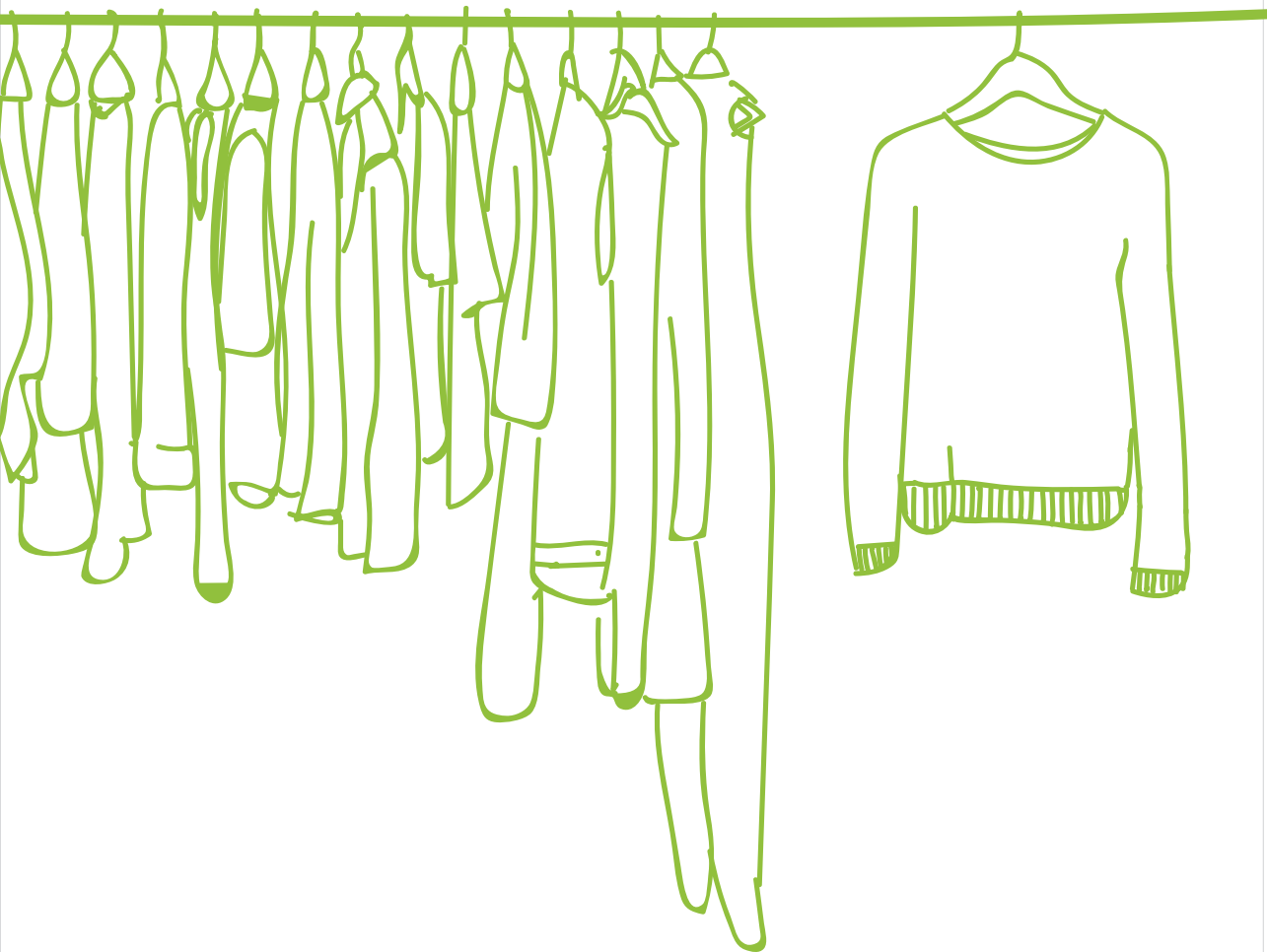


Adèle Darcet

**Raising the awareness on the concept
of sustainable fashion and assist on
this process**



Diploma 2019

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Motivation

In 2014, I started to study graphic design. After being graduated from a bachelor of graphic design, I am currently finishing my master in transcultural design in São Paulo, Brazil. Graphic design for me is the "art" of visual communication. This is how I started to be interested into fashion. To heighten my interest, I tried to build all the design projects I could around fashion. For me it is a way people found to express their creativity, exactly as graphic design is to me. Coming to Brazil had showed me that fashion could have a devastating impact especially on the environment. Seeing all the pollution in the oceans/rivers, seeing old clothes on the Amazonia Forest... And in an other hand, seeing fashion shops opening, where the idea was to use all the possibilities Brazil could give to create a fashion respectful of this Earth. The Brazilian lands are full of resources, especially in the Nordeste. This is were an important number of cotton is product. This is how I tried to challenge myself. Show to people that fashion has irreversible impacts and try to show how we can manage to change. In this way, my thesis aim to be understood by everyone, because everyone wears clothes, and everyone is touch by the destruction of the planet. I am grateful to Benjamin Gagneux and thanks him for the help and patience he had.

Abstract

Keywords: FashionDesign, Sustainability, Sustainable Fashion, Brasil



Hoje em dia, pessoas compram muito mais roupas do que há 100 anos atrás. Mas, elas adquirem essas roupas sem saber sua procedência. Nos últimos anos, a moda se preocupa mais com o meio ambiente e neste sentido, emergem marcas que produzem uma moda mais responsável. Essa moda se chama, moda sustentável. Neste sentido, o propósito deste trabalho é sensibilizar as pessoas sobre a moda sustentável e ajuda-las nesse processo. Na primera parte a idea é de compreender como a moda chegou e como a moda foi interpretada ao longo dos anos. Durante a Segunda Guerra Mundial, a moda-pronta chegou e modificou a percepção da moda. Até hoje, a moda-pronta provoca impactos que estão destruindo o planeta. A moda sustentável é uma solução para melhorar os impactos da moda-pronta. Usando materiais mais respeitosos e usando novas tecnologias que podem ajudar nesse processo. A moda tem impactos sociais, étnicos e ambiental que pode prejudicar ou ajudar o planeta.



Today, we are buying much more clothes than 100 years ago. Moreover, we do not care about the provenance of our clothes. These last years, environment had become an important factor of our clothes' production. This more respectful fashion is called "sustainable fashion". The goal of this thesis is to raise the awareness of the people on sustainable fashion and assist on this process. Firstly, the idea is to

understand how fashion was born and how it was interpreted during the years. During World War II, ready-to-wear is born, which modifies the perception of fashion we have today. Until today, ready-to-wear provokes devastating impacts which are destroying the planet. Sustainable fashion is a solution to improve the impacts this fashion has. Everything thanks to the use of respectful materials or new technologies which can help this process, but not only this. Fashion provokes ethical, social and environmental impacts which can harm or help our planet.



De nos jours, nous achetons beaucoup plus de vêtements qu'il y a 100 ans. De plus, nous ne prenons plus attention à la provenance de nos vêtements. Ces dernières années, l'environnement est entré en compte dans la production de nos habits. Cette mode plus respectueuse est dite «durable», ou «étique». Ainsi, le but de ce travail est de sensibiliser les personnes à la mode durable et les aider dans ce processus. Dans la première partie, l'idée est de comprendre comment la mode est née et comment elle fût interprétée au fil des années. Durant la Seconde Guerre Mondiale, le prêt-à-porter est né, ce qui a permis de modifier la perception de la mode que nous avons. Jusqu'à aujourd'hui, le prêt-à-porter provoque des impacts dévastateurs qui détruisent la planète. La mode Durable est une solution pour améliorer et inverser les impacts de cette mode. Tout cela grâce à l'utilisation de matériaux plus respectueux, ou l'utilisation des nouvelles technologies qui permettent d'aider dans ce processus, et bien plus. La mode provoque des impacts éthiques, sociaux et environnementaux qui peuvent porter préjudice ou aider la planète.

