SLOW FASHION

- the answer for a sustainable fashion industry?
Preface

When I started my education I was sure that I wanted to work with eco-friendly fashion, now after four years I can see, that the problem and the solution is so much bigger than just eco-friendly garments for a sustainable fashion industry. It is our whole consuming society and the processes within the industry that needs to change. I have therefore chosen to do my thesis on the subject of slow fashion, in hope to find a way for fashion to be sustainable, desirable and fashionable.

I would like to thank Hanna Johansson, founder of Slowmotion and Rigetta Klint, founder of SLOWFASHIONhouse for helping me by sharing information about their companies in order for me to understand how a slow fashion company work. I would also like to thank my supervisor Heikki Mattila for helping me in the process and to all the respondents who took the time to answer my survey, thank you.

SLOW
is a revolution,
an alternative to our obsession with speed.
You see more when you take things a little slower,
like you notice every little detail when a film is shown in slow motion.

Slow can manifest itself in any
design, object,
space or image
that encourages a promotion of local artisans,
local designers, local flavours.

It’s an endless idea
you can make your own in any way you want to.

Slow works to counteract fast life
and the disappearance of local traditions.
In a loud, crowded, crazy world,
it’s good for the soul
to live life better by living slower.
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Abstract
The fashion industry is today a global industry and has a huge effect on our environment as well as on people. It is dominated by fast fashion and just-in-time production that has lead to increased seasons and mini-collections in season, which generate new low price items in store every week and even every day. This in turn has lead to an escalation in fashion trends that spurs our desires for new experiences and leads to overconsumption where consumers buy more than they need, which in the end results in fashion waste. On the other side of the supply chain, the industry has problems with worker exploitation, such as low wages, unpaid overtime as well as toxic chemical use and environmental pollution. This is not a sustainable industry, therefore I will in my thesis, research on the concept of slow fashion to see if this could be the answer for a sustainable fashion industry. Today there is no direct explanation of what the concept of slow fashion is or how a slow fashion company runs its business. Therefore this thesis objective is to research and study on what the concept slow fashion implies, how and if it could make the fashion industry sustainable and see if there is a structure or model for how such a business would look like. The objective is also to study today’s consumer behaviour and how we could and should consume according to a slow fashion approach.

A qualitative method was used with a hermeneutic scientific approach. It uses both a deductive element, where a conclusion will be drawn on the matter of the slow fashion concept, and then an inductive element, where empirical data is needed to reach conclusions and formulate a theory. The empirical data consists of a case study with two slow fashion companies where an interview was conducted as well as a survey of twenty individuals. My theoretical framework will include information on fashion as well as fast fashion, but foremost on the concept of slow fashion. That includes information about sustainability in the fashion industry on topics as environmental issues, labour issues and business models as well as supply chains and product development processes. Information on consumption patterns and consumer behaviour will also be presented as well as fashion waste, social driving forces and finally a presentation of slow fashion companies. Conclusions of the thesis were that slow fashion could be the answer for a sustainable fashion industry, if companies and consumers act according to the slow fashion principle, which has been summarized into guidelines. Key issues for slow fashion involves production, consumption, design, waste, use and reuse. It reflects on the issues of quality, awareness, integrity, creativity, diversity and balance. Shortly it is about slowing down the processes from making to using and reusing, making a garment last longer, both in style and in material, as well as consuming differently; less but of the best, where best could mean high quality garments or using what is already extracted, produced and used. Slow fashion acknowledges the importance of fashion in our culture, for our social life and for our identity as individuals and promotes diversity in production, fashion as well as in society.

Key words: slow fashion, sustainability, fast fashion, waste, consumption, use, design, supply chain, production
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1. Introduction

This chapter presents the background of the problem and its context that through a discussion of the problems leads to the problem formulations. The thesis objective will also be discussed as well as the outline of the thesis.

1.1 Problems background

The fashion industry is today a global industry and has a huge effect on our environment as well as on people’s lives. Some are exposed to its over-consumption while others are exposed of its poor working conditions. The sector is seen as the most environmentally damaging industry due to that it consumes huge quantities of resources, like water, energy and toxic chemicals. It is dominated by consumption, fast changing trends and low prices that make consumers buy more than they need, which result in fashion waste. It is therefore a complex industry regarding its supply chain, environmental issues and consumer society.

