

2020

**JEAN  
THEILBORIE**

**Project Globule : Creation of an  
eco-responsible clothing brand**



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## **Project Globule : Creation of an eco-responsible clothing brand**

Projeto apresentado ao IADE - Faculdade de Design,  
Tecnologia e Comunicação da Universidade Europeia, para  
cumprimento dos requisitos necessários à obtenção do grau  
de Mestre em Design e Cultura Visual realizada sob a  
orientação científica do Doutor Rodrigo Morais

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**Keyword**

Branding, Brand development, Eco-responsible clothing brand,  
Fast-Fashion, Artwear

**Abstract**

This thesis project is based on the analysis and reflection on the creation of an ecological clothing brand. In addition to the theoretical framework on the ecological impact of the textile industry on our planet, as well as the impact of the massive consumption caused by fast-fashion is highlighted. Moreover, the impact of the arrival of second-hand market is shown and detailed. As so, a survey was carried out in order to understand and show the consumption of buyers in the field of clothing. This survey makes it possible to understand if consumers are aware or not, of the information on over-consumption of clothing and its ecological impact on the planet. The starting point of this project is to begin with the creation of a responsible clothing brand. Therefore, in order to obtain an ecological clothing brand and at the same time a brand offering design products, the creative stages will be essential to its good development.



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# INTRODUCTION

## 1.1 Thematic Framework and Literature review

Today, the textile industry sector is a market that continues to grow in the consumption habits of our populations. This industry brings a lot of problems to the health of our planet. The textile industry sector is emblematic of all the excesses of the consumer society. It presents several problems, including the cycle of promotions, the overconsumption of unnecessary products and the globalization of the economy.

Economic globalisation has turned the world upside down. The manufacture, trade and sale of commodities such as clothing are part of a dynamic global market system that influences the lives of an entire population.

According to Andrew Brooks, in his 2015 book "Clothing Poverty", what can be seen as the context of globalization begins with the argument that the United Kingdom, followed by Europe and North America, first adopted liberal free market and free trade policies in the 18th century to promote global economic development. Free trade is generally regarded as the mechanism by which economic growth and welfare are well developed. One of the main means of promoting laissez-faire in trade policy today is the World Trade Organisation (WTO). This global body, which was founded in 1995, represents 159 member states and supervises and facilitates international trade. Its function is to reduce barriers to free trade, help governments resolve trade disputes and assist exporters, importers and producers of goods and services in their activities. Among the various examples, WTO dispute settlements are designed to ensure the smooth flow of trade and play an important role in the global movement of apparel. Many import barriers were removed in 2005 and the full costs of free trade were suddenly borne by European factories.

At the beginning of the 20th century, a major development took place in the industrialized world of North America and Western Europe. The Fordism is a model of business organization and development developed and implemented in 1908 by Henry Ford. The aim of

this corporate development is to increase productivity and production. New production line techniques were developed to improve production efficiency.

The structure of trade in clothing has been mainly structured since 1962 by the Long-Term Agreement (LTA) on International Trade in Cotton Textiles, then from 1974 to 2004 by the Multifibre Arrangement (MFA). The MFA was signed in 1973 and has been renewed several times since, between European countries, the United States and textile exporting countries, to limit the entry of low-cost products from developing countries into European and United States markets<sup>1</sup>. Both agreements imposed import controls, or quotas, on clothing and textiles, thereby protecting certain markets. As the clothing market has been increasingly liberalized, developed markets have been flooded with affordable fashion imports.

As reported by Kate Fletcher, clothing prices fell dramatically in the 2000s: by 26.2% in Europe and 17.1% in the United States. At the same time, consumption exploded, with the number of items sold in the United Kingdom increasing by a third, resulting in the consumption of more than 2 million tonnes of clothing each year. (Kate Fletcher, 2015)

According to Peter Dicken, Chinese clothing exports to the United States grew by 18 percent per year and to the European Union by 21 per cent per year between 2000 and 2007. These economies have recorded trade deficits in the garment sector, which amounted to about \$81 billion per year for the United States and \$60 billion for the European Union in 2007. This has led to local crises in garment producing regions.(Peter Dicken, 2011, p305)

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<sup>1</sup> Larousse, Dictionnaire Français, <https://www.larousse.fr/dictionnaires/francais/multifibres/53176>



In Andrew Brooks' book "Clothing Poverty", the old patterns of dress imposed were destabilized by cultural and social movements, such as the sexual revolution, anti-war protests and the end of segregation in the United States. The sexual revolution encompasses the changes in sexual behavior and mores that occurred in the West in the late 1960s and early 1970s. This movement is essentially marked by the sexual emancipation of women and the affirmation of gender equality. In the 1960s and 1970s, cheaper popular fashion became accessible to young people. On the media scene, woman personalities such as Jacqueline Kennedy, Jean Shrimpton and other fashion icons became famous in part because of the way they dressed; they inspired a new demand for clothing styles. (Andrew Brooks, 2015)

The development of transport and communication technologies, the spread of flexible production techniques, the disappearance of the traditional autumn/winter and spring/summer collections and changes in advertising have transformed consumer habits. For example according to Peter Dicken, ‘’ Zara's business model is based on the production of "rarity value"; the company launches 11,000 new items per year, compared to 2,000 to 4,000 for competitors such as H&M. However, Zara's business model has inspired other companies." (Andrew Brook, 2015, p69)

Clothing manufacturing has moved from pre-modern craft production to the emergence of the rapid production system. The global circulation of fabrics and garments has been a fundamental axis of human development and economic globalization. In today's "Fast Fashion" sector, the pace of purchasing exceeds that of the poor condition of fabrics. Much of this system is focused on the continuous cycles of purchasing new clothes, which generate an increasing volume of waste from used clothes, as clothes are discarded before they are worn out.

Additionally, the textile industry causes environmental problems that are inevitable. Today, the emission of greenhouse gases is the main source that changes the way our environment and our planet function. According to the European Environment Agency (EEA), the amount of clothing purchased in the European Union (EU) increased by 40% between 1996 and 2012. Globally, 100 billion garments were consumed worldwide in 2014, according to Greenpeace. This consumption has changed significantly since the 2000s.

## 1.2 Justification for the choice of theme and relevance

The choice of this theme for the thesis project stems mainly from my concern about the consumption system and the state of our planet Earth, and the fact that there are several signs that lead me to believe that there is a huge lack of knowledge on the part of global society about the environmental impact of clothing consumption today. Moreover, I think that as a designer, it is important to play a relevant role in the evolution and change of our daily life for the benefit of our environment.

Clothing is part of our daily life but we just buy it without understanding where it comes from and without understanding the impact of our purchase on the planet. I am a second hand clothing consumer and I think that this method of consumption can be a relevant axis for change in our society. Many consumers are starting to change their behavior on the reuse of clothing, but it is not promoted enough. Creating a brand of second-hand clothing and changing the design so that the garment can be reused is an important solution for me.

### 1.3 Thesis Project Objectives and Structure

The objective is to create an artwear brand whose fabric is used from used, abandoned, damaged clothes and eco-responsible materials. It will be imperative to achieve this by taking into account the ecological impact that clothing can have during its manufacture and transportation. The use of already used clothing reduces the act of buying new clothing. Re-designing old clothing is a challenge. A functional design can make consumers forget the wear and tear and the age of the garment in their consciousness. This research is important for the best possible development of the second-hand clothing brand, which will create a message and change the consumption pattern. It is important to understand how the design should be established on the garment and the brand identity, including current graphic trends.

The goal is also to show people that a piece of clothing before it is bought travels much more than one thinks. It is important to know the garment's journey and to understand the impact of buying a new garment because during its production, its transport, it pollutes, it ends up destroying the planet when it is consumed every day. One of the main axes is to transmit to consumers an ecological conscience and to show them that they themselves can have a positive impact on their environment. This is why the new brand aims to change the way we consume for the good of our planet. To create a feeling of satisfaction thanks to the ecological impact they have when using the product and an essential path for the brand.

In addition, the second hand clothing brand can influence other clothing brands if it is successful. It can exert an influence through various means such as collaboration with major production brands or major clothing designers. In this case, the use of clothing from other brands that have a manufacturing defect, are unsold and even potentially destined to be burned, allows the production of new clothing to be expanded without the production process.

Conclusively, good communication is one of the objectives that will contribute to the good development of the brand. The choice of media, the communication strategy, the designs are necessary for an effective transmission of the message that the brand wants to give.

## 1.4 State of Art

In order to carry out the project, several inspirations of advertising campaigns, concepts in the textile field allowed to develop and create essential axes, to the good creation of a second-hand clothing brand.

First of all, on a local level, "La Vie Est Belt" is a French ecological fashion accessory brand based on recycled materials. Since 2017, La vie est Belt is a company that works with local employment of people with disabilities, its goal is the depollution of the planet by creating fashion accessories made from recycled materials.



*Figure 1. Creator of the Brand " La vie est Belt "*

*Source : <https://globalgoodness.ca/des-ceintures-qui-ont-voyage/>*

The Engineer Hubert Motte, 25 years old, found his inspiration through a trip to Colombia where he saw through the shantytowns, pollution and inequalities that are very present. He wanted to find a solution for all the waste he had found out during his trip. It was

when he came back to France that he noticed that pollution was also very present. In France, 400,000 disabled people are looking for work and 10 million bicycle tyres are incinerated every year.

For the creator, Hubert Motte, this was a main problem. The question reminded is whether it is possible to create a raw material through waste. "La vie est Belt" collects used bicycle tyres and inner tubes from waste disposal sites, in independent workshops and bicycle shops in the Hauts de France region; but also some of the fire hoses of the Northern fire brigade once they are too old or degraded. The aim is to give them a second life by transforming them into an everyday product.



*Figure 2. Products of " La vie est Belt "*

**Source :** <https://www.kisskissbankbank.com/fr/projects/la-vie-est-belt-accessoires-de-mode-solidaires-et-ecologiques-faits-en-france>

La Vie est Belt creates belts and bow ties made of original material: recycled rubber. Since December 2019, a new product has born: underpants, made with recycled sheets and household linen. In 2020, Hubert Motte stated that a new product with a new material to be recycled is under study and will be released during the year.

To conclude, "La vie est Belt" combines fashion and recycling. Pollution and social discrimination towards people with disabilities were the keys factors towards the creation of the

brand concept. Inserting waste recycling into the consumption of a raw material is an achievement for the environment and an inspiration for other production sectors.

There are also local textile producers that exist and act on their impact and possibility. This is the case of "Sable". "Sable" is an eco-responsible brand that uses the up-cycling technique to make all its creations. The designer of the brand develops existing materials in order to give a second life to textiles. This brand produces hats and elastics. The products are dedicated to women only.



*Figure 3. Products of "SABLE "*

*Source : <https://www.facebook.com/chapeauxsable>*

"Sable" does not produce on a large scale, all products are designed by the designer only of the brand. It uses online points of sale such as Etsy to sell its products. It has a positive impact on the environment and recycling is one of the great values of the brand.

"Hopaal" is about preserving, inspiring and deserving the world we want. Hopaal designs and creates clothing made from recycled materials. The clothes are mainly made in France and one part in Portugal, always less than 1000km from the main workshop in Biarritz. Their main focus is "The more we recycle, the less we destroy: that's the future." Hopaal is a clothing brand, founded by two Frenchmen from the city of Toulouse, lovers of mountains and oceans. They are committed to have the least possible impact on the planet: recycled raw materials, limiting transport between actors and workshops powered by green energy. Hopaal is going even further in its commitment to preserve our planet as much as possible.



***Figure 4. Advertising of the brand « Hopaal»***

***Source : <https://hopaal.com>***

The recycled fibres for Hopaal clothing are obtained from organic cotton scraps, plastic bottles or used clothing. The brand is GRS (Global Recycle Standard) certified, which attests to the use of recycled fibres and compliance with social and environmental criteria. It is also OEKO-TEX100 certified for the use of dyes, which means that it is free of substances harmful to health. Rigorously selected, the materials are always recycled, organic, local, natural or recyclable. This rigour towards the preservation of the environment is part of the brand's DNA. In 2019, the brand's clothing is made with 87.9% recycled materials, 11.3% organic materials and 0.8% virgin materials. The materials used are local to the European scale, avoiding long-distance transport in order to ensure a healthier environment. For Hopaal, respect for nature means respect for animals. This is why Angora fiber is banned for the production of their clothing.

In order to follow on through their ecological convictions, the brand has three important core target to ensure a good delivery of clothing:

- Packaging to protect
- Adapt the size of the package to the specific order
- Choosing the best material



*Figure 5. Advertising campaign DemocraTee "Hopaal"*

*Source : <https://hopaal.com/pages/democratee>*



Hopaaal wishes to go even further with its commitment and to face the fast fashion which produces in mass and pollutes, it decided to launch at the beginning of this year DemocraTee. The concept is to create a t-shirt that can compete with fast-fashion institutions. With its brand new DemocraTee t-shirt, the Hopaaal brand wants to democratize responsible fashion. Available in different colours, this basic t-shirt is designed from recycled and organic materials, made in France in workshops employing 84% disabled people and produced on demand. Its price is 24 euros.

Big names in ready-to-wear can also show their interest in ecology. This is the case of Lacoste with the "Save our species" campaign.

Lacoste is a brand-company specializing in the manufacture of high-end clothing. The emblem of the brand is a crocodile, created by René Lacoste and André Gillier in 1933. The head office of this limited company is located in Paris. Lacoste records a turnover of 2 billion euros in 2017. Lacoste is known for its quality and its emblematic crocodile.



**Figure 6.** Lacoste "Save our species"

**Source :** <https://www.e-marketing.fr/Thematique/veille-1097/Diaporamas/les-idees-marketing-semaine-mai-2019-339896/crocodile-inside-nouvelle-campagne-elegance-lacoste-339898.htm>

In 2018, Lacoste entered into a three-year partnership with the International Union for Conservation of Nature (IUCN), aiming to work together in a common fight for the preservation of endangered species. This collaboration has led to the creation of ten limited edition polo shirts in which the crocodile logo is replaced by ten endangered animal species. For each of them, the number of polo shirts produced corresponded to the number of specimens still present in the wild. Thanks to the success of the first edition, in 2019, Lacoste keeps going with the fight for the survival of endangered fauna and creating ten new endangered species on polo shirts to continue to raise awareness on this important subject.

### **1.5 Research Survey, methodology**

The survey targets a distinct group of people. The survey was conducted to obtain answers to questions from the second hand clothing sector and also on the impact of fast fashion on the climate. The survey has allowed to obtain answers to key questions related to people's interest and behavior in second hand clothing. The survey provides information on the clothing consumption in institutions of ready to wear. As a result, the survey highlights if the respondents are aware or not, of the harmful ecological impact of the textile industry on our environment.