Lexical

Eco-friendly: people or products which are doing the least possible damage to the environment.

(Cambridge dictionary)

Fairtrade: is a way of buying and selling products that makes certain that the people who produce the goods receive a fair price.

(Cambridge dictionary)

Greenwashing: is to make people believe that your company is doing more to protect the environment than it really is.

(Cambridge dictionary)

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Normcore: is a very simple and traditional way of dressing considered as a particular style in fashion design.

(Cambridge dictionary)

PET: which stands for polyethylene terephthalate, is a form of polyester.

(PETRA)



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Introduction

Everyday, you do the same action, you get dressed. It can be a simple action for some or a headache for others. Fashion is part of our life. If we put aside the nudists, everybody has to dress to be warmer, or not, to look good, to be trendy, to look professional on a job interview... But fashion is not just clothes, fashion is a way of representing yourself to the others without the need to speak.

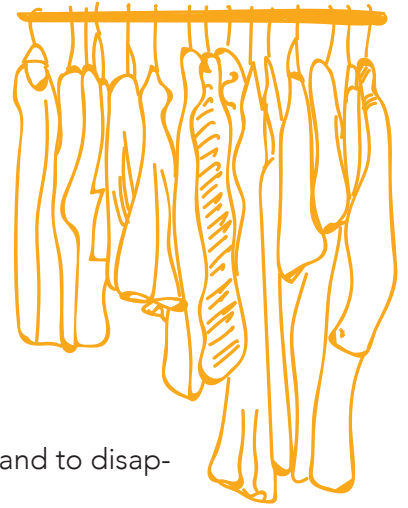
Nowadays, clothing shops open everyday letting us an uncountable choice to decide what are we going to wear today, tomorrow or the day after. But have you ever looked behind just the garment display? Do you know where your clothes are coming from? Who designed your clothes? What is the textile used for it? Or even who sew it?

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Today, the global fashion industry is worth 3,000 billion dollars, which represents 2 per cent of the world GDP (Gross Domestic Product). This sector generates plenty of direct and indirect jobs which allow it to be the second largest employment sector in Brazil. Fashion generates economy.

Yet fashion does not have just good aspects, it also helps the deterioration of the planet. Fashion industry is the second most polluting industry in the world, right after the oil industry. Because this industry is using a lot of chemical products which are going to rivers and oceans which are therefore polluting the water (PERRY, 2018).

H&M and Zara, are the kind of shops responsible for a good part of the global production of our garments. However, they are not the only ones responsible for damaging of the environment. Consumers also are. Consumers cause post-consuming waste. Most of the clothes we wear are non



biodegradable and stay 200 years waiting in a land to disappear (MORGAN, 2015).

This work seeks to understand some questions: Why do we buy cheap clothes and do not care about it? How to show people that it exist other fashions, especially sustainable fashion that takes care of the environment. How to make people aware of this developing fashion. So I challenged myself on " How can we raise the awareness on the concept of sustainable fashion and assist on this process? "

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For the development of this thesis, it is necessary to create a theoretical survey on sustainable fashion and the sociological aspect of fashion. Survey completed by people who were knowing what sustainable fashion is and on the opposite people who does not knew anything about. Sources like documentaries about the planet and the harmful actions of the current fashion are also important for the current contextualization of the problem as well as, searches on website. For example, sustainable fashion brands that already exist, or video series on young people going to Cambodia to work as a fashion industry worker. In order to identify the social, ethical and environmental factors that fashion has and especially sustainable fashion. But also allow people to learn what sustainable fashion, understand it and apply it.

Chapter 1:

The history of fashion



Fashion as distinction

« Parler de mode d'une façon sérieuse et efficace signifie en effet faire son histoire, mais aussi faire de l'histoire les quelques interprétations qu'elle a pu susciter [...]. »

Monneyron (2005, p.14) ("Speaking seriously and efficiently of fashion means indeed doing its history, but also making History from some interpretations that fashion provoked.")

As Monneyron (2005), a French professor teaching the sociology of fashion explains, it is important to introduce the History of fashion in Europe and the different aspects related to it. The European History because the main influences came from this place on the planet. This chapter is globally based on the work of Minion (2007), English (2007), Örmén (2018), Gelinet (2018), Druesedom (2005), Broomfield (2017), Pinon (2016) and Monet (2018).

As far as we can date back, the first clothes arrived with the first men, but the ideas of clothing was quite different as what we hang today. Garment on the prehistoric era was more the idea of fighting against the cold. Men and women were creating the clothes with the skin of animal that they hunted. They were preparing the skin with flint scraper, and sewing with bone needle. The garment is evolving thanks to the climate and not ethnics criteria.

If we move forward, the Ancient period took place around -3000. Ancient Egypt fashion was not accessible for everyone. The aim was to show your social class. Rich people were wearing a lot of jewelry whose Nefertiti, the Great Royal Wife of Akhenaten, was passionate about. Farmers were faking they jewelry with gold paint to forge their poverty. Garment were a drapery on linen. Egyptians were never



using wool because it was coming from an animal. Men were wearing the pagne and women transparent really close to the body tunic to underline their silhouette. Both were wearing wig and make up which were protecting them from the burning of the sun.

During -1500 Ancient Greece fashion was the reflection of a good behavior in the society and hygiene. Nudity in Ancient Greece was natural but people were also taking care of their appearance. The main garment in this period was made out of two rectangles tied with a link, called the Dorien. Drapery was the pioneer of this period. The main textile was linen, because it was easy to grow. Ancient Greece fashion was dividing the people in two sections: the rich and the poor. Rich people were wearing colorful long tunic in opposition with poor people who were wearing non-dyed short linen tunic. This clothes were also patterned with ornaments found on Greek vases. Concerning the shoes, barefoot was adopted, but sandals were also wore. Hats and jewelry were a requirement for rich people. In Ancient Greece fashion was a mean to divide the rich and the poor. Poor were wearing useful garment to work on the fields.



In 400, barbarians immigrated, bringing the tunic to North of Europe. The class differentiation is the same as the Ancient period. In the Middle Ages, rich people are wearing colorful long tunics with jewelry and poor short off-white hemp tunics with hats to protect from the sun. During the 13th century, noble people added a long coat called the "surcot". Men shoulders were getting widen, and they were wearing shoes with an excessive long tip. The longer the tip were, the richer you were. It was the same for women, they were wearing "cotardie" a dress were the longer the sleeves were, the richer you were. Concerning colors, bright colors were used,

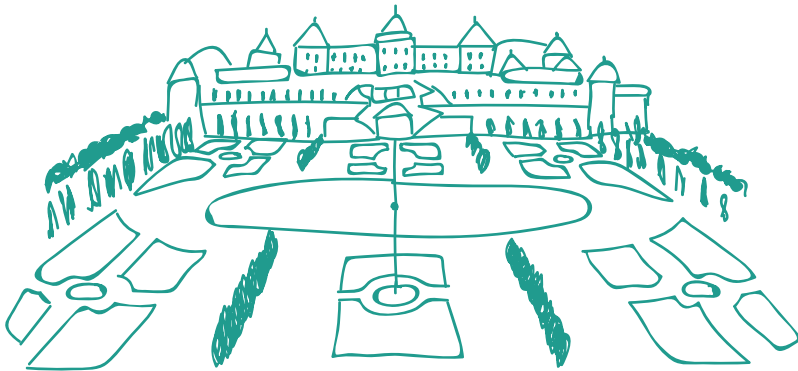


as red, green, blue... Red was the favorite of the nobles. Color dyes was hard to produce at this period, synonym then of richness. Hairstyles were diverse, for example women were having two horns on the side to extend the silhouette. Middle Ages set down the fashion bases for the Renaissance, but we still cannot speak about fashion trend at this period. Fashion is just a mean to differentiate social classes.