Kate Fletcher, author of the book "Sustainable Fashion & Textiles, Design Journeys", states that we cannot go on as before and that fashion as usual is not an option. So what is wrong in the fashion industry? According to Fletcher we need to deal with the root of the causes and as she see it, the key of the problem in fashion in our addiction to consumption. Part of this growth in consumption is linked to an increase in speed, which in turn is made possible by the exploitation of people and natural resources. Speed is also linked to fashion seasons where the original two now consist of several mini collections that open up new opportunities to consume. The high street chain stores has perfected the just-in-time manufacturing, now with a turnaround for a collection in as little as three weeks and along with that a high pace of change of today's fashion trends. (Fletcher, 2008)

Forum for the future has in their article “Fashioning the future” identified some key issues regarding sustainability problems in the textile and fashion industry. They also see fashion consumption and the increasing numbers of fashion items that are bought and then disposed as a key problem. They acknowledge the intensity of cotton production that require large quantities of energy and water as well as the working conditions across the supply chain and the chemical use, which can be toxic and damage the workers health and local environment. They identify two main problems of the unsustainable fashion industry. Firstly the intense competition with the results of driving costs and loss of standards and secondly the complex and opaque global supply chain. They argue that our consumer society and unsustainable fashion industry is interrelated and need to be considered in a wider economic context. They also argue that the textile and fashion industry along with the regulators, designers and the consumers need to work together to change and improve the industry so that fashion can continue to be something to enjoy without damaging the environment and people, as well as continue to be productive and provide a positive economic contribution. (Forum for the future, 2007)
Within our consumer society there is a problem with the huge waste of clothes, where people throwaway garments after only a couple of months and buy new clothes often due to that it are affordable. But we can not stop to produce and consume, then the whole economical system will collapse, but we can do it in a different way, a sustainable way, where we shift today’s industry and system into a more sustainable one. Yet another problem is after the garment is purchased in the using period, were an even bigger waste in energy is found, if looking at the garments whole lifecycle. Washing, drying and ironing often accounts for the most use of energy looking at the clothing lifecycle. If looking at Sweden and our textile waste, we are according to the Swedish Environmental Protection Agency, buying in average 24 kilos of clothes and textiles a year. In another article the Swedish Environmental Protection Agency write, that we in Sweden, sell around 100 000 tonne of textiles and 50 000 tonne of textile waste is disposed every year. It is about 2% of the households waste. Textile waste that is burn up is not an environmental threat. However, there may be alternative methods to take care of the textile waste that is better from a resource standpoint. The Swedish Environmental Protection Agency has also released a report on the recovery and recycling of textile wastes, “Accounting for the delegation cycle ordering Environmental Protection Agency on producer of textiles”. It states that there have been dramatic social changes over the past 50 years that has affected both our lifestyle and our waste flow. While our grandparents would have been repairing, modifying and re-using clothing to obtain “maximum useful life” of textiles, it is more usual today to throw away broken or no longer used clothes. (naturskyddsforeningen.se)

Fletcher acknowledges that we cannot give up on fashion, as it is central to our culture and important to our relationships, our aesthetic desires and our identity. We need fashion in our society but we also need a sustainable agenda for it and this is where the author sees potential for the concept of slow fashion. As we live in a consumer driven society that is marked by fast fashion, continually new trends and volatility, slow fashion can be seen as a reaction to this fast changing pace and fashion. Kate Fletcher argues, that it is time for fashion to slow down and consider the true cost of choosing quantity over quality. Quantity is seen as disposable fast fashion and is the defining characteristic in fashion industry today. Yet the fabric in low price, valued or fast fashion is no quicker to make or use than any other garment. (Fletcher, 2008) So what does slowing down indicate? There is today no actual definition of what slow fashion really stands for but is seen as a concept that can provide a change to the unsustainable fashion industry.