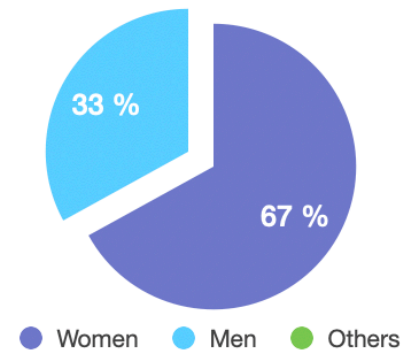
The survey targeted consumers on new clothing and generated 100 respondents. Participants answered a total of 28 questions. Answers obtained have helped to understand and perceive the respondents' behavior. In addition, the survey allowed to demonstrate the usefulness of creating a second-hand clothing brand and highlight the impact that the textile industry can create, therefore the survey shows why an ecological and second-hand brand can make a difference.

Beginning with the respondents of the sample, it can be observed in Figure 1. As seen below, that regard to the gender variable, female membership is predominantly represented in the survey by 67% of the total number of respondents.

100 RESPONSES

Are You?

PARTICIPANT	100
Women	67
Men	33
Others	0



*Graphic 1. Table of percentages in the "gender" variable of the survey*

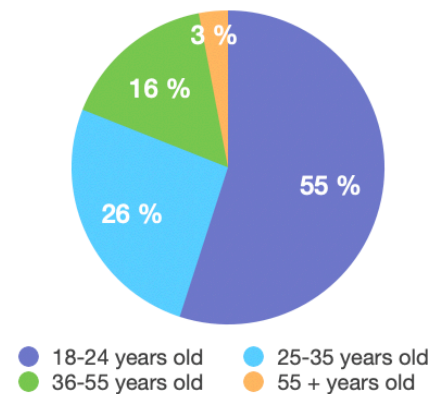
**Source : The author (2020) "Second-hand clothes"**

It can be seen in Figure 2 that most of the respondents were between 18 and 24 years old, representing 55% (55) of the total respondents. In addition, there is also a large proportion of respondents between the ages of 25 and 35, which represents 26% of the total respondents.

100 RESPONSES

Age

PARTICIPANT	100
18-24 years old	55
25-35 years old	26
36-55 years old	16
55 + years old	3



*Graphic 2. Table of percentages in the "age" variable of the survey*

**Source : The author (2020)**

Concerning the analysis of the responses related to the perception in relation to the interest in buying second-hand clothes, it was possible to raise several data from the relevant statistics.

The first question asks how respondents purchase new clothing. This question has multiple answers. According to the answers it can be seen that 85% of the participants buy their

new clothes in big institutions. For the consumption of new clothes in stores such as small shops the participants represent 44%. In addition 48% of the participants answered that they also make their purchases via internet. As a result, it can be seen and conclude that a large majority of the participants buy their new clothes in large clothing institutions.

100 RESPONSES

PARTICIPANT	100
In a Ready-to-Wear store (institutions)	85
In small shops	44
On the internet	48



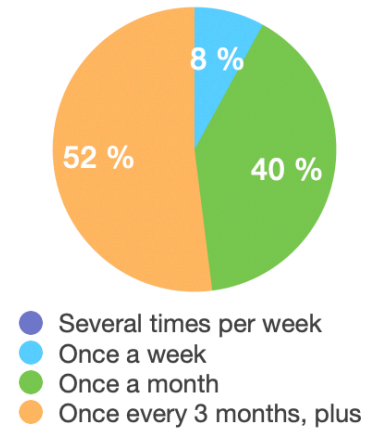
*Graphic 3. Table of percentages in the "Where do you usually buy your new clothes ?" variable of the survey*

**Source : The author (2020)**

In order to have more in-depth information, the second question is related with the first one. It has been asked to the participants how often they buy new clothes. According to the data collected, 52% of the participants buy new clothes every three months or so. Then, 40% of the participants buy new clothes once a month. To conclude, only 8% of the participants buy new clothes once a week. It can then be seen that regular consumption of new clothes is on average once a month or once every three months. Only a small proportion of the participants have a very regular consumption of new clothes.

100 RESPONSES

PARTICIPANT	100
Several times per week	0
Once a week	8
Once a month	40
Once every 3 months, plus	52



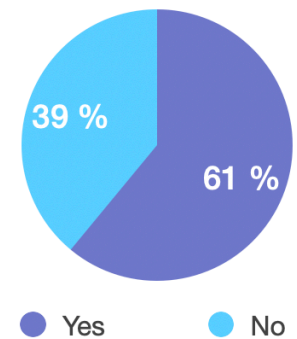
**Graphic 4.** Table of percentages in the "How often do you buy new clothes?" variable of the survey

**Source : The Author (2020)**

The following question allows us to understand whether the participants' consumption of new clothing is regular in ready-to-wear stores such as Zara, H&M, Primark, or not. According to the answers obtained, 61% of the participants claim to have a regular consumption in the large lending institutions.

100 RESPONSES

PARTICIPANT	100
Yes	61
No	39



**Graphic 5.** Table of percentages in the "Do you have a regular consumption of purchases in institutions ? " variable of the survey

**Source : The Author (2020)**

These data are interesting to understand the pace of consumption of the participants but also to know where the participants get their new clothes. It can then be concluded that it is the ready to wear institutions that are the most popular for regular consumption of new clothes.

In order to justify why ready-to-wear institutions are the most popular among consumers in the purchase of new clothing, the next two questions show the important factors in the act of purchasing new clothing.

Furthermore, it asks the participants whether price is a key factor for the consumption of new clothes in wearable-wear institutions. 88% of the participants claim that price is a very important factor in the process of buying new clothes. Then, only 12% of the participants says that the price is not important in the purchasing process.

In addition, the following question asks the participants if the quality of a garment is more important than the quantity of a garment or if the quantity is more important than the quality of a garment. According to the answers obtained, 61% of the respondents preferred to have quality new clothing and 39% preferred to have a lot of new clothing in large quantities but of lower quality.

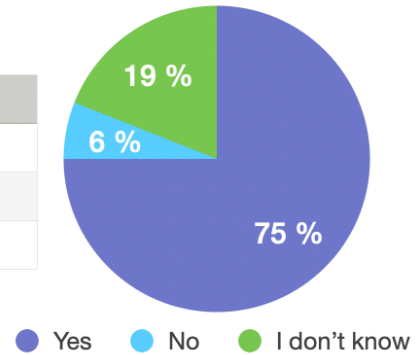
These questions then allow us to confirm the status of clothing lending institutions that aim to offer clothing at low prices. This is why a large majority of the participants in the survey prefer to buy new clothes from institutions because the price is much more affordable and very low.

The second part of the survey aims to understand the participants ecological awareness of the textile and ready to wear industry. It also shows information on the ecological impact of the textile industry on the participants.

The first question allows to highlight the interest of participants in the biodiversity of our planet. The data collected shows that 75% of the participants are concerned about the biodiversity of our planet while 6% are not. Moreover, 19% do not know if they are sensitive to the environment of our planet.

100 RESPONSES

PARTICIPANT	100
Yes	75
No	6
I don't know	19



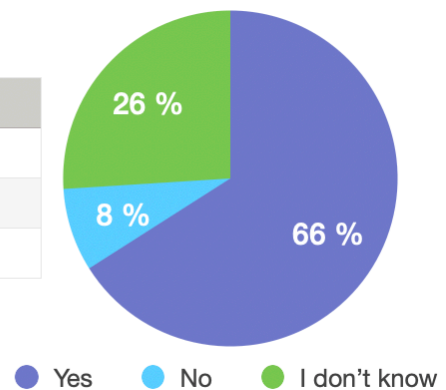
**Graphic 6.** Table of percentages in the "Are you sensitive to the environment and the biodiversity of our planet ?" variable of the survey

**Source : The Author (2020)**

The second question allows us to know if the participants are aware of the ecological impact of the textile industry. 66% think that the textile industry is one of the most polluting industries in the world against 8% who think that this industry is therefore not part of it. The remaining 26% of the participants do not know about the ecological impact of the textile industry.

100 RESPONSES

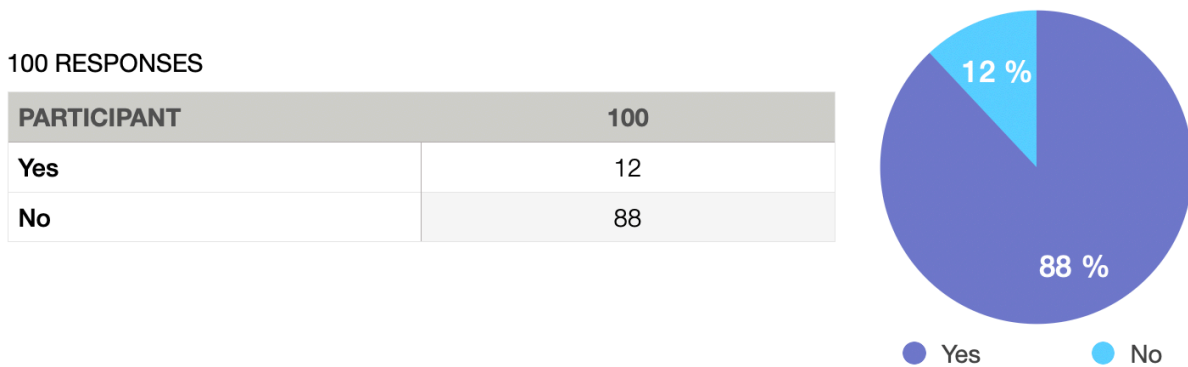
PARTICIPANT	100
Yes	66
No	8
I don't know	26



**Graphic 7.** Table of percentages in the "Do you think that the textile industry is one of the most polluting industries ?" variable of the survey

**Source: The author (2020)**

The following question asked whether information on the impact of the textile industry really reaches the participants. This question asked whether the participants thought they were sufficiently informed about the impact of fast fashion on our planet. According to the answers obtained, 88% of the participants answered that they had little or no information on the ecological impact of fast fashion. Only 12% of the participants thought they had enough information on the ecological impact of this industry.



**Graphic 8.** Table of percentages in the "Do you think you are sufficiently informed about the ecological impact of the textile and fast-fashion industry?" variable of the survey

**Source : The author (2020)**

It is possible to learn the manufacturing process of a garment through its label. The next question allows to know if participants, during the act of purchase, wonder about the origin of their new clothes. 77% of the participants admit not to look at the label of the garment before buying it against 23% who look at the label before the purchase act.

The last two questions on the ecological part concern the awareness on the over-consumption of clothes. A large majority of participants are aware that there is an over-consumption nowadays around the sale of clothes. They represent 92% of the participants against only 8% who think that there is no over-consumption.

Finally, another question asks whether the participants are willing to reduce their consumption of new clothes for environmental benefits. According to the answers obtained, 86%



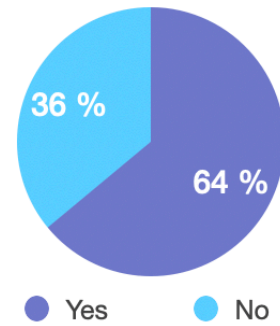
of the participants are ready to change their purchasing behavior with regard to the over-consumption of new clothes in order to have environmental benefits. There are then 14% of the participants who do not wish to reduce their consumption of new clothes for environmental benefits.

To conclude on the ecological part of this questionnaire, the majority of participants have an ecological awareness for the biodiversity of our planet. They are aware that fast-fashion has an impact on our environment but they do not really know the consequences of this industry. For example, a large majority of the participants are sensitive to the environment and they know the impact of this industry on the climate, but a large majority do not look at the origin of the clothes bought with the label which can be seen as an hypocrite behavior from another point of view. The motivation to want to change consumer behavior is present. That is why, this part of the project focuses on the lack of information about the negative or positive ecological impact that a consumer of new clothing can have on our planet.

The last part of the survey concerns the consumption of second-hand clothing. To begin, the first question asks which of the 100 participants is a consumer of second-hand clothing. Of the participants, 64% are consumers of second-hand clothing. Moreover, among the 64% of participants, the consumption of second hand clothing varies. Therefore, 47 participants purchase second hand clothing every 3 months or more, which represents 73% of them. Fourteen participants buy second hand clothing once a month, which represents 22% of them, and then only three buy second hand clothing every week. In order to understand how consumers purchase second-hand clothing, the next multiple-answer question asks participants where they buy second-hand clothing. Of the sixty-four participants, 42 of them buy second-hand clothes in special stores, 41 of them on the internet and 12 of them through events dedicated to the sale of second-hand clothes.

100 RESPONSES

PARTICIPANT	100
Yes	64
No	36



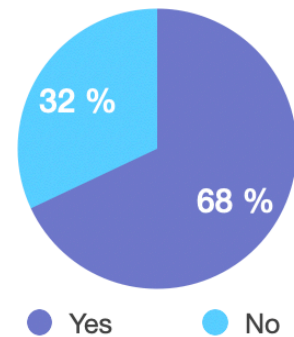
**Graphic 9.** Table of percentages in the "Are you a consumer of second-hand clothing?" variable of the survey

**Source : The Author (2020)**

Among the 100 participants of the questionnaire, 91% of the respondents believe that the second-hand clothing market contributes to the reduction of the ecological impact of fast fashion, compared to 9% of them. Moreover, for 68% of the participants, second hand clothes are rather easy to access against 32% of them, second hand clothes are difficult to access.

100 RESPONSES

PARTICIPANT	100
Yes	68
No	32



**Graphic 10.** Table of percentages in the "In your opinion, are second-hand clothes difficult to access?" variable of the survey

**Source : The Author (2020)**

In order to find out if a brand of second hand clothing might be an interest, the next question asks the participants if they would be willing to increase their frequency of purchasing second hand clothing. According to the answers obtained, 85% of the participants can increase the frequency of purchasing second-hand clothing, compared to 15% who do not wish to do so. In addition, 90% of the participants might be interested in a brand that wants to sell second-hand clothes against 10% who are not interested.

The last question asks participants in what form they would see a brand of eco-friendly and second hand clothing. The answers obtained are rather diversified, 44% of the participants imagine a brand of second hand clothing through collaborations with major brands of ready-to-wear. Then, 36% of the participants imagine it with all the reusable clothes in order to redesign them to today's trend. The rest of the respondents imagine a brand of clothing made with ecological fabrics.

To conclude this third part of the survey, the participants prove the interest of changing consumption patterns especially through second-hand clothes. This consumption habits can contribute to reduce the ecological impact of fast-fashion. Indeed, the internet and second-hand shops are the most common ways to obtain second-hand clothes.

This survey shows that a large majority of young people consume new clothes in large clothing lending institutions. Despite the interest of our environment, and the impact of fast-fashion on our planet, the participants also highlight that the fact of consumption of new clothes in large clothing institutions is also due to the fact that prices are more affordable. Surprisingly, more than half of the participants consume second-hand clothes. The creation of an eco-responsible clothing brand to protect and as so, save our planet, seems to be an idea confirmed by the respondents of the survey.

