explored through expert interviews with employees of several big outdoor companies. A consumer survey was conducted to find out about consumer's care routines of outdoor products.

Outdoor Clothing: Basic Information

- Growing market; different target groups; every 4th German owns at least one outdoor article [source: Mairdumont Media, 2012]
- Complex materials
- Ecological problems:
- High resource consumption

- Use of hazardous chemicals (e.g. fluorocarbons)
- Preserving and extending durability by appropriate laundry care is an important aspect of sustainable design and use!
- How can outdoor clothing be washed properly?
- What challenges arise from material properties, product development and consumer behaviour?

What significance does care of outdoor clothing have for textile and garment manufacturers and consumers?

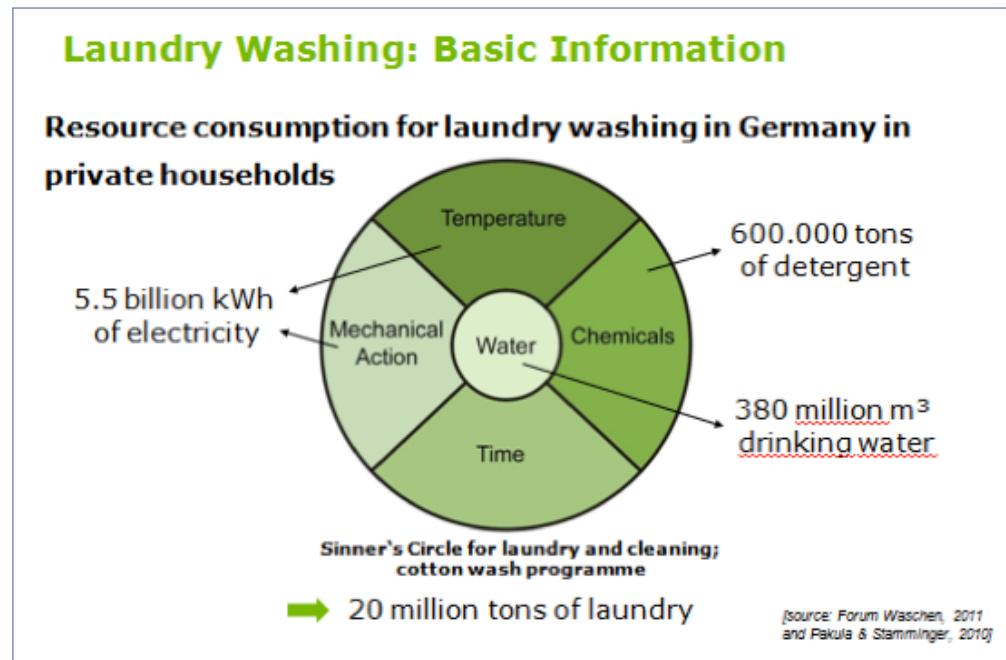
Washing+garment = environment

Definition "Outdoor Clothing"

All weatherproof garments which can be worn outside weatherproof means:

- water-repellent / water-proof
- permeable to water vapour
- wind-repellent / wind-proof

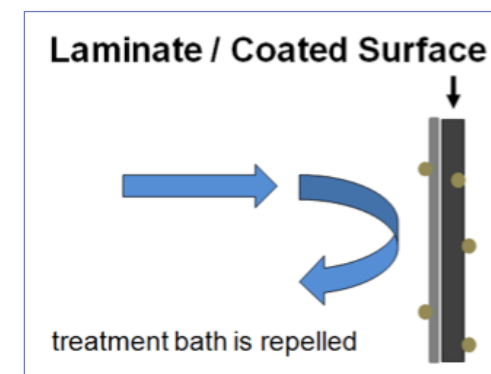
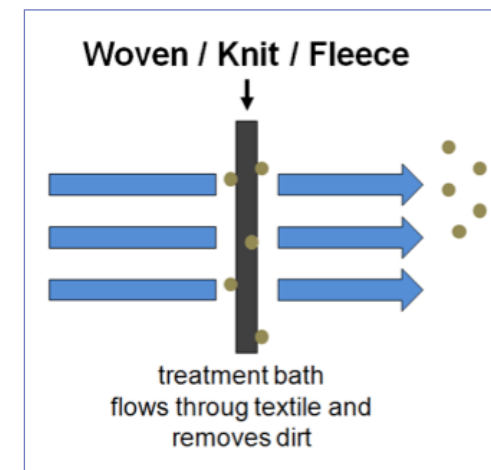
[source: Kießling / Matthes, 1993]



