Slow
Consumerism

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Abstract 1.1

[EN]

Fashion evolves with consumer choices and societal changes. Immerse yourself in the world of sustainable fashion with the game 'Slow Consumerism.' Players take on the role of slow – design fashion brands, competing against fast fashion giants. Collaborating to produce high – quality, durable, and eco – friendly garments, they navigate the challenges of the fashion industry through strategic resource management. This project explores the dynamics of fast fashion and the rise of slow consumerism, promoting teamwork and sustainability awareness. Victory hinges on collective performance against the game's objectives, offering an engaging and educational experience.

Keywords

Slow consumerism – Sustainable Fashion – Fast Fashion – Consumer Behaviour – Collaboration

[DE]

Die Mode entwickelt sich mit den Entscheidungen der Verbraucher und den gesellschaftlichen Veränderungen. Tauche ein in die Welt der nachhaltigen Mode mit dem Spiel "*Slow Consumerism*". Spieler übernehmen die Rolle von Slow – Design – Modemarken, die gegen die Giganten der Fast Fashion antreten. Durch Zusammenarbeit bei der Herstellung hochwertiger, langlebiger und umweltfreundlicher Kleidungsstücke meistern sie die Herausforderungen der Modebranche durch strategisches Ressourcenmanagement. Dieses Projekt erforscht die Dynamik von Fast Fashion und den Aufstieg des "*Slow Consumerism*" und fördert Teamwork und Nachhaltigkeitsbewusstsein. Der Sieg hängt von der kollektiven Leistung der Spieler ab und bietet ein fesselndes und lehrreiches Erlebnis.

Motivation 1.2

My initial interest in this topic can be traced back to the post – pandemic period. In 2022, the Italian edition of Maxine Bédat's 'Unraveled', entitled ' Il lato oscuro della moda. Viaggio negli abusi ambientali (e non solo) del fast fashion' had a significant impact on the Italian public. The success of the book has had a positive effect on the Italian public, as evidenced by the increased interest in the topic of fashion and sustainability. My direct experience can be taken as evidence of the impact on conscious behaviour in the field of fashion.

As a resident of Milan, I have long been fascinated by the world of fashion and design. Nevertheless, I had not previously been fully aware of the consequences and background of the fashion industry. I became aware of Bédat's book and commenced reading it out of a purely intellectual curiosity. Bédat's book, which I picked up out of intellectual curiosity, profoundly changed my perspective. The empathetic narrative, particularly the descriptions of consumer behaviour and the vivid accounts of production processes, environmental abuses, and cultural injustices, prompted me to reconsider my relationship with fashion, my brand choices, and my behaviour as a consumer.

Furthermore, the efforts of activists and publicists in the field of sustainable fashion have been successful in drawing attention to the production of companies that differentiate themselves from fast fashion by means of sustainable and environmentally and socially conscious production. This includes the search for low environmental impact or recycled materials, local production and, above all, the choice to favour quality over quantity in terms of production. One of the main activists is undoubtedly Silvia Stella, a textile designer who has recently specialised in supporting and advising sustainable brands.

The publication of M. Bédat's book and the engagement of numerous activists in the field of sustainable fashion have led to an increased awareness of the production methods of fast fashion in Italy. This awareness extends beyond the exploitation of the environment and the polluting impact of consumption, which is estimated to be equal to the combined emissions of France, Germany and the UK (Berg & Magnus, 2020). It also encompasses the human exploitation of this vast factory. These issues are further compounded by inadequate legislation, particularly in developing countries such as Bangladesh, Indonesia and West Africa, where regulations are often lax or poorly enforced. Despite the growing awareness of the problems mentioned, the revenues of fast fashion giants such as Zara have increased by 13% in sales and 40% in profits. (Pearl,

2023b). The fashion industry operates in a perfectly global economic structure, guaranteeing constant consumption without considering real costs.

The objective of this research is to navigate the field of sustainability, slow design and the interplay with slow consumerism, with a particular focus on slow fashion bands. By addressing consumers directly, the aim is to educate and empower them in the decision–making phase of garment purchase. I am convinced that to do this one cannot adopt a purely critical and judgmental approach. Instead, it is necessary to have an optimistic perspective on the phenomenon. A shift in the consumer's focus from "what am I doing wrong" to "what can I do to improve" is necessary. This implies the recognition of the potential of slow fashion brands to have a significant impact, despite the constraints imposed by the scale of mass brands.

The aim of this research is to educate the consumer in an engaging and entertaining way and to bring them closer to small slow fashion brands. This was achieved through the use of a card game, which serves as an interactive and educational medium. Through this approach, the research aims to inspire a significant shift towards more sustainable consumer behavior in fashion.

Introduction 1.3

This research explores the emergence of *slow consumerism* as a conscious response to the pervasive culture of fast fashion. *Slow consumerism* is characterized by an ethos of slow design, emphasizing thoughtful engagement with materials and production processes. This approach fosters deeper connections between individuals and products and promotes reflection on consumption habits. The dissemination of these principles is central to this movement, aiming to encourage mindful consumer behaviour and foster meaningful relationships with slow design companies.

This study specifically focuses on empowering consumers, seeking to engage them and bring them closer to the slow fashion realm, thereby contributing to sustainable and conscientious consumption practices within the fashion industry.

The concept of developing a game emerged from the objective of empowering consumers in the decision – making process of purchasing and selling clothes, while also facilitating a closer connection between slow fashion brands and consumers. The game was identified as an original and effective approach due to its playful educational component. The collected research material and interviews with brands are crucial for the game's structure.

The following chapters structure the thesis to mirror the mechanics and structure of the game. The following sub – chapters detail the advantages – positive events – and disadvantages – negative events – of both fast fashion and slow fashion, explaining how this information is incorporated into the game. The thesis adopts an optimistic perspective, emphasizing the positive aspects of the sustainable fashion industry. While the inhumane production methods of fast fashion are not explicitly detailed, they are integrated into the game's mechanics to highlight key concepts and drive the narrative.

Research Questions   1.4

In response to the rapid pace of the fashion industry and its environmental consequences, there has been a growing interest in slow design and sustainable fashion practices. This research explores the rise of *slow consumerism* as an answer to fast fashion, and the possibilities offered by the card game "*Slow Consumerism*" as a tool for collaboration and education of consumers.

In what ways can interactive and educational tools, such as the 'Slow Consumerism' card game, effectively raise awareness and promote sustainable practices among consumers?

What are the critical challenges and opportunities faced by slow-design fashion brands in competing against fast fashion giants, and how can strategic resource management in a simulated environment inform real-world practices?

What collaborative strategies do players employ to overcome challenges posed by fast fashion giants in the 'Slow Consumerism' game, and how do these strategies translate to real-world applications in sustainable fashion?

Methodology
& Methods 1.5

Hermeneutics

In order to best analyse the mechanisms behind the culture of consumerism and understand its development, the predominant method is literary research. This research focuses on established texts on the culture of consumerism from a sociological, historical, economic and aesthetic perspective. Furthermore, university thesis's and papers analysing the topic, are included, to have a more recent analysis of the phenomena, especially regarding digital marketing.

Interviews

In-depth interviews were conducted during the research with experts, industry professionals and relevant stakeholders in order to understand the needs of the market and slow fashion brands.

Prototypes

The methodologies employed included the development and testing of prototypes or sketches to explore and validate different ideas related to the topic. This methodology enabled the thesis to re-align its focus from a more critical approach towards fast fashion to an optimistic view focused on slow design.

Field research (workshops)

Participation and organisation of workshops with the target audience to gather feedback, observations and real-world insights.

Expert consultation

In addition to interviews, consultation sessions with industry experts were conducted to validate the results and refine the research approach.

Playtesting

Besides from the others methods, here listed, one of the most important was testing, specifically game testing.

Aims & Objectives   1.6

This research project examines the phenomenon of slow design and *slow consumerism* as a response to the pervasive and detrimental impacts of the fast fashion industry. It is the firm belief of this researcher that systemic change is achievable through conscious consumer choices. This project challenges prevailing consumer perceptions and amplifies their role in countering the growth of fast fashion. Specifically, it aims to promote the *slow consumerism* movement, which draws inspiration from slow design, merging its principles with thoughtful and sustainable consumer behaviour.

Slow consumerism advocates for a deliberate and mindful approach to consumption, emphasising quality, sustainability, and ethical production over the speed and disposability characteristic of fast fashion. By fostering deeper connections between consumers and the products they purchase, *slow consumerism* encourages a shift towards more sustainable and responsible consumption patterns. This research aims to elucidate these principles and demonstrate their viability as an alternative to the fast fashion model.

To achieve these goals, the project centres on an innovative educational artefact: a collaborative card game designed to popularise the principles of slow design and enhance interaction between slow fashion brands and consumers. The game serves as both a practical and pedagogical tool, embodying the values of *slow consumerism* while providing an engaging platform for players to explore these concepts.

The primary objective of the research is to promote awareness and understanding of *slow consumerism*. The project aims to raise awareness about the environmental and social impacts of fast fashion, contrasting these with the benefits of slow fashion and *slow consumerism*. By educating consumers about the importance of sustainable practices, the project seeks to foster a more informed and conscientious consumer base.

The aim is to develop an educational and engaging artefact. The core objective is to design a collaborative card game in which players take on the role of slow fashion brands. Through gameplay, participants will navigate the challenges of fast fashion, represented by the game mechanics, and strive to produce high quality, sustainable garments. This interactive approach aims to make learning about sustainable fashion engaging and memorable.

Another key objective is to facilitate consumer empowerment and decision-making. The game is designed to empower consumers by providing them with the knowledge and tools to make more sustainable purchasing decisions. By simulating the

decision-making processes involved in slow fashion production, players gain insight into the complexities and benefits of sustainable practices. This experiential learning process is intended to translate into real-world behavioural change and encourage consumers to support slow fashion brands.

Another focus of the research is to address the challenges and opportunities of slow fashion. The project examines the significant challenges faced by slow fashion brands, including financial constraints and reliance on small suppliers. It also explores the potential for innovation in materials and production methods. By integrating these elements into the game, the project aims to provide a realistic and comprehensive representation of the slow fashion industry.

The ultimate goal of this research and its artefact is to empower consumers and bring them closer to slow fashion brands. The project employs an educational and playful approach to make the principles of *slow consumerism* accessible and appealing to a broad audience. Through the collaborative card game, players will not only learn about sustainable fashion but also experience the importance of collective effort in promoting ethical and environmentally conscious consumption. This immersive and interactive method is designed to inspire long-lasting change in consumer behaviour, thereby supporting the growth and success of the slow fashion movement.

Context of Investigation 1.7

The fashion industry is a significant contributor to global greenhouse gas emissions, accounting for approximately 4% of the total, which is equivalent to the emissions of France, Germany and the UK combined. This emissions footprint is predominantly attributed to the materials production phase, which accounts for 70%, with the remaining 30% coming from retail, use and end-of-life activities.

In response to this significant industry, this research highlights *Slow Consumerism* as an answer. The term '*Slow Consumerism*' is a combination of the principles of 'Slow Design', the concept of time and the primacy of quality over quantity, with the 'Degrowth movement'. While the 'Slow Design movement' is an effective motivational direction, the 'Degrowth movement', with its economic focus, fills in the gaps of 'Slow Design' while being a more practical movement.

Slow Consumerism not only incorporates the fundamental tenets of Slow Design, which encourage reflection, engagement, participation and evolution, but also its evolution in the domain of Slow Fashion brands. Consequently, this research advocates the practices of Slow Fashion brands as an alternative to Fast Fashion. Slow Fashion brands can be identified as those brands that adhere to sustainable criteria and certifications, prioritize quality over quantity and produce limited quantities of clothing to prevent over-consumption.

The objective of this research is to educate consumers about the principles of slow fashion and to facilitate a dialogue between slow fashion brands and their customers. In recent years, there has been a growing awareness among the general public of the practices and the backstage operations of fast fashion, despite the continued expansion of the mass textile industry.

The onset of the COVID-19 pandemic marked a pivotal period during which heightened consumer awareness regarding health, safety, and climate change emerged. This period coincided with the emergence of Fridays for Future, a movement inspired by the endeavours of young activists since August 2018, following the influence of Greta Thunberg. The convergence of these factors, amidst the pandemic, prompted increased societal attention towards pertinent issues such as health and climate justice, thereby fostering a growing awareness. In the wake of the global pandemic, two-thirds of consumers have expressed a heightened concern regarding the mitigation of climate change. Traditionally viewed as frivolous and detached, the fashion industry, with its staggering $2.5 trillion

economic impact, has long evaded scrutiny of its environmental repercussions. However, with the escalating public discourse surrounding climate change, there has been a discernible shift in perceptions. The fashion industry is now the subject of greater scrutiny, with an increasing number of people attempting to comprehend its multifaceted impact. Despite the growth in consumer awareness, major fast fashion companies continue to flourish, with one company reporting a net profit margin of 40% in the first half of 2023.

The overarching objective is to bridge the gap between slow design brands and consumers. This will be achieved by fostering a mutually beneficial relationship with consumers, promoting sustainable practices, and challenging the norms of conspicuous consumption.

chapter 2   *Fast Consumerism*

An overview of the fast fashion system
from the consumerim prospective

Production Chain
Fast Production   2.1

The fashion industry, and especially the fast-fashion industry, is not only linked to the history of capitalism but is also one of those responsible for it.

The capitalist production system as we know it today have its roots in the history of fashion, more specifically in the history of cotton. Cotton, a fabric originating in India, was discovered by European and American explorers in the 17th century when they saw it being worn by slaves. Because of its comfortability, softness and durability, Europeans called it 'white gold'. It was with this initial discovery that slavery was born. The major European powers founded the East India Companies. (Riello, 2013)

As the demand for cotton from Europeans increased, the land cultivated, and the techniques used had to be increased. This led to the Industrial Revolution in the first place and an inevitable increase in slave labour. Today, slavery has been abolished but, the exploitation of workers in countries where labour protection laws are minimal or non-existent continues.

The following information in this sub-chapter is taken from the book "Unraveled", by Maxine Bédat.

To better understand the steps that led to a decentralisation of textile production in countries such as China, Bangladesh and Thailand, one can take the example of the company Levi's, the symbol of denim 'made in the USA'.

In order to discuss the history of production in the context of mass fashion, it is necessary to undertake a brief overview of the stages that led to the emergence of Industry 4.0. The fast fashion industry is characterised by a high degree of decentralisation, with the production facilities involved in the production of a single brand located in different locations across the globe. This production system allows companies to reduce their production costs considerably by choosing to produce in countries with a low standard of living and to de-emphasise themselves. Information on the actual origin of a fast fashion garment, starting with the production of the materials, is almost impossible to find or incomplete. The following chapter will attempt to elucidate the historical trajectory that led to the industrialisation of the fashion industry, culminating in the contemporary production system and its manifold ethical and environmental implications.

From the 1st to the 3rd Industrial Revolution
One of the most significant discoveries that contributed to the industrialisation of the fashion industry was the work of Ebenezer Butterick in the mid-19th century. E. Butterick , a Massachusetts tailor, recognised the necessity for standardised sewing patterns that would facilitate the mass production of clothing. Prior to Butterick's innovations, clothing was largely made-to-measure, with tailors creating unique patterns for each individual customer. This process was both time-consuming and costly, limiting the accessibility of fashionable clothing for the general public.('Fashion Industry .', 2024) In 1863, Butterick patented the first mass-produced sewing patterns, which allowed home sewists to easily replicate the latest fashions. His patterns were divided into different sizes, ensuring that one pattern could be used by customers with varying builds. Butterick's designs were a significant commercial success, and his company grew rapidly in the late 19th century. By the 1880s, the Butterick Publishing Company was producing millions of patterns per year and played a key role in the democratisation of fashion. (Major & Steele, 2024) Another important development that facilitated the industrialisation of fashion was the emergence of standardised size systems. Prior to the end of the 19th century, there was no consistent system for measuring and classifying clothing sizes. ('Fashion Industry .', 2024) Garments were typically made to fit specific individuals, with little consideration given to creating garments that could be mass-produced. This made it challenging for retailers to stock and sell ready-to-wear garments. In the 1890s, the US government initiated the collection of anthropometric data on the population with the objective of developing standardised sizing systems. This enabled manufacturers to produce clothing in standardised sizes that could be sold ready-made. The adoption of these sizing systems was a gradual process, but by the early 20th century, standardised sizes had become commonplace in the clothing industry. The advent of department stores, mail order catalogues and other mass retail channels enabled the efficient sale of ready-made fashion. The combination of Butterick's sewing patterns and the development of standardised sizes were two of the key innovations that laid the foundations for the industrialisation of the fashion industry in the late 19th and early 20th century. (Business of Fashion, n.d.)