Renaissance is a period of revolution, in terms of art, literature, thoughts, state of mind... but also in terms of fashion. Monarchs are going to rethink fashion. This trend is going to be adapted by everybody. This is the birth of fashion as a trend. The beginning of Renaissance is dictated by an ice era, requiring using fur, wool, silk... the aim was to amplify the beauty of the ones wearing it. The first half of the 16th century, was led by Italian influence. Synonym of a lot of lace and puffed sleeves for men. Women were wearing the corset and hips wear widen. In 1550, Spanish influence arrived leading to the arriving of the "fraise", a big ruff. Which were getting wider and wider. The open "fraise" was meaning that you were single. Garments were having more ornaments and hairstyles were getting more diverse. Nobles were influencing emerging classes. From this period on, fashion is going to evolve a lot.



17th century fashion breaks off with Renaissance's. Garments are less garnish and more sober, the line simplify itself. Slashes on the men jacket's sleeves let glimpse the shirt. Cape, lace collar on the shoulders and colorful silk stocking are added for men, which is underlining the elegance. Women silhouette is more sober than men's. Waist is higher, and sleeves more bulky. Right after the Regency, fashion is more



outrageous. Knickerbockers are longer and we wear more bows and ornaments. For women, shoulders are widening, sleeves are getting smaller, but the lace collar is staying. The mustache is trendy as for the curly hair for men and women. In 1661, Louis XIV awake [the Palace of Versailles](#), and create his court. The aim of the court is to follow the King. Fashion is taking the same lead. The French clothing is being at his height. The more there is fabric the better it is. Bows, ribbons, butterflies and lace are showing up. [Wigs](#) are becoming an accessory and quickly an obligation for the King which is losing his hair. Men shoes are adopting a red heel originate from the blood presents on the streets of Paris, and becoming a trend. Therefore, men fashion trend is dictated by the King, but as for women it is dictated by the King's mistress. Yet because the King had a lot of them, trends were changing a lot. Women fashion trend during Louis XIV reign get along to impose itself. In majority, cleavage was deeper and [corset](#) more tight to increase the chest, to delight the



King. Hair are curly and higher with some ornaments. Cape and glove were used by women to go out of the court and remain anonymous. Because the King did not want his court to leave the Palace. Concerning the make up, be-



cause the nobles were not taking bath, they were using a lot to cover imperfections. The skin was white, sign of richness, virginity and purity. Tanned people were farmers. This period marks the begging of a following effect, first the court, after France, and finally all of Europe. France was the most influent country in Europe. The outrageousness and the richness of the garments of this period is justified by the egocentric and ambitious state of mind of Louis XIV. Nobles were throwing money around for fashion, which explains their nobility by appearance and not by their state of mind. Richness and outrageousness are the keyword of Louis XIV reign period, influenced by Versailles and Paris.

Louis XV ascend the throne in 1722, fashion is simplified, less outrageous. Jewelries are the only sign of richness. Hairstyle are getting thinner but more powdered. The dress "à la française" becomes trendy. Created by Madame De Montespan, Louis XIV mistress, the dress hide pregnancy. The

pannier under the skirt, extend the waist at the horizontal. Hair is raised and powdered. The face is white with pinkish cheeks. There are few jewelries or just pearls. This clothing simplification is the translation of the elegance "à la française", highlighted by Madame de Pompadour, Louis XV's mistress.

Marie Antoinette is the Austrian who spread the elegance "à la française". Crowned queen of France in 1774, right after the death of Louis XV. Marie-Antoinette was a fashion addict followed and imitated by every woman in the court. She was coming from Austria to France right before her coronation,



at the border, all of her Austrian clothes were removed and change to French ones, to complete her new identity as a French woman. To make her place in the Palace, fashion was her way, she was getting bored, and found this hobby. Helped by the stylist at this time, Rose Bertain, together they brought up to date pearls, lace, fur, taffeta, silk, the corset... Everything was written in the "carnet à étoffes" (the fabric notebook). During this century, the supreme forces decided to unified the profession of tailor and dressmaker, significative of fashion as a social phenomenon. (MONNEYRON, 2005, p.23). The trend is romantic. Marie-Antoinette drew her inspiration from the English influences, but she is the first to wear new type of dresses in the court. At this time, there is new style for dresses. The back of the skirt is straighten up, allowing more movements, and the pannier is removed. Furthermore, Leonardo appears. Leonardo, the court hairdresser really known for his outrageous hairstyles, which could reach more than one meter and sheltered thousands of objects, bows, ribbons, butterflies... But Marie-Antoinette is spending too much money, she has to cut back. The French Revolution smash, moving on to a political fashion trend. The revolutionaries want to assert themselves, there is a garment reappropriation, refusing luxury and eccentricity. The male garment is lighten up, but retain the boots. As for the women, the dress "à la française" is dropped, but the British dress is kept. Women affirm they clothing liberty, no more corset, no more pannier and no more jewelry. From now on, fashion trend is not under the supervision of royalty. The neoclassical is worn. Joséphine de Beauharnais, empress of France, beside Napoléon the first, adopt the





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style of the Merveilleuses (Marvelous). The "Merveilleuses" is a group of women who arrived during the revolution. They wear ancient styled dresses, most of the time transparent, in order to provoke. The cleavage is wide, the sleeves are short and puffed, for the long gloves and the dress is really long and straight. During the fitting, Napoléon was there to approve his wife garment. When he did not liked it he was throwing ink or tearing it. Josephine become a reference in term of fashion. At this time, fashion become an other time dictated by the major figures. Napoleon loved wearing a lot of jewelry with writing proving his power. The British men uniform trend is successful in France. Right after Napoleon's death, different governments are succeeding. The fashion is affected. First, the corset is making a come back, hats are bigger and skirts shorter. Then, shirt are longer, shoulders are bared and the "crinoline" appears. In 1850, the curved body is trendy. Right after, the flounced dress is coming from Spain, with a wider cleavage and the "tournure", kind of a fake tailbone. For the men, the black garment is trendy, accessorized with a top hat and a pocket watch. In 1857, Charles Frederic Worth came with the haute couture. At this period, garment is seen as something different, the garment is adapting to bourgeois and not the opposite, with the arrival of the adjusting dress for day and night.



The fashion arrived as a trend during the Renaissance. From this point until the beginning of the first Industrial Revolution, fashion is a way to express your social class. We have seen that fashion trend has been modified in the same time as the historical periods. Major figures were dictating fashion trend to the rest of the population, expressing their superiority, strength and influence.

Fashion as trend

“Fashion has always been an immediate barometer of culture and of the preoccupations and interests that mark an epoch or period.”

English, 2007, p.5 apud David Rivière MacFadden n.d

Before the French Revolution, fashion is said aristocratic. It is kept for a small elite. After this historic period, every citizen is free to dress as s/he wants but especially as s/he can. “Fashion is a consenting slavery” said Örmén (2018), a French fashion historian. The fashion of the 20s century is influenced by the expansion of two activity sectors: The haute couture, and the ready-to-wear. Thus, at this period of time, fashion is spreading, and is changing continuously.