## II - THEORETICAL FRAMEWORK

### 2.1 Textil Industry

#### 2.1.1 Fast Fashion

In recent years, the fashion industry has considerably evolved. The progress of fashion industrialization has forced designers in the ready-to-wear sector to reduce prices and increase production design, quality and acceleration in term of times to put it available on the market. Majors communication and marketing strategies have been created in order for companies to remain leaders in the apparel industry. In Ian Taplin's article, the author shows that the fashion industry first evolves at the production level "The apparel industry has always been a quintessentially labour-intensive sector, within which competitive success for firms is typically driven by cost-minimization strategies predicated on locating supplies of low wage labour and work intensification to achieve productivity goals"(Taplin, 2014). The strategy of this operation of industrialization is done as the goal is to increase the rate of purchase thanks to a massive and intensive production, while monitoring the manufacturing costs. New logistics methods are implemented in factories and production areas, in particular, the division method, which is based on the distribution of tasks among the different workers in order to execute the product faster. Production costs are becoming more and more minimal, leading to price reductions in the market. This evolution leads to the creation of many different clothings, which will make it possible to respond more and more to consumer demands. According to Taplin, "This new system, known as 'lean retailing' (LR), became the industry norm by the late 1990s and led many manufacturers to adopt quick response (QR)" (Taplin, 2014, p248). This new system of retail trade consists of selling goods in the same condition as when they are purchased (or after minor processing) generally to private customers, regardless of the quantities sold.<sup>2</sup> It is the merchants who sell products individually or in small quantities. The sale can be done through internet or in store. Thus, using the method of in the chain production increases the transport of clothes to the traders, this is how the ready-to-wear brands will increase their turnover and sell a lot more

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<sup>2</sup> Insee, <https://www.insee.fr/fr/metadonnees/definition/c1647>

clothes through novelties and trends. The consumer then sees new ready-to-wear collections in stores and wants to buy retail but on a more regular basis.

The advantages of this high-speed production system attracts a lot of retailers, such as the Inditex production group, which today is the market leader in the medium-range ready-to-wear market. Amancio Ortega is the Spanish founder of the Inditex Group. Today, according to the Inditex press kit in 2019, Inditex is one of the world's leading fashion distributors with 7,490 establishments and 96 markets. The group includes various brands such as Zara, Bershka, Stradivarius, Pull & Bear, Massimo Dutti, Oysho. The Spanish company showed a turnover of 26.15 billion euros in 2018. In this group, Zara is the leader with a turnover of 3.44 billion euros in 2018<sup>3</sup>. But Amancio Ortega is also one of the founders of fast-fashion, he has created a new fashionable universe. According to a quote by Masoud Golsorkhi in the New York Time, "With Zara, you know that if you don't buy it, right away, within 11 days, the entire stock will change. You buy it now or never. And because the prices are so low, you buy it now." (Pizzuto, 2020) This sentence proves that accelerated industrialization is the basis for the success of major ready-to-wear brands. This success is proven by the regular change of the clothing ranges and by the novelties of the clothes, which generates a compulsive buying behaviour among the consumer. The consumer has a shorter time to buy the clothes he wants to buy. It is by taking inspiration from famous brands with fashion trends that institutions such as Inditex manage to imitate the design and produce clothing at lower prices more quickly. This method leads to an immense desire among the consumer.

In the fashion sector, the major brands are at the core the of textile influence. Fashion shows are multiplying and increasing consumer demand for clothing. Fashion represents a social and cultural model "Fashion shows in london, as well as in Milan, New York, Paris, Tokyo and elsewhere in the global north, herald much broader fast-fashion systems of provision. Clothing culture is influenced by wider processes and reflects social change"(Andrew Brooks, 2015). The major fashion institutions are acting on the future consumption of clothes. It is through major events that these great institutions showcase their know-how and the image they wish to show to

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<sup>3</sup> Zone Bourse,(2019)

<https://www.zonebourse.com/INDITEX-INDUSTRIA-DE-DI-16943135/actualite/Inditex-Zara-benefice-net-2018-etoffe-de-2-a-3-44-milliards-EUR-28156216/>

the world. They show that there is a vast possibility to represent oneself through clothing, which generates a strong demand, and a lot of choice and possibility in terms of clothing.

Clothing is very important in Western culture. The choice of clothing can show what the consumer wants to reflect his personality, culture or even social class. But fashion is very complicated to define. An important sentence from the Coco Channel shows that fashion is not just clothing.

‘Fashion is not something that exists in dresses only. Fashion is in the sky, in the street. Fashion has to do with ideas, the way we live, what is happening.’

This quote shows that the famous French dressmaker expresses fashion through cultural and social environment. Inspiration is found in our systems of life. Without the cultural and social impact, clothing has no history or culture in its interpretation. Fashion represents current events and human behaviour in our society. The images that fashion events represent, increases the wide choice of our clothing stores today, for example in shopping malls, in our shops.

" Consumers do also affect demand, but they have less autonomy than they imagine. Demand is stimulated. Only clothing which meets a consumer niche will sell; but these market niches are also shaped and manipulated by the fashion sector..." (Andrew Brooks,2015,p235)

The fashion industry influences consumer demand but consumers influence the fashion industry with limitations. That is to say, stores will put on sale clothes that the consumer wants to see in the shop, but the consumer thinks he has a lot of choice while it is in fact limited. Market demand is directly influenced by fashion and only those clothes requested by many consumers will be offered for sale. According to Alexandra Shulman, editor-in-chief of British Vogue "Fashion is smoke and mirrors. We create images, we create a world of stuff, yes, ultimately to make people want to have it" (Andrew brooks, 2015, p235). The great influences of fashion enter into an image design to give consumers an envious behaviour.

Through major events, brands know what consumers expect, and they will create a show that will stimulate and manipulate human desire.

With the help of communication, behavioural psychology is transmitted. The media will circulate the brand image, which will create new consumer demand. This circulation of information about the image of major brands will make old influences from previous clothing

collections disappear. Advertising, marketing and sales have supported a consumer culture. As a result, the consumption process is increasing and the demands vary from year to year and even from season to season. "Consumers are placed in a never-ending contest to purchase more. Changing meanings are attributed to clothing, deriving from the ways in which people think about colors, fabrics, the length of dresses or the design of logos " (Andrew Brooks, 2015, p235). It is through visual creation methods that brands will understand consumer behaviour in order to increase the pace of purchase. The visual aspect of the clothes changes by a simple colour, a simple shape. These small details of change create a renewal in the design of the brand but also in the vision of the future buyer. It is with culture and current events that designs will be able to evolve in order to increase demand. The consumer's perception will therefore be changed. "The collective growth in demand for consumer products is essential for capitalism to ensure the smooth functioning of the world economy and diminish the opportunity for crisis." (Andrew Brooks, 2015, p236). Consumption strategies help to develop consumer interest in new clothes, they also help to make people forget about old clothes that are totally reusable. The act of buying a garment is done for a reason of appearance and not for a reason of utility. The importance of appearance is much more present nowadays, which consequently favours an increase in the rate of purchase. In addition, a strong demand allows the economy of a brand to be sustained and thus allows the company in question to prosper economically. Brands need to identify emerging trends, but also change customer tastes and expectations by providing merchandise that matches these style trends.

According to Barnes & Lea-Greenwood "The adoption of the fast fashion business model that emphasizes speed to market and design responsiveness has been widespread and is becoming the norm in the fashion- basic sector" (Taplin, 2014, p258) . Big institutions are adopting strategies that allow them to reduce production lead times in order to better respond to consumer demand while at the same time offering designer and appropriate clothing. Clothing prices are constantly falling, but traders who have not adopted this production technique have a reduced turnover.

In the world of fast fashion, there is also slow fashion. It can be referred to as the opposite of fast-fashion. According to Kate Fletcher, in 2010 "It offers a changed set of power

relations between fashion creators and consumers compared with growth fashion, based on the forging of relationships and trust that is possible at smaller scales." (Kate Fletcher, 2010). Slow fashion can be similar to the process of fighting against fast fashion. It creates a state of awareness of the process of creating over-consumption clothing and its impact on the environment, workers and communities. Slow fashion sets higher prices than the business model of fast fashion in order to show the true ecological and social costs. This way of slow fashion consumption shows a different alternative to massive fashion. It is also seen as promoting the democratization of fashion by giving consumers greater control over the institutions and technologies that affect their lives.

It is technological advances in innovation, such as sales data, that have enabled companies to better respond to market trends and consumer demands. But it is also the technological progress of industrialization that has made it possible to improve the logistics of the supply chain. Short delivery times are an essential feature of fast-moving fashion, as they allow institutions to offer a constant novelty in their offerings and thus encourage consumers to visit the shops on a more regular basis. "More varying consumer demands and lifestyle changes, plus the faster dissemination of information on styles, are transforming how people shop" (Taplin, 2014, p259). In addition to changes in our society over time, there are many factors such as attitude, personality, values that influence consumer motivation. Social networks in particular have increased this search for identity among consumers through public personalities, as among young consumers. On the other hand, the importance of consumption, the evolution and the immense interest in style continue to generate the desire to create and make institutions consume. Ties are created with the consumer linked to the identity that the consumer seeks to make appear. The ability to offer the speed of novelty, thus becomes an important source of competitive advantage that goes beyond the mere standardization of the commercial process. The consumer excitement created by the exchange between the influence of media, social networks, advertising and general social trends feeds expectations and predictability in purchasing behavior. Some companies will rely on the "fast" production of fashion and not on the quality of designs, the "Fashion". Mass-production generates colossal and harmful



environmental impacts for the planet, which is why the fashion industry is one of the most polluting industries in the world.

In order to fight this fast-fashion, a movement has emerged to challenge the practice. According to Fiona Folino 2016, "Slow Fashion, or Slow Wear, is an ethical fashion movement that advocates slower and more environmentally and ethically responsible consumption and production practices." Clothing consumption then becomes slower in order to reduce environmental and ethical impacts. According to Kate Flasher,

"Slow fashion is about designing, producing, consuming and living better. Slow fashion is a glimpse of a different – and more sustainable – future for the textile and clothing sector and an opportunity for business to be done in a way that respects workers, environment and consumers in equal measure". (Fletcher, 2007)

For this definition, the design must also be slow in order to reduce fast production. This system of slow fashion brings a form of satisfaction because it allows to pollute less. Slow Fashion offers a new alternative for thinking about the methods and practices of fashion production and consumption from a sustainable perspective. In the social context, slow fashion denounces the difficult practices of local workers. Fiona Folino explains that the production and consumption of clothing has social repercussions. Indeed, textile factories are mostly relocated and hire local people, often working under unfair and inequitable conditions.

### **2.1.2 Environnemental Impact**

Textile manufacturing has a huge impact on the climate. All the clothing produced on the planet generates 1.2 billion tons of carbon each year. To understand deeply the impact, it represents way more pollution than air transport. In 2018, all commercial flights (passenger and cargo) emitted 918 million tonnes of CO<sub>2</sub> which represented 2.4% of all greenhouse gas emissions on the planet (Mandard, Picard, 2020). The global garment industry consumes a lot of resources, especially petrol. It uses a lot of toxic products that end up in the environment and emits a huge amount of greenhouse gases.

In order to understand the ecological impact of the clothing industry, it is important to know the path of a garment during its manufacture. According to the French newspaper so called, Le Monde (2020), "100 billion garments were sold in the world in 2016". (Martine Valeau, 2020). There is a growing consumption, nowadays it is 60% more clothes sold-out than 15 years ago. Over-consumption has a huge impact on the ecology. As a result, the textile industry has become one of the most polluting industries.

Firstly, the cycle of life of a garment begins with the production of raw materials, which 26% of them are made of cotton. According to the French Agency of Ecological Transition, "in 2017, 25 million tons of cottons were produced, mostly in India, China and the United States". To produce cotton is harmful for the planet because this plant requires a lot of treatment including the use of pesticides. The term pesticides defines chemical substances intended to repel, destroy or control pests and undesirable species of plants or animals causing damage to food, agricultural products, wood and wood products, or animal feedstuffs.<sup>4</sup> According to the Food and Agriculture Organization of the United Nations, "The main cause of the overuse of pesticides is their preventive application not based on an ecosystem analysis".<sup>5</sup> Eco-systemic represents a complete ecological system and therefore taking into consideration the relationships between living beings and the environment in which they live.

The cotton plant is very fragile, and in order to increase its mass production, some growers apply pest control treatments up to twenty times in the same year. A quarter of the world's pesticides are used for cotton cultivation. The transition to organic farming is difficult because organic cotton represents only 1% of the world's cotton growing area. Moreover, organic cotton is much less resistant to pests. According to Isabelle Haynes, in 2006, "Indeed, these 2 types of cotton are bought at prices that can go jusqu'à 20% above the market price." The price of organic cotton is more expensive, but it compensates for the loss of profitability due to the

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<sup>4</sup> Définition dictionnaire français Larousse " Pesticide"

<sup>5</sup> Organisation des nations unis pour l'alimentation et l'agriculture, Comité consultatif International du coton (2015) Mesurer la durabilité des systèmes de culture du coton

implementation of organic farming techniques. Organic farming means the production of natural, chemically untreated foodstuffs.<sup>6</sup>

In order to ensure good growth, the cotton plant needs water. It is the largest consumer of water, surpassing water consumption for rice and soybean cultivation. For example, to produce T-shirt requires an average of 2700 litres of water. As stated by Le Monde, in 1964, under the decision of the USSR, Uzbekistan became the world's second largest cotton producer. In order to supply the cotton production with water, the producers use the Aral Sea. For this reason, the Soviets then diverted part of the rivers to irrigate their crops and thus deprived the Aral Sea of 20 to 60 km<sup>3</sup> of water each year. Drained to exhaustion for cotton crop irrigation, the Aral Sea is experiencing increasingly severe droughts and rising temperatures. As a consequence, it has been noticed that twenty-eight species of fish have disappeared from the sea, they have been killed by the colossal quantities of pesticides accumulated at the bottom of the basin. According to National Geographic, "it dragged several kilometers from shore by violent sandstorms, they have also contaminated the surrounding populations."(Marie Dias-Alves, 2017), the consequences do not only concern the biodiversity around the Aral Sea, but it also affects the surrounding populations. It has been seen that in this region, the child mortality rate is one of the highest in the world, also cancer and anaemia cases are constantly on the rise. The consequences of cotton cultivation are causing ecological and social crises in the affected countries. Cotton cultivation has many environmental impacts linked to the massive use of pesticides.

Furthermore, in the category of raw materials there is also polyester which is a plastic fibre that requires the use of petroleum for its manufacture. "The fibers obtained from polyester account for nearly three quarters of the synthetic fibers used in clothing." (WWF, 2011) This raw material is widely used in the textile industry because it is a strong fabric resistant to many chemical attacks, friction and shrinkage.

Moreover, this fibre hardly absorbs any kind of humidity, as so it is very often used for sportswear because it does not retain sweat and it allows the clothes to dry very quickly. Worldwide, the production of polyester represents an amount of 42 million tons of polyester per year (Daniel Weidmann, 2009) which requires a large quantity of petrol to make it. Unfortunatley

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<sup>6</sup> Définition du dictionnaire français, Larousse, " Biologique "

the petrol used to produce it, is a non-renewable resource and a very polluting one. The manufacture of cotton, artificial and natural synthetics alone produce 1.2 billion tonnes of greenhouse gases.