Source: Forum Waschen, 2011 and Pakula & Stamminger, 2010

Characteristics Of Textile Material Used for Outdoor Clothing

- Delicate surface; damageable by mechanical or chemical impact
- Impregnation guarantees functionality
- Moisture and wind barrier influences removal of dirt and drying



Washing behavior of wind and water proof clothing [source: own depiction based on Egelhof, 2003]

Results

A detailed examination of the functionality of outdoor clothing and its incorporated materials shows that there are many participants along the value chain who influence washability and durability. Nevertheless, the consumer has the greatest influence of all on garment

durability in particular.

Outdoor materials are very complex and need gentle treatment during washing; otherwise their functionality might be impaired. As shown in illustration 1, this means specifically:

- Use of mild detergent or special outdoor detergent,
- use of an easy-care or special outdoor washing programme,
- washing with low temperature around 30-40°C, and
- a high water level or extra rinse cycle.

Also important is the impregnation of the garment after washing.

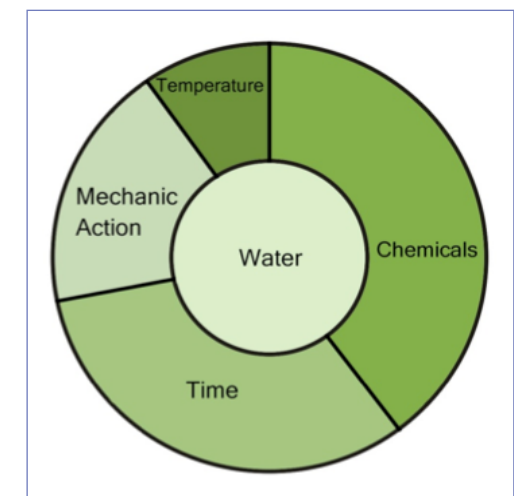


Illustration 1: Sinner's Circle for Laundry and Cleaning: Easy care, approximate distribution of wash factors (own depiction based on Wagner, 2010)

The textile and garment manufacturers interviewed assume that laundry care is not a problem for their products and consumers are not interested in more information about that topic. In fact, consumers are indeed interested in product care.

The survey results show that care conditions are a factor in the decision to buy outdoor clothing for 55% of the participants, and only 10% state that they pay no attention to the care instructions. Nevertheless, most consumers do not wash their outdoor clothing according to the care instructions. Specifically, detergent and washing programmes are often mismatched. Most garments are not impregnated after washing. In spite of this, most participants are satisfied with the washing results of their outdoor garments. Only 16% state that they find the care to be difficult and only one respondent complained of damage caused by washing.

Conclusion

Consumers need to be better informed about proper washing and article care for outdoor garments, which are technically complex and particularly sensitive, as this has a direct impact on their durability. This is the responsibility of both manufacturers, who know which materials and techniques are employed in the manufacture of outdoor garments, and consumers, who are responsible for their ongoing care and maintenance.

References

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Questions and response session following the presentation:

Q. How can you better inform the consumers?

R. Through the improvement of care label or the detergents could inform more about proper care e.g. replace symbol of bleaching for symbol for detergent

Q. Does the customer ask the salesperson how to wash their purchased jacket? (Or the other way around)

R. My study showed that only 6% of the consumers inform themselves that way

Suggestion from the audience:

One should inform brands about these results!

Renata Hori

Sustainable Luxury Marketing Strategies

"The consumers of today and tomorrow are going to choose for themselves, creating and designing their own wardrobes. They will share clothes amongst each other since ownership doesn't mean a thing anymore. They will rent clothes, lend clothes, transform clothes and find clothes on the streets."