Fletcher believes that the futures fashion will see beauty and greatness in garments that value process, participation and social integration, in pieces that advance relationships between people and the environment and the author wonder if this could be slow fashion? (Fletcher, clothes that connect, 2008)

1.2 Problem discussion
So, how did we end up in this system? What makes us buy bags full of clothes on a weekly basis that are disposed of just a few months later? This is not a sustainable development. We are consuming more clothes, more often and throwing them away faster. Wardrobes do not even last a year. Clothes today have a lower price than ever before, which makes it very easy to buy, dispose and buy again. Today clothes are not
made to last for decades, let alone an entire season. But can this fast fashion be challenged by a slow down?

People are getting more aware of sustainability issues in production regarding clothes. In the fashion industry big companies like H&M are starting to use more organic cotton and work with CSR issues because the society and customers are demanding it. Smaller companies are taking further steps in sustainability issues, producing local and with ecological materials. Customers are more aware of clothes durability and sustainability. Vintage and second-hand clothing are getting more popular due to the environmental benefits and also for a more personal style and alternative to the homogenization in the high street chain stores. We can see that a change in the fashion industry is starting but there is still a long way to go and many changes to make before the industry can look upon itself as a sustainable one.

Many companies work with ecological clothes and CSR, but what difference does it make if people just dispose their clothes after a few months? Is the consumption the main issue in order to gain a sustainable fashion industry? Can slow fashion be the answer to how we can change our consumer behaviour? Could it be the answer for a sustainable fashion industry? If so, how would such a business look like?

By studying the different authors and actor’s views of the concept a problem of unity appeared. The different authors and actors have varying focus, which means that there is a difference in the meaning of the concept. This demonstrates the width and uncertainty of meaning. The lack of a clear description makes it difficult to understand what the concept actually means and is a problem for the concept to be successful in the society. Questions arise are the impact slow fashion could have as a concept, as a business model as well as how consumers could use the concept. Therefore we need a clear view of what slow fashion actually is, how it could be interpreted in the fashion industry and which different ways we can approach it. Are people even ready for slow fashion? Or further to buy a slow fashion garment and are people aware of the consequences of fast fashion?

Fletcher means that we need a new way of consuming and producing that requires widespread personal, social and institutional changes. (Fletcher, 2008) So my question is if slow fashion could be a sustainable approach for companies as well as for consumers? If it could be the answer for sustainability from a consumer perspective and a business perspective and if the slow approach can offer a sustainable solution for fashion.

1.3 Problem

Today, there is no direct explanation of what the concept of slow fashion is or how a slow fashion company runs its business. Therefore this thesis will research on what the concept slow fashion implies, how and if it could make the fashion industry sustainable and see if there is a structure or model for how such a business would look. From these questions the author have chosen to focus on the following issues:
The main and part problems are:

*Can slow fashion be the answer for sustainability in the fashion industry?*

- What is slow fashion?
- What does it imply for the customer and the business?

*How can a slow fashion business model look like?*

- How does the product development process work in a slow fashion company?
- How do a slow fashion garment look, what materials and designs are slow fashion?
- How would the supply chain be constructed in a slow fashion business model?

1.4 Objective

The objective is to find a way on how we can enjoy fashion in a sustainable way and if slow fashion could be the answer to the unsustainable fashion industry we can see today. Also to see how a slow fashion business model would look like and how it could be fashionable, sustainable and desirable. The objective is also to look at the problems with fast fashion business models and their products and connect them with how a slow fashion business model and their products could be constructed. The objective is also to study people’s consumer behaviour and how they could be changed or be more sustainable within a slow fashion manner.

Further the objective will be to study slow fashion companies, communities and movements, acting on the market today in order to gain knowledge on how they act, are constructed and what kind of designs they offer. The objective is then to see if there is a clear structure of how they are constructed to see if there could be a general model or guidelines of how a slow fashion business would act.

1.4.1 Goal

The goals of the thesis project are to understand what slow fashion is and what people think that it is. The further goal is to create a business model for a slow fashion company. The expected results are to see how a slow fashion business model can appear in order to make less impact on our environment, improvement in trade and how it could change and improve our consumer behaviour. Also to gain knowledge on peoples awareness and interest of problems within fast fashion companies, on our consumer behaviour and on sustainability in fashion companies. Through this paper, the author want to achieve a better understanding of slow fashion as a sustainable consumption concept and also how a slow fashion business model would work.