Once the textile is produced, there is a transformation of the raw material. Colour is the main attraction of any fabric. Nowadays, the manufacture and use of synthetic dyes for dyeing clothes have become a massive industry. Worldwide, one other reason why color on clothes are important is the fact that it allows yourself to different you from other person. The dyeing process also has ecological impacts. According to Rita Kant (2012), " the textile dyeing and finishing industry has created a huge pollution problem as it is one of the most chemically intensive industries on earth, and the number one polluter of clean water (after agriculture)" (Rita Kant, 2012). Nowadays, more than 3 600 textile dyes are manufactured in the textile industry. Furthermore, this industry also uses more than 8 000 chemicals in various textile manufacturing processes. These chemicals are toxic and directly or indirectly affect human health and the environment. High quantities of water are required for the treatment, dyeing and printing of textiles. As stated by Rita Kant ( 2012), "the overall water consumption for yarn dyeing is about 60 litres per kg of yarn. The dyeing section contributes to 15 - 20% of the total wastewater flow." Furthermore, when water is used for the textile cleaning process, it is combined with chemicals to improve the cleaning quality because textile dyes are very powerful. In 2012 the World Bank estimates that 17-20% of industrial water pollution comes from textile dyeing and finishing processes. It basically represents millions of litres of dangerous toxic waste, including colors, organic chemicals from dyes and textiles produced that are released from the factories. This is particularly the case in dyeing factories in India. For example, Tiruppur is a city in India mainly known for its textile dyeing factories. According to an article by Guillaume Delacroix in Le Monde, "Tiruppur supplies 80% of Indian ready-to-wear for export.

It is in Tiruppur that the big brands such as H&M, Gap, Zara, Adidas, Reebok, make cheap T-shirts and trousers".(Guillaume Delacroix, 2020) These different factories as an environmental impact, they pollute the city's main river, so called the Noyyal. The mixture of water and chemicals discharged into this river causes economic and environmental disasters. As a result, farmers see their agricultural production destroyed. Land used for agricultural

production is no longer usable. The water also causes diseases among the people living in the vicinity of the textile factories. The chemicals used in the textile factories are very harmful to the environment. It is mostly the ready-to-wear stores which are the users of these factories for dyeing and make the garments that are intended to be sold in their shops.

The process of creating a garment does not stop with the production of raw materials and their processing. Once the garment is created, the transportation of goods is a new problem for our planet. Clothes are often made on the other side of the world, to be delivered to shops quickly and to keep up with the fast pace of changes in ready-to-wear collections, transportation must be regular and fast. Some Asian countries specialize in the manufacture of textiles and clothing at very competitive prices. According to the Agency of Ecological Transition, "For retailers and brands, it becomes cheaper to pay for fuel to transport the clothes than to have them made in Europe." (ADEME, 2019). Basically, the transport is at a lower cost than having the clothes produced in your own country. Transportation is mostly done by airplane, which is the fastest means of transport, but which is a large producer of CO<sub>2</sub>. Clothing travels a lot during its production cycle. First of all, the garment's journey begins with the production of the raw materials, then with the processing of the raw material into garments, followed by the dyeing of the garment and transport from the point of sale.

It is only once in the shops that the act of purchase is created between the consumers and the brand of the ready to wear. The path of the garment has an ecological impact from its production to its sale. But the ecological impact continues when the garment is in the hands of the consumer.

The biggest environmental impact of fashion is not related to raw materials, production or transport, but to the washing of clothes. (Juliette Desmonceaux, 2019). When the consumer purchases the garment, he or she will wash it after use. According to the Union Internationale for the Protection of Nature "World consumption of clothing fibres amounts to 69.7 million tonnes per year, or about 11 kg per capita in 2010, of which almost two thirds are synthetic fibres (60.1%). The growth is almost exclusively attributable to synthetic fibres, whose consumption rose from 16 to 42 million tonnes over this period, an increase of almost 300% ". (Boucher, Friot, 2020). The synthetic textile produced through petrol creates micro-plastic fibres. When clothes

are washed in the washing machine, these micro-plastic fibres will detach from the synthetic fibre clothing and will then be partially evacuated into the oceans. According to Julien Boucher and Damien Friot, "The washing of clothes accounts for 35% of the primary micro-plastics discharged into the oceans." (2020, p21) The rest of the percentage is represented by tyres, urban dust, road markings, marine paints, hygienic and care articles. The plastic microfibers in each washing of clothes, represent five hundred thousand tons of plastic micro-particles released into the world's oceans each year, the equivalent of 50 billion plastic bottles.(ADEME, 2018). The pollution produced by micro-fibres is called invisible pollution. As a result, this plastic destroys our biodiversity and the fragile ecosystems on which we depend. The pollution of our oceans is also becoming a threat to human health as micro plastic fibres are entering our food resources such as fish and other products from the sea or our oceans.

Overall, the process of creating a garment has a considerable impact on our biodiversity and our planet, the textile industry is the second most polluting industry in the world. Clothing consumption almost doubled between 2000 and 2014 (ADEME, 2018). The big brands produce a lot of clothing to satisfy consumer demand and thus increase their turnover. The production of raw materials such as cotton or synthetic fibres produced through oil require lot of water and chemicals. Seas are drying up for the production of raw materials and they are threatening the lives of human and animal populations around the production sites.

The transformation of its raw materials into clothing accentuates the ecological impact on our planet. Dyes require a lot of chemicals to fixed the clothes. The chemicals will then be dumped into rivers and nature around the factories. The transportation of the clothes itself also has an ecological cost. In order to reach the consumer, the clothing travels from country to country to finally be put on sale in stores. Moreover, once purchased, the garment will leave particles of plastic micro fiber in the oceans and rivers at each washing.

Fast-Fashion has the effect of speeding up this process of creating a garment. With the arrival of the new collections in the shops, they provoke a strong demand from the consumers. The materials used are not very strong and therefore with a lower cost, and a large part of the garments produced are quickly thrown away. As a result, the increasing carbon footprint, the

massive use of water, water pollution from the use of chemicals and the loosening of micro plastic fibres are the main causes of the environmental impact of this industry on our planet.

### 2.1.3 Second hand Clothing

The second-hand market has existed for centuries and has mainly played a historically secondary role. Used clothing has also been traded for many centuries in medieval times, as old clothes were taken from rich cities to be sold in poorer rural areas at markets and country fairs. Second-hand consumption has long been synonymous with financial advantage and thus associated with impoverishment (Williams et Windebank, 2000). Impoverishment is a social phenomenon that manifests itself in the gradual decline of the population of a region or social class as a result of profound transformations in the economy of a region or country<sup>7</sup>. This second-hand market experienced a first wave of development during the 18th and 19th centuries. For example, one of London's largest garment exchange centres brought in over eighty thousand pounds a year.(Weinstein, 2014). Then, the second-hand market is going through a phase of decline and stigmatisation in the 20th century, as the consumption of second-hand goods has also been made less attractive by the decline in quality of mass-produced goods. The lifespan of products has become shorter. It was in the 1980s, when there was a certain craze for the second-hand sector. Consumers are starting to consume second-hand products in the United States and Europe. This trend has continued to accelerate during the 2000s, and the second-hand markets are among the fastest growing in the United States. Especially in the 2000s, when the global economic crisis of 2008 has spread, as a result, this market has experienced an unprecedented growth thanks to de-stigmatization and renewed popularity. Consumers have become slaves of the market because of a decrease in prices and also quality encouraging an increase in the consumption of clothing due to the performance of industrialization. The result of this over-consumption is the short-term use of clothing which is represented by the phenomenon of Fast-Fashion. The challenges of this mode of consumption are economic and above all environmental.

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<sup>7</sup> Definition dictionnaire Francais Larousse, " Paupérisation"

From an economic point of view, the 2008 global economic crisis began with the difficulties encountered by low-income American households in repaying the loans they had been granted for the purchase of their homes. With this crisis affecting the entire world, households have been forced to reconsider their consumption behaviour. Low purchasing power due to rising unemployment, taxes and the creation of precautionary savings are the main factors behind the slowdown in consumption in developed countries (Faure, Soual et al, 2012). According to Nathalie Lemaitre and Virginie de Barnier, "the economic motivation of second-hand sales is linked to the undeniable financial attractiveness of this circuit, previously highlighted by researchers who point out that it is not, however, the most disadvantaged who flock to this market."(Lemaitre.N , De Barnier.V ,2015). The economic crisis of 2008 did not affect individual sellers of second-hand products. Indeed, private sellers could continue to sell their items to other users. The attraction of money earned from objects that no longer interest the individual allowed him to de-clutter his living space while earning money at the same time. Thus it allowed to offer a supplement of income to the sellers during a crisis. We can therefore conclude that the desire to want to sell one's objects has not only a practical aspect but also an economic aspect.

In addition, there is an incentive to sell that is protesting. "Moreover, it is based on anti-commercial concerns that condemn the operation of the traditional market system from which they are trying to distance themselves because of its incitement to hyperconsumption and its pricing policy, which they consider abusive." (Lemaitre.N , De Barnier.V ,2015). The development of the second-hand market generates environmental concerns through the form of recycling it represents. Over-consumption is causing a certain awareness among consumers. Protest motivation can be defined as the fight against the intensive marketing of products in order to combat environmental causes. Second-hand consumption thus represents an opportunity to rebel against the consumerist system.

The generative motivation is also very present as explained by these two authors : "it refers to the concept of consumer generativity, which consists of two opposing facets: the desire for symbolic immortality via the posterity that the object given up materialises, and the desire to be useful to others through the transfer of possessions to the younger generations." (Lemaitre.N ,



De Barnier.V ,2015 p 10). This second-hand sales motivation takes the form of the transmission of goods from generation to generation, which can take place in a market context. The sentimental and psychological aspect of owning an object triggers the desire to pass it on to another person who will then be able to appreciate the object at its true value.

As so it can be concluded that the motivations for buying and selling a product may be trendy. "Fashion motivations are related to the need for authenticity and originality, but specifically concern attempts to follow a specific fashion trend, create a personal and unique fashion style, or avoid mainstream fashion" (Ferraro, Sands et al, 2015). Contrary to the need to acquire second-hand clothes for simple economic purposes, second-hand clothes have also become an important fashion because there is a demand on the part of consumers. As stated by Gerval ( 2008) "Second-hand has also been widely adopted by the fashion world where it is most commonly labeled as vintage." Second-hand clothes are emblematic of a style or an era, they can represent a state of mind, a lifestyle, a social fact of the past.

In order to define second-hand clothing, it is important to relate the word "second hand" to the word "second-hand". According to the French dictionary Larousse, a second-hand product is "an object, piece of furniture, vehicle, etc., that is not new and that is bought second-hand or third-hand". A second-hand product is synonymous with a second-hand product, this term allows the metaphor of the transition between two parts, the passage to the hand of the secondary owner. From a legal point of view, according to the French law of 25 June 1841 regulating the law on public auctions, "is considered as second-hand goods, any goods which, at any time of production or distribution, came into the possession of a person by a trading act or by any other act of title for valuable consideration or free title."<sup>8</sup>

According to Guiot and Roux, in 2010, "we define second-hand shopping as the acquisition of second- hand objects through methods and places of exchange that are generally distinct from those for new products." (Guiot, Roux, 2010). The second-hand market is

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<sup>8</sup> Quatrième alinéa de l'article 1er de la loi française du 25 juin 1841 portant réglementation sur la loi aux enchères publiques

Référence : <https://www.senat.fr/rap/a98-319/a98-3192.html>

represented by two dimensions, one linked to the product due to its life evolution and the other to the act used at the time of sale.

It is therefore possible to say that the purchase of a second-hand garment consists of buying or exchanging a garment that has already belonged to a previous owner. It is through methods and places of exchange that used clothing is generally distinct from new products.

There are different ways to get used clothing. First of all, the stores known as Depot Sales, which are a form of commerce that shows a new alternative mode of consumption. The salesman deposits his clothes in a store dedicated to resale. When the item is sold to the next owner, the store will then get a share of the sale. In addition, private-to-private sales are represented by empty walk-in closets or flea markets. But it is with the evolution of technologies that this mode of consumption will totally transform this. With the Internet, many platforms have developed. This is the case of Vinted. This platform was created by Justas Janauskas and Milda Mitkute, in Lithuania, in Vilnius, in 2008. Vinted represents 21 million users worldwide, including 8 million in France in 2019 (Juliette Garnier, 2019). This application appeals particularly to young people, 60% of users are between 18 and 29 years old. According to the French Fashion Institute, more and more young French people are concerned about the climatic impact of clothing production and are restricting their purchases (Juliette Garnier, 2019). Thus, Vinted allows its users to put online textiles that they no longer wish to keep at home. In this case the application allows to give visibility to the object that is intended to be sold. Vinted will then create a link between the owner of the object and the future owner, as a result through the app people are able to contact each other in order to create an act of purchase or exchange through the platform.

The pollution created by the intensive consumption of clothing has harmful effects on the environment. Indeed, the second-hand market appears as a consumption system facing ethical challenges encountered in the new ready-to-wear clothing industry. Ethics is defined by the set of moral principles that underlie the conduct of a person or an environment.<sup>9</sup> In order to find out whether the consumption of second-hand clothing can be beneficial for the environment, it is important to do some research on this subject. A lot of research were developed on the ecological

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<sup>9</sup> Définition dictionnaire français Larousse " Ethique"

impact of the life cycle of a new garment but very little on used clothing. According to a survey conducted by Farrant and Al in 2010, the consumption of second-hand clothes would be beneficial for the environment. The main objective of this study was to assess the environmental benefits of reusing clothing. "The methodology applied consisted in conducting a questionnaire-based survey on consumers in second-hand shops belonging to charitable organizations. The survey enabled to identify the different types of attitude and behavior towards second hand clothes." ( Farrant, et al, 2010). It is important to understand the behaviour of second-hand clothing consumers in order to have more information on the environmental benefits they can generate. Subsequently, the responses to this survey are generally positive.

In fact, according to the given answers, each respondent was allocated a replacement rate estimating the degree up to which the purchase of a second-hand item replaces the purchase of a new item. Based on the results of the survey among more than 200 SHC consumers, it was estimated that the purchase of 100 second-hand garments would save between 60 and 85 new garments dependent of the place of reuse. The LCA showed that the collection, processing, and transport of second- hand clothing have insignificant impacts on the environment in comparison to the savings that are achieved by replacing virgin clothing. The reduction of impacts resulting from the collection of 100 used garments ranges from 14% decrease of global warming for the cotton T-shirt to 45% reduction of human toxicity for the polyester/cotton trousers. The results of the study thus show that clothes reuse can significantly contribute to reducing the environmental burden of clothing. (Laura Farrant, Stig Irving Olsen, Arne Wangel, 2010, p735)

As a result, the study highlights that the consumption of second-hand clothing can help to reduce the environmental impact of the consumption of new clothing. Moreover, the collection, processing and transport of second-hand clothing has little negative impact on the environment. However, consumer attitudes towards second-hand clothing still need to develop. The potential for attracting new consumers depends on the offer of second- hand shops. The clothes themselves, through for example shape, design, color, will still stay the main reason for buying for consumers, together with the price advantage (Farrant, Irving Olsen et all, 2010). Consumers must therefore be fully informed of the benefits they can bring to the planet by consuming second-hand clothing. A clothing brand can bring a certain emotion and a new way of consumption through second hand clothes.