Lidewij Edelkoort

I have tried in this paper to reinforce the social business benefits through the inter-relationships between designers, craftsmanship and enterprises. There are innumerable challenges and opportunities for new designers and companies related with poverty, since is still a huge problem for many developing countries. At the same time, the biggest challenge

for the fashion industry is to increase environmental measurements able to help this sustainable movement become popular. It may be evident the world needs new strategies to downplay the unsustainable practices that consumers have been enjoying in their lifestyles after the industrial revolution. Ironically, this unsustainable growth did not benefit

the living standards of many of these developing countries. Thus, it is undeniable that a new approach is required since we are running out of natural resources and worsening global warming effects. As many fashion entrepreneurs have proved that fashion does not need to be unsustainable to be beautiful and desirable.

“When you immaculate people’s talents you are able to push the sustainable development and redesign the business against the currently fashion system. These efforts are based on engagement, share values, and unique ways to support and and push the system to a collaborative economy and also reduce the negative environment impacts of the industry.”

Gilles Lipovetsky

In my opinion, one of the main challenges is aligning consumers’ desires and needs into a creative business plan. Marketers have been suffering with marketing myopia, which is a product and service preoccupation instead of solutions that could eventually benefit customers. As soon as they step down from the glamorous side and turns a critical eye to its inner working, it will become clearer that the industry demands reform and reconceptualization. A lot of customers aim to be provided with more socially and environmental friendly products; however, they do not want to compromise quality in terms of costs. So, what some of the marketers have realized is the increase of meaningful products or ads that bring similar emotions and experiences to people’s lives. A simple action aligned with a strategic marketing is bringing back this emotional attachment with artisanal products. It is not too late, it is

just about time to integrate a touch of uniqueness into products and services that can transform fashion into something that preserves instead of exploits our own resources and world.

According to the Crafts Council in the UK, since 1998 the craft industry is a trend in demand, although the heritage skills are in risk due to indifference of the younger generations. So, social fashion business is building up strategic connections for the revival of the craft industry. Li Edelkoort said in her anti-fashion manifesto that most of the fashion industry problems are related with students’ education. They have been trained “to become catwalk designers, highly individual stars and divas, to be discovered by luxury brands. As a result the fashion world is still working in a 20th century mode, celebrating the individual, elevating the it-people, developing the exception,”

People are willing to engage in companies that have a sustainable transparency approach. Designers play a great role helping artisans worldwide to develop their own innovations and also recycle trends from the past. “Luxury designers are requested by the brand’s marketing to focus on product and need to give most of their creative energy to bags and shoes and are rather resigned concerning the creation of clothes.” believes Edelkoort. Those looking to captivate a market first need to be familiar with it and co-creation is the new trend after sustainability to achieve not just the Silicon Valley style, but to integrate business’ aims and customers new needs. Those customers do not want something too cheap, but not something too expensive also. They aim for durability and uniqueness. The price is a consequence of the story behind. Companies seeking

to succeed in the German market, one of Europe’s biggest fashion markets by retail sales volumes, need coherence, presence, scalability, resilience and promotion. A coherent marketing concept focus on something more than just beauty.

Introduction

It is the future of our society. Industries and companies are following a new direction of thoughts. Respect for the environment as well as with people, becomes new business. It is the Zeitgeist of Sustainability rising concerns about global warming and excessive consumption. In addition, various businesses based on creative marketing strategies and design innovation is transforming poor societies into centers of artistic entrepreneurship. Sustainability is the reunion of marketing, people, product innovation and strong CSR 2.0 to strive a positive change in the actual fashion scenario.

KNOT is building and teaching a new way to think globally

NAME OF SPECIES AND ECOSYSTEM:

Syngonanthus Nitens/Cerrado Biome

PRODUCT LOCATION: Jalapão region, Tocantins state, Brazil

GLOBAL DISTRIBUTION: Golden Grass is found only in the Cerrado biome of Brazil Cerrado represents 22% of the national territory.