1.5 Limitation

For the business model the author will only look into the parts of the supply chain and the product development process, due to limitations in time but also in knowledge in other areas such as marketing. Neither does the author look into how these companies can be profitable or if the concept is viable in our consumer society.
1.6 Disposition
The disposition of the paper is as follows:

Chapter 2. Method
Here the basic ways to write a scientific paper will be presented. The author will discuss and justify choices of methodology and approach. Furthermore, the reliability of the thesis will be discussed.

Chapter 3. Theoretical frame of reference
The chapter presents a summary of the theory investigated and which form the basis for the report and analysis of it.

Chapter 4. Empirical
This chapter presents findings from surveys and also its analysis.

Chapter 5. Analysis and discussion
Here collected data is interpreted, analyzed and valued on the basis of the theoretical framework.

Chapter 6. Conclusions
Here conclusions are presented by answering the problem formulations.

Chapter 7. Concluding discussion
Here the authors own reflections on the thesis will be present, the thesis reliability and proposals for further research.
2. Method discussion

The following chapter presents basic methods for writing a scientific paper. The author will also discuss and justify choices of methodology and approach. Finally, the thesis’ reliability will be discussed.

2.1 Scientific approach

There are essentially two scientist approaches, positivism and hermeneutics. Positivism has its roots in natural science and hermeneutic tradition has its origin in humanism. (Patel & Davidson, 2003, p.26, 28) Today, positivism stands for quantitative hard data for statistical methods of analysis, scientific models of explanation and a researcher’s role that is objective and invisible. The requirement of positivism is that the researcher must get facts with a high degree of certainty. If another researcher makes the study it should have the exactly same results. (Patel & Tebelius, 1987, p.31)

Hermeneutics is said to be the opposite of positivism. It means learning about the interpretation and is a scientific direction in which you study, interpret and tries to understand the basic conditions of humanity. The researcher approach its research objects subjectively, i.e. based on own understanding. The thoughts, impressions, feelings and knowledge of the researcher are seen as an asset and not a hindrance to interpret and understand the research object. (Patel & Davidson, 2003, p.30)

2.1.1 Choice of scientific approach

This study will have a hermeneutic approach, since it will study, interpret and understand the concept of slow fashion and since the authors interpretation of the concept is one of many descriptions. The author’s role in the study will be subjective and visible. The authors own interpretations of the concept of slow fashion will be based on the knowledge collected and will be used in the thesis analysis and results. Hermeneutics is opposed to the positivism, with a qualitative understanding and interpretation system with a research role that is open, subjective and involved, which fits well into this study. (Patel & Tebelius, 1987, p.35)

2.2 Methodological approach

A researcher is working with producing theories that will provide as accurate knowledge as possible of the reality. There are three alternative ways of an investigation to relate theory and reality together. These are deduction, induction and abduction. (Patel & Davidson, 2003, p.23)

2.2.1 Choice of Methodological approach

Working deductive is said to be to following the path of evidence. It is theoretically based and goes from the general to the specific. (Christensen, Andersson, Carlsson & Haglund, 2001) Induction is called the path of discovery and is useful in a research area that is relatively unknown. The study will need to use elements from both the
deductive and the inductive approach; therefore, none of them fits completely into this study. Therefore, the empirical and theory's role will be presented in the thesis. The author will initially seek existing theories on slow fashion. Based on gathered theory, the author will analyze and draw conclusions about the concept, which will help to explore some of the problem formulations. This approach has a deductive element, characterized by that from the general principles and existing theories draw conclusions about an individual phenomenon. (Patel & Davidson, 2003, p.23)

The empirical data will give knowledge and information that can answer the problems that the theory does not include. Thus, the empirical data is necessary to acquire self-knowledge into the problem that the theory cannot answer. This approach has an inductive element, as the researcher explores own observations and experiences, the empirical data, to arrive at conclusions and formulate a theory and generate new concepts. Collected empirical data will be compared with the theory for further analysis and conclusion of the problems.

2.3 Research objective

A study's objective determines its focus and main goal. Depending on what direction the investigation has, Christensen (2001, p. 59) divides them in objective formulations of the three groups which are exploratory, descriptive and explanatory purposes. These are often intertwined and can sometimes be difficult to distinguish.