## 2.2 The emergence of brand

### 2.2.1 Basic Principles of brand

Nowadays, brands are surrounding us in the visual landscape. They serve to promote everything that human beings can consume. It may be difficult to define a brand because it is not just a product. Indeed, the use of a brand can be represented in society, through services. In order to properly define what a brand is, it is important to understand the motivations that drive humanity to buy, and why it is difficult to choose between two products that are the same, but conveyed differently by brands to future consumers.

The human being of the 20th and 21st century, feeds, dresses, takes care of himself, but with different needs than each other. According to Catharine Slide-Brooking, (2016), in his book entitled, *Créer une marque, guide du designer graphique*, "Being a consumer means identifying your own needs and meeting them with a product or service that you choose, buy and then use". The human being has basic needs such as food, clothing and subjective needs that are conditioned by culture, society, social group, social class. A consumer wants to buy a product because he or she has an attachment to it and to the brand. According to Catharine Slide-Brooking (2016), "According to consumer theory, we buy one brand rather than another because we see our own identity, or a phantasmagorical identity". The purchases made are created by basic needs but also by the brands that an individual wants to consume, because they reflect a lifestyle, a social aspiration.

"The pharaohs of ancient Egypt left their signature by covering their temples, tombs, and other monuments with hieroglyphics."<sup>10</sup>(Slide-Brooking, 2016). The men started to put marks on objects to show that they belonged to him. Showing ownership of something can be translated by an object, a social group, a clan, a religion, even a political sign.

In the midst of the industrial revolution, the standard of living is rising rapidly and is encouraging the development of a new mass market. With the acceleration of population growth and the rural exodus, families are leaving the countryside, where they used to grow their own food, for the city,

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<sup>10</sup> Catharine Slide-Brooking, (2016), *Créer une marque, guide du designer graphique*

where they can no longer provide for themselves. A new market for manufactured goods is emerging. Mass distribution, supported by the development of the railways, ensured the viability of the mass market, while the growth of literacy boosted the growth of newspapers and other forms of communication... (Catharine Slide-Brooking, (2016))

As a result, humans will change their life system and will later be confronted with the development of companies. In addition, more brands will be born through symbols and typography, and will therefore implement communication strategies.

Today the word "Brand" is defined differently, "it essentially means the association of a name and a reputation with an object or a person, mainly for the purpose of differentiation". (Catharine Slide-Brooking, (2016)). In the modern consumer culture of the 21st century, a brand is not defined by a simple symbol, logo or banal inscription on a product in order to know where it comes from and who owns it. "It contains unique values that define it, and functions as a verbal contract, assuring consumers of guaranteed satisfaction with the promise of the same quality with every purchase, use or encounter." (Catharine Slide-Brooking, (2016)). This promise will allow the brand to create a strong link with the consumer, this link can be translated into an emotion that will bring a form of loyalty to the consumer. Today, the brand represents an essential element in marketing. Marketing defines the set of actions whose purpose is to know, anticipate and, possibly, stimulate the needs of consumers with regard to goods and services and to adapt production and marketing to the needs thus specified.<sup>11</sup> The brand aims to build consumer loyalty by passing on its values.

### **2.2.2 Brand and Design anatomy**

The anatomy of the brand is first of all composed of the logotype. The logotype is simple on the surface, but it contains a lot of complexity in its development. "This process uses a combination of shapes, colours, symbols, and sometimes letters or words, in a simple design that symbolizes the values, quality, and promise offered by a product manufacturer or service provider". (Catharine Slide-Brooking, (2016)) There are many creative ways to create the final logotype.

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<sup>11</sup> Définition dictionnaire Francais, Larousse " Markéting"

Humans need to feel identified, or to be associated with a group to which they belong, to mark our territory, to show that we have been there. With the change in morals, humans have had to change the way they associate with their territory. He must have found something that represented him, or represented what he wanted to show others. It had to be something that would make a mark so that it could be easily perceived and recognized by others. "Traditionally, the logotype was used to indicate the origin of a person or an object, in order to underline its value through its link with a prestigious lineage, region or manufacture." (Catharine Slide-Brooking, (2016)). According to Slide-Brooking, logotypes have been around for a long time and can be represented in different forms. It is possible to classify them into several categories :

- The Pictural logo, which is represented by a stylized and simplified everyday object. This is the case of the World Wildlife Fund logo, which is represented by a panda in order to fight environmental causes (ad figure).
- The abstract or symbolic logo that uses a symbol representing a great idea such as the logo of the car manufacturer, Toyota (ad figure)
- The symbolic letter, which is represented by a stylized letter to communicate a specific message
- The stylized name that is associated with the company name with a unique typography that therefore serves as a logo, such as the logo of the streaming platform, Netflix
- Mixed / combined which is a logo that combines the company name and the pictorial symbol
- Logo variations that allow the adoption of different communication strategies based on several logos

In order to develop the brand identity, the brand can be represented by a signature or a slogan. " A signature must be remembered and give an idea of the values, personality and experience offered exclusively to the consumer" (Slide-Brooking). The brand can be transcribed by a short sentence that aims to convey a message by defining what the brand does. The objective is therefore to deepen the emotional bond between the consumer and the brand. There are different kinds of catchphrases :

- Description: The signature describes the product, service or promise
- Superlative: The brand is positioned as a market leader

- Imperative: This is usually an order or instruction
- Provocative: The signature may be an ironic or provocative question
- Specific: The signature defines or represents the company of the product

With the main basic designs, the brand undertakes a strategy in order to show its difference and prove that it is necessary to choose it and not another one. The importance of the brand is to create a powerful and unique identity through the field of design. In the book entitled ‘Créer une marque, guide du designer graphique’ in 2016, Catharine Slide-Brooking explains that the graphic designer has an important role in the design of the brand identity, it will develop a clear visual communication system, which will attract the targeted consumer and allow the brand to differentiate itself from competing brands. It is through shapes, colours and symbols that this process of identification by the consumer will be created. Symbols are vectors of immediate meaning for consumers. An intelligent use of colours can improve consumer capture. Brands use images, styles, colours, typography, shapes that will determine the message they want to convey through creative crafts. Creative people participate in the articulation of the brand identity but also in the subliminal impact created on consumers in order to have a positive purchasing decision.

According to Meyrick Tonya et Taffe Simone in 2019, "Typography is a highly visible brand element, which retains a lasting legacy in the digital age. The functions and limits of typographic meaning are much debated." Typography defines the art and technique of composing typefaces. Thanks to the graphic universe, typography is emancipated with the creation of new fonts, calligraphy, signage, in advertising communication and in the digital environment. The visual rhetoric of typography can possess an augmented meaning that when contextually based reflects particular cultural values (Meyrick, Taff, 2019). This method of communication through letters of different forms promotes understanding and creates an attraction towards future consumers. But in order to promote this understanding, colours also come into play in the creative process. Colour is often used for its symbolic property, for example in flags. "Some colours have come to be associated with particular moods or ideas, and thus serve as visual shortcuts. » (Slide-Brooking). Graphic communicators use the symbolism of colours to create

meaning in the visuals they wish to propose. This allows them to optimize the communication of a brand.

To conclude, a brand needs an important design transcribed through different axes such as colors, typography, shapes, images... The anatomy of a brand is very important for it, it will allow consumers to create a bond of loyalty. Design then promotes understanding and the psychology of attachment to a brand. This process allows the brand to stand out from others so that the final choice of the consumer is favorable.

### **2.2.3 Green ecological brand**

With global warming and the population's awareness of the pollution of our planet, companies are starting to convert their marketing and communication into an environmental focus. For this, the brands use "Green Marketing". Green marketing is the set of actions that aim to use the ecological positioning of a brand or product to increase sales and improve the company's image.<sup>12</sup> The effects of climate change are increasingly visible, so it is essential to give a brand a new dimension. According to Aleksandar Grubor and Olja Milovanov (2017) "Green marketing encompasses all marketing activities with the aim to stimulate and sustain environmentally-friendly attitudes and behavior of consumers". The brand is a unique blend of functional and emotional characteristics perceived by consumers and offers a unique experience and promise. "The interdependence between brands and consumers is huge in a way that consumers determine development and the success of brands, brands reversely influence and direct consumer behavior" (Grubor, Milovanov, 2017). Brands transmit values to consumers through designs and products. A form of education is transmitted and this will create a bond. "Moreover, they are trustworthy source of information and great mediator in education end occupation of large group of consumers which, when create community of a brand, can be very influential force in society " (Grubor, Milovanov, 2017). The Brands can convey ecological information to consumers through the way they communicate with design creations and products.

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<sup>12</sup> <https://www.definitions-marketing.com/definition/marketing-vert/>



According to Alamsyah, Suhartini and al (2018) "In green brand image, company develops marketing strategy with the purpose is to get value of benchmark, company reputation, company performance, company concern to environmental friendly product and customer trustworthy". The objective of improving the green brand image is to want to change the customer's perception so that the company is better. This creates a form of engagement with the consumer. The customer's behaviour towards an eco-responsible product creates ecological awareness. It can certainly be developed by the communicator through an appropriate marketing strategy. Consumers are ready to be identified with the values, messages and lifestyles that the brand has to offer through value and communication. According to Grubor and Milovanov (2017), ecological brands, which reflect corporate values and culture, can play an important role to bring change in society with regard to the environmental crisis.

## **III - CREATION OF THE BRAND**

### **3.1 Introduction of the project**

As mentioned throughout the theoretical framework, the main goal of this thesis is to develop the idea of an ecological clothing brand that aims to inform and prevent the ecological impact of the textile industry on our environment. This clothing brand creation project was carried out following the guidelines analyzed in the theoretical framework, highlighting important information related to fast fashion and second hand clothing. Thus, different information has been collected thanks to expert works in the field of the textile industry and its ecological impact. From the beginning, this thesis project aimed at creating a clothing brand, targeting consumers of fast-fashion ready to wear clothing or even the usual consumers of ethical branded clothing. All the creation of the brand was developed taking into account the reality of current trends but also through the use of ecological materials and second hand clothing materials.

#### **3.1.1 Concept of the brand**

The purpose of creating an ecological brand is to prevent and prove that it can be a solution to reduce the ecological impact on our environment. The Globule brand aims to show the ecological impact of fast fashion and prove to the consumer that it can be essential for the improvement of the future of our environment.

The clothing brand wants to convey to consumers a preventive and informative message about the environmental impact of textile production in the world through produced clothing with ecological resources and resources from second hand and used clothing. In addition, creating a design consistent with the values of the brand is an essential axis for the brand. Design through illustration, photo montage would allow consumers to have a responsible image of the environment because consuming ethical clothing would provide an essential commitment to the brand values. The concept of globule is to offer eco-responsible clothing with a design adapted to today's trends and to convey a responsible message to consumers.

In addition, Globule aims to develop collaborations with major brands in order to offer designs through unsold garments, or with products that have manufacturing defects. This method would help popularize the responsible consumption movement among consumers. This concept would also allow major clothing brands to have a more responsible conscience but also to have a coherent environmental image.

### **3.1.2 Values & Missions of the brand**

Nowadays, values of most brands are at odds with the production techniques of the major ready-to-wear institutions. Globule's values are to offer designer clothes with ecological resources, thus reducing the global pollution as much as possible. Globule collaborates with big brands in order to reuse unsold clothes and/or with manufacturing defects. Respecting the techniques and conditions of ecological production are the main values of the Globule brand. It is also through trendy designs that globule wishes to transmit ecological values to its customers.

There is an over-consumption around clothing today, fast fashion often creates and changes collections while producing more and more. The consumer therefore has an impact on the environment by regularly consuming in large ready-to-wear institutions. Therefore, this is why Globule's mission is to make the consumer understand that he has an important role to play for the well-being of our environment. Globule wants to inform consumers about the ecological impact of fast-fashion linked with the over-consumption, since the textile industry is the second most polluting industry in the world. Raising consumer awareness is such an important fact, as very little information is available about the ecological impact of fast-fashion.

## **3.2 Design of the brand**

### **3.2.1 Name of the brand**

The brand name is the name under which the company develops its activity or by which its activity, products or services are identified. The brand name must make a first positive impression on the consumer. A brand name must be short.

In order to obtain a name that is consistent with the values of the brand, it is important to refer to ecology and find a metaphorical way to translate it. To do so, the clothing brand offers clothing made from ecological fabric and used clothing to reduce the ecological impact of the textile industry.

The main axis of the brand is therefore to make our planet breathe again, which is constantly being damaged by the textile and fast-fashion industry. The metaphor chosen is the comparison between human beings and the planet. That is to say that our planet is being destroyed little by little by human life, but at the same time humans are also losing themselves because they are destroying the environment. Humans need blood to live, globules have an essential role, they transport oxygen from the lungs to the tissues and, in return, they capture carbon dioxide at the level of the tissues in order to eliminate it through the respiratory tract. The clothing brand also wants to show the importance that the consumer has on the environment in terms of his consumption. The consumer plays the role of the globule when he consumes this ecological brand clothing because he wants to improve the health of our planet. This metaphor then becomes the name of the clothing brand "Globule ". In the first part of the word "Glob", it refers to the planet "Globe".

### **3.2.2 Logotype**

The Globule brand is a creative response to an important environmental issue. The logo aims to represent an awareness of the stakes involved in raising awareness about nature and our environment. The textile industry remains today one of the most present pollutions with a big impact on the planet. Globule therefore aims to make consumers aware of the impact of fast-fashion on our environment.

The logo is not inspired by a traditional ecological brand whose colors are generally green. For the Globule brand logo, the design is inspired by the metaphor between the supply of oxygen in the blood transmitted by the red globules in the human body and the fact of wanting to give oxygen back to the earth by acting against fast fashion. For this purpose, the logo is represented by the word globule with a thick typography called "Couture Bold". Moreover, in

order to have a visualization of the word Globule, the logo integrates two globules which take the shape of the letter B of the word. The logo is linear which allows the eye to have a thread when reading the logo. It also allows to better integrate the letter B in the shape of a globule.



**Figure 7.** *Logotype Globule*

The letter "B" in the brand logo then represents the main symbol translated by two globules. The two globules are located in the center of the logo and allow to have a balance between the beginning of the word and the end of the word "Globule". The two globules are placed in perspective. The first globule is in the foreground and thicker, it forms the loop at the bottom of the letter "B". The second blood cell forms the loop at the top of the letter "B" and is in the background and smaller.

The typography of the globule logo is "Couture Bold". This sans serif font is very legible and quite thick. It is easy for readers to read, it's thickness also helps to keep a link with the globules in the middle.