Just before the 20s century, the mass production is emerging slowly. Department stores as

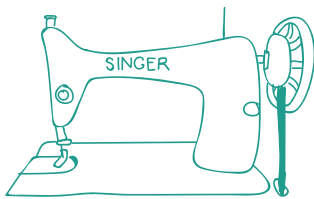


Le Bon Marché are opening. But also the image diffusion in the magazines is used, allowing more people to be aware of the actual trend, and access

it easily. The rise of the middle-class consumers at the beginning of the twenties century help to improve the industries, the production, the manufactures, the advertising, the technology... in order to democratize fashion. This is the apparition of the ready-to-wear, which helped to increase the production but also the demand, reducing dramatically the time production required to make garments, the production cost and the price of the garments. Everything led to “the emergence of a ‘culture of consumption’ that eroded social class barriers” ENGLISH (2007,p.13)

Technically, the first Industrial Revolution permits the crea-

tion of a large scale apparel production in order to work the cotton for the fashion production. It also during the 1820 that thanks to statistics kept from soldiers during the American Civil War, we could determined **the standardization of men's measurements**, and could possibly be adapted for mass production. It is only 40 years later that Ebenezer Butterick, an American tailor, created the women standardization measurements for garments. And in the 1850s, thanks to the industrialization and Elias Howe and Isaac Singer, **"the mechanical sewing machines** were introduced, along



with die-cutting appliances and the emergence of the women's dress pattern industry" ENGLISH (2007, p.13). This new technology made the organization of the factory different. Making

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each step made by a different person, it eliminated the need for the workers to have tailoring skills. (DRUESEDOW, 2005) All of this technology helped the creation of a fast and cheap ready-to-wear, which were adaptable to a large scale of body types.

Concerning the haute couture, it was created by **Charles Frederic Worth**, who highlighted the opposition between fashion designer as artist/genius and humble dressmaker.

Charles Frederic Worth settled in Paris and create is own maison. At this period, a lot of balls happened in Paris, rich Parisians needed clothes to appear. He is the first to create seasonal collections, in order to create a need. He made his maison a society place to find the new fashion trends to follow. His client is following him and not the opposite. But as the work on the fashion piece was more precise and the fabric more nobles, prices were higher, allowing only high classes and famous people to wear it. The class differentia-



tion from the previous periods continues, but this time, is from your own free will. In 1903, the Magnificent also called Paul Poiret established to the women a more useful and close to the body trend, he frees women from their corset. From 1900 to 1913, creativity expand thanks to music, art and drawings, allowing the fashion to be more creative. But how could we talk about couture without talking about Gabriel Chanel. She opened a shop in Paris, selling at first hats, and soon garments. She developed stitch, jersey, and fantasy jewelry. She is adapting the swimming suit and the sportswear to the woman body for the first time. But she is forced to close her shop at the beginning of 1914.

World War I is a hard period for the world, affecting fashion. Women are forced to work in warehouse and hospital, fashion had to adapt. Hair and skirts are short, and jackets less fitted to allow more movements. "War is long but skirts are short" as it was used to say. War is releasing the woman body. Right after the World War I, [the Roaring Twenties](#) appears. The Woman is taking her fashion destiny in hand which she is making, mimicking men's. Bodies are flattered, curves are no longer appearing, no hips, no chest, no buttock, and underwear are disappearing. This trend will be copied in the entire world by all generations of women. By the 1920s mass production and mass merchandising were fully integrated into the ready-to-wear industry. In the same time, a lot of maison de couture are opening, Jacques Doucet, Jeanne Paquin, Sonia Delaunay and others. But the 1929 Wall Street stock market crash ended the Roaring Twenties. It is a breaking for the fashion trend. Fashion is more careful, garment is aloof, angular and severe. Cristobal Balenciaga, really know these days, open his maison in Paris, during the Spanish Civil War. World War II explodes, a lot of fashion

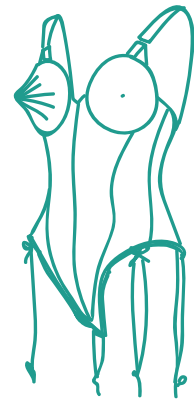




Maisons have to close. People are encourage to recycle their clothes. Silhouettes are extending, women wear heels and turban. They are forced to draw lines on the back of their legs to pretend they are wearing stocking. Until the Occupation, Paris was the fashion capital of the world. While the USA were the main fashion buyer of couture, World War II made a distance with France, allowing them to increase their ready-to-wear clothing. During the After War, the world is facing a shortage of resources. But, Haute Couture is trying to hold his head high, the maisons de haute couture Pierre Balmain and Carven opened. Christian Dior creates his famous New Look, with the assistance of Yves Saint Laurent and took over by other dressmakers. Women skirts are 40cm from the floor, the silhouette is refine and living. There is a formality of the garment. During the Marshall Plan, the USA are helping all Europe to recover, bringing the USA savoir-faire for the ready-to-wear clothing to Europe. The USA middle class are growing, purchasing is giving people power, consequently, Americans began to buy more articles of clothing. "The US, particularly New York City, was a hub of garment manufacturing and distribution. In 1965, 95 per cent of American's clothing was made in the the US." MONET (2018, np) The maison Chanel is making a come back 15 years after its closing. She is starting to create ready-to-wear clothing, as Balenciaga, because the clientele is changing. Women and men do not have time to try clothing, the ready-to-wear based on standard measurements is the solution. The sixties are marked by the rise of the French ready-to-wear clothing. The bureaux de style are making their appearance, to inform people on the new trends. London has become the place to be for fashion with a relaxed fashion style, influenced by the yéyé music movement, the youth and the freedom.



Mini-skirts are adopted, but the main change is the woman trousers in 1965, this year, women trousers are more bought than dresses. This is directly link with the female emancipation. "The youth is dictating its will" ÖRMEN (2017), which is the reflection of the baby boom of the After War. This fashion is made by anonymous stylists for big industries, there are the new fashion designers, but for industries. The 1970s are a continuation of the 1960s, with the apparition of the Occidental and Japanese influences in fashion, we can named Issey Miyake, Yohji Yamamoto and Rei Kawakubo (Comme des Garçons). In the 1980s, Chanel is taken over by Karl Lagerfeld, Paris is really important at this period concerning fashion. Fashion muses are emerging, [Madonna for Jean-Paul Gaultier](#), and Marie Seznec for Christian Lacroix for example. This is also in 1973 that the first Paris Fashion Week is happening. The aim of this fashion show is to present the new fashion trends for the next season. The fabrics and colors are luxuriant, with perles, lace... Fashion is becoming outrageous. Neon colors, patterns, shoulder pads, leggings are at its height. The aim is to have fun and create its own fashion trend. The nineties and twenties can take their reputation in the ready-to-wear garment wore by all the influencers of the youth at this period: [The Spice Girls](#), Beverly Hills 90210, Britney Spears, Kate Moss... The aim for teenagers is to look like them, the trend is sporty, short and colorful.



In 2018, fashion trend is hard to characterize. Women and men are free to dress as they want. This has evolved with the evolution of the states of mind. I would even say that nowadays, fashion trend tends to a return to the roots. Fashion

is more eighties, people are buying their clothes in thrift shops for example. The development of online shopping also helped a lot to make people gain time and buy more. To conclude on the History of fashion, we could see that from the Prehistoric era to the Renaissance, fashion was seen as a gender and class distinction. Fashion trend was not existing and people were dressing the way they had to and they could to. After the Renaissance, Fashion trend appears. The aim was to be dressed as the influent person, to be well seen. At this period fashion appears to be a class distinction factor dictated by the Monarchy. Right after the French Revolution, states of mind were different, trends were variating a lot, following monarchy or in conflict with it. Fashion is a way to express your thought, state of mind and power. From the Industrial Revolution to today, fashion has made major progress in term of technicality. The main changes are the apparition of Haute Couture and Ready-to-wear clothing. These two had to follow a lot a changes because of the World Wars. Fashion trend follows the History, if major actions impacts the History it would automatically impacts fashion, and this is the creation of all the different trends that we know today. As we go along, we could see a change of state of mind, people were slowly accepting more outrageousness and difference. Today, in 2018, the normcore (wearing basic apparels) is beginning the main trend. But in the opposite people are more free to dress as they want, whiteout being judge. No gender in fashion appears to be the new no-trend.