2.3.1 Choice of research objective

The study will firstly use an investigational purpose, since the author have little knowledge of slow fashion, as this is a relatively new concept. It is usual to start with an exploratory purpose when such an objective functions as a pilot study that will identify what issues you should seek answers to and then make a more thorough and systematic investigation. (Patel & Davidson, 2003, p.12) The aim is to obtain knowledge and understanding of the concept of slow fashion in order to investigate the problem formulations. The study will then move over to a descriptive purpose where relevant aspects of the concept will be discuss with a starting point of the problem formulations, which aims to answer whether this concept can lead to a sustainable fashion industry. A descriptive view is used when you have a good knowledge of the problem area but lacks an updated, clear and precise picture of the problem. (Christensen et al, 2001) The investigation will then be descriptive and discuss some aspects of the phenomenon. (Patel & Davidson, 2003, p.13)

Through a descriptive purposes you explain why something is as it is, hence you identify probable connections. (Christensen et al, 2001) Therefore, the author will update her theory on the basis of the problem areas. The theory discussed, will be essential aspects of the concept of slow fashion, which could solve the question on how it could be the answer to a more sustainable fashion industry. The report then has an explanatory view that identifies the reason why something takes place, which is the cause of some effect and determines the relationship more precisely. The aim is then to examine the relationships that exist among the companies today claimed to be slow fashion companies where the purpose is to identify the common guidelines that exist and if there is a general model for how such a company is constructed.
2.4 Research approach

There are four methods in the field of research approaches, which are: cross-sectional approach, longitudinal, case study and experimental approach. What kind of investigation you do, affects what kind of results you are able to obtain. (Christensen et al, 2001)

2.4.1 Choice of research approach

A cross-sectional survey is broad and general, where representative samples of a population at a specific time are studied and the longitudinal approach several times over an extended period. They are of quantitative nature and focused on the qualitative primary data, which makes it possible to draw statistical conclusions from them. These will not be used, as they are approaches of quantitative nature. (Christensen et al, 2001)

The thesis will use a case study approach, which is used when examining a smaller number of observation units such as individuals or organizations and when you are looking for in-depth information on individual cases. This approach seeks to create an understanding of the situation-specific processes, a problem's meaning or sense. The approach is qualitative in nature, which studies a small minority of cases and cannot make any statistical conclusions. Interviews and surveys will be made with two companies and a small group of individuals to gather qualitative information.

The approach is suitable as the investigation by analytical conclusions is based on situation-specific and comprehensive descriptions that can highlight general patterns or understandings by explaining complex relationships. Case studies use several different data collection techniques and the design of the survey must be tailored to each case. It is suitable mainly for the study of complex social processes, which must penetrate the surface to get an understanding. (Christensen et al, 2001) The case study seeks to understand and describe the meaning of slow fashion, and the companies that claim to be a slow fashion business. How they are organized, reasons why they work with slow fashion and their view of the concept.

2.5 Method of research

There are two types of research methods, quantitative and qualitative method. Which you choose depends on how you formulate the studies problem and how you choose to generate, process and analyze the information gathered. (Patel, Davidson, 2003, p.14) The choice of quantitative or qualitative research has to do with whether you are looking for either the knowledge you can measure, describe or explain a phenomenon or if you are looking for knowledge to review, interpret and understand a phenomenon. How we choose will affect the shape of the result you wish to receive, therefore you must choose the form for processing and analysis which will give the wanted category of knowledge. These two approaches are often portrayed as totally incompatible, but in practical research, it is very common to combine the two. (Patel, Davidson, 2003, p.14)

2.5.1 Choice of research method

A quantitative research involves the making of various measurements in the data collection and often uses a statistical processing and analysis. The method does not
This thesis will instead use the quantitative method that is used in research where data collection is focused on "soft" data, which are often verbal analysis of textual material in which the choice of problem is to interpret and understand, for example, what it is or what the underlying patterns that exist in a particular area of concern. This method will therefore be used, as it fits in well with the type of information that is wished to obtain. (Patel, Davidson, 2003, p.14) The method has been primarily an understanding view and is not focused on whether the information is of general validity. The key is to find various ways of gathering information and gain a deeper understanding of a complex problem that is studied and can describe the whole of the context that this will fit in. The method is characterized by closeness to the source to retrieve their information and it is the researcher's perception and interpretation of information, which is in the foreground. (Holme, Solvang, 2003, p.13) Because of its flexibility, the degree of structuring is lower in this method and the guidelines and targets do not bind it, furthermore the organization and planning can be developed during the investigation phase. It therefore goes in depth rather than width. The method has few units and seeks a comprehensive picture of them in relation to the issue and the objective to create a better understanding of the problems you are working with. (Holme, Solvang, 1991, p.95) When trying to understand people's way of thinking or reacting, when you want to distinguish or identify different patterns of behaviour, a qualitative approach is reasonable, that is, when the issue comes to understand and find patterns, which is this thesis goal. (Trost, 2007, p.23)