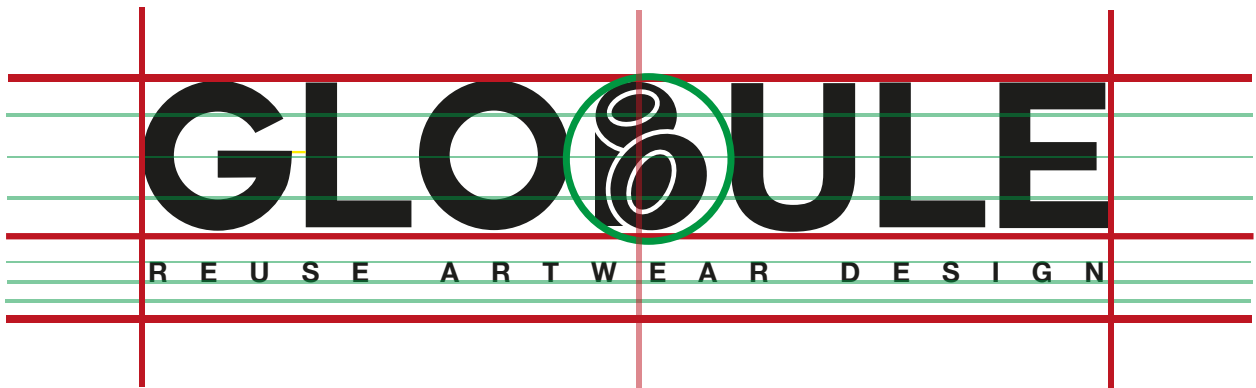


**Figure 8.** *Logotype Globule & Slogan of the brand*

The brand's slogan is "Reuse Artwear Design", represents the brand and its values. This slogan shows the use of environmentally friendly reusable materials in the manufacture or creation of the garments. Moreover, it shows the style of the brand especially through the word "Artwear" which shows that the brand offers graphic and trendy visuals of today's fashion. Then the word "Design" proves to the consumer that the products offered are artistically designed for a better understanding of the brand. This slogan allows readers to better assimilate the ecological textile sector, the message, and the values of the Globule brand. In order to integrate it into the logo, the slogan is added below the main logo in a linear fashion and over a similar width. The typography used is "Helvetica Neue Bold". This sans serif font is very legible and quite thick. It goes very well with the typography of the "Couture Bold" logo. It is complementary to the logo and rather spaced out to allow a different and complementary reading.



**Figure 9.** Colors of *Logotype Globule*



**Figure 10.** *Logotype Globule & Slogan of the brand with shapes*

The second logo takes elements from the main logo, arranging them differently. In order to reproduce it correctly, the brand aims to ensure that it adequately represents the dynamics and spirit of Globule. In addition, it is important to ensure effective recognition and understanding of the logos in different contexts. The secondary logo is represented by the main symbol of the brand which is represented by the letter "B" in the form of globules. In order to add dynamism, the slogan plays a major role in the design of the secondary logo, so it is placed in a circular fashion around the main symbol. The typography of the slogan remains the same with "Helvetica Neue Bold", which is a font that is understandable to the reader.



**Figure 11.** *Secondary Logotype of Globule*

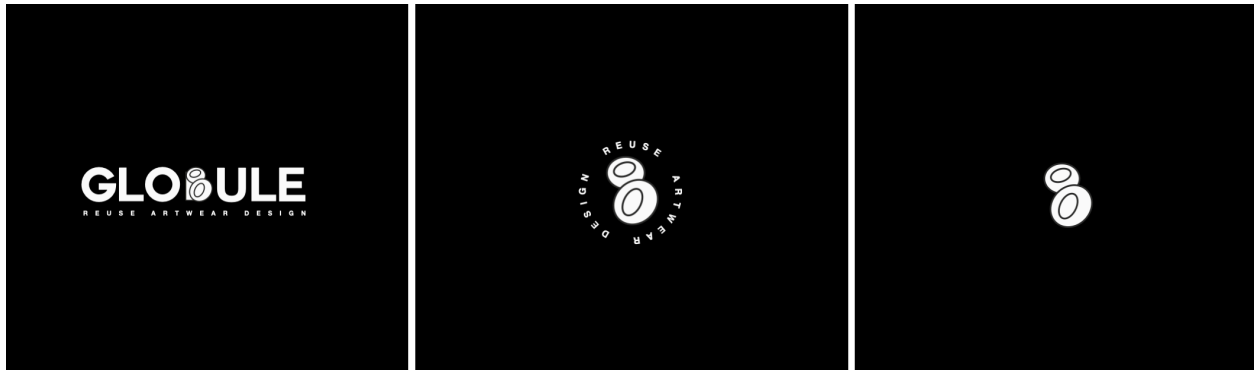
The massive use of the internet, on various devices, with different screen sizes, creates the need to design logos that adapt to different uses, therefore to different devices. As so, the globule brand aims to create a responsive logo for a simplified adaptation to the different media. The responsive logo of Globule brand' is represented by the main symbol of the logo which are the two globules in the shape of a letter "B". The slogan is therefore not present on this logo format.



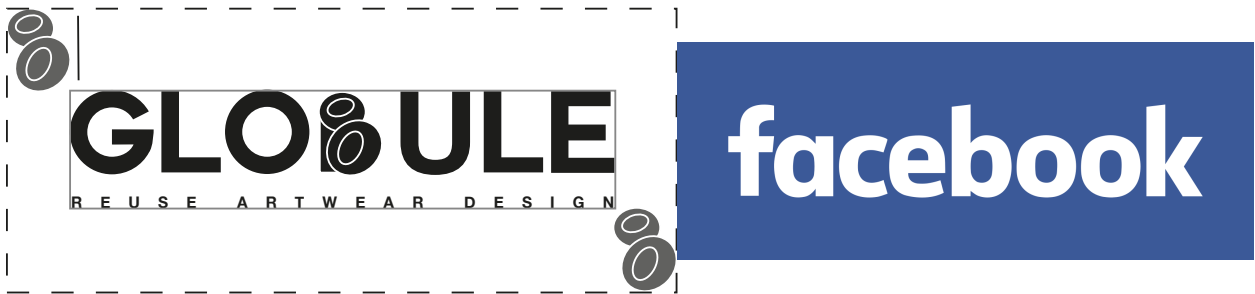


**Figure 12.** *Logotype evolution in ergonomic way*

The positive and negative options were created to maintain the integrity and legibility of the logo.



**Figure 13.** Logotype with negative options



**Figure 14.** *Logotype use*

When the logo is placed on an image, it must be legible and maintain the integrity of its shape. For images with a light background, the logo must be black in color. The company logo must be used as the first option and, if the plus sign is not visible enough, black should replace it. On a dark background, the white logo is first and should also maintain its integrity.



MOD-195.IADEV00; 07-02-2020

Figure 15. *Logotype Monochrome Version*



**Figure 16.** *Logotype white Version with photo background*



**Figure 17.** *Logotype black Version with photo background*



**Figure 18.** *Business Card Globule example*



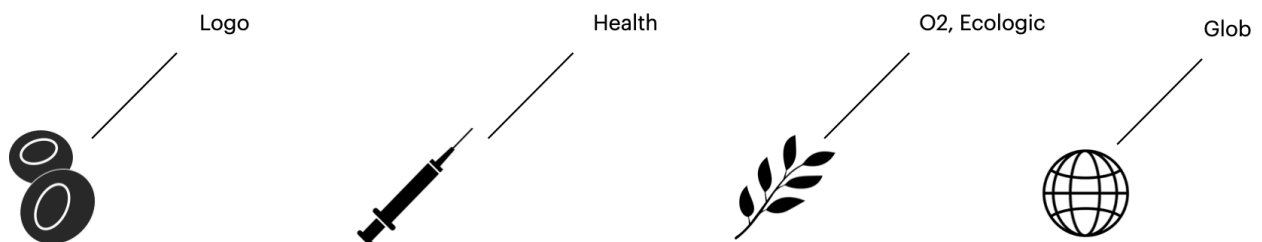
**Figure 19.** *Store Front*

### 3.2.3 Brand Identity

The brand identity is the representation of a company as perceived by the consumer. The term "branding" is also used to qualify the brand image. Messages related to the brand are conveyed via the Internet, the media and print. The representations conveyed are essentially "mental". The diffusion of the message constructed and addressed to a targeted public is likely to generate an exchange, a reasoning and thus to influence the public.

Globule is a brand of eco-responsible design clothing. For the brand identity the brand is first of all inspired by the emoticons and icons that are often present in our lives today. For the brand identity of globule, the brand is then based on these values and wishes to translate them into icon. Notably, the ultimate goal of the Globule brand is to reduce the impact of the textile industry and care for our planet while offering eco-responsible clothing with artistic design. Health, planet, oxygen, are essential words that constitute the values of the brand.

The globule brand wishes to see in the future an improvement in the consumption of new and second hand clothes for an improvement of the consumers' consciences in order to have a more respectful natural environment. The icon is a graphic symbol that can be displayed on a computer screen and our smartphones corresponding, within a software program, to the execution of a particular task. Today's world is more and more digital and that's why Globule wants to create its brand identity in a futuristic way through icons.



**Figure 20.** *Translation, the values of Globule and Futurist Icons*

In visual communication, on printed, digital or web media, the pictogram is easily identifiable and understandable. Icons are the ideal solution to explain an idea visually, quickly and in a minimum of space. These icons allow a faster understanding of the message.

In order to use the icons in an artistic and design way, it is important that the icons are uniform. Globule wants to have a consistency of style in its design.

The translation and design use of the icons that correspond to the brand values are reproduced in a linear way. The design is influenced by the screens of spaceships or Futurist video games.

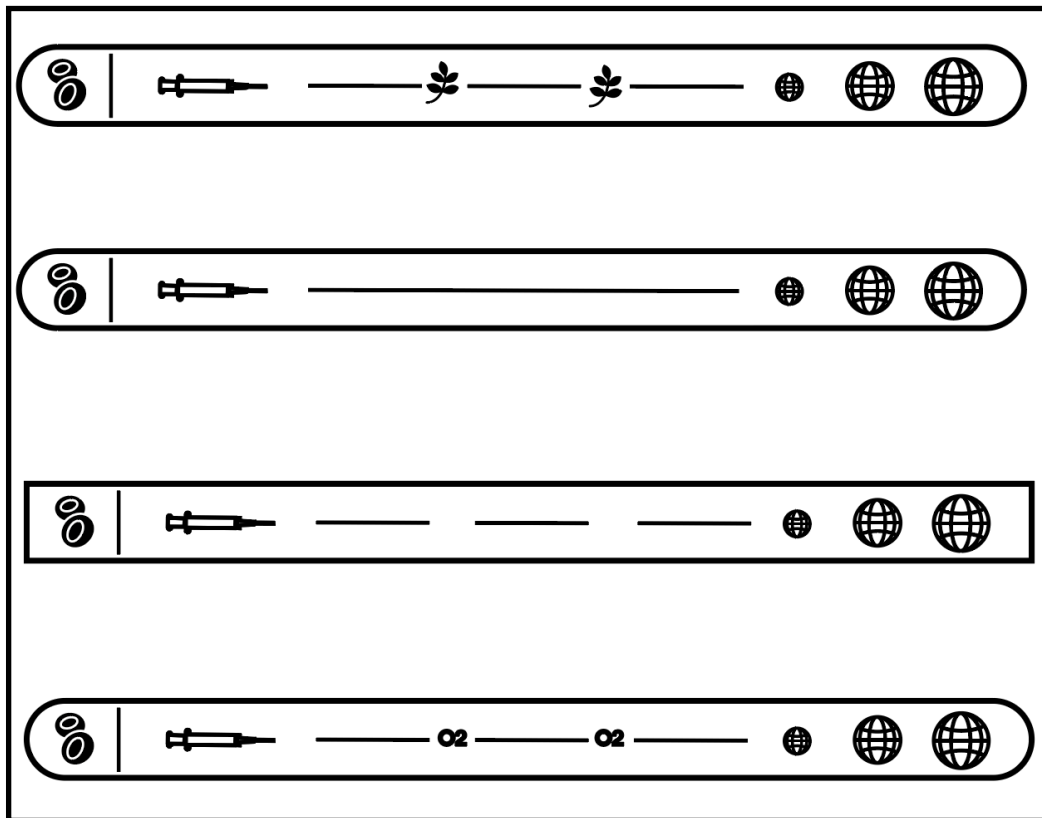
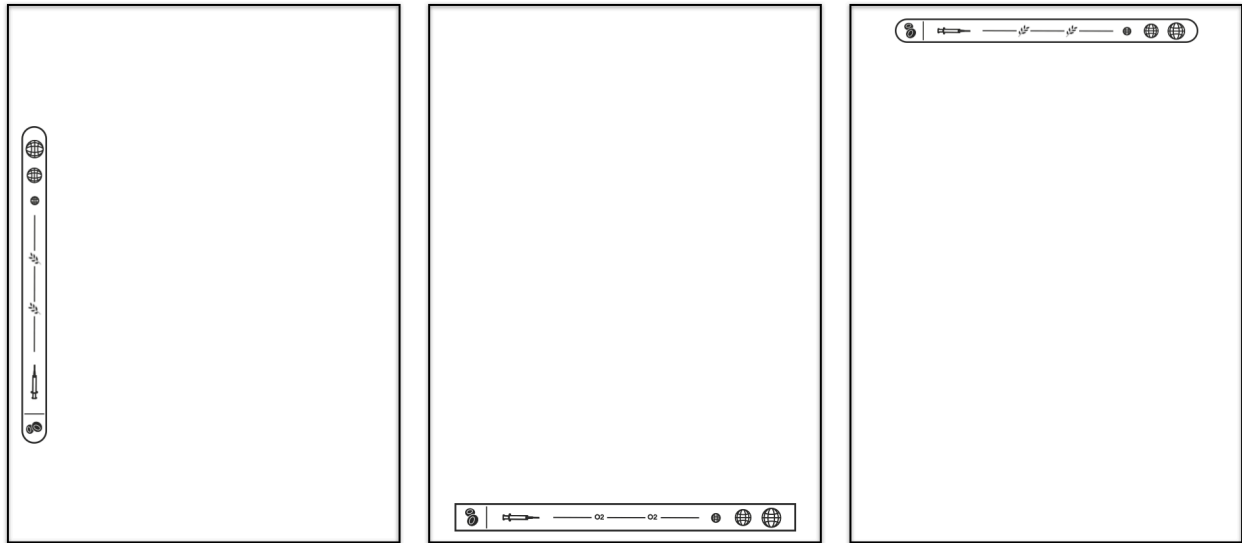


Figure 21. *Reproduction design of icons*



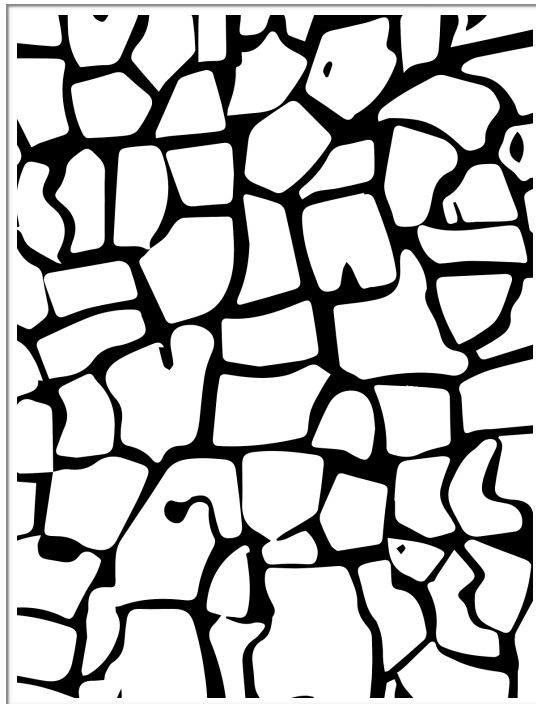
**Figure 22.** *Using design of icons on print*

In order to further develop the brand identity, the globule brand wants to create 3D designs inspired by nature and these elements. Water, earth, air, and biodiversity are elements that are impacted by the pejorative side of the textile and fast-fashion industry due to massive production. Using patterns inspired by natural forms is a main design axis for the brand identity but also for communication. The patterns are in 3D and or have a 3D effect to continue in the futuristic axis of the brand.