Chapter 2:

Fast-fashion VS sustainable fashion

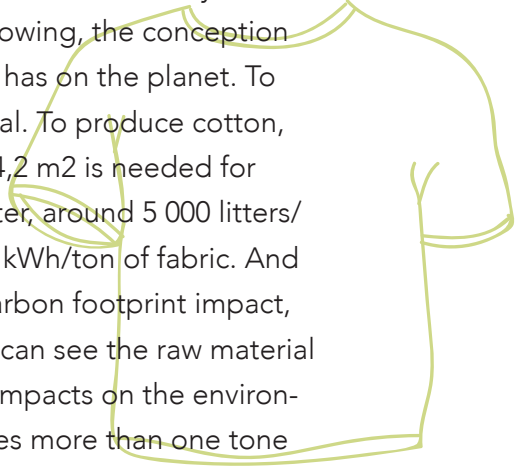


Environmental impacts

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In the mid 20th century, ready-to-wear appears as the fashion industry we know today. The idea of this was to create clothes based on a standardized measurement in order to win money and time. But years passed and fashion became part of the capitalism. In the last decade, we built a new way of consuming fashion. More than \$80 billion of clothes are bought every year in the world, it is 400 per cent more than 20 years ago. (MORGAN, 2015) The major clothing retailers as Zara, H&M, Topshop, Forever 21... are the first producers of ready-to-wear. Leading to a massive production (around 52 collections per year, compared to 2 collections per year before), the increasing of clothes and the decreasing of prices. This is called the fast-fashion. An inexpensive clothing produced rapidly by mass-market retailers in response to the latest trends, changed the way we deal with fashion. But also change the way fashion deals with the planet. Fast-fashion is creating environmental, ethical and social impacts that sustainable fashion is trying to resolve. "The aim is to change towards something less polluting, less efficient and more respectful than exists today". FLETCHER, GROSE (2012) Non-sustainable fashion has impacts on the climate change, water and its cycles, chemical pollution, loss of biodiversity, overuse and misuse of non-renewable resources, the waste production, the human health and damaging social effects on producer communities. (FLETCHER, GROSE, 2012) Together, we will understand how sustainable fashion can act to restore the balance on these negative impacts.

Fashion industry is the second most solution industry in the world right after the oil industry. Following, the conception of a cotton T-shirt and the impacts it has on the planet. To create a T-shirt, you need raw material. To produce cotton, you need a lot of space, in average 4,2 m² is needed for every ton of fabric. You will need water, around 5 000 liters/ton of fabric, and energy which is 65 kWh/ton of fabric. And this cotton production has a huge carbon footprint impact, around 3,87 kg/ton of fabric. As you can see the raw material extraction and treatment has major impacts on the environment. As just for the water it is 5 times more than one tone of the soya production for example. (Futura Planète) Brazil is the 4th main producer of cotton in the world with 2000 tones of cotton every year, after India, China and the US. Statista



(2018) After the raw material you need to cut, dye and sew. The cutting and the sewing are made out by machines or handmade. Synthetic dyes are used

to dye fast fashion clothes. The dyeing process is usually made by the hand of humans. During the dyeing process 10-15 per cent of the dye is not absorbed by the fabric and ends up in the nearest river during the washing process, impacting the environment with polluting dyes. Textile dyeing is the second largest polluter of clean water globally, after agriculture. And this polluter can be found in Bangladesh, China, India, Vietnam, Indonesia and a lot of others countries. These are the main garment producers in the world. If the clothes are made there, it is because there is a reason: the cheap labour, and the nonexistent environmental laws. (AKHTER, 2011) Consequently, the environment around the industries is dying because of the pollution that theses industries are provoking. But not only due to the dying. During

a garment production, a lot of textile wastes are produced. This waste will be brought to landfills and forget. This textile waste can take over 200 years to disappear. This also have a major effect on the health of the workers. Most of the workers working in fashion industry have skin irritation, trouble breathing, and inject micro particles that can give cancer. (Cash Investigation, 2018)

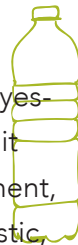
What can be the solution for the reduction of water, energy, space, carbon footprint and pollution? This is where sustainable fashion steps in. The aim of this fashion is to create garments without destroying the environment. A lot of different types of technics exist:

- The recycled cotton, this technic is reusing 100 per cent cotton material. Using used clothes, it allows to make other made out 100 per cent recycled cotton. This helped reducing water, energy, space and carbon footprint because, the production and treatment method of the cotton is no longer needed because you are using already treated once. Obviously the method requires some needs as water, dying... but not as much as for non recycling cotton.

- The organic cotton, this technic is not the best, but at lease it helps reducing the use of pesticides. All the attitudes during the process of this production is more eco-friendly.

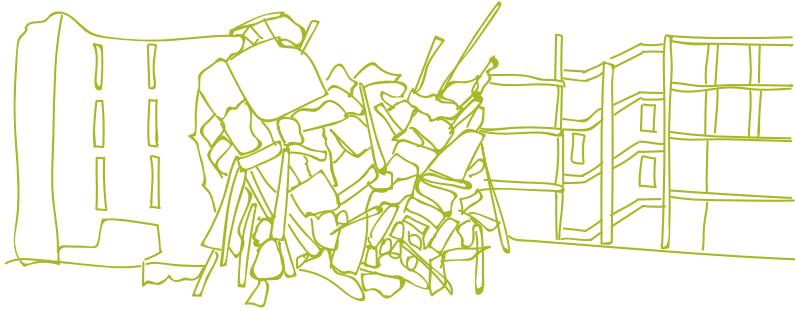
- The PET mesh, this is a good alternative to polyester. The PET mesh method is a two in one method, first it help recycling plastic bottles from the oceans, environment, trashes... and secondly, it gives a second life to this plastic, using it to create garments.

- Nowadays it exists a lot of others eco-friendly materials used to create textile, as milk fibers, pineapple leaves fibers, fish skin, plastic net found on the oceans, synthetic vegan silk, and a lot of others thanks to the technology.



These fashion productions are a good mean for the reduction of the environment destruction. It helps using organic materials or recycled once. This also help the biodegradability of the garments. The fast-fashion production aims to create as fast as possible, putting aside some aspects. The environmental impacts are one of those. Sustainable fashion is a way to make people aware of this impact and reverse the scale. But the environmental aspects are not the only impacts that fast-fashion had, it also bring social and ethical aspects linked to this devastating production.

Ethical impacts



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In 2013, [The Rana Plaza collapsed](#), killing more than 1,100 person. The Rana Plaza was a fashion factory in Bangladesh. The day before the collapse, the manager of the place were informed of the dangerousness of the building, but did not want to pay attention. On the next day, around 9 am, the building took 90 seconds to collapse, killing and injuring approximately 3,500 person. "Revulsion over Rana Plaza forced brands and retailers to act" SAFI, RUSHE (2018). Since this event, two initiatives were taken, "the accord on fire and building safety" and "the alliance for Bangladesh workers safety". "I think right now, of the developing countries with a ready-made garment sector, Bangladesh is the safest," said Rob Wayss, the executive director of the Accord. The brands in this building were the major ready-to-wear brands that we were in the world. Human rights in terms of working conditions in countries as Bangladesh, China, India, Vietnam... are really different as the ones we have in Europe. This sounds the alarm for Bangladesh. But the other countries are still facing awful working conditions in fast-fashion factories. For example, the Child labour. According to the UNICEF, approximately 170 million of children are currently working in