The mass production of clothing commenced during the Industrial Revolution in the 18th and 19th centuries, with the establishment of textile and clothing factories in India, Europe and North America. The advent of mass production of clothing led to a surge in global demand, which in turn gave rise to new trade routes, colonies and even wars over raw materials.(Marshall, 2023) The garment industry underwent numerous changes in the transition from traditional design and production processes

to more innovative mass production techniques. (Taitler, n.d.) The 20th century saw the advent of a significant shift in the fashion industry. The 20th century marked the emergence of a creative era, characterised by the introduction of innovative mass-produced ready-to-wear clothing, which led to an increase in the demand for new clothing styles on a seasonal basis. The production of clothing for enslaved populations also developed as an industry in the 1840s-1860s, when planters discovered that they could purchase inexpensive, mass-produced garments rather than having them made by hand. (Thanhauser, 2022) The evolution of mass production in fashion has undergone numerous changes with the transition from traditional design processes to more innovative mass production techniques. The advent of mass production in the fashion industry was made possible by a number of fundamental innovations, including the development of standardised sizing systems and the introduction of mass-produced sewing patterns by E. Butterick in the mid-19th century. (Marshall, 2023; Taitler, n.d.)Overall, the industrialisation and mass production of fashion was a gradual process that took place during the 18th, 19th and 20th centuries, driven by technological advances, growing consumer demand and the need for more accessible and affordable clothing.

Fashion branding has historical roots, most notably during the reign of King Louis XIV, when fashion was used as a soft power tool to reinforce France's economic dominance. The country's strategic investment in the textile industry and the establishment of a fashion calendar under the leadership of Jean-Baptiste Colbert were significant milestones. This historical narrative reveals the evolution of branding and its influence on consumer behaviour. The two-season fashion calendar represented a pivotal shift in the perception of fashion, offering the possibility of having something out of fashion – or, as the French term "demodé" suggests, something that has been out of fashion for a while. This shift in fashion led to economic prosperity for France and Paris became its capital. As Bédat (2021) notes, the manipulation of desires to promote economic growth had begun.

Industry 4.0

The economic strategies adopted by the French court of Louis XIV laid the foundations for the contemporary system of production. The establishment of a seasonal system in the fashion industry represented a significant step forward for numerous brands in the future, as it enabled them to express their creative spirit on the catwalks. Conversely, however, this mechanism was also employed by mass production brands that exploited the scateanto effect. In the present era, an average fast fashion brand like Zara produces up to

30 different styles per day, equating to more than 100,000 per year. The unbridled pace of production is in response to the increasing pace of consumer demand, although to some extent it also fosters demand. The production of such a high number of different styles responds to the constant trends promoted on social media, such as TikTok. In turn, the trends themselves respond in some way to the high production levels. The resulting system is no longer linear like the previous ones, but interconnected and interdependent between the various forces at play. The continuous posting of trends on social media benefits the brands themselves economically, and vice versa.

The term "Industry 4.0" refers to the current era of digital connectivity and automation that is transforming manufacturing across industries, including the fashion industry. For fashion manufacturers, Industry 4.0 has the potential to reduce waste, enhance productivity, and improve efficiency. Industry 4.0 enables the development of "smart factories," where systems, equipment, and people are connected through technologies such as the Internet of Things, artificial intelligence, and automation. This enables real-time process control, reduced labour costs, improved quality control, and faster delivery times. By digitising operations and integrating data across the supply chain, fashion companies can gain better visibility and insights to predict demand, identify inefficiencies, and make their processes more agile and responsive. The key Industry 4.0 technologies being adopted in the fashion industry include robotics, augmented and virtual reality, and additive manufacturing (3D printing). These technologies enable mass customisation, personalisation, and more sustainable production. In summary, Industry 4.0 presents significant opportunities for fashion manufacturers to enhance productivity, efficiency, and sustainability across their operations and supply chains. However, the adoption of these technologies has been gradual in this industry to date. (Jin & Shin, 2021; RInaldi et al., 2020)

The shift to a non-linear and extremely complex production system has certainly led to technological developments that have simplified and innovated the fashion industry. However, the decentralisation of production has created a number of problems in terms of ethics, workers' conditions and the environment, due to the damage caused by the various stages of production.

The main consequences of the mass production system in the fashion industry are discussed below. Most of the information listed here comes from the docu-series Junk, a Sky Italia production in collaboration with Will Italia and hosted by Matteo Ward. (Will Media et al., 2023)

Fast fashion is a system of design, production and supply developed by large Western brands to encourage consumers to buy compulsively. Start-

ing from the production stage, to allow the sale of clothes at such low prices, the people who suffer the most are precisely the poorer classes.

Starting with raw materials, the production of materials such as cotton and rayon are causing deforestation in parts of India and Indonesia respectively.

Cotton is inextricably linked to the history of the capitalist system. India and China are among the largest cotton producers in the world. In the 1990s, the growth of the garment industry and the consequent increase in demand led to the intensification of cotton crops through the introduction of pesticides and insecticides. However, the poor quality of these pesticides, due to the lack of funding from third-party companies, has resulted in their ineffectiveness on plants and has caused groundwater pollution and medical illnesses among farmers. In 2002, a genetically modified seed, BT cotton, a variety of cotton produced to repel pests, was also introduced in India. Unlike the organic seeds used for years by Indian farmers, BT cotton has three times the reproduction over the season. However, it does not permit the reuse of seeds for planting in the following season, thus forcing farmers to purchase seeds twice a year. Such costs are not compensated by the third-party companies that the major brands rely on, resulting in significant financial burdens for the farmers.

Rayon is another material, the production of which is responsible for deforestation in some areas of Indonesia. Rayon is a fibre obtained from the chemical processing of cellulose. Although the raw material is of natural origin, it cannot be defined as a sustainable material. Since 1985, hundreds of thousands of hectares of rainforests have been leased to companies such as TPL (Toba Pulp Lestari) - a producer of raw materials for the textile industry - who cut down the trees present to replace them with intensive monocultures of eucalyptus trees, from which rayon is made. To date, approximately 60% of traditional plantations have been replaced by eucalyptus, with approximately 300 million trees being cut down annually. Deforestation is not the only issue at stake; rainforest territories have been inhabited by indigenous peoples for generations, yet they are dispossessed of their land without their permission. These populations have a strong connection to the nature around them, so the loss of areas that have belonged to them for generations represents a huge loss.

Continuing in the clothing production phase, in countries like Bangladesh, the conditions of workers are inhumane in many ways. In the early 1990s, the textile production of major Western brands was decentralized to Bangladesh. Bangladesh is in fact the second largest producer of clothes, after China. According to the Global Rights Index, working conditions are among the ten worst in the world. People employed in the textile industry are mainly women,

who are forced to work up to 14 hours a day with a salary of only $6 and under unsafe conditions they are exposed to many toxic substances.

It is not only in the production phase that the human and environmental resources of Eastern countries are exploited but also in the disposal phase. The disposal of the waste produced is also not conducted on a regular basis, which results in the pollution of the water table and the rendering of water use dangerous. Furthermore, if we consider that Bangladesh is highly dependent on water, this causes significant damage to the population. Western clothes that are no longer used or unsold are shipped to countries like Ghana and Chile. The big brands in fact exploit the lack of legislation on the import of second-hand clothes to literally dump the waste far away. About 49 tonnes of textile waste arrive in Chile every year and some of it is resold to local markets, but 40% of it is unusable and ends up in the so-called Atakama cemetery. In Ghana, the situation is not so different. There too, second-hand clothes are exported, 40% of which are unusable, but the market in Accra, the largest second-hand market in West Africa, is much more active in 'sorting' clothes. There are tailors, ironers, and dyers, who go out of their way to try to save the clothes in good condition and of good quality. The whole thing sounds like a very good compact, if it were not for the fact that the quantity of clothes is so great that they cannot all be reused, the fibres they are made of are 70% synthetic, and in addition, the recycling phase of the materials has a huge environmental impact due to the toxic substances used and is dangerous for the workers who deal with them, who are deprived of any protective measures at work. In Ghana, it has become so much an everyday occurrence that a name has been given to this mountain of clothes: 'Obroni Wawu', meaning the clothes of the dead white man.

The origin of these garments is diverse, encompassing unsold items, cancelled orders by the brand before they reach the shop floor, returns, and garments that are "donated" at municipal collection points or in the shops of major brands. The individual consumer's purchasing choices and the specific brands themselves cannot be held responsible for the negative impact on human and environmental wellbeing. The issue can be attributed to the systemic level, namely the economic organisation of the entire mass production system.

Events Cards 2.2

The following chapter employs the structure of the end game, "*Slow Consumerism*". Consequently, positive events are defined as those that are advantageous for slow design brands and, therefore, disadvantageous for fast fashion. Conversely, negative events are those that are disadvantageous for *slow consumerism* and favourable for fast fashion.

2.3.1 Positive Events
Long Transportation & New Legislations

A series of events that are disadvantageous for the fast fashion industry and, therefore, favourable for sustainable brands have been incorporated into the 'Slow Consumerism' game. The aim is to simulate the challenges that fast fashion brands often encounter in the real world. These events highlight the vulnerabilities and potential pitfalls of the fast fashion model, focusing on issues such as long transport times and distances and the impact of new legislation in the textile industry.

It is important to note that the developed card game represents the real world in a simplified manner. Consequently, it is not possible to accurately reflect the complexity that characterises the textile industry. Indeed, unfavourable events for the fast fashion industry have a limited impact on its overall production system. As discussed in Chapter 2.1, the textile industry of fast fashion brands is extensive and decentralised, which makes it relatively isolated from negative events. Firstly, a reduction of a few thousand or a hundred garments per day is inconsequential in the context of the total number of garments produced. (Moin et al., 2022)In the present era, an average fast fashion brand like Zara produces up to 30 different styles per day, equating to more than 100,000 per year. (Zhu, 2022) Secondly, the suppliers and individuals involved in production are numerous, which makes it challenging to halt this industry. Still, it is crucial to identify its weaknesses to gain a comprehensive understanding and to facilitate the game's dynamics.

Furthermore, another significant disadvantage that fast fashion brands face is the erosion of trust from consumers. It is not uncommon for a recently launched "sustainability" initiative to be perceived as greenwashing by consumers. Greenwashing is defined as "behaviour or activities that make people believe that a company is doing more to protect the environment than it really is" (Cambridge Dictionary, n.d.).

One possible example is H&M's Conscious Collection faced criticism for misleading sustainability claims. When brands exaggerate or falsely advertise their environmental efforts, they risk losing con-

sumer trust and facing public backlash. For example, a 2021 report by Changing Markets Foundation highlighted numerous instances of greenwashing by major fashion brands, leading to increased consumer skepticism and calls for transparency. Another event, that is not that effective though, is about transportation. When there are some strikes it is possible that they close some connections, like ports, to bring the clothes.

The COVID-19 pandemic demonstrated the severe impact of port closures and shipping delays on global supply chains. For instance, the closure of ports in China and subsequent shipping delays had a cascading effect on the global supply chain, leading to significant disruptions in product availability and increased costs for many industries, including fashion. This highlighted the vulnerability of the supply chain.

Lastly, we have the up-coming legislations from the Eruopean union. Specifically, The European Union's Circular Economy Action Plan aims to promote sustainable production and consumption. This plan includes measures to mandate recycling and waste reduction, which would compel fashion brands to overhaul their production processes to comply with stringent environmental standards. Currently, a staggering 79% of textile waste ends up in landfills. Fast fashion brands often lack the infrastructure to comply with such regulations, posing significant challenges.

Furthermore, the European Strategy for Plastics in a Circular Economy includes measures to reduce plastic waste and promote the use of sustainable materials. These measures may restrict the availability of PET, which could impact industries that rely on recycled polyester. PET is widely used in the production of recycled polyester fabrics, which are marketed as eco-friendly alternatives. Restrictions on PET production could limit the availability of this material, forcing brands to seek more sustainable alternatives or face higher costs. Restrictions on materials such as PET make it more challenging for fast fashion brands to source recycled polyester, resulting in increased costs and compelling brands to identify more sustainable alternatives.

2.3.2 Negative Events: Marketing strategies

One of the most unfavourable and contrasting characteristics to the principles of *slow consumerism* concerns the fast and repetitive communication of fast fashion and all those strategies and traps that are put in place to convince the consumer to buy more and more. The consumption of fast fashion products is strongly influenced by the marketing strategies adopted by various brands, including Zara, H&M, Uniqlo, Shein and many others. The objective of these strategies is to persuade con-

sumers to purchase an ever-increasing number of garments at a faster rate. In order to offset the vast quantities of clothing produced, the mass market for clothes is designed to create consumer demand.

The question of how consumerism as we know it today came about is a complex one. Firstly, the term consumerism indicates an

> "economic-social phenomenon, typical of high-income countries but also present in developing countries, consisting in the increase in consumption to satisfy needs induced by the pressure of advertising and by phenomena of social imitation widespread among broad strata of the population" (Treccani, n.d.).

The inter-war period saw the emergence of consumerism theories, notably those of Edward Bernays, who emphasized emotional connections over practical benefits in influencing consumer behaviour. Bernays' insights laid the foundations for modern marketing strategies, including engineered consent, which manipulates public opinion through strategic communication tactics.

In 1924, Samuel Strauss in coined the term 'consumptionism', reshaping the role of citizens as consumers in capitalist societies. This shift to a consumer-driven economy drove advertising and marketing practices that promoted wants over needs and cultivated a culture of materialism.

Contemporary discussions of consumer behaviour explore the psychological motivations behind fashion consumption. Researchers such as Tim Kasser highlight the detrimental effects of materialism on individuals and society, emphasizing the pursuit of status and social validation through material possessions.

In addition, the rise of social media platforms has revolutionized marketing techniques, using social models and influencer endorsements to stimulate consumer desires. Influencers, with their vast reach and relatable personas, have a significant impact on consumer preferences, contributing to the phenomenon of 'retail therapy' and impulse buying.

Still related to social media, one of the recurring mechanisms of fast fashion is the use of fashion trends. Especially on platforms like TikTok, the number of video reels proposing different trends every day is impressive. Each of these has a specific name to make it easier to remember. This factor, combined with the consumer's desire to see themselves in someone online, leads to a desire to always buy something trendy. With the production rhythms of Industry 4.0, fast fashion is able to meet these needs. It is estimated that only two weeks elapse between the moment of design and the actual delivery to the store. A very short time considering the number of collections created each year.

Another factor, also highlighted by Tim Kasser

in the 1990s, is the economic one. The constant fall in the price of individual garments has meant that the consumer has been trained to prioritize price over quality. Consumers have gradually lost the habit of buying longer-lasting and more expensive garments in favour of lower quality garments at an ever-decreasing price. In addition, the wide availability of products both in stores and online allows the consumer to shop with ease.

Advertising asks us not to consume products, but to consume signs, in the semiotic sense of the term (Sturken, 2009). They establish a specific relationship between the signifier (the product) and the signified (its meaning) to create a meaning that can sell not only the product but also its connotative attachment. In other words, consumers are not just buying a T-shirt, a pair of jeans, or a dress, they are buying the feelings that are implied in the advertisement. Despite growing awareness of the environmental and social impacts of fast fashion, the allure of social media-driven consumerism continues to drive consumption patterns.