Golden Grass description

Golden Grass grows in the humid grasslands of the Cerrado biome. These grasslands are part of Brazil’s Permanent Preservation Areas because of their role in maintaining a healthy watershed and as home to a global biodiversity hot spot of endemic flora and fauna. This delicate

biome is under threat from land conversion for agriculture, especially along river ways where the soil is incredibly fertile. The sustainable management and harvest of golden grass for unique handicrafts helps to prevent the conversion of the Cerrado from its natural state. Many villages work with Golden Grass handicrafts, however the tradition craftsmanship have started with a community of slave descendants. In the early 1900’s, inhabitants from the Afro-descendant community of Mumbuca, which have learned these ancient technique handicrafts from the Xerente indigenous.

“Artisanal products are those produced by artisans, either completely by hand, tools or even mechanical means as long as the direct manual contribution of the artisan remains the most substantial component of the finished product. These are produced without restriction in terms of quantity and using raw materials from sustainable resources. The special nature of artisanal products is derived from their distinctive features which can be utilitarian, aesthetic, artistic, creative, culturally attached and socially symbolic and significant”

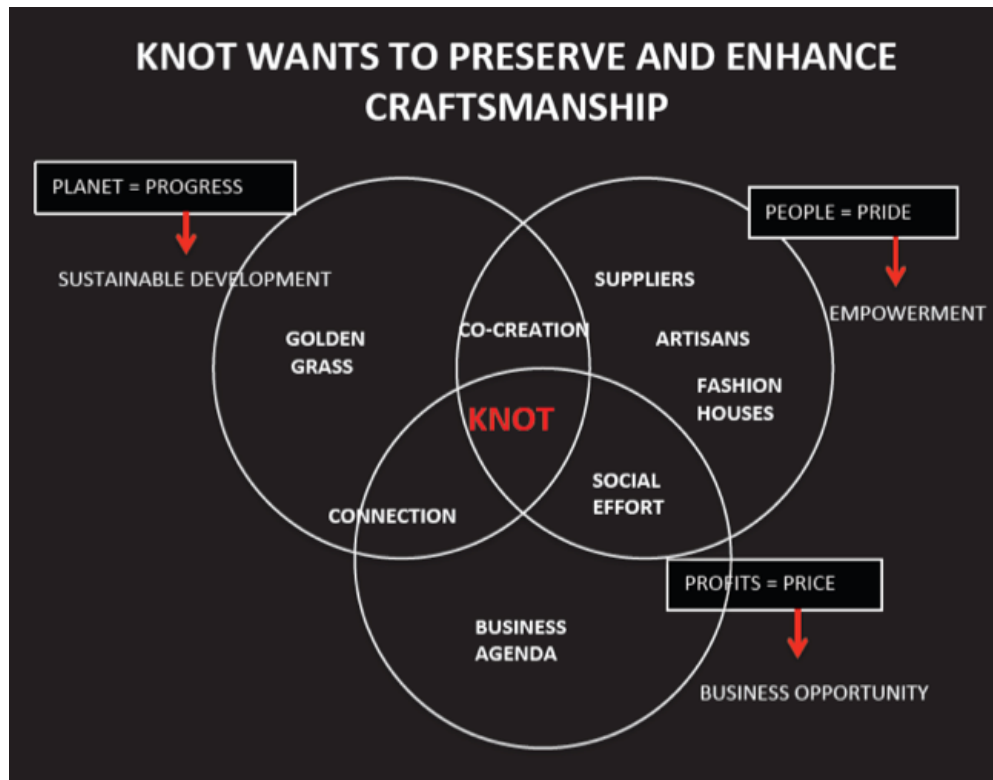
UNESCO (2005), Designers meet Artisans, A practical guide. New Delhi: Craft Revival Trust/Artesanias de C.