clothing industries in the world. But why are children working? In Cambodia, the legal age to start working is 15 years old, but most of the children are recruited around 12 years old. This is a really cheap labour, and easy to control. These children are dropping school to own money, because of the poverty of their family, they have to abandon their education. The average daily salary is \$50cents (less than R\$2). Sometimes, workers are forced to work overtime which are obliged to leave their children alone at home, or bring them to the factory leading them to work there. This labour led to a feminization of workers. "Women are preferred as cheap labour, for their docility, lesser bargaining power and easy retrenchment. Women predominate low paying, monotonous lower level positions where as all significant position of power and perquisites are enjoyed by men." MUKHERJEE (2015). The fashion factories are pushing the workers to the limits in awful working conditions. The allowance of toilets breaks is limited leaving workers with kidney problems. But they are also suffering form backache, asthma, eyestrain, burns, miscarriage, and others, without health insurance, and the fear of being fired if they go to the doctor. All of these: child labour, feminization of workers, awful factories conditions, illness... are what sustainable fashion prohibits. Sustainable fashion is not just fashion, it is a way of thinking and acting. Acting to repair the environment fashion have destroyed. This fashion led to insure good working conditions. It is acting to have equal gender workers, sufficient salaries, legal aged workers,



legal working hours without forced working overtime. Being sustainable means that you take care of the environment, the clothes, but also the workers leading to rewarding them from the work they are doing. A lot a sustainable clothing labels exist with the aim of informing consumers on the clothes that they are buying. All of them are controlling working conditions. This led to the increasing of local production, helping local know-how.

Sustainable fashion is not just taking care of the environment, it also includes taking care of the workers. Ready-to-wear factories in undeveloped countries do not have the same human rights that the other countries have. Leading to exploitation in awful working conditions, questioning children, and women place in these factories. Sustainable fashion, have positive social impacts, taking care of the workers and the conditions they worked in, with an insurance. Because fashion by is a craft work, workers have to be proud of the work they are doing, this is what sustainable fashion does.

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Social impacts

Fast-fashion has really bad ethical impacts. The aim of this fashion is to produce as much as possible to respond to the demand of the consumers, aiming to save money on the production and salaries. Producing fast and in assembly-line lead to a bad quality work. Workers do not have time to produce with precision, so they are working fast and bad.

This is linked with a bad quality of textile, because bad quality textile is cheaper, and the aim of this industry is to win money everywhere they can. This lead to the obligation for consumers to throw clothes earlier than necessary because the garment is deteriorating too fast because of its conception. Consumers buy bad quality clothes, wear it, throw it and have to buy again. This is the vicious cycle of fast-fashion. Directly link to the fact the fast-fashion industry has increased the number of collections in shops. Creating need for the consumers to buy trendy clothes, that will disappear from the shops two weeks later. This massive production affects the ethic of fast-fashion. Most of the ready-to-wear brands are aware of the problems they are causing, and imposing to their workers. To avoid that a lot of them are doing something called green washing to create the illusion of a good industry. This controversial action is use by a lot of brands, to create the illusion that a lot of means exist. For example, an easy way to do greenwashing is to use graphism. If you use an organic/sustainable looking graphism, and consumers do not look deeper on this, it will appears that your clothes are sustainable. For example, the color green is associated to the environment. Using green will pretend that you are more careful of the environment. They are using an other way to carry on regardless. They are doing all the production in undeveloped countries to save money, but they are just doing one last step locally which allow them to say that it was made locally. An other mean for them as greenwashing would be to lie to the consumers. "H&M launched a film campaign with actress Olivia Wilde to debut its new 'Conscious Exclusive' collection for 2015 ... yet in 2015, H&M will produce

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over 600 million new garments. That's an increase of 50 million articles of clothing from 2011. It will expand its physical locations by 10 to 15 percent every year, requiring the use of energy-intensive resources" WITHEHEAD LOHR (2015). This is a real example of greenwashing in fast-fashion. H&M will show to the consumers that they are trying to produce more sustainable fashion, but secretly, they are expending the production on non sustainable clothes. But if the consumers is not informing themselves on the subject they will think H&M is making good for the planet. It is the case in a way, but in an other way it is not. So people can think this action in two different ways. Or every step is good to take and people can congratulate H&M for this initiative. Or people can think that this is only greenwashing and that H&M is lying to the consumers. Greenwashing is one of the thing that sustainable fashion is fighting against. Most of the sustainable brands are being transparent on their actions. Meaning that they are telling everything they are doing, producing, using to the consumers, so they can be informed on every aspects of the clothes they buy. Transparency help the consumer to be aware of what s.he is buying. This include also the fact that the sustainable production has positive ethical impacts. The sustainable production take care of the quality and the durability of the clothes they are producing. Sustainable production is a production which take more times than fast-fashion production, but that is the choice that sustainable brands made. The aim of this fashion is to produce without arming the planet and the workers. Because it a different production there is less number of collections per year, they are not creating a frustrating need for the consumers. The aim for them is to feel that the consumer is happy with the clothes s.he buys and aware of what positive ethical action s.he is doing.

Was sustainable fashion invented as a new trend, thanks to the technologies we developed? Or to compensate for the harmful impacts that fast-fashion make? Fast-Fast-Fashion is provoking environmental, social and ethical harmful impacts and thanks to the technologies sustainable is compensating to balance fashion. They is still a number of people which are not aware of the environmental impacts that fast-fashion is producing, as the destruction of the ecosystem around the fashion industries, or all the harmful textile we wear. But they are not aware also of the conditions of fast-fashion. Slaving the workers until they are starving or exhaust. Children should access to their education until the end, and not work in fashion industries because their mother cannot come home, because of the extra hours she is doing. Or even pretending they are doing good for the planet in a way, and continuing to destroy it in an other. Sustainable fashion is one of the answer to stop this. But to cease totally this harmful impacts, fashion industries themselves have to be aware and act, respecting human rights and environmental laws.

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Chapter 3:

Acting slow-fashion



In this chapter the aim is to show you how design manage to affect in good terms fashion. Nowadays, with the technics that we acquire and the know-how that we have, fashion is changing, helping the planet not to be more destroyed. Some haute-couture brands are starting to review their thoughts about how they produce and use fashion. And as presented in the first chapter, haute-couture had a big impact on people and trends, and still has. Changes are coming from new independent brands, and haute-couture, which gives sustainable fashion a good visibility, or at least a better one. In opposition to fast-fashion, it exists sustainable fashion, it can also be called slow-fashion. Concerning design and fashion, I will present you how they can act together in terms of products, systems and practices. This chapter is globally based on the book *Fashion & sustainability: Design for change*, wrote by FLETCHER Kate and GROSE Lynda. Furthermore, the chapter is linked to a sustainable brand called VEJA in order to show that sustainable fashion brands exist and are real. VEJA is a sneakers brand created in 2003 by two French entrepreneurs. The aim of VEJA is to take the apparel most representative of our generation: the sneaker, de-construct it, and re-construct it again but this time, sustainable.

VEJA

In 2003, Sébastien Kopp and François-Ghislain Morillion, after a visit in the Chinese's fashion factories, decide to create a brand respectful of the environment and the workers. They decide to start with the fashion piece the most representative of our generation: **the sneaker**. It is a product



which changed a lot from the nineties to today. But also because 70 per cent of the cost of a sneaker goes directly to the advertisement, and 30 per cent to materials and production. This is how VEJA thought they could produced sneakers 5 times more expensive when renouncing to advertisement, and still have a sneaker at the same price of big brands in stores. They want to re-construct the sneakers with a positive social and environmental impact. They implanted the factory in Porto Alegre, Brazil because it was where they could produce in good-working conditions. They bought **the rubber** from seringueiros (Brazilian rubber workers), which respect the trees. They bought organic cotton in the Nordeste of Brazil, to cotton producers helped by a local NGO. This is agro-ecological cotton, meaning making the land richer after cultivating it, instead of impoverishing it. Some years after, they started to use leather made out of plants or fish skin. But also using B-mesh, meaning, creating fibre thanks to PET bottles which were picked in São Paulo and Rio's streets.