The accessibility of trendy garments, coupled with influencer endorsements, fuels the cycle of fast fashion consumption, despite growing criticism and climate campaigns.

Overall, the intertwined narratives of historical branding practices, theories of consumerism, and contemporary marketing strategies highlight the complex relationship between fashion, branding, and consumer behaviour that shapes the landscape of modern consumption patterns.

chapter 3   *Slow Consumerism*

*An overview of this movement
as an answer to Fast Fashion*

Slow Movements 3.1

In response to the accelerated pace of phenomena such as fast fashion, so-called "slow movements" have emerged. These movements share the intention to decelerate various industries, focusing on the concept of time as a social and human value. Following the industrialisation of the late 18th century and the subsequent globalisation of markets, we have observed an increase in the speed of production and supply. This has resulted in a loss of value in the quality of raw materials and the well-being of people. In the contemporary era, there is an increasing tendency to prioritise economic gain over the intrinsic value and craftsmanship of an individual product. In this context, it is crucial to remember and support the slow movements, which challenge these trends by advocating the production of durable, high-quality goods, careful and sustainable production practices, transparent supply chains and an overall emphasis on quality over quantity. In essence, these movements seek to recover the intrinsic value of time, craftsmanship and human connection in the production and consumption of goods.

The Slow Food movement was one of the first slow movements to emerge, with its genesis in Rome in 1986. Its birth was brought about by the opening of a fast food restaurant near the Spanish Steps, one of the city's most historic sites. The incongruity between the historical significance of the location and the nature of the food served in the restaurant prompted Carlo Petrini to found the Slow Food movement. It was born out of the need to counter the spread of food corporations in Italy and, in particular, fast food. The movement celebrates and promotes healthy, quality food made from local and seasonal produce. The manifesto of Slow Food rejects the fast lifestyle and advocates the concept of savouring pleasures in a slow and contemplative manner. Another key concept of Slow Food is the preservation of culinary traditions and the ways in which they are produced. The symbol of this movement is the snail, an animal with slow but extremely stable movements. It is important to discuss Slow Food as a movement, as it initiated the foundation of other movements based on slowness.

3.1.1 Slow Design

The concept of slow design was developed as a means of refocusing on the well-being of both the individual and the socio-cultural community, as well as the environment. It is seen as a counterweight to the existing design paradigm of 'fast design'. The aim of slow design is to transform our current materialistic and consumerist worldview. It is about evolving the industrial, consumer, and knowledge economies into a new vision based on a slower and longer view than the short-termism that these capitalist economies perpetuate.

The six fundamental principles of slow design are as follows: reveal, expand, reflect, engage, participate, and evolve. These principles are designed to encourage designers to consider social, cultural, and environmental sustainability at every stage of the design process.

Reveal

Slow design reveals experiences in everyday life that are often missed or forgotten, including the materials and processes that can be easily overlooked in an artifact's existence or creation. For instance, interactive projects that raise awareness of the local environment and its unique characteristics exemplify this principle.

Expand

Slow design considers the real and potential expressions of artifacts and environments beyond their perceived functionalities, physical attributes, and lifespans. This involves creating designs that evolve over time, reflecting the relationships and interactions they foster. This principle is concerned with the creation of designs that prompt users to reflect on their consumption habits and the emotional and ecological impacts of their choices.

Engage

Slow design processes are open-source and collaborative, relying on sharing, collaboration and transparency of information so that designs can evolve into the future. This includes fostering a sense of community and shared responsibility between designers and users.

Participation

Slow design encourages users to become active participants in the design process, embracing ideas of conviviality and exchange to promote social responsibility and strengthen communities. This principle emphasises the importance of user engagement and co-creation in the design process.

Evolve

Slow design recognises that long-term sustainability requires designs to evolve over time, adapting to changing needs and contexts. This involves creating flexible and adaptable design solutions that can grow and change with their users.

In practice, slow design can manifest in various ways. One example is the creation of modular furniture that can be easily disassembled and reassembled to adapt to different spaces and needs. This exemplifies the principle of evolution. Similarly, designing clothing with timeless aesthetics and durable materials aligns with the principles of reflection and participation, as it encourages consumers to invest in pieces that withstand trends and wear. Furthermore, slow design frequently incorporates local materials and traditional craftsmanship, thereby supporting local economies and preserving cultural heritage. This approach not only reduces the environmental footprint associated with transportation and mass production but also fosters a sense of community and continuity.

3.1.2 Degrowth Movement

Although not directly affiliated with the scope of the slow movements, the Degrowth movement shares similar aims and principles. Critiquing the conventional measure of human and economic progress through GDP growth, Degrowth advocates argue that the relentless pursuit of economic expansion within modern capitalism is ecologically unsustainable and unnecessary for enhancing human well-being. This perspective aligns with the ethos of the slow movements, emphasising a rejection of the fast-paced lifestyle in favour of a more deliberate and sustainable approach to living. Although distinct from traditional slow movements, Degrowth espouses the concept of time and advocates a slower pace of life as a counterbalance to the frenetic rhythms of contemporary society. This convergence of ideals underscores the interconnectedness of movements seeking alternatives to the prevailing paradigms of consumption and growth-driven economies.

Above all, in comparison to slow design, the Degrowth movement takes into consideration a very interesting practical aspect that is central to the capitalist system: the economic factor. While slow design favours principles and concepts as opposed to capitalist phenomena such as mass production in design and textiles, the practical economic aspect is central to Degrowth. This is a crucial element in ensuring that there is a shift in public

consumption towards more conscious and sustainable practices. (Degrowth, n.d.)

The Degrowth movement challenges the very foundation of economic growth as a measure of success, proposing instead a focus on ecological health, social well-being, and community resilience. It advocates for a reduction in overall consumption and production, arguing that this will lead to a more equitable distribution of resources and a healthier planet. By promoting localized economies, shorter working hours, and increased leisure time, Degrowth envisions a society where quality of life is not tied to material wealth but to meaningful relationships and environmental stewardship.

In practice, Degrowth supports initiatives such as urban gardening, cooperative businesses, and sharing economies, all of which reduce dependency on large-scale industrial production and foster community self-reliance. These initiatives parallel the objectives of slow design, which similarly values sustainability, community engagement, and long-term thinking. Together, these movements provide a comprehensive framework for rethinking our approach to economics, design, and lifestyle, encouraging a holistic and sustainable model of living that prioritises well-being over perpetual growth. The Degrowth movement also emphasises the significance of redefining the concept of progress. In contrast to the conventional approach of valuing nations based on their GDP, the degrowth movement proposes alternative metrics that account for environmental sustainability, social equity, and overall happiness. This redefinition is of paramount importance for guiding global policies towards a more sustainable and equitable future.

In essence, the convergence between slow design and degrowth can be attributed to their shared dedication to the principle of gradual change. By promoting slower, more mindful consumption patterns, both movements challenge the unsustainable pace of contemporary life and offer viable alternatives for achieving a balanced and fulfilling existence. They advocate for a paradigm shift from a focus on quantity to quality, from a focus on speed to mindfulness, and from a focus on growth to sustainability.

Slow Consumerism   3.2

Slow consumerism and slow design share common goals, both functioning as anti-capitalist movements that challenge the prevailing norms of rapid production and consumption. The game "*Slow Consumerism*" embodies these principles, immersing players in the world of sustainable fashion. Players assume the role of slow-design fashion brands, competing against fast fashion giants. They collaborate to produce high-quality, durable, and eco-friendly garments, navigating the challenges of the fashion industry through strategic resource management. This project examines the dynamics of fast fashion and the rise of *slow consumerism*, promoting teamwork and sustainability awareness. The outcome of the game is contingent upon the collective performance of the players against the game's objectives, which provides an engaging and educational experience. The integration of these principles and the broader ethos of slow movements is intended to educate and inspire a shift towards more sustainable and reflective consumer habits. Through gameplay, players learn to appreciate the value of time, craftsmanship, and sustainability in the fashion industry, challenging the pervasive culture of fast fashion.

In the context of clothing consumption, a recurring challenge emerges, known as the 'saying and doing gap', reflecting the disparity between consumers' expressed intentions and their actual behaviour. (Legere & Kang, 2020) This incongruity is particularly evident in the context of sustainable fashion, where translating consumer aspirations into tangible actions is a significant challenge.

Recent studies indicate a growing consumer inclination to support responsible brands. (Wijaya & Paramita, 2021) However, this inclination is often not manifested in corresponding purchasing patterns. Despite the growing desire to align with sustainable values, the sales results of these brands often fall short of expectations. Historically, price has been a significant deterrent to the adoption of slow fashion, with consumers conditioned by the allure of fast fashion's accessibility. Consequently, a perceptual barrier exists, whereby the true value of garments is often overlooked in favour of immediate cost considerations.

However, in contemporary discourse, although price remains a concern, the barrier has shifted to the accessibility of accurate and transparent information. This information deficit hinders consumers' ability to make informed choices in line with their values, thus perpetuating the 'say-do gap'. To address these challenges, technological innovations play a key role, as demonstrated by platforms such as Good On You. The provision of comprehen-

sive information on brands' ethical and environ-
mental practices by these tools enables individu-
als to bridge the gap between intention and action,
thus fostering a more conscientious approach to
fashion consumption. This platform provides com-
prehensive information on brands' ethical and envi-
ronmental practices, enabling individuals to bridge
the gap between intention and action, thus foster-
ing a more conscientious approach to fashion con-
sumption. Good On You rates brands based on their
impact on people, the planet, and animals, using a
rigorous assessment methodology that aggregates
data from various credible sources, including cer-
tifications, standards, and third-party independent
audits. By offering accessible and reliable informa-
tion, Good On You empowers consumers to make
informed choices that align with their ethical and
environmental values.

The game *Slow Consumerism* offers players an
opportunity to gain insight into the operational and
ethical challenges of the fashion industry, as well as
to explore how strategic decision-making and col-
laboration can lead to more sustainable outcomes.
The game acts as a microcosm of the broader
movement, illustrating how *slow consumerism* can
influence real-world practices and consumer
behaviour.

In conclusion, *slow consumerism* and its application
through interactive means such as the game *Slow
Consumerism* represents an innovative approach to
addressing the complexities of sustainable fashion.
The objective of the game is to engage consumers
in a practical and educational experience with the
intention of reducing the gap between saying and
doing and promoting a more informed and inten-
tional approach to fashion consumption.

Slow Resources 3.3

The *slow consumerism* and slow fashion movement is characterised by the attention paid by small and large companies to environmental and social issues. Slow fashion brands are distinguished by their meticulous attention to all stages of garment production, from the cultivation of virgin materials to the packaging of the finished product. This process begins with a careful choice of materials, which may be certified or sourced from controlled agriculture. Additionally, the ethical treatment of workers involved in harvesting the plantations is a crucial consideration. The process then continues with the weaving and composition of the fabrics, with the rights of the workers and their well-being within the company as a priority. This takes the form of fair wages to enable the purchase of basic necessities, avoiding poverty, controlled hygienic conditions, limited working hours, safety at work and, in general, the creation of a pleasant working environment. All stages of production are then meticulously planned in order to produce as close as possible to the place of creation, with the objective of fostering local industries. The incorporation of quality control and the maintenance of certain sustainable and social criteria inevitably entails

higher production costs than those associated with fast fashion, with production times ranging from a few weeks to a month. However, this approach ensures the well-being and productivity of both the producers of the garments and the end consumers, who wear them.

The distinctions between slow fashion and fast fashion are considerable, extending beyond mere production to encompass communication. However, the production steps in question allow these brands to be categorised as slow fashion brands. The backgrounds of these brands, which often remain inaccessible to the public, are an important aspect. It is therefore crucial to educate consumers about this and to provide them with the opportunity to make informed choices.

Resource management is a central action in the "*Slow Consumerism*" game, focusing on resources related to Swiss slow design brands. This focus on Swiss brands aligns with the target audience, which is primarily Swiss or residents of Switzerland. The support of Fashion Revolution Switzerland was instrumental in selecting the brands included in the game.

Due to copyright reasons, the names of the brands are included only within the written thesis and not in the game itself. However, it is important to note that all resource combinations that can be created to earn points in the game are derived from real productions of Swiss brands. This ensures that

the game reflects realistic and practical scenarios, enhancing the educational experience for the players.

3.3.1 Community Engagement

The selected brands include Livia Naef, a boutique label based in Lucerne that operates on a bespoke basis and relies on a small weaving workshop in Mendrisio, Punto 301, to manufacture its garments. One of the brand's distinctive features is its use of upcycled linen sourced from consumers in Switzerland. This primarily comprises surplus linen fabrics from bed linen, which are freely donated to the brand's designer. This approach minimises the environmental impact of textile production and transportation.

Sanikai is a brand that places great emphasis on both product quality and ethical and sustainable aspects. In fact, the brand is distinguished by its selection of GOTS-certified materials and the decision to manufacture all products in the Alps, situated between Switzerland and northern Italy.

The Blue Suit, on the other hand, is a brand specialising in denim production. The brand was established by three friends with the intention of producing all products in a responsible and transparent manner. The cotton used for the denim is organic, and the garments are hung in the air to dry, reducing the emissions produced.

ZRCL's objective is to make sustainability the overarching principle guiding the design and production of its products. The cotton used in its garments is sourced from fairtrade agriculture, which necessitates that every aspect of the production process comply with fairtrade certification. Furthermore, the company offers a product tracking service, enabling consumers to trace the origin of their purchases.

Rafael Kouto is a designer known for his distinctive collections, crafted from previously unused pre- and post-consumer garments that are handcrafted anew.

Carpasus is a menswear brand that puts quality first. Producing from small factories in Portugal, using only top-quality certified fabrics.

FTC cashmere is sourced exclusively from a particular breed of goat, the Hircus, which originates in the area between India, Pakistan and China. As an animal fibre, cashmere is particularly sensitive to the treatment of the animals from which it is derived. FTC ensures that all its farms prioritise animal welfare.

In contrast, Avani Apparel is a Geneva-based brand that produces its products in small workshops across Europe, utilising sustainable materials such as TENCEL TM from Lenzing.

3.3.2 Materials

The defining characteristic of slow fashion brands is their emphasis on product quality. Consequently, materials with sustainable certifications are preferred, or even better, those that combine a reduced environmental impact with ethical conditions for workers.

In the textile market, the choice of raw material is of paramount importance, given the vast array of options available. Textile fibres can be broadly categorised into four macro-categories: plant-based fibres, animal fibres, man-made fibres derived from cellulose and synthetic fibres.

These include the different types of fibres that are generally known to everyone, such as cotton, polyester, wool, linen, silk and others. What is less well known are the micro-categories within each material and the subtle differences that include quality, type of agricultural production, ethical and social aspects concerning workers. When buying clothes, the cultivation and production stages are often overlooked, forgetting the people who grow and harvest the raw material that is then worn.

Since the mid-1990s, synthetic fibres have dominated the global textile market, accounting for 64% of all textiles produced by 2021. In contrast, cotton, a plant-based fibre, is the second largest textile fibre in terms of production volume, with an annual production of 24.7 million tonnes. In a smaller percentage of cases, animal fibres such as wool and silk, as well as man-made fibres such as viscose, lyocell and tencel, are also used. (Textile Exchange, 2022)

With regard to recycled fibres, these can be found in abundance. However, the situation is more complex than for raw fibres, because depending on the type of fibre, the process differs. It is evident that recycled fibres represent a highly sustainable option. However, the utilisation of recycled fibres necessitates a compromise in quality, which is why they are often combined with a proportion of virgin material. In the case of fibres such as cotton and wool, recycling is achieved through the mechanical process of 'reweaving' the fibre.