In conclusion, brand identity represents an important means of communication for the brand. Globule wants to communicate through a futuristic design. It uses the elements of the earth that surrounds us to show that the brand has an awareness for the planet's environment. All these elements are transcribed in a futuristic 3D design. The values of the brand are thus transcribed in a design way through the icons but also through the elements of the earth.

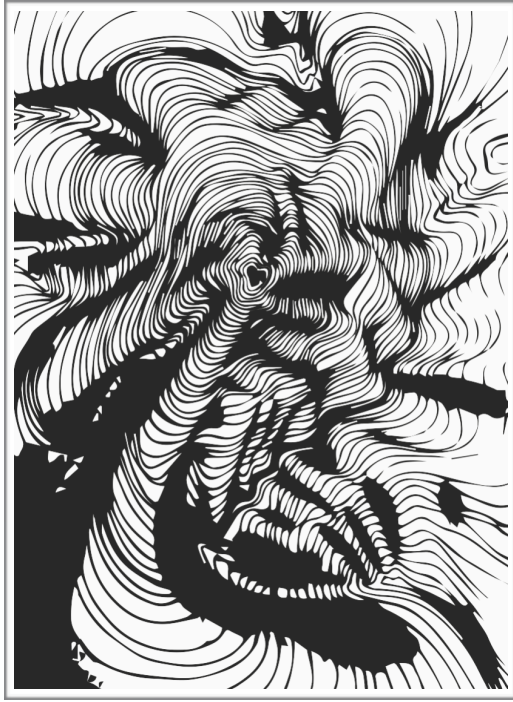


**Figure 23.** *Water 3d pattern inspiration*

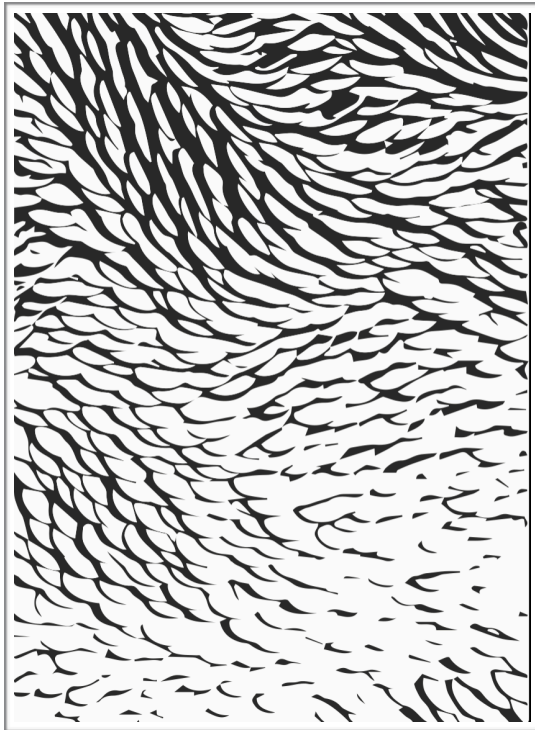


**Figure 24.** *Earth 3d pattern inspiration*





**Figure 25.** *Air 3d pattern inspiration*



**Figure 26.** *Biodiversity 3d pattern inspiration*

### 3.3 Design of product

The fabric material used for the design of the products are ecological fabrics or fabrics made from reused clothing. For the first creations of the brand, the product number one is a t-shirt. The colors of the fabrics are colors in accordance with the brand identity and logo. Therefore, the colors of the first tee-shirts are then black and white. The cut of the tee-shirt is a basic cut in order to integrate illustrations in the design. On the front part of the tee-shirt, the logo of the brand name globules is represented, the logo is then represented by the globules of the letter B of the brand name. This logo is located on the chest on the left side.

For the design of the representation of the values of the brand, the illustrations are then represented in the part of the back of the tee-shirt. The illustrations aim to show the values of the brand notably by the representation of the elements of our planet which are impacted by the textile industry. The brand identity is very much linked to the design of the tee shirts to show a coherence between the values and the art represented on the garment.



**Figure 27.** *Black Tee-shirt, Front*



**Figure 28.** *White Tee-shirt, Front*

The first t-shirt of the collection is called "Blood". The design of this first tee-shirt is represented by an illustration of a medical blood bag that can be found in a hospital. This blood bag contains a paper with information about the blood group, especially the group "AB". This blood group is characteristic of a human blood group. It represents a personification of the planet earth. The letter "B" of the blood group inscription is replaced by the letter "B" of the Globule logo. The word overconsumption is inscribed under the blood group indication to show one of the causes of the impact of fast-fashion on our planet. In addition, on the label of the blood bag, the nature icon which is represented in the linear strip of the brand identity is also present. This icon is duplicated to show the importance of nature on our planet. The linear strip found in the brand identity is also present at the bottom of the blood bag label. This tee-shirt represents the distress of our environment thanks to a design that personifies the earth through tools often used in the hospital environment. The red color of the blood bag also represents the name of the brand.



Figure 29. Black Tee-shirt "Blood "



**Figure 30.** *White Tee-shirt ‘Blood ‘*

The second tee shirt of the collection is called "Aral" . The Aral Sea is designed by a linear illustration. The linear design refers to the design of the brand identity, in particular by the elements of the earth. The illustration of the Aral Sea is very symbolic because in the 1960s Bolshevik Russia intensified cotton cultivation in Uzbekistan and Kazakhstan, depriving the two rivers of some of their water. The Aral Sea lost 90% of its volume and 75% of its surface area due to cotton cultivation. On the bottom of the t-shirt the linear strip of icons of the Globule brand is represented.

The third t-shirt of the collection has a typographic design and is called "Planet B". The sentence written on the back of the T-shirt is "There is no planet B". This sentence helps to spread the message about the pollution on our planet due to the textile industry. The typography used is "Couture Bold", it is similar to the logo. The letter B of the sentence is also replaced by the two globules of the logo.



**Figure 31.** *Black Tee-shirt 'Aral'*



**Figure 32.** *White Tee-shirt 'Aral'*





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Figure 33. Black Tee-shirt "Planet B "



**Figure 34.** *White Tee-shirt “Planet B”*

## IV COMMUNICATION

### 4.1 Communication Medium

#### 4.1.1 Design Advertising

The communication by display is based on the presentation of the clothing brand's products, in particular T-shirts. In order to obtain a coherence between the poster campaign and the brand, the design of the advertising posters contains similarities with the graphic charter of the brand. The design of the posters is represented by a tee-shirt and futuristic patterns that are inspired by nature. The colors are black and white and they are consistent with the brand's graphic identity.

All the posters have the same reading path, that is to say that the logo is located at the top of the poster with the linear strip of icons and the website address below. On the top right, there are two small icons representing social networks such as Instagram and Facebook. The central part of the poster is represented by the t-shirt and the illustrations all around it. To conclude, At the bottom of the poster



**Figure 35.** *Reading path, information model*

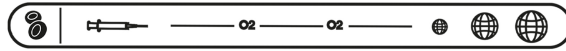


Figure 36. Advertising poster t-shirt "Blood"



**Figure 37** *Mockup Advertising poster t-shirt "Blood"*

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Figure 38. Advertising poster t-shirt "Aral"



**Figure 39.** *Mockup Advertising poster t-shirt "Aral"*



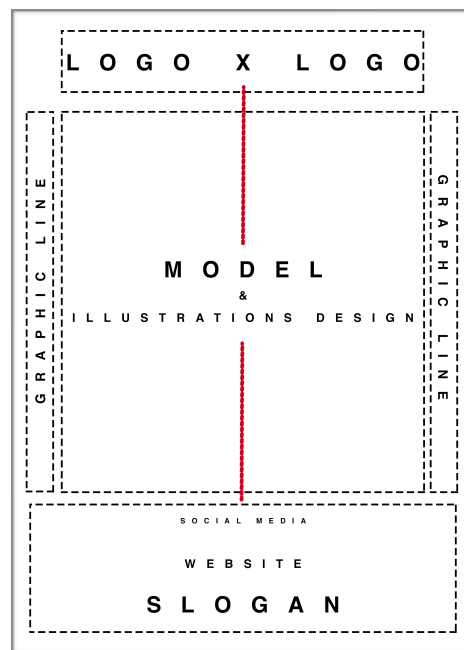
Figure 40. Advertising poster t-shirt "Planet B"





**Figure 41.** *Mockup Advertising poster t-shirt "Planet B"*

The second poster advertising campaign corresponds to collaborations with other major brands. The brands for the collaborations are Lacoste, Carhartt and Vans. The posters are composed of a big title "Collab". The title is the diminutive of the word "Collaboration", it allows to present the brand that will be in collaboration with the brand Globule. Each poster is composed of a mannequin representing the brand. Around it, the pattern illustrations in reference to nature are still present, it allows to keep a cohesion with the brand identity of Globule. In addition, geometric shapes have been added to give a futuristic dimension effect and also a 3d effect. Therefore, the main information is still present on the posters, such as the logo, the website, the social networks and the linear strip of icons.



**Figure 42.** *Reading path, information model Collab Campaign*

COLLAB x 



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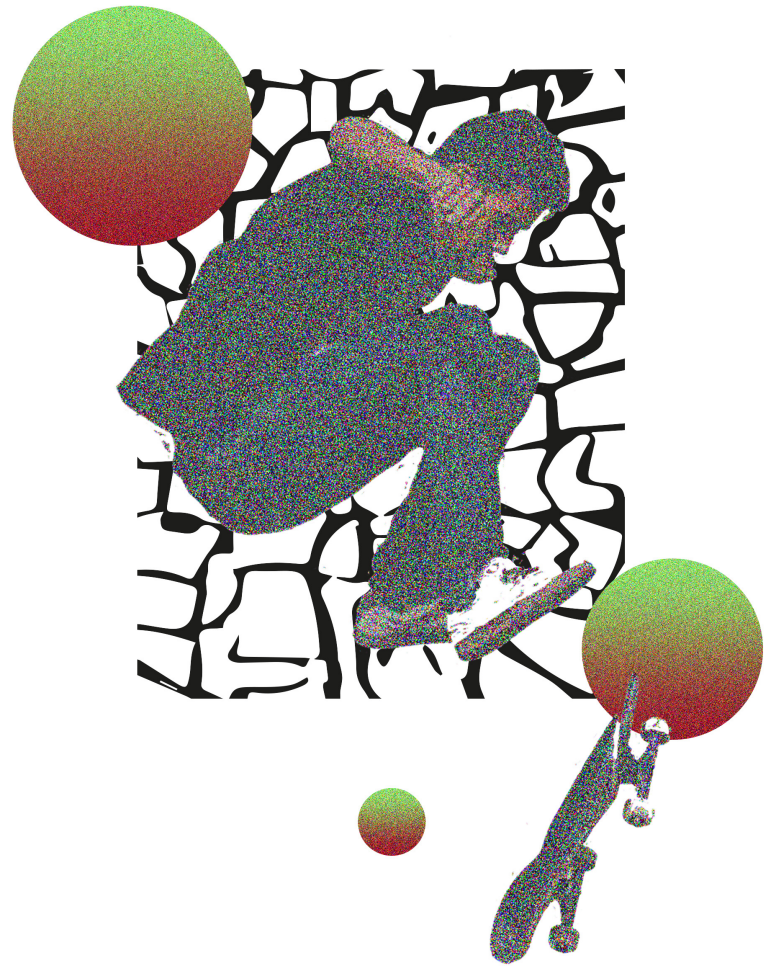
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Figure 43. Advertising poster Collab Lacoste



**Figure 44.** *Mockup Advertising poster Collab Lacoste*

COLLAB x 

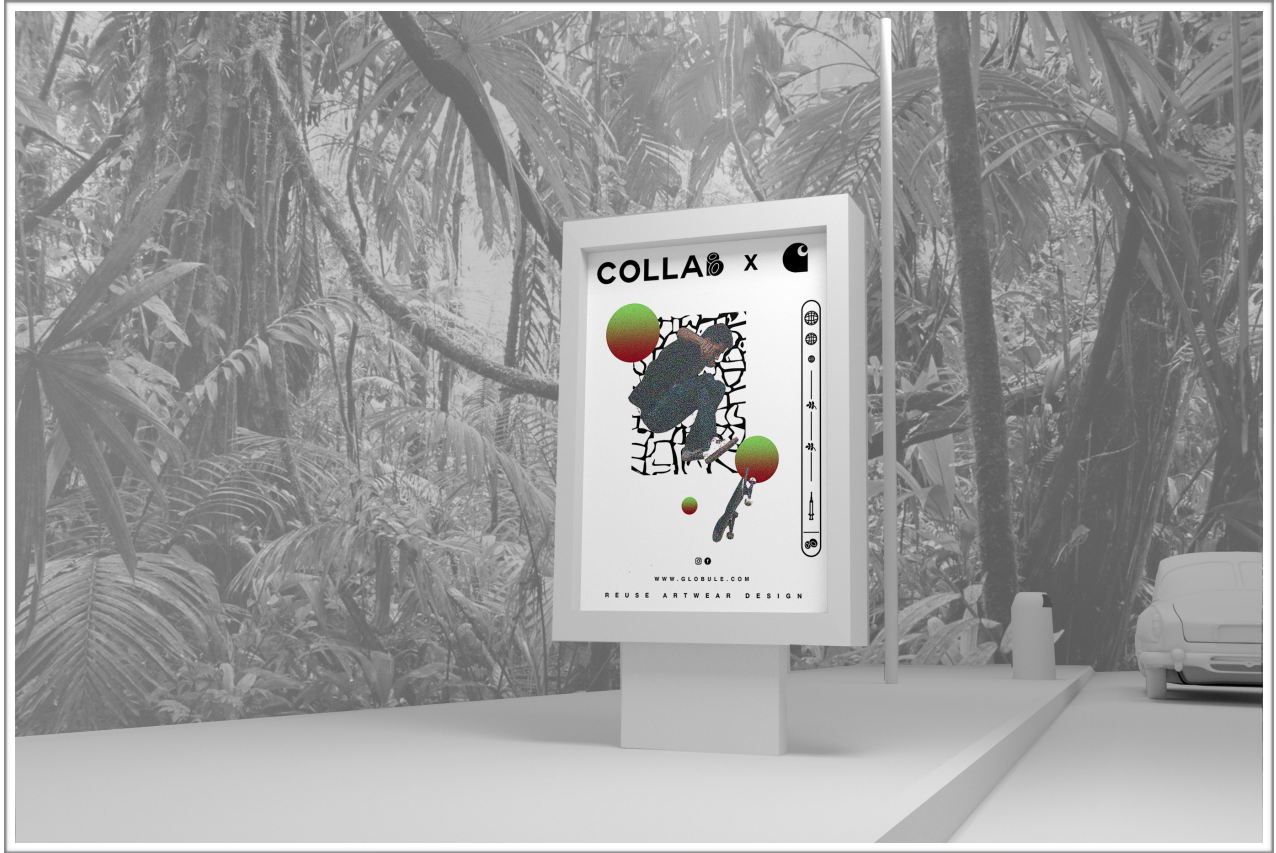


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Figure 45. Advertising poster Collab Carhartt



**Figure 46.** *Mockup Advertising poster Collab Carhartt*

# COLLAB X



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Figure 47. Advertising poster Collab Vans



**Figure 48.** *Mockup Advertising poster Collab Vans*



## 4.1.2 Website

The website is created from the brand identity. It is represented by a futuristic and minimalist style. Globule wants to give the website a clean and airy look. The interface of the initial page is divided by several categories such as the menu, the presentation of the brand, and the store. Social network logos are also present to show the user that he can also follow the brand in a different way. Illustrations of the environment elements are also present in the website design. The presentation of the collaborations are also present at the home page of the website. The second logo of the Globule brand is the most adequate for the website but also for a mobile version.