12 years after the creation of VEJA, they have an office in São Paulo, Brazil, and in Paris, France, and sell in 40 countries around the world. But what really work with this brand is the 'transparency' they have with their consumers. They com-

municate about their limits on their website, and try to find solutions.

Fashion products

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To act slow-fashion and keep our planet alive, the aim is to work on the products that fashion is creating. Meaning that we have to review the conception of a fashion apparel. "Besides being essential to sustainability, materials are crucial to fashion; they make fashion's symbolic production real and provide us with the physical means with which to form identity and to act as social beings and individuals." FLETCHER, GROSE (2012, p.12). Materials are the first thing you need, to create a fashion product. And the sustainable impacts in terms of choice of a garment is crucial. A material not well chosen can affect the climate, the cycle of water, the pollution, the biodiversity, the human health and so on. This is why it is important to know how to choose a good material. In terms of fibers, it exists a number impossible to count. And thanks to the technology, a lot more would be invented in the next years. It exists four different areas of slow fibers:

- Renewable fibers, is a fibre which is linked directly with the capacity our planet has to renew.
- Fibers which reduce levels of processing "inputs"
- Fairtrade fibers, meaning that the fibers had been produced under good working conditions
- Fibers which reduce waste

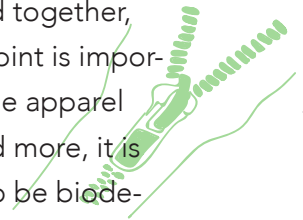
FLETCHER, GROSE (2012, P.13)

These slow fibers are the main ones that cannot harm the planet. To give an example, the company VEJA is only using organic cotton produced in Brazil and Peru, which respect the working conditions of its employees, meaning Fairtrade. The company is also using Amazonian rubber grown by Brazilian people and respectful of the forest, without cutting the trees. In these four areas presented some types of fibers are essential. Biodegradable fibers are for example. But what does biodegradable mean? It is a process in which the fibre is broken down into substances and micro-organisms which will disappear in a non-toxic short period of time. But not all fibers are biodegradable. For example, most of the t-shirt produced by fast-fashion brands are actually a mix of two different fibers. And if synthetic (for example polyester) and natural fibers (for example cotton) are combined together, the decomposition is impossible. But another point is important in the biodegradability: the ornaments. If the apparel contains zip, thread, button, synthetic labels and more, it is impossible to disappear. To enable a garment to be biodegradable when thrown away, the best way is to ensure that none of these small pieces are on it. "Biodegradable is therefore possible only when it is designed and planned in advance" FLETCHER, GROSE (2012, p.17) this is the aim of the designers. Here in terms of biodegradability the challenge is to inform people on this, with a better labelling, and collect and process of the compostable fibers.

It also exists other type of fibers, the 'low fibers', including



low-chemical, low-energy-use, and low-water-use. Using these types of fibers will allow the garments to respect the planet and be sustainable. Today, half of the chemicals used in the fields are classi-



fied as hazardous by the World Health Organization. And it is proved that if we reduce the use of chemicals especially on the cotton production, it would have good effects on the human health and on the soil and water of the production. Also, to present the low-energy fibre, the better use of this fibre is recycling. Reducing considerably the use of energy and carbon footprint. And as for the low-water fibre, "Water moves in a continuous cycle, above and below ground, but its volume is fixed." FLETCHER, GROSE (2012, P.28), however the use of water in fast-fashion production continues to grow.

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Materials are not the only things that are harming the planet, the production of garments also has impacts. "Design [...] is an affirmative approach that can create positive feedback loops, and because its position at the front end of manufacturing chain can dramatically influence subsequent processing sets and even prevent impact from occurring in the first place." FLETCHER, GROSE (2012, p.33) Meaning that design has a huge impact on the sustainability of a garment production. The most important word when we talk about sustainable fashion production is 'reduce'; reduce the use of resources, reduce the energy and water consumption, and reduce the risk of pollution and waste. To reduce those, actions made are minimizing the number of processing steps, reducing the use of chemicals and production of waste, combining processes when possible and eliminating water-intensive processes. For example, bleaching is an important point during garment production. "Bleaching is therefore crucial for achieving sustainability goals." FLETCHER, GROSE (2012, p.35). The idea in sustainable fashion is to show people that color is not especially the main aspect of a garment. Sustainable fashion is showing to consumers that natural color is

part of a garment, and make it essential. In 2013 VEJA was using 40 per cent of dyes produced thanks to plants and minerals. "Natural colors connects us more closely to people" FLETCHER, GROSE (2012, p.41). Thanks to that designers are managing to create dyes thanks to natural resources. As Sash Duerr, who is creating colors thanks to **onion skins, avocado rinds, carrot tops, coffee grounds, blackberries** and turmeric, and it is non-toxic. Additionally to bleaching and dyeing, to re-invent the production process, designers managed to invent, using technology, new ways of cutting the textile, reducing waste. "As Timo Rissanen, an early pioneer in minimum-waste garments, point out, **CAD** (Computer-aided System) systems can reduce cutting-waste by as much as 10-20 per cent in most cases." FLETCHER, GROSE (2012, p.44), and this process is invisible by the eye of the consumer. To go further, some designers are also using the scraps of this cutting process to ornament their creations and are zero-waste designers. On the production process, the designer has to make some choice and allow the garment to be as respectful as it can be and allow the consumer to accept and adore the garment that s.he has.

Right after the production, the distribution steps in. "Studies suggest that transport account for only one per cent of carbon in the life cycle of a product." FLETCHER, GROSE (2012, p.54). Even though it represents just a small amount, it is important to care. Producing locally permits the distribution to be less polluting. Using renewable fuel will help to reduce the carbon emission during transportation. As another example, Radio Frequency Identification helps brands to track their production, analyze and redirect stocks to match product sales, and reduce useless distribution. The better solution for the future would be to track all the shipping



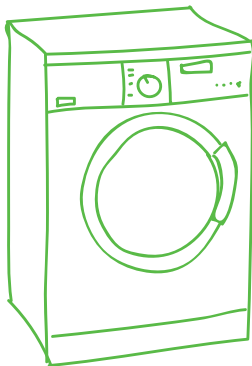
routes and reduce the intersection transportation lines. For example, VEJA is using a reintegration non-profit company which collect the shoes to re-distribute them and meanwhile help workers to find a job and regain social stability. The brands allow the distribution of their products into shops, this is where some actions are also taken after the consumption by consumers: recycling or reusing. "80 per cent of the carbon footprint of any item is post-purchase" VICELAND (2019). Some brands as Mark & Spencer for example recompenses their clients to give their Mark & Spencer garments to charity in exchange for discounts. Second hand is also considered as recycling because you give the garment a second life. And leasing can also be a solution, "In leasing, a producer maintains ownership over a garment, rather than selling it." FLETCHER, GROSE (2012, p.103), a lot of new companies are creating leasing in between wearer allowing to wear different clothes everyday, and keeping their name on their garment. Furthermore, some recondition technics allow to recycle, not waste and create. It is called "upcycling». It allows to re-stitch, re-cut, and re-shape and help building a new garment.

The conception of a garment is long and requires needs. In sustainable fashion it is important to select the best materials, best production, best distribution and best prospect. Sustainable fashion is a choice made by people, and designers are creating everything according to sustainability. It is important to adapt the designers' know-how, to fashion and raise awareness among people concerning sustainability in order to help the planet getting better.