This results in a shorter length of the final fibre, which in turn leads to a lower quality. One type of material that is instead recycled by chemical processing is polyester. Currently, however, this fabric is mainly produced from PET and is not put back into circulation. Once transformed into textiles, the plastic can no longer be recycled, thus breaking the circular production process. In 2022, however, a French start-up, DePoly, patented a series of substances that allow polyester to be recycled as a textile. This practice is not yet easily accessible, but it

is a promising development. In fact, recycled polyester is not used in sustainable production, which underlines the importance of informed consumer choice.

The selected materials are listed below, with each item linked to a specific combination of a Swiss brand.

Upcycled linen

Livia Naef's upcycled linen is made from used fabrics that are first washed and then, for some limited collections, naturally dyed using food waste from Migros. The term upcycled refers to all these methods used to give new life to unused fabrics without having to rework the fibre.

Organic linen

Sanikai's organic linen, on the other hand, is produced organically, without the use of pesticides or chemicals. It is also GOTS (Global Organic Textile Standard) certified, which includes ethical and social aspects relating to workers' conditions. Organic linen is made from flax plants grown without synthetic fertilisers or pesticides, promoting a healthier ecosystem. CELC's European Flax® standard ensures the traceability and sustainable production of flax fibre grown in France, Belgium and the Netherlands, prohibits the use of GMOs and requires third party verification. The MASTERS OF LINEN® mark identifies linen that has been produced entirely in Europe, from field to fabric, ensuring high standards of sustainability. According to the European Confederation of Linen and Hemp (CELC), approximately 0.5% of flax grown in Europe is certified organic, ensuring a more sustainable production process.

Organic Denim

The Blue Suit's organic denim is made from organic cotton. Organic denim production avoids harmful chemicals and supports sustainable agriculture. A key aspect of this material is its production process, which involves hanging each piece to dry by air, thus preserving garment quality and reducing energy consumption compared to conventional tumble drying methods.

Orgnanic cotton

Organic cotton is grown without synthetic pesticides or fertilisers, supporting biodiversity and soil health. Initiatives such as Cotton Connect's REEL Cotton Code encourage farmers to adopt sustainable practices, increasing yields and farm profits while reducing environmental impact. Several companies, such as Giotex and Säntis, offer recycled cotton yarns certified by the Global Recycled Standard (GRS), increasing the sustainability of cotton textiles.

Upcycled textile

Upcycled textiles involve creatively reusing existing materials to create new products, reducing the need for virgin resources and minimizing waste. This practice supports circular economy principles by extending the lifecycle of materials. Upcycling can involve various processes such as re-dyeing, cutting, and sewing to transform pre-existing fabrics into new, high-quality garments.

Merino wool

Known for its fine fibres and softness, merino wool is sourced from merino sheep. It is valued for its natural breathability and moisture wicking properties. Sustainable practices in wool production include responsible sheep farming, animal welfare standards and certifications such as the Responsible Wool Standard (RWS), which ensures the welfare of the sheep and the land on which they graze. These measures contribute to the environmental credentials of Merino wool garments.

Cashmere

Derived from the soft undercoat of cashmere goats, cashmere is prized for its luxurious feel and warmth. Sustainable cashmere production focuses on animal welfare, land management and fair trade practices. Efforts to improve sustainability include the promotion of regenerative grazing techniques to prevent overgrazing and land degradation, and

initiatives such as the Sustainable Fibre Alliance (SFA) work to improve the environmental and social impact of cashmere production.

Tencel ™

Tencel, a branded form of Lyocell, is a man-made cellulosic fibre made from sustainably sourced wood pulp, primarily eucalyptus. The production process is environmentally friendly, using a closed-loop system that recycles water and solvents, minimising waste. Tencel fibres are renowned for their softness, breathability and biodegradability, making them a popular choice for sustainable fashion. The sustainability of the fibre is enhanced by certifications such as FSC® (Forest Stewardship Council®), which ensures responsible forest management.

3.3.3 Manufacture

In the world of fashion, a focus on manufacturing processes is critical to ensuring the quality and sustainability of garments. This is particularly true for brands committed to ethical production and local craftsmanship. The manufacturing landscape is diverse, with regional differences playing an important role in defining the uniqueness and excellence of products. Whether it's the renowned precision of Swiss manufacturing, the traditional artistry of Italian tailoring or the high standards of Portuguese textile production, each region brings its own

strengths to the table. In addition, certifications such as Fairtrade, Global Organic Textile Standard (GOTS) and Global Recycled Standard (GRS) underline the brands' commitment to ethical and sustainable practices. These certifications ensure that products are made with respect for both the environment and the workers involved in their production. Understanding these different aspects of manufacturing helps consumers make informed choices and supports the continued development of a more responsible fashion industry.

Sewn in Ticino

Brands that emphasise "Sewn in Ticino" prioritise local craftsmanship in the Ticino region of Switzerland. This area is renowned for its skilled textile workers who uphold traditional methods while integrating modern techniques to ensure high quality finishes and unique details.

Made in Switzerland

"Made in Switzerland means the highest standards of precision and quality. Swiss manufacturing is renowned for its rigorous quality controls, innovative techniques and sustainable practices. Brands with this label assure consumers of premium products, often with a heritage of Swiss excellence.

Tailored in Italy

"Tailored in Italy" underlines the brand's commitment to Italian tailoring tradition. Italian tailoring is world-renowned for its impeccable craftsmanship, luxurious fabrics and stylish designs. These products often feature bespoke or semi-bespoke tailoring, ensuring a perfect fit and superior quality.

Fair Trade

Brands using Fairtrade certification ensure that their manufacturing processes adhere to fair trading practices. This includes fair wages, safe working conditions and sustainable production methods, supporting communities in developing countries and promoting ethical consumerism.

Craftsmanship

A focus on craftsmanship means that brands value the artisanal skills and traditional techniques that go into making their products. This often includes hand finishing, detailed embroidery and meticulous construction, ensuring that each piece is unique and of the highest quality.

Sewn in Portugal

"Sewn in Portugal highlights the use of Portuguese textile expertise. Portugal is renowned for its high standards in textile manufacturing, combining modern technology with traditional skills to produce durable, stylish and high quality garments.

Living Wages

Brands that commit to paying a living wage ensure that their workers earn enough to meet basic needs, including food, housing and health-care. This commitment goes beyond minimum wage standards and reflects a commitment to improving the quality of life of their employees.

Workshops in the EU

Having workshops in the EU means adhering to strict European labour laws and environmental regulations. This ensures fair working conditions, sustainable practices and high quality production standards. Brands with this label are often transparent about their supply chains and committed to ethical manufacturing.

3.3.4 Sustainability Criteria & Certifications

Slow fashion is prioritising sustainability, driven by a growing awareness of environmental and social responsibility. Key to this shift are the various sustainability criteria and certifications that guide ethical production practices. From made-to-order production, which minimises waste by making items only as they are purchased, to the Global Organic Textile Standard (GOTS), which sets the benchmark for organic fibres and ensures they are produced in an environmentally and socially responsible manner, these measures are transforming the indus-

try. The Global Recycled Standard (GRS) extends these efforts by including strict criteria for recycled materials, promoting both social and environmental benefits. Supply chain transparency, supported by initiatives such as Textile Exchange's Trackit programme, ensures the traceability and integrity of sustainable material sourcing. Practices such as upcycling creatively reuse materials, reducing the need for new resources and supporting a circular economy. Mulesing-free wool production, mandated by the Organic Content Standard (OCS), ensures animal welfare, while climate neutrality strategies help offset greenhouse gas emissions to achieve a net-zero carbon footprint. Offering repair services not only extends the life of products but also reduces waste, promoting a more sustainable consumption model. These sustainability criteria and certifications are an integral part of promoting a more ethical and environmentally conscious fashion industry.

Made to order

Made-to-order production helps minimize waste by only creating items as they are purchased, thereby reducing the surplus inventory and subsequent waste.

GOTS certified

The Global Organic Textile Standard (GOTS) is the leading textile processing standard for organic

fibres, including environmental and social criteria, backed by independent certification of the entire textile supply chain. GOTS ensures that textiles made from organic fibres are produced in an environmentally and socially responsible way. The number of GOTS certified factories will increase from 10,388 in 2020 to 12,340 in 2021, covering more than 4 million workers.

GRS certified

The Global Recycled Standard (GRS) goes beyond the Recycled Claim Standard (RCS) by including additional criteria for social and environmental processing requirements and chemical restrictions. GRS certification will see significant growth, with the number of certified sites increasing from 14,367 in 2020 to 25,763 in 2021.

Transparency

Transparency in the supply chain is critical to ensuring ethical practices and sustainability. Textile Exchange's Trackit programme is an initiative that aims to improve the integrity, traceability and efficiency of sustainable material sourcing by offering two traceability pathways. It addresses the challenges of fragmented traceability across certification bodies and supports the requirements of the Textile Exchange standards.

Upcycling

Upcycling involves creatively reusing materials to create new products, reducing the need for virgin resources and minimizing waste. This practice supports circular economy principles by extending the lifecycle of materials.

Mulesing free

Mulesing free wool production is essential for animal welfare. The Organic Content Standard (OCS) specifically includes mulesing-free requirements for organic wool. This helps to ensure that wool is produced without harming the sheep.

Climate Neutrality

Achieving climate neutrality involves balancing the greenhouse gases emitted and absorbed to achieve a net zero carbon footprint. Brands and organisations can achieve this through a variety of strategies, including reducing emissions, investing in renewable energy and offsetting remaining emissions through carbon credits.

Repair service

Offering repair services extends the life of products, reduces waste and encourages a more sustainable consumption model. Brands that offer repair services demonstrate a commitment to product longevity and waste reduction. 3.4.1 Positive events: Innovations and regulations in sustainable fashion.

Events Cards 3.4

3.4.1 Positive Events
Innovations and Regulations
in Sustainable Fashion

There have been several developments in favour of sustainable fashion that offer significant advantages to brands committed to ethical practices. One notable innovation is the creation of a new vegan material by FIBE, a London-based company that developed a textile thread from potato waste, this spring in 2024. This breakthrough provides a high quality, environmentally friendly thread with a reduced impact and is worth +5 points to players. In addition, Depoly, a Swiss start-up has pioneered a new recycling technology that allows polyester to be recycled from clothing, not just PET materials. This innovation closes the recycling loop once the material has become fabric and is worth +4 points to players. Vinted's successful sustainable campaign in spring 2024 highlighting the dangers of over-consumption has raised consumer awareness and attracted new customers, worth +4 points to players. In addition, the European Union with the "Green Deal" has introduced new legislation requiring fashion brands to manage production waste, addressing the problem that 79% of textile waste ends up in landfill. This regulation poses challenges for brands that lack the necessary infrastructure,

resulting in +4 points for players.

Vegan materials are gaining significant traction in the textile industry as sustainable alternatives to animal-derived products. A notable development in this area is the introduction of innovative plant-based materials designed to mimic the properties of leather by the London-based company FIBE. These materials are created using a variety of plant fibres, ensuring that the end product is both eco-friendly and cruelty-free.

"The Textile Exchange", a global nonprofit organization that promotes sustainable textile production, has been instrumental in supporting the adoption of such materials. According to their "2022 Preferred Fiber and Materials Market Report", there are several key alternatives to traditional animal-based materials. These include:
 These bio-based synthetics reduce dependency on fossil fuels and can offer similar performance characteristics to conventional synthetic fibres. Mycelium leather is produced from the root structure of mushrooms and represents a promising alternative to traditional leather. It is biodegradable and can be produced with significantly lower environmental impact. The utilisation of agricultural waste provides an additional income stream for farmers and reduces overall waste. Recycled synthetics: Polyester and nylon can be recycled from post-consumer and post-industrial

waste. This process reduces the need for virgin materials and decreases the overall environmental footprint of textile production.

3.4.2 Negative Events
Financial Viability & Supplier Dependencies

The fast fashion industry is confronted with a number of significant challenges, particularly in the realms of financial viability and supplier dependencies. These issues can create substantial barriers for brands attempting to maintain their market position while navigating the complexities of global supply chains. Financial viability is a critical concern for fast fashion brands, especially as they are pressured to constantly innovate and produce new collections at a rapid pace. The cost implications of maintaining such a high turnover rate are immense. For example, the global pandemic has highlighted the fragility of global supply chains. The implementation of lockdowns and restrictions led to the closure of factories and delays in shipments, severely impacting the ability of brands to meet production schedules and maintain inventory levels. This disruption has served to underscore the risks associated with over-reliance on a limited number of suppliers and geographic regions. Supplier dependencies also pose a significant threat to the stability of the fast fashion industry.

The decentralised nature of textile production means that a disruption in one part of the supply chain can have a ripple effect throughout the entire industry. For example, strikes and port closures can delay the delivery of raw materials and finished products, causing bottlenecks and increasing costs. An event such as the closure of major European ports due to strikes, as seen in recent years, can halt operations for days, highlighting the vulnerability of fast fashion brands to logistical disruptions. Furthermore, forthcoming legislation designed to promote sustainability and reduce environmental impact presents a challenge to fast fashion brands. For instance, the European Union's Circular Economy Action Plan aims to enforce recycling and waste reduction measures, compelling brands to invest in new technologies and processes to comply with rigorous environmental standards. Such regulations can increase operational costs and necessitate significant alterations to production methods. In summary, the combination of financial pressures, supply chain dependencies, ethical concerns, and regulatory challenges creates a complex landscape for fast fashion brands. In order to navigate these issues, a strategic approach must be employed which balances cost-efficiency with sustainability and ethical considerations, ensuring long-term viability in a rapidly evolving market.

chapter 4   *Slow Consumer*

*An introduction to consumers who joined the Slow
Consumerism space,*

Consumer Behaviour & Slow Fashion   4.1

In the preceding chapters, we have explored consumerism in the fashion industry primarily from the perspective of brands. In this chapter, we will shift our focus to the consumers who are the targets of these brands' products.

To thoroughly understand consumer behaviour and their purchasing choices, it is essential to analyse various psychological, social, and cultural factors. The following section will examine the main theories and models that examine the relationship between consumers and their behaviour, with the aim of uncovering the motivations that drive a greater attachment to slow fashion and more sustainable choices.

The evolution of fashion consumption is deeply intertwined with economic and social developments. In the context of slow fashion, consumer choices are influenced by positive attitudes towards sustainability, social norms that support ethical consumption, and the perceived accessibility of slow fashion products. Another relevant theory is the Attitude-Behavior-Context Theory, which suggests that even with positive attitudes towards slow fashion, contextual elements such as product availability and affordability significantly influence the likelihood of sustainable consumption. (Domingos et al., 2022; Liu et al., 2022)

In contrast, the Belief-Values-Norms Theory posits that personal values, beliefs about environmental consequences, and personal norms guide environmental behaviour. Consumers with strong sustainability values who are aware of the environmental and ethical impact of the fashion industry feel a moral obligation to consume responsibly, embracing slow consumerism. This value system, influenced by psychological factors and personal characteristics, leads individuals to make conscious purchases when they see sustainable brand values aligning with their identity.(Castro-López et al., 2021)

Consumer behaviour is also influenced by social and cultural factors. Social norms and peer influences can either encourage or discourage the adoption of slow fashion. In cultures where sustainable practices are valued, consumers are more likely to embrace slow fashion principles. Conversely, in societies that prioritise fast fashion and conspicuous consumption, resistance to slow fashion is more pronounced.(Domingos et al., 2022)

Cultural values and traditions significantly impact consumer behaviour. Cultures emphasising environmental protection, minimalism, and sustainability naturally align with slow fashion principles.

For example, Eastern cultures with a philosophical foundation in Buddhism and Hinduism, which advocate conscious consumption and minimalism, resonate strongly with the ethos of slow fashion. (Domingos et al., 2022)

A gradual shift towards sustainable and ethical consumption is occurring, driven by increased awareness of environmental and social issues, evolving consumer values, and a collective desire for more responsible consumption practices. Slow fashion, with its focus on quality, durability, and ethical production, aligns perfectly with this shift.