“Deforestation in the biome is alarming, reaching 1.5% per year, which represents three million hectares. That is equivalent to 2.6 soccer fields cleared every minute. Deforestation in the Cerrado is therefore worse than in the Amazon. In the Cerrado, the legal reserve area in rural properties is 20%, which makes the Brazilian biome, one of the least amount of legally protected areas. Conservation areas are only 4.1% of the biome. From that total, 2.2% are fully protected and 1.9% under sustainable

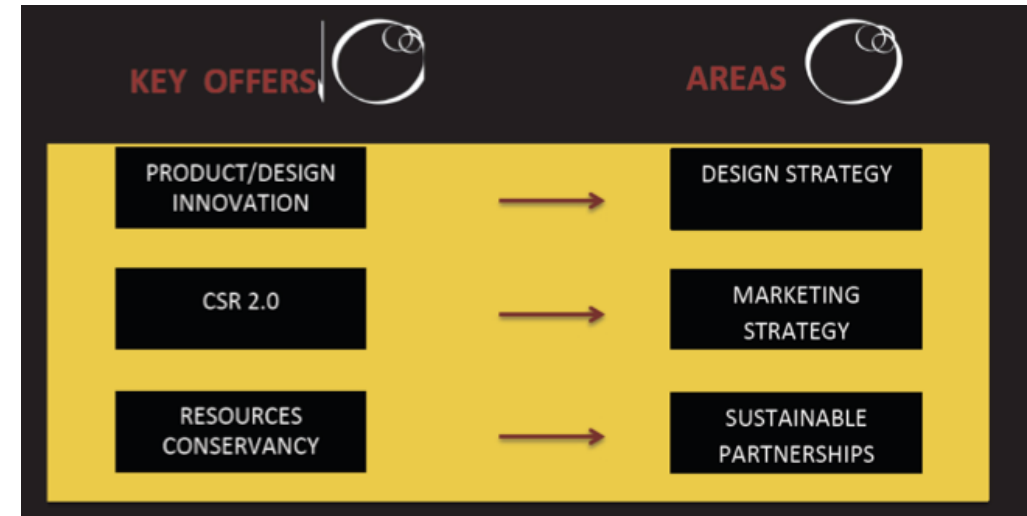
use. By losing biological diversity in the Cerrado, Brazil also misses opportunities for the sustainable use of many resources, like medicinal plants and fruit species, which are abundant in the biome. More than 330 species used in popular medicine have been catalogued in the region. Arnica, barbatimao, sucupira, mentrasto and velame are just a few examples of the huge pharmacopoeia that is the Cerrado." ISPN, A threat to the biome.

The aim is to re-power art & thoughts about craftsmanship and also boost the Jalapão's sustainable development KNOT'S primary value proposition is incorporate sustainable values into international and domestic trade markets
Establishing an intermediate "KNOT", between fashion houses and local Artisans

Aim & Vision



Business plan strategy



The rules of how to preserve business are changing and CSR 2.0 driven new aims to create shareholder values, by delivering good products, services and welfare solutions to help to create a better world. KNOT insists that company social responsibility can generate economic growth and also achieve social value.

Business plan - Key offers

Why brands are putting all the hope in encouraging sustainable actions in emerging markets?

What are the sustainability characteristics and attributes that also belongs to the luxury DNA?

Which aspect are able to lead consumers during the buying process to sustainable options?

Sustainable market opportunities

"Without natural resources life itself is impossible. From birth to death, natural resources, transformed for human use, feed, clothes, shelter, and transport us. Upon then we depend for every material

necessity, comfort, convenience, and protection in our lives. Without abundant resources prosperity is out of reach."

Gifford Pinchot

- Better
- Buy less
- Uniqueness women 35 years up
- Mature global citizen
- International orientation
- Committed with social causes
- Avoid mass market consumption
- Promote certain level of richness
- Middle East - gold colour
- Attractions products that suit beliefs and tell a story understand that children are the new consumers intellectual - engaged with environment - interest in art
- They do things differently thoughtful consumer

"The unconscious is the domain of our emotions - The feeling of good or bad that we assign things. On that way is an opportunity for business to create effectively marketing strategies that benefit



The KNOT details are visual tools that communicate the project through the design

with this conflict between unconscious rationality and conscious rationality."