Fashion systems

Sustainability does not stop right after the conception. It is important to act sustainable through garments. Thanks to designers, a lot of new changes are seeing the light of day. As business models and production systems. But the consumers behavior also have an impact on these changes. The first term to use is 'adaptability'. Industries, designers and consumers have to adapt themselves to become sustainable. It exists different forms of adaptability "Color, silhouette, texture, pattern, function and detail all offer opportunities for manipulation and transformation." FLETCHER, GROSE (2012, p.77) People have to be aware of the need for change, they have to be conscious and ready to do it. "For industry, and particularly that segment used to designing large volumes of similar products for mass-manufacture, the challenge of adaptability is to foster heterogeneity in thinking and garment design that accommodates varying circumstances." FLETCHER, GROSE (2012, p.76). To accommodate more the garment to the wearer it exists solutions, as for example the multifunction of a garment. Some designers are working on garment which can be worn in various ways. Meaning that the wearer is more attached to its garment, because s.he can wear it more and differently. Modular garments are multifunctional garments, because it allows the playful and creative engagement of the wearer and create a better relationship between them. It allows the garment to last longer because the relation between it and the wearer is stronger. This is a way of sustainability. When the relationship between the wearer and the garment is strong, the wearer keep the apparel more longer and allows it not be thrown away.

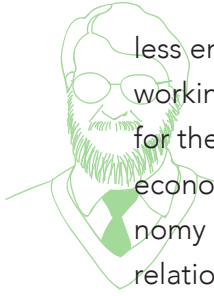
This new type of relation is intimately linked with the optimization of the lifetime of the garment. A fast-fashion garment has a shorter lifetime than a garment which is produced admittedly, slower but better. It is a new way of thinking, buying less by buying smarter. In this way, when a garment last longer, is less damaged, the relationship between the wearer and the apparel is stronger, and studies show that "[...] 90 per cent of clothing is thrown away long before the end of its useful life." FLETCHER, GROSE (2012, p.85). Tactile and emotional routes also permits a wearer to keep longer its garment. It can be just the softness of a cashmere sweater, a label on a dress, or your chance pants that you wore during important events. Fashion is not only physical, it exists an all emotional part linked to the clothes that people have. Yet, to keep your clothes longer, it is important to take care of them properly and eco-friendly. It is called the "low-impact use". As a wearer, you have to know how you can take care of your clothes in a sustainable way. When you wear your clothes, you wash it, and this process is important. "90 per cent of the energy that washing machines uses, goes on heating up the water." VICELAND (2019). This is why washing at a cooler temperature is important, because it influence the environmental impact of any items of clothing. The British brand Mark & Spencer held a campaign to change the consumers behaviors, and the slogan was 'Think Climate,



Wash at 30°C'. Another important thing is to fully load the washing machines.

"Washing machines are most efficient when fully loaded, yet most studies show that consumers only half-fill their machines." FLETCHER, GROSE (2012, p.61). And, "[...] a key influence in de-

termining whether a piece might never be laundered is fear that the washing process itself causes something precious to be lost: a scent, a memory, the particular way a garment fits, the quality of hand-work, and so on." FLETCHER, GROSE (2012, p.94). Perhaps, the ultimate solution would be not to wash clothes at all. And this is what some designers are working on, using fibers which are not requiring any washing, creating clothing of a new kind. Designers are innovating with apparel which evolves thanks to the stains the wearer is creating, a suit which can be washed with its wearer in the shower... Or, for example, "The No Wash top, designed in 2002-3 by Becky Earley and Kate Fletcher [...] The garment features wipe-clean surfaces in areas where stains are most likely to accumulate and extra underarm ventilation; it has been worn regularly for several years without washing." FLETCHER, GROSE (2012, p.96). Less extreme possibilities exist also, the low-ironing, meaning creating garments which do not need ironing, or on the opposite creating the design of the garment completely linked with the wrinkles. These solutions represent an opportunity both to meet sustainability goals and to benefit the wearer. The main issues with that are the social and hygienic norms that people acquires during years, saying that clothes have to be washed for your hygiene and to keep the bacteria away, but also that you have to smell good, and not have any wrinkle on your shirt. In our culture, it exists four different existential states in the need: "being, having, doing and interacting." FLETCHER, GROSE (2012, p.132). Meaning, that people are really attached to their clothes, and it is totally the opposite of what fast-fashion is doing. Fast-fashion is creating the need as fast as possible without letting the consumer to love its garment before buying more. Which makes him more needy and



less emotionally attached to it. This is on what designers are working on, creating a good need, which will be profitable for the wearer and the planet. Manfred Max-Neef a Chilean economist born in 1932, developed a theory about 'the taxonomy of fundamental human needs', in which he explains the relation in between the wearer and the garments, he said :

"A fashion garment made with recycled materials satisfies the basic need for a healthy environment by reducing the depletion of raw materials and lead on landfills. But delivered to the wearer as a finished and static price, the relationship between the garment and the wearer is manifest simply in an act of consumption. An item developed to be co-designed by the wearer, on the other hand, offers a host of immaterial benefits, including the opportunity for participation, inventiveness, creative expression and unique interpretation, as well as the opportunity to develop new skills - all of which contribute greatly to the deep personal growth of the wearer."

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This theory is linked to the relation a wearer have with its garment. In the first hand, it is important that the wearer is aware of what s.he is buying/wearing, to have a wanted relation, and not just an act of consumption. In the other hand, when the wearer is part of its garment, the relation is different. This relation is held by co-design, it is part for example of the personalization. A lot of companies are offered a personalization possibility for a garment, allowing the wearer to be part of its apparel. Co-design, "[...] involves the actual doing of something rather than merely the experience of being done to - that is, the practice of stitching, knitting, cutting, draping, fading and joining to make fabric into garment." FLETCHER, GROSE (2012, p.146) It can also be a way

to not throw your clothes away. A garment that you already have, and do not wear anymore will allow you to create a new one, just with customization, it is the same as if you buy a garment in a Second Hand shop, and you want make it more like you.

The shirt you have on your wardrobe has a story, and it is important to know it. Making a sustainable shirt for example is a real process which requires needs and technics. Creating sustainable fashion is a process which needs to be thought prepared. The materials to create a garment have to respect the planet, be recycled, organic, biodegradable and so on. As for the production. It is important to reduce all the needs during the conception. To go further, it is important to follow the garment once it is created, and know how to distribute and where. Moreover, sustainable fashion does not stop right in shops. Consumers and industries have to be aware of how they have to treat the garment they buy or produce. The know-how that everybody should learn, how to buy, where to buy, how to wash, how to respect, how to interact with clothes, and what to do when you do not want it anymore.

Conclusion

Fashion has always be part of people everyday life. From the Prehistoric era to the Renaissance, fashion was seen as a gender and class distinction. After the Renaissance, fashion trend appears. Fashion was a way to express your thoughts, state of mind and power. Fashion trend follows the History. If major actions impacts the History it would automatically impacts fashion, and this is the creation of all the different trends that we know today. The World War II marks the creation of the ready-to-wear, and some years after, the fast-fashion become the main way people are consuming fashion. But this fashion created to produce as fast as possible and to make consumers buy as much as possible had and still is having harmful impacts. These negative impacts are social, ethical and environmental. This fashion is destroying the planet with all the conditions in which theses garments are made, slaving its workers, and controlling the consumers. To stop this, sustainable fashion appears. This fashion is the solution to threat well workers, cure the planet and let the consumers act on their behalf. But sustainable fashion is a process which is thought by industries, designers and consumers. It has to be prepared. Sustainable fashion is a new way to collect the raw material, produce the garment, distribute, but also is a new relation between the wearer and its garment.

My aim on this thesis was to make you raise the awareness on the concept of sustainable fashion and assist on this process. My opinion on the fast-fashion is that I bought fast-fashion my all life without taking really care of who made it, what was the fabric used, where was it made... until today.

I can finally say that I am aware of what I am buying. I am starting to realize it is not hard to be conscious. But I am not the only one, my relatives are also. I can also say that I think this way of thinking is more developed in Europe than in any other place on the world. It is directly linked with the expansion of organic food, veganism, the exchange of clothing items...

But do all the brands will be aware of what they are doing, and will change quickly and be sustainable, or is it just a trend?

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