In order to fully comprehend the phenomenon of slow fashion, it is imperative to consider the influence of cultural differences on consumer behaviour. Individualist cultures, which emphasise personal values and self-expression, are more likely to align with the exclusivity and uniqueness of slow fashion. In contrast, collectivist cultures, which prioritise group harmony and conformity, may be more susceptible to mainstream fast fashion trends.

The exploration of theories of consumer behaviour and the influence of psychological, social, and cultural factors provides a robust framework for understanding the shift to slow fashion. As awareness of the environmental and social impacts of fast fashion grows, consumers are increasingly motivated to adopt more sustainable and ethical consumption practices. Slow fashion offers a compelling alternative, promoting a conscious and responsible approach to fashion that resonates with contemporary consumer values.

Raising Awareness   4.2

Consumer education and awareness campaigns play a pivotal role in the promotion of slow fashion and the encouragement of its adoption. These campaigns inform consumers about the environmental and social impacts of the fashion industry and highlight the benefits of slow consumerism. They expose the harmful effects of fast fashion, such as environmental degradation, worker exploitation and the perpetuation of a throwaway culture. It is therefore essential to highlight these issues and offer sustainable alternatives. Successful awareness campaigns, such as Fashion Revolution's "Who Made My Clothes?" initiative, have the potential to raise awareness of the people behind the clothes we wear and the working conditions in the fashion industry. They encourage consumers to demand transparency from brands. The Who Made My Clothes movement was founded in the wake of the devastating Rana Plaza disaster, in 2013, and has the potential to shine a spotlight on the notoriously shadowy supply chains of the global fashion industry. The movement has gained international support and prominence through the use of the hashtag #whomademyclothes, which has become a prominent symbol of the movement. Social media and influencers have emerged as powerful tools for promoting slow consumerism, with influencers using their large followings and genuine commitment to slow fashion values to profoundly influence consumer perceptions and behaviour. Social media platforms provide a direct channel for brands and organisations to engage with consumers, disseminate educational content and build communities around slow fashion. Campaigns that take advantage of the wide reach and interactive nature of social media can be effective in raising awareness and increasing impact, while maintaining authenticity to uphold the core principles of slow fashion and avoid the pitfalls of greenwashing or superficial marketing efforts that could erode consumer trust. A successful awareness campaign not only educates consumers, but also empowers them to make informed choices and adopt sustainable practices. By highlighting the positive impact of slow fashion on the environment, workers' rights and personal well-being, these campaigns motivate consumers to reassess their consumption habits and adopt a more mindful approach to fashion. Several notable examples, such as Vinted's "Too Many" campaign, People Tree's educational initiatives, Patagonia's "Don't Buy This Jacket" ad and Slow Factory's "Slow Fashion Storytelling" initiative, have effectively promoted slow fashion principles and driven consumer adoption. Slow fashion brands use a variety of strategies to educate consumers, including storytelling

and content marketing to share the stories behind their products, transparency and supply chain traceability to provide detailed information about ethical and sustainable practices, and partnerships with influencers and ambassadors who align with slow fashion values to reach and educate a wider audience. In-store education and workshops, collaborations with educational institutions and participation in awareness campaigns and initiatives further promote sustainable consumption practices.

Slow Consumer   4.3

Many consumers adopt slow fashion for a variety of reasons and face several challenges in their quest for sustainability. Environmental concerns and the desire to reduce environmental impact drive many individuals to choose slow fashion as a means of minimising pollution, waste and excessive resource consumption, ultimately aiming to reduce their carbon footprint and support sustainable practices. Ethical values also play an important role, with slow fashion enthusiasts seeking to support fair labour practices and ethical production, ensuring that the clothes they buy are made without exploitation or human rights abuses. An appreciation for quality and durability is another key factor, as slow fashion pieces are made with superior quality and designed to last, appealing to consumers who value longevity and timeless style over fleeting trends. (Colucci, 2021) ('The Rise of Slow Fashion Startups: Why Consumers Are Embracing Ethical Fashion', 2024) These consumers seek garments that can be worn for years, reducing the need for frequent replacement and minimising waste. In addition, embracing slow fashion aligns with personal values such as minimalism, mindful consumption and the desire for a sustainable lifestyle, allowing indi-

viduals to express their identity and make a positive impact through their choices. (Castro-López et al., 2021) The desire to preserve cultural heritage and support local communities is another motivation, as slow fashion often incorporates traditional craftsmanship, local materials and cultural motifs, appealing to those who value preserving cultural heritage and supporting local artisans and communities. Some consumers adopt slow fashion as a reaction to the fast-paced, disposable nature of fast fashion and the culture of over-consumption it promotes, seeking a more mindful and responsible approach to fashion consumption. (Domingos et al., 2022)

However, the journey towards adopting slow fashion is not without its challenges. A key barrier is the higher cost of ethically produced, high-quality and sustainable clothing compared to fast fashion. Premium materials, fair labour practices and environmentally friendly production methods often result in higher prices, which can put off many consumers. In addition, slow fashion brands operate on more deliberate production schedules, making it difficult for consumers to find desired items readily available, especially in regions where slow fashion options are limited. Embracing slow fashion requires a change in lifestyle and consumer habits, from frequent, impulse buying to more thoughtful, planned purchasing decisions. (Colucci, 2021) Identifying truly sustainable and ethical brands

can also be difficult due to a lack of transparency and information about production practices, supply chains and environmental impacts. In addition, slow fashion brands often prioritise timeless design and quality over trends, resulting in limited options to suit personal style preferences or size requirements. Geographical limitations further complicate access to sustainable fashion options in some areas where there is a limited presence of slow fashion brands or retailers. As slow fashion brands grow, maintaining sustainable and ethical practices can become increasingly challenging, potentially affecting the availability and consistency of their offerings. (Colucci, 2021)

To overcome these challenges, collaboration between slow fashion brands and consumers is essential, focusing on initiatives such as increased transparency, consumer education and the exploration of innovative business models or technologies that can make sustainable fashion more accessible and affordable.

As the slow fashion movement gains momentum, consumers face several barriers to adopting sustainable fashion practices. Understanding these barriers and the motivations that drive consumers towards slow fashion is critical to developing effective strategies to encourage widespread adoption. A key barrier to slow fashion adoption is the higher cost of ethically produced, high quality and sustainable clothing compared to fast fashion alternatives.

The use of premium materials, fair labour practices and environmentally friendly production methods often results in higher prices, which can deter many consumers, especially those on a limited budget. In addition, fast fashion thrives on convenience and instant gratification, with new styles and collections available frequently, whereas slow fashion brands operate on more deliberate production schedules, making it difficult for consumers to find desired items readily available, especially in regions where slow fashion options are limited. Embracing slow fashion often requires a change in lifestyle and consumer habits, moving away from frequent, impulse buying towards more thoughtful, planned purchasing decisions, which can be a significant adjustment requiring a commitment to change long-standing habits. In addition, some consumers face challenges in identifying truly sustainable and ethical brands due to a lack of transparency and information about the production practices, supply chains and environmental impacts of different fashion brands. Slow fashion brands often prioritise timeless design and quality over fast-changing trends, resulting in limited options to suit personal style preferences or size requirements. (Harris et al., 2015; 'The Rise of Slow Fashion Startups: Why Consumers Are Embracing Ethical Fashion', 2024)

Despite these barriers, many consumers are motivated to embrace slow fashion because they are concerned about the negative environmental

impacts of the fast fashion industry, such as pollution, waste and excessive resource consumption. By choosing slow fashion, they aim to reduce their carbon footprint and support more sustainable practices. Ethical values and fair labour practices also drive slow fashion consumers, who want to support ethical production practices and fair labour conditions for workers in the fashion industry, ensuring that the clothes they buy are made without exploitation or human rights abuses. In addition, slow fashion pieces tend to be of superior quality and designed to last, appealing to consumers who value longevity and timeless style over fleeting trends. These consumers seek garments that can be worn for years, reducing the need for frequent replacement and minimising waste. For some individuals, embracing slow fashion principles aligns with personal values such as minimalism, mindful consumption and a desire to live a more sustainable lifestyle, allowing them to express their identity and make a positive impact through their consumption choices. Slow fashion often incorporates traditional craftsmanship, local materials and cultural motifs, appealing to consumers who value preserving their cultural heritage and supporting local artisans and communities. (Harris et al., 2015)

To overcome these barriers and encourage adoption, slow fashion brands can employ a number of strategies. Raising awareness of the true cost of fashion and the environmental and social impacts of the industry through consumer education and awareness campaigns is crucial to driving change.

Campaigns that highlight these issues and provide information on sustainable alternatives can have a significant impact on consumer attitudes and behaviour. Transparency and traceability are also essential, as slow fashion brands can build consumer trust by providing clear communication about the supply chain, obtaining certifications, collaborating with partners, and using technology and innovation to increase transparency and traceability, enabling consumers to make informed choices. Collaborative consumption models, such as rental, secondhand and swapping platforms, can support a circular fashion economy and make slow fashion more accessible and affordable. Providing incentives and rewards for sustainable consumption, such as loyalty programmes or discounts for recycling or reusing clothes, can encourage consumers to adopt slow fashion practices. Partnerships and collaborations with influencers, educational institutions and like-minded organisations can amplify the message of slow fashion and reach a wider audience.

Exploring innovative business models, such as subscription-based services or rental models, can make slow fashion more accessible and affordable while promoting a more sustainable approach to fashion consumption. By addressing these barriers

and harnessing motivations, slow fashion brands, retailers and policymakers can work together to create an environment that encourages and supports the widespread adoption of sustainable fashion practices.

Promoting Slow Consumerism 4.4

Traditional consumer education and awareness campaigns play a crucial role in promoting a sustainable and ethical fashion industry, but interactive and engaging educational tools, such as educational games, offer a unique and effective approach to promoting *Slow Consumerism*. Educational games provide an immersive and interactive learning experience that allows participants to actively engage with the principles and practices of *Slow Consumerism*. By incorporating elements of gameplay, storytelling and decision making, these games can effectively communicate complex concepts while engaging and empowering consumers. Games provide an experiential learning environment that allows participants to engage with the concepts of slow consumerism through gameplay, facilitating a deeper understanding and retention of the subject matter as players experience challenges and decision-making processes first-hand. By simulating real-life scenarios and challenges faced by slow fashion brands, educational games allow players to practice decision-making skills in a safe and engaging environment, equipping them

with a better understanding of the consequences of their choices and the importance of strategic thinking in promoting sustainable practices.

Well-designed educational games can create an emotional connection to the subject matter by incorporating storytelling elements that highlight the stories of artisans, local communities and the environmental impact of fashion choices, fostering a deeper appreciation for slow fashion principles and the human stories behind sustainable practices. Many educational games incorporate collaborative elements that encourage teamwork and communication between players, in keeping with the collaborative nature of the slow fashion movement, where collective effort and community engagement are essential to driving sustainable change. Games can make complex topics more accessible and engaging, particularly for younger audiences or those who may find traditional educational methods less appealing, presenting information in an interactive and entertaining format to capture the attention and interest of a wider range of consumers, fostering a deeper understanding and appreciation of *slow consumerism*.

A game could simulate running a slow fashion brand, requiring players to make decisions about ethical sourcing, sustainable materials, fair labour practices and balancing profitability with environmental impact. Game mechanics that require

players to track the origin and journey of materials used in clothing production could teach the importance of supply chain transparency in slow fashion. Incorporating narrative elements that highlight the human stories behind fashion production, such as the lives of artisans or the environmental degradation caused by fast fashion, could create emotional connections and awareness. Allowing players to create unique garment designs could align with slow fashion's emphasis on personalisation and longevity over mass production. Multiplayer elements that encourage collaboration, sharing, reuse or repair of garments could reinforce the circular economy principles of *slow consumerism*. By harnessing the power of educational games, fashion industry stakeholders can effectively engage consumers, foster a deeper understanding of the principles of *slow consumerism*, and empower individuals to make more sustainable and informed fashion choices. These interactive tools offer a fresh and engaging approach to consumer education, complementing traditional awareness campaigns and initiatives.

chapter 5   *Artefact &*
Installation

An overview of the practical development
of research as an artefact

Experiments 5.1

I prototype – Digital Body

The initial prototype was designed with the intention of representing the feelings of dissatisfaction and insecurity that social media has fostered in consumers. The aim was to create an interactive platform where users can click on individual posts projected on the body. After clicking, a series of similar posts (by topic, colour, etc.) will appear. The concept behind this is to demonstrate to users how Instagram's algorithms work and how posts are organised.
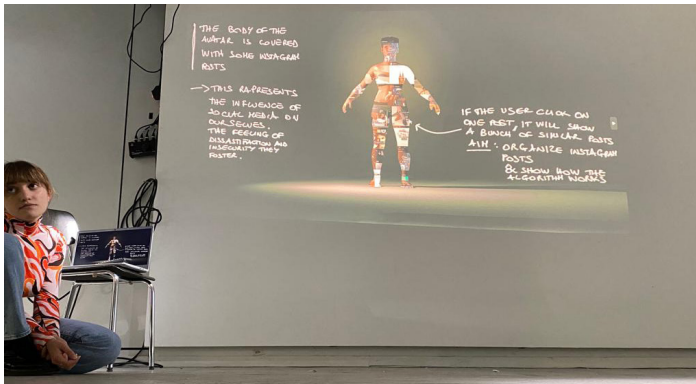
Prototype Trials, photo by Antonia Orfanou, ZHdK, 2023

I prototype iteration

The initial prototype was subsequently transformed into a less visually striking iteration for the concluding Studio 4 course exhibition. It was based on the concept of embodying specific emotions triggered by fast fashion strategies. Due to the limited timeframe, the final artefact did not fully embody the desired characteristics and was incomplete. Nevertheless, the benefits derived from this experience will be outlined below.

The presented artefact is inspired by the project "In Order to Control" by NOTA BENE Visual (In Order to Control, 2012) and aims to visualise the relationship between the body and fashion, and more specifically, with marketing. Using an infrared camera, it was possible to detect the shape of the viewer and project on the wall certain words related to the theme, which were shaped like the person's silhouette. The visitors' experiences were mixed, with many expressing confusion due to a lack of understanding of the theme. However, the interaction with the project mapping technique was found to be functional and engaging. In conclusion, for future prototypes, it will be necessary to find a more representative visual form of the theme, not in written form, while maintaining the use of project mapping. In terms of technical aspects, TouchDesigner was employed as the software to create the interactive experience, while the RealSense D455 was utilized as the infrared camera. The program

interface, along with links to facilitate the desired projection, is presented below.