2.6 Method of data collection

In order to conduct an investigation collected information is required. The collected data are divided into secondary and primary data and are preceded from why, when and how the data was collected. In research a combination of these two is often used. (Christensen et al., 2001, p.87)

2.6.1 Choice of data collection

The first knowledge of the subject collected will be through secondary data, that is, information already available in for example newspapers, journals or research papers. It is data collected and compiled in a different context and with a different purpose than the present research. (Christensen et al., 2001, p.88) Secondary data are used to build a basic understanding for the research and to value the problems.

This information will form the basis for how the studies are formulated and also help in the analysis of what slow fashion means and how it relates to the fashion industry. The author will gather information from relevant articles and websites in the field of slow-fashion and of slow fashion movements. Information will also be searched on
pages such the Council of Nature Conservation and literature on the subject slow fashion as well as on fashion, fast fashion and sustainability in fashion. It is important that the information are critically studied for the credibility of the information in the gathering of secondary data, which is important for as some information used is from articles and websites that use the concept or promotes it. The secondary data should be critically viewed upon as the data consist of people’s opinions, thoughts and assumptions of the subject.

Primary data will also be collected. These are data that the researcher herself collects that is needed to solve the problem at hand. Primary data are needed when there are no current data or when existing information is not suitable for study purpose. Advantages are that the information you receive is current and appropriate to the object of the investigation moreover you know the reliability of it. (Christensen et al., 2001, p.102) Primary data is needed for information about individuals' attitudes and awareness to slow fashion and information about how a slow fashion company is constructed. In order to collect primary data, a case study with appropriate companies will be done as well as interviews with selected individuals. Theory and empirical evidence is necessary, when empirical data provides a depth that is necessary to understand the concept and draw conclusions.

2.7 Technology of Data collection

There are different techniques for collecting primary data like survey, interview, observation and experimentation. Communicating with or observations of individuals or groups of people perform these techniques.

2.7.1 Choice of technology of data collection

For both interview and questionnaire, there are different degrees of standardisation and structuring issues. Standardisation is the question of how much responsibility is given to the interviewer during the interview regarding format and order. Structuring demonstrates the extents to which the questions for respondents are free to interpret accordingly to his/her own attitude or previous experience. (Patel & Davidson, 2003, p.71) Surveys usually have fixed response alternatives, thus have a high degree of structuring and standardization, it is then important to ensure that it really covers all aspects of the questions and see that the answering choices are relevant as these surveys provides no opportunities for supplementing. (Patel & Davidson, 2003, p. 72, 73) Interviews will be made in the form of a survey with a high degree of standardization but a low degree of structuring, so the individual can interpret and respond freely to questions asked, as interested lies in their interpretations and thoughts about the concept of slow fashion where the aim is to detect and identify the characteristics of the concept. Phrasing will be carefully made so that the issues are perceived correctly. The questionnaire, (found in Annex 1), will be sent to individuals through facebook and the interview, (found in Annex 2) for businesses through e-mail, which is believed to be the easiest way to reach the respondents, as well as get answers from them. Cover letter will also be sent to explain the purpose of the research and information about the study to both individuals and companies.
One problem in surveys can be individual’s willingness to answer questions and it is then important to state the reasons and to make them see the benefits in responding to the survey. The author shall therefore declare that the answers are important for the work to reach the conclusion of the work on slow fashion. The cover letter also provides information on its confidentiality. In a confidential survey you know whose answers it is but indicates that it is only the author who have access to the data. (Patel & Davidson, 2003, p.70-71) To obtain a survey that actually measures what it want to measure, you need to think about its opportunities and obstacles. One problem may be ignorance about the situation in the fashion industry; therefore the cover letter will give a brief background to why the paper is written and the problems we see today in the fashion industry.