Douglas Van Proet - Unconscious Branding: The Neuroscience can empower (and inspire) marketing

Sustainability is happening what is luxury?

Source POSITIVE LUXURY Perceptions

Craftmanship/quality	48%
Exclusivity	32%
Craftmanship	26%
Timeless	24%
Brand Visibility	21%
Cool % Sexy	17%
Customization	16%
Adorned Aesthetics	15%
Sustainability (2014)	13%
Sustainability (2013)	8%

Luxury DNA, the natural alliance

Design Concept - Bauhaus theatre and lines inspired by Erich Borchert (1907-1944), 1928, Sowjetunion Geometrische Komposition, pen and India ink drawing. (Bauhaus) and Oskar Schlemmer's "Das Triadische Ballet," Stuttgart, Germany 1922 Based on spirals and circles, this costume is mesmerising. It features a hat shaped like an upside-down bowl with a spiral on it, a full body costume shaped to curve out from the body.

It is a collaborative production with exchangeable creativity drives a positive outcome and minimizes unpredictable risks into the company

- Builds long – term relationships between stakeholders to facilitate speed of response

- Co-creation focus on openness creativity to achieve product innovation
- Educating consumers to make decisions by environmental impact
- Emphasize the intrinsic similarities between the term sustainability and luxury
- Preservation of an endemic hot spot in the world

Objective

"People are fairly good at expressing what they want, what they like, or even how much they will pay for an item. But they aren't very good at accessing where that value comes from, or how and when it is influenced by factors like store displays or brands."

Carmen Nobel - Harvard Business School

Conclusion

KNOT believes changes come from within a company. Through our marketing strategy and social efforts, we strive to raise awareness, open up discussions on best practices in international development, foster diverse partnerships between fashion houses, artisans and stakeholders. KNOT is a fashion platform that evolves people for a global change and build thoughtful consumers that aim to create a sustainable environment for future generations. Based on the principles of the chaos theory, which believes on the unpredictable and expect the unexpected, KNOT recognizes that our attitudes are able to create a better world. And creating strategies to raise sustainable behavior is the future to accept that small changes or personal believes can bring the right outcome into the society. We are living in the butterfly effect scenario, where small changes results in vast differences

in the final outcome. KNOT believes the future is a world where humans have fully access to common needs, such as health, education, drinking water, social and economic mobility. Brands and companies offer products that follow the fundamental ethics, fair trade standards, transparency and credibility that satisfy the social and individual demands together. The new world is where the energy systems feed our economy without increasing global warming, where natural resources are sustained and renewed, where globalization becomes a truly free system and where product innovation with clear business goals are taking a step further into the formation of this new world.

Questions and response session following the presentation:

Q. How are you going to sell those products?

R. Find retail locations, not possible to open a store myself already because no money for that.

Q. How are you/will you manage a sustainable transportation and distribution?

R. Unfortunately not possible, I would have to ship via normal transport but be honest about it.

Conclusion

"Do we feel that there is a bright future for sustainable fashion, is there enough support from brands, governments and the consumer?"

Edwin Koster

Interesting that in the conclusion to the symposium and this accompanying white paper I should be drawn back to the opening sentence and question posed by our first speaker. The audience was split on its response to this and the purpose of the symposium was to show new and exciting brands ways to navigate through this conundrum and find a way to change perception and ultimately acceptance of a growing area of the fashion and textiles industry. This was achieved by tools, techniques innovative and news ways of thinking, and an overlying feeling that transparency, honesty and integrity is the way forward.

The enlightening insight into consumer perception, understanding and receptiveness given by Vicki and Theresa showed that although there is a general feeling of understanding from customers, they would rather have sustainable fashion presented to them as the norm and not to have to actively search it out. And that with clear lines of communication with your supply chain you can embed these practices within you

business plan in an ethical manner, Jan Houzier opened his presentation with this inspirational quote;

"Today, there is a new generation of fashion brands, driven by designers with a vision of street culture, youth and our future. But what I find most unfortunate is that almost all of them fail to include any notion of sustainability in their production. They are not setting themselves apart from their predecessors; they are not translating their opinions into deeds.