Exhibition Studio 4, photo by Duy Bui, ZHdK, January 2024

Exhibition In Order to Control, NOTA BENE Visual, 2012

II prototype – Trendy website

The second prototype is based on the concept of deconstructing fast fashion. In particular, starting from a fast fashion website, some elements were added that refer to slow design. One of the recurring elements of fast fashion culture is the concept of trends and their short duration. Mass fashion trends are one of the elements most in contradiction with the principles behind slow design, which instead focuses on a slow pace, morose production and long-lasting garments. The aforementioned concepts are represented in this artefact. However, the prototype, despite its nascent state, presented several conceptual issues. The message was unclear, and the visual contribution was not sufficiently radical to differentiate itself from the visual style of fast fashion. Consequently, it was decided not to pursue this direction further.
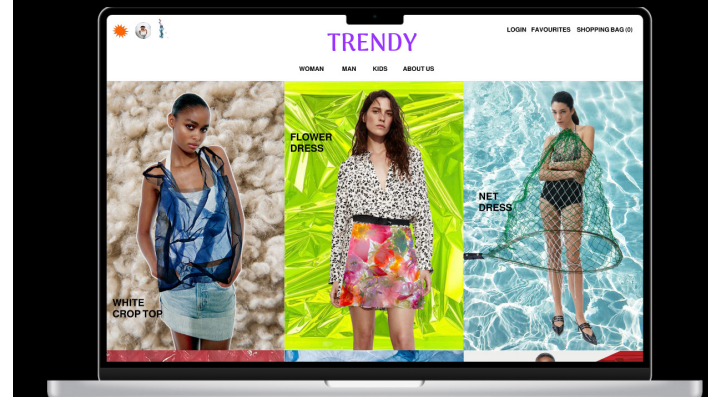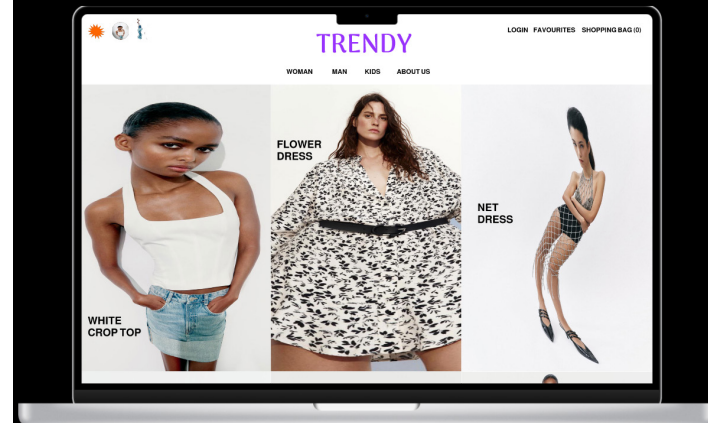
III prototype – Circles of Hell

In 'Circles of Hell,' Dante's circles of hell from the Divine Comedy are applied to the practices of fast fashion, aiming to illuminate the opaque production processes, material origins, and brand relationships prevalent in the industry. Through the use of storytelling, the objective is to bridge the gap in information accessibility, particularly for individuals aspiring to lead more sustainable lifestyles but find themselves hindered by the 'say-do gap'—a phenomenon where intentions to act sustainably are undermined by a lack of clear and coherent information. However, despite the initial concept's potential, further development of the prototype was halted due to the overwhelming volume of available data and concerns regarding the novelty of the concept.
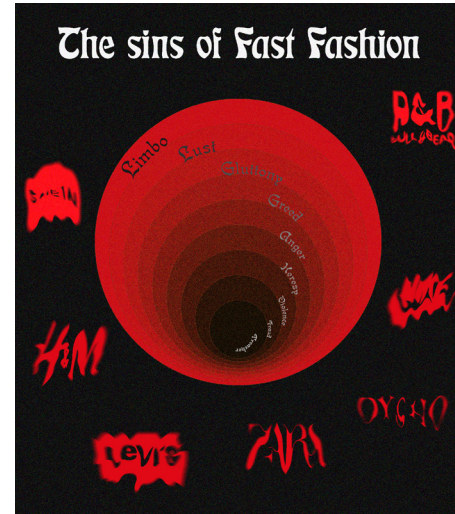
IV prototype – Marketing Toolkit

This fourth and final prototype, preceding the final version, is designed to enhance the social media communication of certain slow-design brands. It comprises a series of strategies to assist small brands in promoting their values on social media and engaging with Generation Z. The initial concept was not pursued in this form, but then developed into a card game while maintaining the same intentions of promoting conscious consumption through consumer awareness. The primary rationale for the shift in approach was temporal. The proposed strategies were to be developed into a workshop format with slow brands. Given the challenge in identifying brands willing to test the project, it was deemed prudent to pursue an alternative direction. Finally, in comparison to the current concept of developing a card game, the idea of a marketing toolkit lacked originality and offered minimal value in the contemporary market.
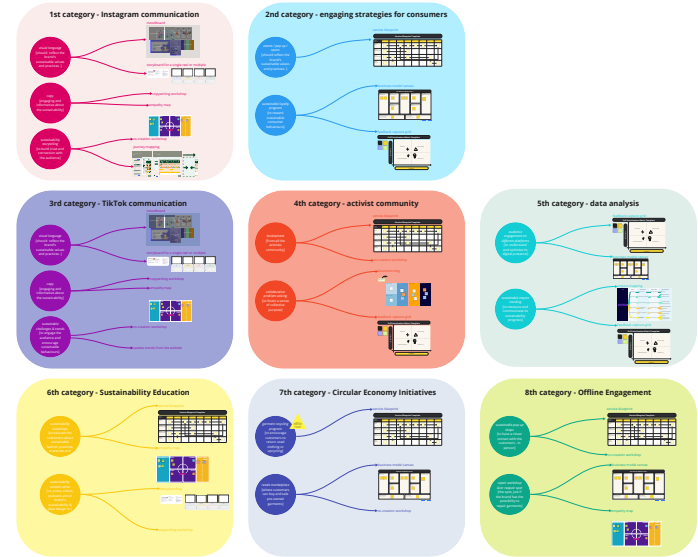
On the left page Final version of the Marketing Toolkit Strategies
On the current page First version of the Marketing Toolkit
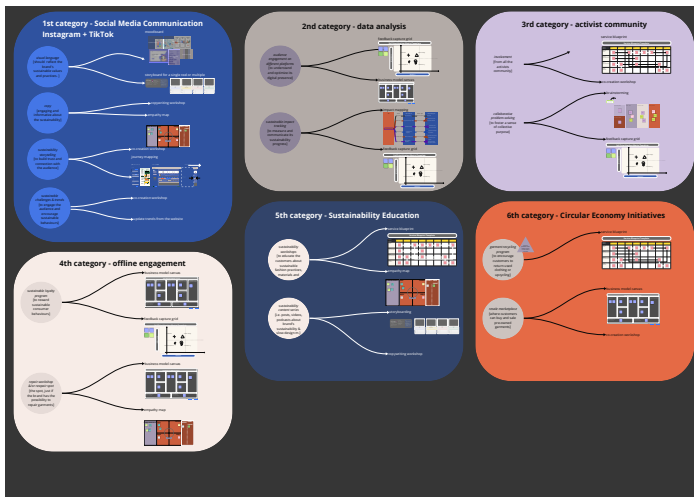
Concept 5.2

The final idea consists of a collaborative card game in which players play against the fast fashion, represented by the game. The players represent slow design brands, while the game embodies fast fashion, as a non-playing player. Through proper management of resource cards, and only if a player possesses a whole combination of resources (consisting of materials, manufacturing, and sustainable certifications and criteria), can they put on the table and earn points.

The game is played by 2 to 4 players. The players start with 3 resource cards each and at each turn they are obliged to draw a card and exchange one with each other. For every 10 points, players must draw an event card, which contains various positive and negative events that add or subtract points. The game can be classified as an asymmetrical collaborative game.

There are 8 possible combinations, reflecting the materials and production methods of 8 Swiss slow design companies: Livia Naef, Sanikai, The Blue Suit, ZRCL, Rafael Kouto, Carpasus, FTC Cashmere, and Avani Apparel. If and only if a player possesses all 3 cards of a single combination, they can play the combination, and the players, collectively, earn the points for that combination.

Players must reach 60 points before fast fashion reaches that figure. With 2 or 3 players, the game automatically makes 7 points per turn, and with 4 players, it makes 10 points per turn. This realistically represents the real market, in which individual slow fashion brands compete against fast fashion. Every time a player reaches 5 players, from the sixth onwards, he must put a card back into the deck, so that there are always 5 cards maximum.

This type of artefact makes it possible to convey otherwise uninteresting information to the general public, such as the production process and effort behind sustainable products, in a fun and engaging way. The game is a simplified version of the real market, where the complexity is greater. However, in its simplicity, *Slow Consumerism* allows players to memorise information, even unintentionally.

Players, having to form combinations (which are also written on the board), have to think strategically and, through repetition of plays, learn the names and characteristics of the resource cards. Furthermore, the use of real brands not only gives players the opportunity to act more consciously thanks to the acquired information, but also allows them to approach the end consumer indirectly.

The decision to utilise the three proposed categories of sustainable materials, production and certifications is intended to demonstrate the underlying processes involved in the production of sustainable brands. The combination of these three categories enables an understanding of the complexities involved in achieving sustainability and the challenges faced by brands attempting to meet this standard. The information presented in the cards is not readily accessible to the average consumer, who is unlikely to conduct extensive research before making a purchase. Instead, it is crucial to emphasise the significant effort and care that goes into slow fashion brands. In this engaging and playful format, players are presented with the opportunity to gain insight into the production and certification processes of these brands. The decision to utilise authentic brand combinations adds depth to the game, as the knowledge gained can be directly applied to the fashion industry. While the brand names have not been included, the combination of these details provides consumers with the necessary tools to make informed purchasing decisions in the future.

Methods 5.3

5.3.1 Interviews

Interview with Rifò Lab – 11.10.2023
Rifò is a circular fashion brand that produces clothing with recycled and recyclable materials. Moreover, Rifò is a concrete circular economy project: we are the first startup in Europe that coordinates the collection of old garments and their transformation into new products. (Ermini et al., 2023)

How is the quantity of garments to be produced chosen?
Through a pre-sales system, the quantity to be produced is chosen according to the number of requests.

What happens to unsold clothes?
Thanks to the pre-sale system, we have only 7% of the items produced in 2022 left in stock.

How did the idea for this brand come about?
After a trip to Vietnam having seen the overproduction, once back in Prato

Given that your production is 92% made from recycled fibres, what environmental impact does this phase have? In mass production, the recycling of materials sometimes pollutes more than the new production of clothes because of the toxic substances used, can you explain this concept and how you manage to minimise your consumption?
The recycling phase is entrusted to a supply chain. We try to use as few toxic substances as possible.

What does it mean to be a sustainable brand in 2023 with the continuing development in the fast fashion markets?
It means explaining how and why. Above all, explaining the prices. How and why a t-shirt cannot cost 10€. Raising consumer awareness.

Have you noticed an improvement in consumer awareness?
Yes yes, there is definitely greater consumer interest in the subject of sustainability. However, there is also less purchasing power affecting purchasing habits due to the current economic situation.

What is missing in this very saturated market?
There is definitely a lack of an approach more oriented towards quality rather than quantity. There is a need to change consumption habits.

Changing this market, however, will also lead to far fewer jobs, we have to deal with that too.

How influential is consumer choice?
Consumer choice has an impact, the market also adapts to what we buy.

Is the idea behind the brand something new or already present in the market?
No no, it is already present. You have to remember that there are companies in Prato that have been doing this for more than 100 years, they may not have our competitiveness in the market, but it is certainly already present.

Interview summary with Fashion Revolution Switzerland – 20.11.2023
Fashion Revolution is a global movement advocating for transparency, sustainability, and ethical practices within the fashion industry. Through various initiatives and campaigns, Fashion Revolution seeks to raise awareness about the environmental and social impacts of fashion consumption, encouraging consumers to make informed choices and demanding accountability from brands.

The interview was conducted with Jamil Mokhtar, co-founder of Fashion Revolution Switzerland.

During the interview, it was highlighted that Fashion Revolution Switzerland operates as a global entity affiliated with the overarching organization, Fashion Revolution, yet maintains a significant degree of autonomy due to its distinct funding and legal structure.

The interviewees are also co-founders of Maison Shift, a dynamic platform fostering collaboration among diverse designers across Switzerland through workshops and markets. Although they refrain from direct involvement in managerial duties.

Beginning December 1st, they plan to initiate an awareness campaign for Christmas, leveraging social media platforms like Instagram through sponsored ads while prioritizing their website as the primary medium. A central feature of this campaign will be an advent calendar on the homepage, offering daily sustainable consumption tips accessible only to those who register with their email, thereby fostering community engagement.

Fashion Revolution targets individuals interested in sustainability who possess some knowledge but may not yet actively engage in sustainable practices.
Looking ahead, the organization anticipates hosting a significant event during Fashion Revolution Week in April. Furthermore, they express a

future aim to enhance their social media presence and communication strategies.

Interview summary with Alice dal Fuoco – 07.05.2023

Alice dal Fuoco, the Head of Innovation at PostFinance, is an expert in strategic design and innovation. Her input was therefore invaluable in relation to the workshop structure. During the consultative call with Alice, I had the opportunity to analyse the structure of the workshop I had prepared. It became evident that the internal workshop required more than the two-hour timeframe I had initially allocated to it. It was therefore necessary to divide the workshop into multiple steps. Two main issues emerged: firstly, the language used and the methods proposed were deemed to be too complex for brands new to the research project. It was therefore necessary to implement a clearer explanation for each step. Furthermore, given the length of the workshop, it would be optimal to request that brands perform tasks, namely exercises, in the initial section. As a type of exercise, it was recommended that I utilise branding exercises such as the golden circle, identify the brand's values, mission and vision, and outline the target consumers they are addressing.

Furthermore, Alice introduced the BML (Build Measure Learn) method, a technique employed in business to assess the quantity of learned information and implement it at a strategic level.

Interview summary with Carola Bachmann Helbling – 08.05.2023

Carola is currently employed in a textile workshop at ZHdK. Her previous experience encompasses costume design, textile design, and research assistant roles in the Product and Textile Research Group at the Lucerne University of Applied Sciences. Her experience in the textile industry, particularly as a researcher in collaboration with sustainable fashion companies, is highly valuable for the present research. During the interview, the possibility of pursuing the workshop with slow design brands was discussed. Upon analysis of the three main steps of the workshop—consumer data analysis, social media communication, and sustainable education—it became evident that the workshop structure would require a significantly longer timeframe than initially anticipated, given the limited time available at this point in the semester and the lack of willingness on the part of the brands. The only feasible option would be to assign exercises to the brands to be carried out before the workshop date, particularly for the ini-

tial section on consumer analysis. One potential avenue for investigation would be to analyse the strategies employed by some of these brands and assess the actual effectiveness and accuracy of the information disseminated. The objective is to conduct an analysis of the consumer demographic they believe they are targeting and the actual consumer they are targeting. Furthermore, for the second section of social communication, it would be optimal to eliminate the moodboard and focus solely on the storyboard, thereby enabling these brands to communicate their values and message in a clear and effective manner to the consumer. However, it is evident that this direction is not particularly innovative and requires time that companies are not inclined to provide. Upon analysis of the possibility of the game, it became evident that this is a more intriguing and original direction to pursue.

Interview summary with Fashion Revolution Switzerland – 15.05.2023

The interview with Jamil Mokhtar, co-founder of Fashion Revolution Switzerland, began with an introduction to the project and the guidelines for our discussion. We then moved on to review the content of the game, with Jamil providing invaluable suggestions that significantly enhanced its complexity and originality. His expertise allowed the incorporation of real data from Swiss brands, which made the resource cards for materials, manufacturing, and certifications far more specific and adaptable.

Jamil's input was instrumental in refining the game. He suggested including data from well-known Swiss brands such as ZRCL, which uses organic cotton and emphasizes full transparency in its production chain, and Sanikai, which is known for its GOTS-certified materials. Rafael Kouto, another highlighted brand, creates unique garments from pre- and post-consumer waste. Carpasus, a men's clothing brand, uses only the highest quality materials, while Apesigned collaborates with Vietnamese artisans. NCCFN, similar to Rafael Kouto, focuses on upcycling. Mammut, an internationally renowned brand, maintains sustainable production practices despite its larger scale of operations.

In addition to brands, Jamil mentioned several projects that promote sustainable labels, including Work Fashion, Get Changed, Glore, Revolve, and Fair Wear. Fair Wear, in particular, supports brands that meet the rigorous standards required for Fair Trade certification, ensuring that all stages of production adhere to strict ethical, social, and organic standards. Our conversation then turned to the challenges that sustainable brands often face. Water management emerged as a significant issue,

especially for cotton production, which requires substantial water use. The handling of wastewater contaminated by chemicals is another critical area that fast fashion brands often neglect. We discussed why many slow fashion brands tend to produce garments in single colors with minimal prints, which Jamil attributed to economic constraints. Each additional design element increases production costs, and small brands struggle with minimum order quantities imposed by suppliers, making it economically unfeasible to produce a wide variety of designs.