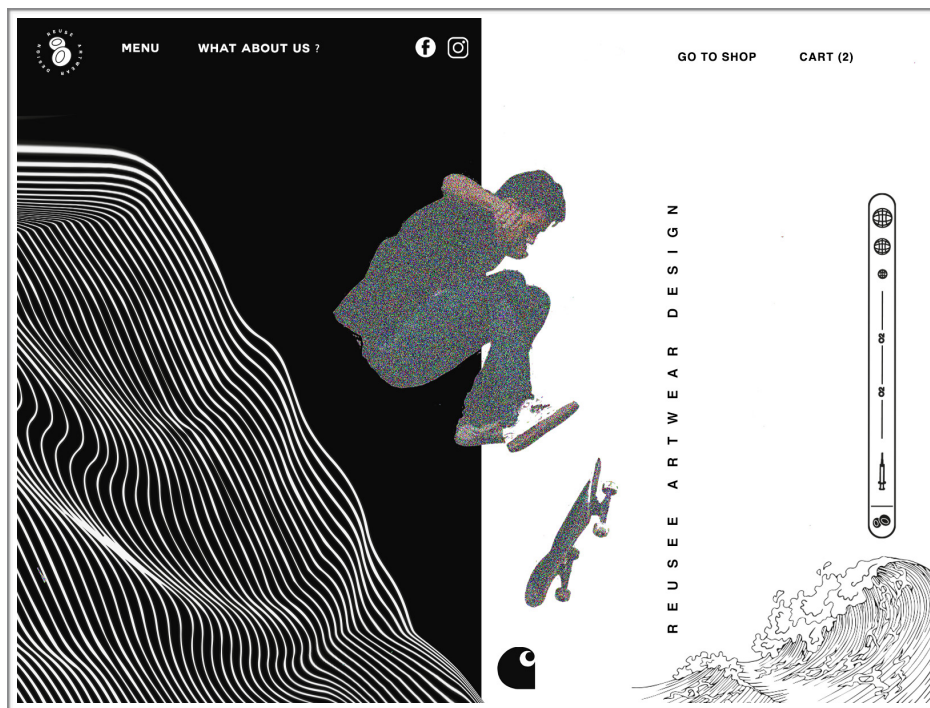


Figure 49. Website home (Carhartt)



Figure 50. Website home (Vans)

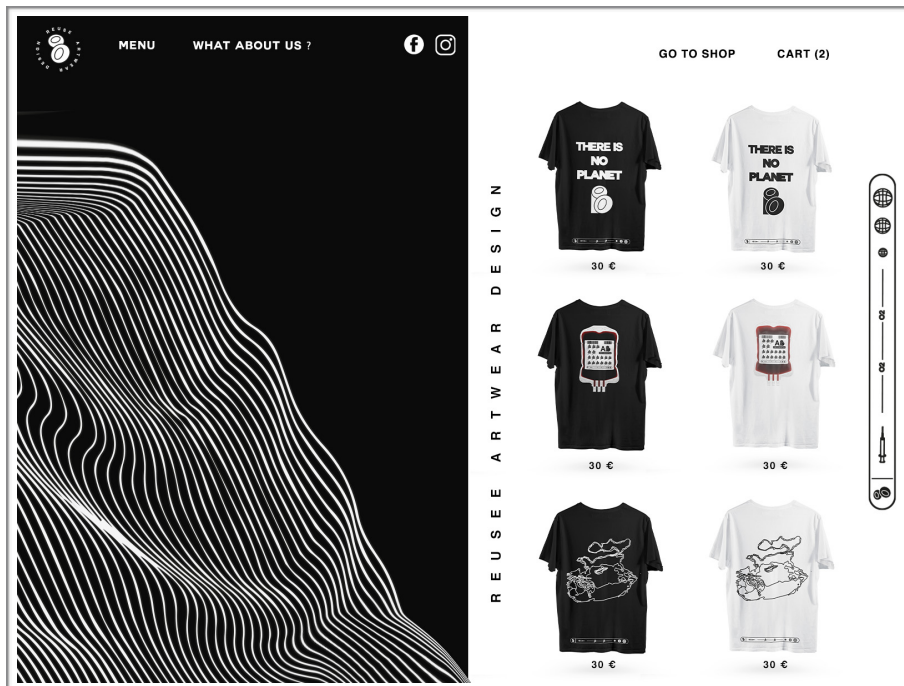


Figure 51. Website Shop

## 4.2 Social Network

Social networks are referred to as a digital communication medium that creates interaction between people and the brand. Social networks have become indispensable tools for brands and especially to denounce something. Image and presence on social networks now play an important role in a brand's communication strategy. The social network of photo sharing such as Instagram is becoming a media, even a sales channel that cannot be ignored.

It is important to keep a guiding line for social network communication. The graphic charter of the Globule brand must then be respected. Globule wishes to communicate about the eco-responsible products it wants to sell. But the brand also wants to communicate information on the ecological impact of fast-fashion, and inform on the over-consumption of clothes from the major institutions of ready-to-wear.

Therefore Globule wants to publish on social networks a mix of information between the products that the brand wants to sell and to link information on the ecological impact of the textile industry. For this, it is therefore important to respect the brand identity to integrate designs that are coherent with the brand.

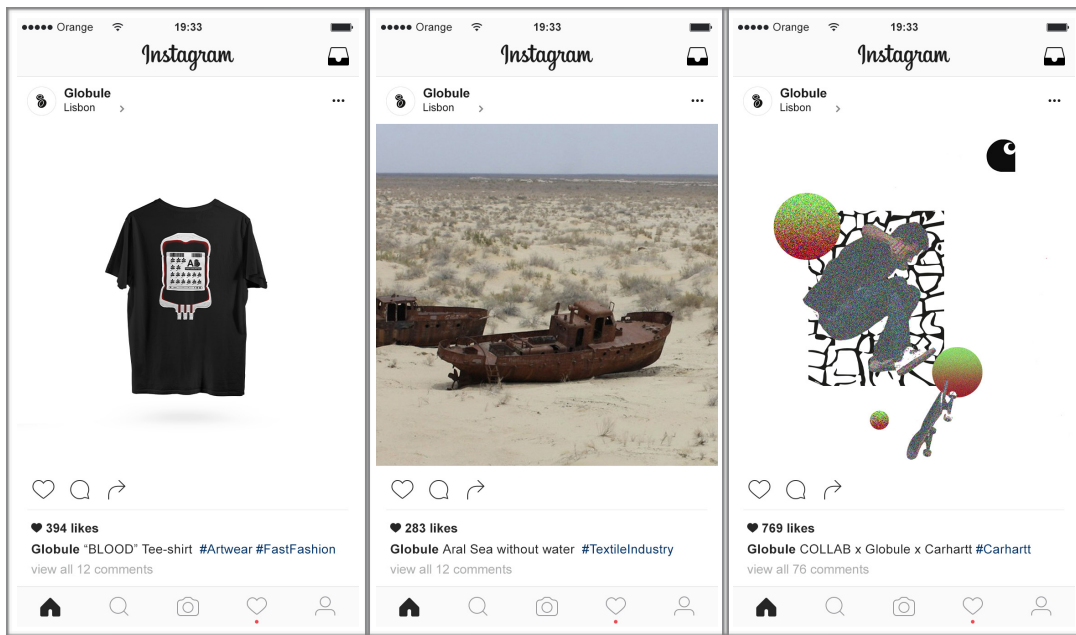


Figure 52. Instagram publication

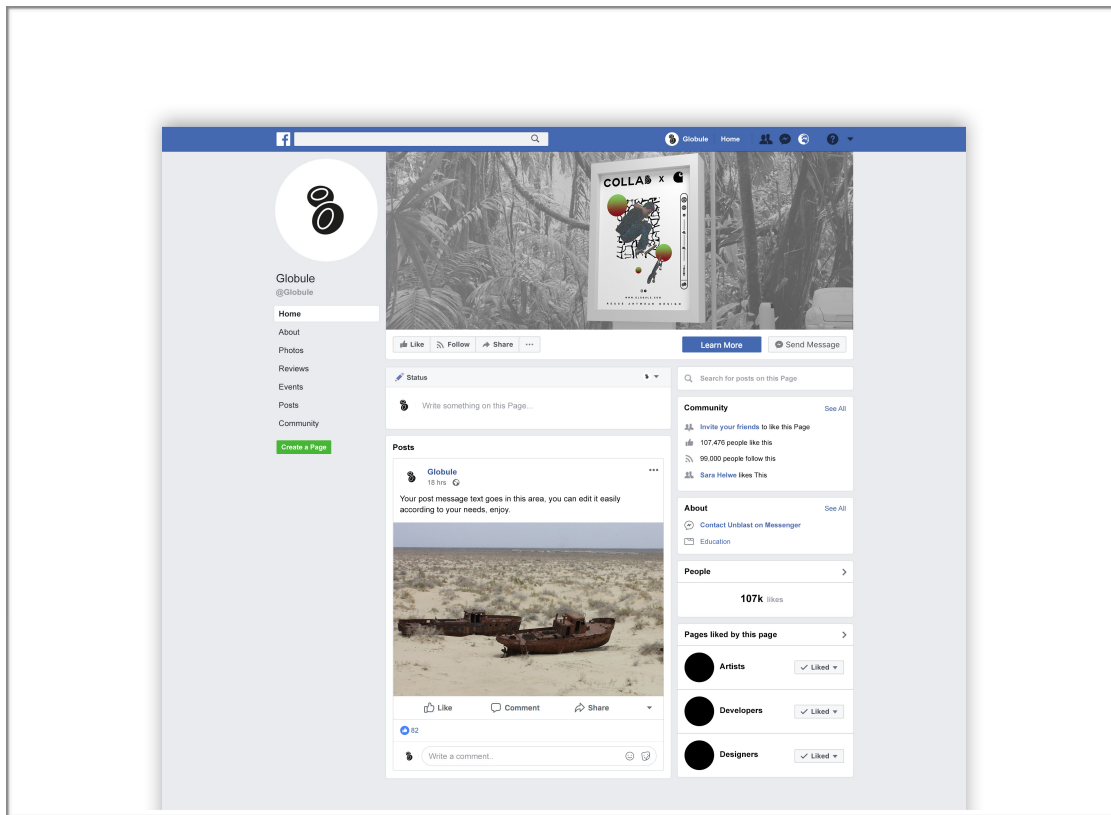


Figure 53. Facebook page

## V. FINAL CONSIDERATIONS AND FUTURE RESEARCH

The fashion industry has considerably evolved. The progress of fashion industrialization has forced designers in the ready-to-wear sector to reduce prices and increase production design, quality and acceleration in term of times to put it available on the market. In the fashion sector, the major brands are at the core the of textile influence. Fashion shows are multiplying and increasing consumer demand for clothing. The choice of clothing can show what the consumer wants to reflect his personality, culture or even social class.

But the textile manufacturing has a huge impact on the climate. The process of creating a garment has a considerable impact on our biodiversity and on our planet, the textile industry is the second most polluting industry in the world. The big brands produce a lot of clothing to satisfy consumer demand and thus increasing their turnover. The production of raw materials such as cotton or synthetic fibres produced through oil require lot of water and chemicals. Seas are drying up for the production of raw materials and they are threatening the lives of human and animal populations around the production sites. Fast-Fashion has the effect of speeding up this process of creating a garment. With the arrival of the new collections in the shops, they provoke a strong demand from the consumers.

The second-hand market appears as a consumption system facing ethical challenges encountered in the new ready-to-wear clothing industry. The production of clothing using environmentally responsible materials is also an ideal alternative to combat the over-consumption of our decade. Ethics is defined by the set of moral principles that underlie the conduct of a person or an environment. Consumers must therefore be fully informed of the benefits they can bring to the planet by consuming second-hand clothing and ethical clothes with respectful of the environment production. As so, a clothing brand can bring a certain emotion and a new way of consumption through second hand clothes.

Before being bought, it travels a lot more than you think. It is important to know the entire journey of the garment and to understand the full impact of buying a new garment because during its production, its transport, its pollution, it ends up destroying the planet since it is consumed every day. This is why Globule brand wants to bring a new form of clothing brand while providing values and information for future and potential consumers. Creating clothes with a design in line with our environment is one of the main goals of the brand. It is also by finding partnerships with well-known clothing brands on the market that Globule wishes to collaborate and show that the commitment to our planet can then be possible and accessible by all.

Communicating, informing about the impact of fashion today is very important for tomorrow's future. This is why Globule's mission is to make consumers understand that they have an important role to play for the well-being of our environment. The redesign of old clothes is a challenge as well as the production of clothes with materials that are responsible for our environment. A functional design can make consumers forget about wear and tear and the age of the garment in their consciousness. The design of the clothing is therefore an important part of the brand but also for the future admirer of the brand. A good communication is one of the key objectives that contributes to the good development of the brand. This communication goes through a graphic identity that must be consistent with the image that the brand wishes to reflect. The futuristic, 3d as well as atypical side of Globule shows the future consumer of clothes respectful for the planet that consuming clothes at Globule and eco-responsible cause good for our environment.

A futuristic projection is totally possible with Globule, especially through the creation of new creation of clothes while using reusable or eco-friendly and organic materials. Communication campaigns to present new products can also be renewed. Having new collaborations is also an important axis to allow to gain visibility but also to share the values of the brand with other brands that have a common passion for clothing. Generating the desire to consume with a responsible vision and to create a state of satisfaction thanks to the contribution to the protection of our planet is essential for Globule.

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