I am cheering for new technologies, such as 3D printing. The day might come that we download the design for a pair of socks and print them out in the comfort of our own home — eventually, such progress might put an end to labour problems."

Bruno Pieters.

The feeling around the symposium was that dialogue within companies are difficult due to the vast complexities of the supply chain and by reversing the design thinking process, by including the supply chain and consumer within the design process we should be able to be innovative and rethink the products that we are supplying to the consumer. Building a label and product around the supply chain and researching viable alternatives to fibre choices as demonstrated by Katherina and her pine needle fibre development shows that alternatives are out there. As well as the preservation of culture and skills whilst utilizing a naturally sourced material such as Golden Grass and Renata's KNOT project, engaging in the exciting and innovative new developments taking place in Universities such as the work of Marina-Elena Wachs Professor of Theory of Design at Hochschule Niederrhein - University of Applied Sciences.

But this issues facing us as ethical and sustainable brands are not just those of supply chains they are also around the perceptions and misperceptions of what sustainable fashion really is and why it has to be the way forward. All too often we see the true human and environmental cost of our industry yet we as consumers continue to buy into the damaging fast fashion trend, consuming far above what we need and contributing to the 30% of garments becoming landfill. So how do we turn this around and show that the old outdated image of sustainable fashion is no longer the real representation of the innovative quality led products that are now being designed and produced. Do we, as suggested by Maira, Kill the "S" Word and market sustainable fashion as the norm and not the exception thus providing viable design choices for the consumer who will continue to buy on the basis of preference not conscience the point made by Mayya in her paper.

Initiatives such as the "Who made my clothes " campaign pioneered by Fashion Revolution shows that consumers have an interest but do they actively make choices when budgets are brought into the equation? Interestingly both the premium and luxury ends of the market are widely accepted and expected to be far more engaged in sustainability and the prices charged are not questioned...does a shift in perception to sustainable fashion being about quality both in design and production need to become a recognized definition, less is more, slow fashion as opposed to fast fashion?

Or as suggested by Hasmik and Jan do we consult the consumer and open into dialogue with them at the design stage in order to provide them with exactly what they want and thus eliminate waste from the over production stage.

"You might think people would buy clothes out of pity, but they won't. People buy clothes because they want to be excited about themselves. So it can't just be goody-goody clothing; it has to be great clothing that just happens to be goody-goody, too. You've got to put the fashion first."

British designer Katharine Hamnett, who popularized the slogan T-shirt, speaking in the June 5, 2013 edition of the Telegraph

Or do we encourage brands to consider extending the life of their garments by correct washing processes and care instructions, a valid and important process as demonstrated in Alexandra's and Emma's papers.

In order to move forward there is a general feeling that there is a need for more involvement and support from governments, more consumer awareness, support from buyers to choose products from small brands, being 100% sustainable is nearly impossible so try to focus on small steps and more easily accessible information on how to find a trust worthy manufacture and suppliers.

It may seem that there are as many questions as answers but the symposium, workshops and this paper and are meant to be a starting point, give helpful advice and insight and most importantly bring people together to raise awareness and discuss the way forward for brands who truly believe in an Ethical and Sustainable future. It is important that we continue to consider the future of fashion and textiles design and production within an ethical and sustainable context utilizing all new thinking and technological developments at our disposal, taking on board the experiences and challenges faced by large and small brands and the impact we have as an industry on the lives and working conditions of the workers that form part of the supply change.

"You must be the change you wish to see in the world."

Mahatma Gandhi

(Compiled by the journal editor and drawn from the presentation of papers).

amsterdam fashion academy

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and generations

07-08 // Emma Dulcie Rigby

Reflections on fashion design, laundry practices
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Conscious strategic planning sustainability strategy setting:
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Sustainability luxury marketing strategies