Marketing and consumer behavior present additional challenges. Limited investment in marketing results in a lower reach and impact, compounded by a typically small workforce. Sustainable brands also depend on a few suppliers for their materials, which can lead to delays due to various factors beyond their control. Consumer preference for the low prices and wide range of fast fashion, along with the tendency to prioritize quantity over quality, further complicates the situation for slow fashion brands.

Despite these challenges, Jamil found the game concept highly intriguing and valuable. The interview provided a wealth of detailed information on sustainability in the fashion industry, reinforcing the game's potential as an educational tool. Jamil's

professional insights were crucial in enhancing the game's content and ensuring its relevance and authenticity.

Interview summary with Livia Naef – 23.05.2023

The interview with Livia Naef commenced with an initial explanation of the production methods employed and the availability of materials. A recurring theme was transparency and the difficulty of obtaining a certificate. Naef elucidated the challenges of having a wide choice of materials, with a minimum production and without having to spend an excessive price. This subsequently affects customers, as many suppliers impose a minimum quantity to be purchased, which is untenable for small brands like hers that produce to order. Another issue is that of certifications. It is extremely complicated to find certified materials and, above all, to always know all the steps of that particular material (where it was grown, in what kind of company, where it was then processed and details like that). For this reason, it has chosen to favour reconditioned linen in its production, obtained from the waste of Swiss consumers who no longer use it. Furthermore, other materials are incorporated into the production process, including organic linen that has been naturally dyed with powder derived from

food waste in Austria. The meeting proved to be an invaluable opportunity to gain insight into the intricacies of production processes and the prevalence of misinformation among consumers, who often focus solely on the final price.

Interview summary with Conny&Lotte – 28.05.2023

The meeting with Conny and Lotte from Bridge & Tunnel was of great interest, not so much for the production aspect, but rather for the communication and customer education. Their brand is not solely engaged in the production of clothing; it is also highly active in initiatives to educate the public. For three years, they have been publishing a podcast on slow design, in which they invite different guests to discuss specific topics. In response to public awareness, it is evident from the interview that there has been an increase in consumer awareness, not only among end consumers, but also among those involved in the industry, including other brands. However, the information regarding textile production and slow design is complex and challenging to find. When discussing the reasons why consumers often do not choose slow design clothes, it became apparent that the economic factor is one of the main reasons, but not the only one. Despite the abundance of information available to the public regarding the deplorable practices of the fast fashion industry, consumers continue to purchase these garments because the consequences of their actions are distant and abstract.

> "What happens is far away, as a place, and what we can buy is very close."

The potential of gaming as an educational tool for the public was then discussed, and the response was positive. Participants reiterated the value of engaging the public in learning through a medium that is both enjoyable and engaging. Furthermore, the advice provided was deemed useful in consideration of potential future developments of the game. Indeed, the game could also be employed for an expert audience. The game can be employed as a tool for ideation, enabling individuals to conceptualize novel technologies and material combinations, as well as for large brands with disparate departments, facilitating collaboration between administrative and production units. Additionally, it can be utilized by large, less sustainable brands to illustrate the simplicity of adopting more sustainable production methods.

5.3.2 Field Research
Workshop with Fair Fashion Factory

The fair fashion factory initiative in Basel envisions a pioneering hub for sustainable textile production, rooted in the appreciation and revitalization of artisanal and industrial textile traditions. It aims to foster their social, ecological, and economic advancement. Contrary to conventional fashion practices, which often conflict with Sustainable Development Goals, the fair fashion factory advocates for a transformative approach to fashion design. By providing a collaborative space for stakeholders from diverse textile sectors, the initiative endeavors to collectively envision and realize a sustainable future for fashion. The fair fashion factory offers facilities for production, research, and development, as well as opportunities for innovation, education, and networking. Through its inclusive approach, the initiative aims to engage a wide range of stakeholders along the textile value chain, fostering sustainable practices and generating synergies that transcend individual efforts. Operating as a non-profit organization, the fair fashion factory is committed to its mission of promoting sustainability in fashion while ensuring financial stability to support its philanthropic goals.

On October 23, 2023, the Fair Fashion Factory project convened a workshop, attended by all project designers and collaborators. This gathering marked one of the initial meetings since the association's recent formation. The workshop commenced with a tour of disused pharmaceutical facilities in the Basel region, slated for conversion into textile processing zones to revitalize local clothing production. Subsequently, participants engaged in a collaborative session, addressing various project development challenges. Despite the project's nascent stage and the inability to fully align with the master plan, the workshop proved highly inspiring, showcasing the collective dedication of individuals toward sustainability in the fashion industry.

5.3.3 Game Anlysis
2030 SDGs Game

The 2030 SDGs Game is a multiplayer, interactive simulation designed to facilitate an understanding of the Sustainable Development Goals (SDGs) and their impact on the world. Players assume roles and collaborate or compete to achieve these goals by 2030. The game strikes a balance between cooperative and competitive elements, allowing players to work together or pursue individual goals.
Resource management is a key aspect of the game, requiring players to manage resources effectively in order to meet the SDGs.
The 2030 SDGs Game's focus on collaboration and resource management aligns well with the collab-

orative and strategic elements of *Slow Consumerism*. Both games aim to educate players about sustainability through engaging gameplay

Circular Economy Pattern Cards

The Circular Economy Pattern Cards is a tool designed to assist businesses and individuals in comprehending and implementing circular economy principles. The cards present a variety of patterns and strategies for achieving a circular economy.

The relevance of the games to *slow consumerism* is twofold. Firstly, both games emphasise sustainability and strategic resource management. Secondly, Circular Economy Pattern Cards' focus on practical, real-world applications of sustainability complements the educational and strategic elements of *Slow Consumerism*.

Threads

Threads is a game designed to raise awareness about the global fashion industry and the impact of consumer choices. Players navigate the supply chain of the fashion industry, making decisions that affect sustainability. The game's interactive gameplay encourages players to engage with the decision-making process. The game's focus on the fashion supply chain and the impact of consumer choices aligns with the *Slow Consumerism* movement's educational goals and its emphasis on sustainable fashion practices.

Catan

Catan is a popular board game where players collect and trade resources to build settlements, cities, and roads. The game emphasises resource management and strategic planning. The relevance of Catan to *slow consumerism* can be observed in the game's emphasis on resource management and strategic planning, which mirror the resource management and strategic combination-building elements present in *slow consumerism*.

Pandemic

Pandemic is a cooperative board game where players work together to stop the spread of diseases and find cures. Players assume different roles with unique abilities. The cooperative gameplay and emphasis on teamwork in Pandemic align well with the collaborative aspects of *Slow Consumerism*, where players work together to achieve sustainable fashion goals.

Just Dessert

In Just Dessert, players must manage limited resources to survive and thrive in a desert environment. The focus on resource management and strategic planning in Desert is analogous to the resource management and strategic combination-building aspects of *Slow Consumerism*.

Visual Style 5.4

The visual style chosen is minimalist, employing a straightforward approach to both illustration and font. The font selected is Vag Rounded Next, created by Monotype. This font is characterized by a rounded design that exudes friendliness and engagement. The non-detailed illustrative style allows the player to visually memorize the cards and the information within them. Initially, a more elaborate style was contemplated, with the intention of including a comic strip illustrating the process in each card. However, given the size of the individual cards and the visual complexity, it was decided to simplify everything and keep only one element. Although the idea of showing the whole process behind is functional, there was a risk of having too much visual complexity and not allowing the player to memorise the cards. The current style is very simple and easy to memorise, also thanks to the use of colours.

*In the next pages are some photos of the creative process
of creating the cards.*

CARD GAME

CARDS

| TEXTILE MATERIAL - cotton, wool, silk/modal/tencel | ENERGY SOURCE | MANUFACTURE - work ethics legislations | RESOURCES CARDS to create the garments - OBJECTS - |

| ADVANTAGES marketing campaigns trends | DISADVANTAGES closed ports strikes new laws (like France) | FAST FASHION EVENTS (imprevisti x il gioco) |

| ADVANTAGES legislations new vegan materials new techs | DISADVANTAGES tech problems in the factory economic fall | SLOW FASHION EVENTS (imprevisti x il giocaton) |

black friday

RULES

×4

COMBINATIONS / RECIPES

OBJECTS COMBINATIONS
→ garments players can exchange resources for objects

/
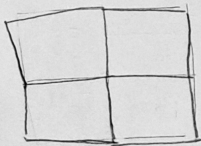
RULES
1 folded paper
1 booklet

OBJECTS

+10 +15

PAWNS / COINS
- both represent points you gain and objects to "buy"

OVERVIEW

→ COOPERATIVE GAME - the players win just if they cooperate and there is not just one winner but all the players win together

→ POINT-BASED GAME - either the players or the game win if they reach a certain amount of points the points are based on quality and time

→ 2-4 PLAYERS - they have to cooperate and play together against the game itself
— THEY REPRESENT A SUSTAINABLE BRAND —

→ NON-PLAYING PLAYER = THE GAME - the game represents Fast Fashion and is "playing" against the players
[it could be personified as an evil boss or something more interesting]

CONCEPT / DETAILS

* CIRCULARITY → recycled materials it depends wich ones
ex. polyestere most of time comes from PET
[maybe add this concept in the resale of clothes]
[but without giving the idea of a single use]

* COOPERATION → it represents not just a slow brand but also the steps possible to change all together

* MATERIAL QUALITY AND CERTIFICATES → enhance the different materials' qualities and certificates

* RECYCLING PROCESS → that is possible just for some materials and is divided into mechanical - for cotton - and chemical - for modal and tencel -

VISUAL STYLE

- IDEAS:

Ⓐ — maybe draw with WATERCOLOR and scan them after
with not super w/the paper similar to painting books

Ⓑ — SUPER SIMPLE ILLUSTRATIONS - like Disegnetti Depressi.
but not too much

- SILKSCREEN / TORNIO CON GOMMA

- RISOPRINT

⊕

SLOW DESIGN	BOARS
○ - △ - □ - ☀	FOR THE
	POINTS
FAST FASHION	
○ - ⊗ - ⟨ - - ☀	

□
5 p.s
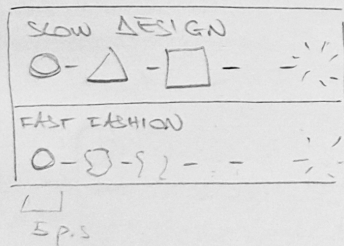
maybe in
textile ⤳ ☀ Adding
Buido
"stench"
of use

- use the thread as a connection to the 3D scan

⊕
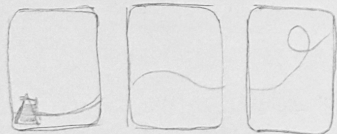
- CLESSIDRA

POSSIBLE COMBINATIONS

| VIRGIN MATERIAL | + | MANIFACTURE | + | ENERGY SOURCE |
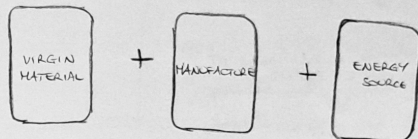
OPTION Ⓐ - BRANDS' NAMES (with real production)

* Livia Naef (CH) - Organic Cotton + Fair Working + Water
  Lucerne, CH   conditions

  entirely produced   Entirely produced   Ca amount
  in Europe   in Switzerland   needed (!)
  - it represents
  just 1,4% of   at traditional family
  all cotton produced   business in CH

[COTTON]

* Rifò Lab (IT) - Recycled Wool + Fair Living Wage + Energy
  Prato, IT

  it's a 100%   besides the 27
  recycled wool   local artisans
                         which are 16km
  - just in 2023   average distant
  they gathered   from the offices
  9200 old sweaters   - they participated
  ORIGIN: Prato, Italy   in a program to
                         help migrants
  ⊕ CERTIFICATIONS   integrate and have fair
  and Global Recycled Standard (GRS)   social and
                                       economical
                                       possibilities
[WOOL]

BUT this virgin fiber
represents less
than 1% of their
total production

Wool
their virgin wool
are certified RWS (Responsible Wool Standard)
which guarantees is mulesing-free
- mulesing is a practice of removing
strips of wool-bearing skin from
around the breech of a sheep
although the medical procedures, sheep still
felt substantial pain during it

GAME MECHANICS

① START

WITH 3/5 CARDS PER PLAYER

② 1ST TURN

Ⓧ THE PLAYERS CAN PLAY ANY CARDS

⊕2 THE GAME OBTAINS AUTOMATICALLY 2 POINTS - EVERY TURNAMENT

③ EACH PLAYER CAN PICK UP ONE CARD
OR PLAY A COMBINATION IF THEY HAVE
ALL THE 3 RIGHT CARDS

Ⓐ + Ⓑ

Ⓑ PLAY

④ IT'S POSSIBLE TO EXCHANGE CARDS
BUT JUST ONE PER TURNAMENT
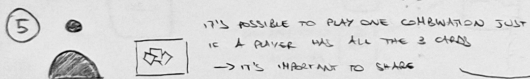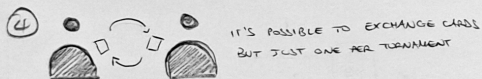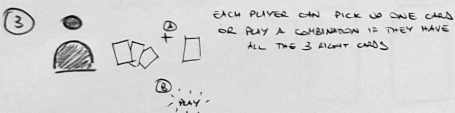
BUT IT COULD BE THAT
THEY ALL PLAY TOGETHER

IF I MANAGE TO MAKE IT
HARD ALSO FOR THE PLAYERS

⑤ IT'S POSSIBLE TO PLAY ONE COMBINATION JUST
IF A PLAYER HAS ALL THE 3 CARDS
→ IT'S IMPORTANT TO SHARE

SCORE

Ⓗ ⁿ points + Ⓟ ⁿ points + Ⓒ ⁿ points = TOTAL OF THE COMBINATION
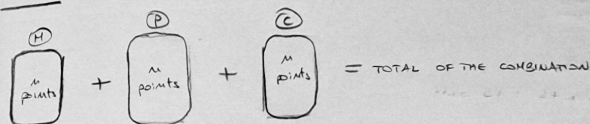
POINTS → they depend on 2 values, like sustainability and ethics

Ⓗ
HEMP - 3 p.
ORGANIC LINEN - 3 p.
RWS WOOL - 4 p.
ORGANIC COTTON - 3 p.
RECYCLED COTTON - 4 p.
CASHMERE - 2 p.
TENCEL - 4 p.
UPCYCLED MATERIALS - 3 p.

Ⓟ
ENTIRELY PRODUCED IN CH - 3 p.
MANUFACTURED IN CH AND NORTH OF ITALY - 3 p.
CHEMICAL MANAGEMENT - 3 p.
FAIRTRADE - 4 p.
RE-MADE USING CRAFTSMANSHIP - 4 p.
MANUFACTURED IN PORTUGAL BY FAMILY SUPPLIERS - 3 p.
FAIR WAGES, SAFETY WORKING CONDITIONS - 4 p.
ENTIRELY MADE IN EU IN SMALL WORKSHOPS - 3 p.

Ⓒ
CERTIFIED OEKO-TEX® - 3 p.
MADE TO ORDER - 4 p.
BLUESIGN® CERTIFIED - 4 p.
COMPLETE TRASPARENCY OF ALL THE CHAIN - 4 p.
UPCYCLING - 5 p.
GOTS - 4 p.
CLIMATE NEUTRALITY - 4 p.
REPAIR SERVICE - 4 p.

ADVANTAGE
Black Friday   +5 P.

TENCEL

WOOL
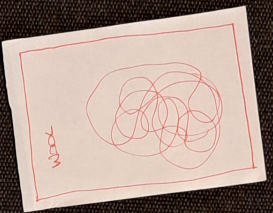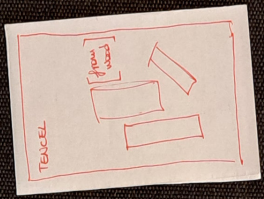
ADVANTAGE
When A well-known influencer reviewed your product   +10 ?

WATER
[for wash energy]

COTTON
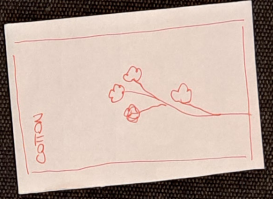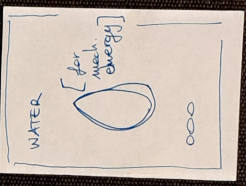
PICK UP
AN EVENT
FOR YOUR
TEAM

CHEMICALS
[for wash materials]

FAIR SALARY
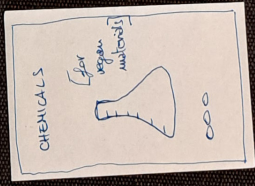
DISADVANTAGE
closed port
CLOSED
The Game stops for 1 round

CHECK it
PICK UP AN
EVENT FOR
THE GAME

WORKERS' RIGHTS
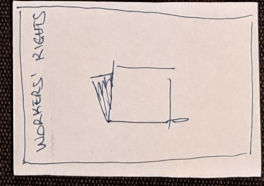
ADVANTAGE
The EU just banned fast fashion production you have already in the market

ADVANTAGE
FIBRE —
A labour based society just raised the cost production fiber from potato waste   +5 P.   +10 P.

DISADVANTAGE
There was a failure in your mass production the factory you stop for 1 round

Organic Linen
another possible line
+3
The global flax fiber is estimated at around 1 million tonnes. Processed flax, also called linen.
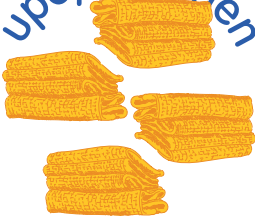
maybe still too small
→ MOVE IT AND MAKE IT BIGGER

BEST VERSION
0.5 pt

upcycled linen

4
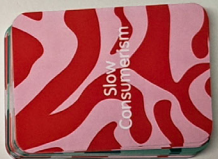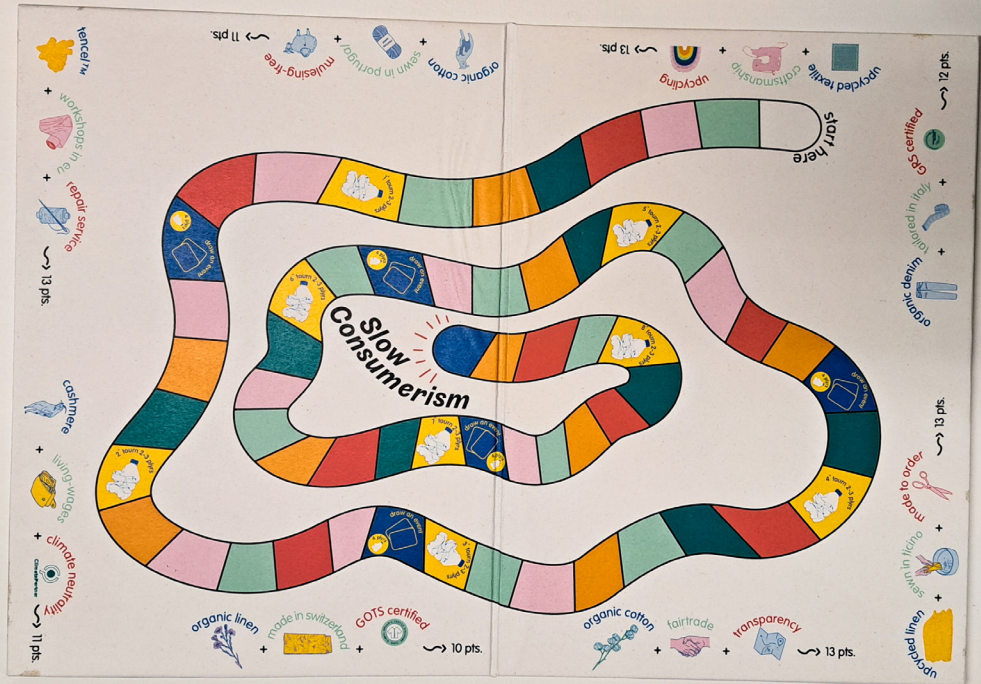
Linen made from pre-consumer textiles in Switzerland, naturally dyed with food waste, to reduce waste.

4

organic linen

3

Less than 1% of global linen is organically grown, using no synthetic chemicals and promoting sustainable agriculture.
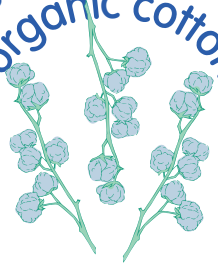
3

organic denim

3

Denim crafted from organic cotton, air-dried to preserve quality and reduce energy use.
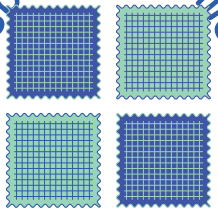
3

merino wool

3

Fine wool from Merino sheep, mulesing-free to ensure ethical animal treatment.

3

organic cotton

3

Certified cotton produced from biological agriculture. It represents only 1,4% of all the cotton produced.
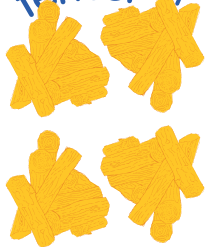
3

upcycled textile

4

Clothes remade using the technique of pre- and post-consumer upcycling to reduce waste and footprint.

4

cashmere

3

Fair Trade cashmere ensures animal welfare, with managed and cared-for goats, strict humane standards, and anti-cruelty measures.

3

tencel™

4

TENCEL™ fibers, from renewable wood, are eco-friendly, compostable, biodegradable, and made via a responsible process.

4

5 fairtrade

Fairtrade ensures living wages, freedom of association, safe workplaces, regulated working hours, and responsible chemical handling.

5

5 sewn in ticino

High-quality naturally died garments stitched at a small family business in Mendrisio, Switzerland.

5

4 sewn in portugal

merino wool
merino wool
merino wool
merino wool

Manufactured by small family-run suppliers in Portugal.

4

3 made in switzerland

Each garment is sewn by hand in Lucern, Lugano & Zurich (Switzerland) and North Italy.

3

5 craftsmanship

Artisanal garments remade with craftsmanship, creating unique pieces.

5

5 tailored in italy

Crafted in Italy, in small, family-run companies with great heritage, blending traditional techniques and innovative solutions.

5

4 living-wages

Ensuring workers receive living wages, vital for meeting basic needs and improving livelihoods, in safe working conditions.

4

4 workshops in eu

Garments produced in small European workshops, emphasizing quality and fair labor.

4

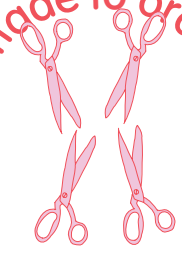## GRS certified

4

The Global Recycled Standard ensures social and environmental responsibility, with strict criteria for processing and chemical use.
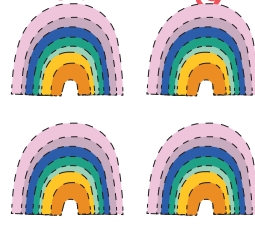
4

made to order

4

Made-to-order production minimizes waste by crafting garments only when ordered, ensuring a personalized and sustainable approach.

4

GOTS certified

4

GOTS is the worldwide leading textile processing standard for organic fibers, including ecological and social criteria.

4

upcycling

4
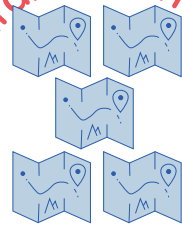
Pre- and post-consumer upcycling creatively reuses materials, reducing waste and environmental footprint.
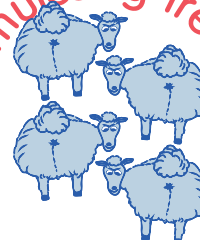
4

climate neutrality

4

Certification for carbon-neutral practices, reducing greenhouse gas emissions.

4

transparency

5

A transparent supply chain allows tracing garments from non-GMO seeds to final product using a unique number on the washing label.

5

mulesing-free

4

Merino Wool, mulesing-free to ensure ethical treatment. Mulesing is a harmful practice of removing skin to prevent flystrike.

4

repair service

5

A repair service extends garment lifespan, reducing waste and environmental impact. Clothes can be repaired to minimize consumption.

5

Supply Chain Disruption

A huge thunder appears in the area of your suppliers, causing floods. Unfortunately, they cannot ensure the usual quantity of virgin materials.

(- 4 points for the players)

Increase in Production Costs

Due to an economical crisis and the lower accessibility of raw materials, the prices of the productes increased, causing to your brand some business issues.

(- 3 points for the players)

Influencer Promotion

The campaign with a famous influencer was a success. The Game unfortunately recored an increase in the sales.

(- 5 points for the players)

Black Friday

Compared to the sustainable brands, The Game loves Black Friday. In that period the Game recorded an increase of 20% in the sales.

(- 5 points for the players)

Supplier Ethical Violation

Your supplier just change the direction and is no more ensuring the sustainability standards, as it was before. It always important to check.

(- 4 points for the players)

New Trends on TikTok

There is a new Trend on TikTok. Thanks to the fast production of The Game it is able to produce and sell the trendy clothes in time.

(- 4 points for the players)

New Vegan Material

A London-based company developed the first textile thread from potato cultivation waste. This innovation allows to manage agricolture waste and offers an accessible and high quality thread, with reduced impact.

(+ 5 points for the players)

Successful Sustainable Campaign

Vinted just published a sustainability campaign about overconsuption. Thanks to that there is an increase in the awareness of consumers. You gain some clients.

(+ 4 points for the players)

New EU legislations

The European Union just published a new up-coming legislation, to oblige fashion brands to take care of the waste in the production chain. Nowadays 79% of textile waste ends up in landfills. The Game doesn't have the right infrastructure.

(+ 4 points for the players)

Consumer Boycott due to Greenwashing

The Game just released a "sustainability" campaign. Fortunately, some consumers found out it was all greenwashing.

(+ 5 points for the players)

New Recycling Technology

A Swiss start-up just developed a new technology to recycle polyestere from garments, before it was possible just from PET materials, which meant breaking the circle of recycling once it becomes a cloth.

(+ 4 points for the players)

New Laws against PET

The PET production will be reduced in the european countries. It will be harder for the Game to find the material to produce recycled polyestere.

(+ 3 points for the players)

Closed Ports

Due to some strikes most of the european ports are closed. The Game is not able for one day to deliver the garments.

(+ 3 points for the players)

Installation   5.5

The final installation is designed to provide visitors with the opportunity to engage in play during the exhibition. To this end, in addition to the selection of a round table, two chairs have been positioned on either side, with the game placed in the centre. The decision to place only two chairs and not four, as the maximum number of players, is based on the premise that it is more inviting and that two people are more likely to be willing to play than three or four. Furthermore, the brief duration of a game allows for multiple games to be played, with each game lasting approximately 10 minutes. On the wall, three small televisions have been mounted to stimulate interest by displaying images of people playing the game and the rules.

Evalutation of the experience   5.6

Test game 1, 2, 3
2 players
24 resource cards
13 event cards
60 total points

Game: 4-step increment for each tournament
Event: Every fifteen cards

Conclusion: The game was too easy for the play-ers, lacking sufficient competitiveness.

Evaluation: The names of the combinations are too complex to remember, and the cards are confusing. Furthermore, the excessive number of colours in one card type con-fuses the different types of resources. Addi-tionally, the font and lettering within the cards are not readily discernible, but rather serve to identify the resource in question. Overall, however, the game is enjoyable and, after approximately two to three players, some cards begin to be recognized.

Test game 4 to 14
2 players
24 resource cards
13 event cards
60 total points

After a series of games, it was observed that the game score was balanced as an increase of 7 points per turn and that an event card was taken every 10 squares.

Evaluation: the game is enjoyable, but requires a balance of points. The combina-tions shown on the board are still too con-fusing and not easily readable, and there-fore require simplification.

Test game 15 to 25
4 players
48 resource cards (two equal decks of 24)
13 event cards
60 total points

After a series of games, the score was balanced as an increment of 10 points for the game each turn, and always an event every 10 squares.

Evaluation: Despite the high number of games, the game did not become bor-

ing. The card names are complex because they are not used on a daily basis, but after a series of games, they become familiar. The information on the cards is only readable if the illustration is interesting, but the font is too small and makes it difficult to read. Furthermore, the game board requires the addition of information on the game steps, as they are fixed. In general, the information entered was largely unknown to the subsequent testers.

Play Test 26 to 30
3 players
40 resource cards
13 event cards
60 total points

However, the results indicated that the three-player tests were insufficient to identify a balance that did not disadvantage the game too much. Consequently, further tests are recommended in the future.

The best version of the game provided seven steps for play every turn, with one event occurring every 10 squares. The removal of one set of two certifications, resulting in a reduction of 36 cards to 48, has a significant impact on the difficulty of the game. This not only increases the challenge

but also reduces the probability and frequency of combinations, as only 16 cards can be discarded.

Evaluation: The game is generally interesting, although it can become tiresome when played with three players due to a lack of competitiveness.

A series of games was played, and the time taken to complete each game was recorded. This data was then used to calculate an average time per game, which was found to be between 10 and 13 minutes.

Conclusion &
Future Steps   5.7

The game, is mainly target to non experts and consumers to understand fast fashion principles and slow consumerism alternatives. Itcan be considered an engaging and playful tool for conveying information derived from research. However, it is important to note that the results of card games, particularly those used for testing, can take years to achieve. In this case, the limited time available for the game's development meant that it was optimised to the maximum extent possible within the constraints of the project. As a result, future improvements to the game will be considered, including conducting further testing and applying additional gaming rules to balance the scores. Furthermore, an adaptation for companies would also be a valuable addition, as suggested during the meeting with Lotte & Conny. This would provide blank cards for large or small companies to make their production better known or develop new ideas. Given the timeframe in which the idea was developed and tested, and the complexity of the information covered, I am satisfied with the final project.

Contribution to Intearction Design

The Slow Consumerism game represents a significant contribution to interaction design by seamlessly integrating educational content with engaging gameplay to foster sustainable fashion practices. This innovative card game combines resource management, strategic planning, and collaborative play, serving as an effective tool for both learning and awareness. By embodying slow fashion brands and competing against fast fashion, players are encouraged to grasp and internalise the complexities of sustainable practices. The game's mechanics, which involve managing resource cards and forming combinations to earn points, mirror real-world challenges in sustainable fashion, such as material sourcing, ethical manufacturing, and sustainability certifications. This makes the learning process intuitive and engaging. The game incorporates both collaborative and competitive dynamics, reflecting the real-world interplay between individual efforts and collective goals in sustainability. Players collaborate to reach the common goal of achieving 60 points before fast fashion does, fostering a sense of shared responsibility. Meanwhile, strategic exchanges and resource management introduce competitive elements that enhance engagement and challenge. Drawing inspiration from games like Catan and Pandemic, Slow Consumerism emphasises resource management and strategic planning. Players manage cards representing materials, manufacturing methods, and sustainability certifications to form successful combinations, mirroring real-world decision-making in sustainable fashion and deepening understanding of sustainable resource management. The game incorporates authentic brands such as Livia Naef, Sanikai, The Blue Suit, ZRCL, Rafael Kouto, Carpasus, FTC Cashmere, and Avani Apparel, integrating real-world examples into gameplay, thereby enhancing the educational value of the game. This not only bridges the gap between theoretical knowledge and practical application but also fosters informed consumer behaviour and promotes real-world impact. One of Slow Consumerism's key contributions to interaction design is its potential to influence consumer behaviour. By increasing awareness of the sustainability efforts and challenges faced by slow fashion brands, the game encourages more conscious consumer choices, which aligns with broader interaction design goals to create experiences that inform and transform consumer behaviour.

Appendix

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