Selection of survey is best suited when the respondent can take time and reflect on the issues raised. A non-structured questionnaire will be used, since the author do not want to control the respondents’ answers but are looking for the subjects’ perceptions about slow fashion, consumption and consumer behaviour around fashion. The author will then interpret and draw conclusions about slow fashion, consumption and sustainability based on the answers sought.

To handle the data collected, an illustrative method will be used. The method is used for questionnaires or interviews with results of verbal information, where information is interpreted in relation to the theoretical framework. The illustrative method makes verbal information manageable, which results in soft data. This means that the answers are not being reduced to numbers neither regular text interpretations, but instead makes an illustrative description of the results obtained.

2.8 Selection method
The selection is about whom or what should be interviewed or observed. In conducting the investigation, it is relevant to decide whether any units or only a few of them will be selected and how they should be selected. The two principles of selection are the probability sample and non-probability sample. Common to both is that the larger the sample, the more likely it is that the sampling approach is consistent with the population. (Christensen et al., 2001, p.109) Sometimes also censuses are done, where no selection is done but asking the whole population. (Trost, 2007, p. 37)

2.8.3 Choice of selection
A fundamental requirement of a probability sample is that respondents will be selected randomly with a known probability to join the sample. This method gives the most representative sample, given that the sample of selection is likely to have been an examination of the total population. (Holme, Solvang, p.187) Non-probability sample means that everyone in a population does not have a known opportunity to participate in the selection. Such a selection is common when respondents assumed to have some knowledge of the subject and where knowledge is more important than that the statistical representativeness is maintained. Researchers can also make this a strategic selection of which she chooses to include in the selected population; the aim is then to get a deeper understanding of a specific phenomenon. (Christiansen 2001, p129-133, 186-187).
Generalization and representatives are not the central purpose of a qualitative study, but the selection of study subjects is still a crucial part of the investigation. If it is wrong selection of people in, it can cause the whole study to be useless in relation to the starting point. The purpose of the interviews is to increase the value of information and create a foundation for deeper and more complete understanding of the phenomenon that is studied. The content of information can also increase through the use of interviews of persons who may be reasonably expected to have knowledge about the phenomena investigated. Therefore people from the School of Textiles and the business case selected will along with others be used in researching the concept of slow fashion. This means that the survey will use a non-probability sampling. Respondents selected are individuals that are essential for the study and will be approximately 50 respondents; they will be friends and relatives on facebook in ages 20-35 years. These are individuals with a widely dispersion geographically, professionally, educationally and in terms of income. These respondents have been selected because they are important and interesting target for a movement like slow fashion and even a potential customer target group in the slow fashion business that will be analyzed. The two slow fashion companies selected are Swedish companies, which claim to be slow fashion businesses.

2.9 Reliability and validity of the research

One problem for researchers is to know what he/she is measuring and how safe he/she makes it. For a thesis to be reliable and have a credible content, the researcher must take into account the survey’s validity and reliability. Below is a definition of the two terms that result in a discussion about the thesis credibility.

2.9.1 Discussion on research validity and reliability

Reliability is the degree of trustworthiness of the instrument, namely the extent to which you have the same value if you repeat the measurement. (Paulsson, 1999, p. 48) This concept of reliability is only focused on quantitative measurements when one assumes that you are measuring and indicating values of variables for each sample unit, and the result will be a statistical relationship. For qualitative measurements validity is instead discussed and the reliability is seen in the light of the unique situation prevailing at the time of examination. (Patel, Davidson, 2003, p.103) The thesis will seek for that the results should have sufficient validity as possible. To get a good validity, carefully formulated interviews, survey questions and cover letters will be made as it is imperative that the formulations of the questions are easily understood and can not be misinterpreted.

Validity represents the extent to which you actually measures what you intend to measure. (Paulsson, 2007, p.48) The concept of validity is divided into two measurable parts, internal and external validity. The internal validity is how well the study and its findings are consistent with reality, called a full valid study, which can be difficult to fully achieve. The external validity should show if the choice of instruments and their results are consistent with what one tries to assess and treat the degree of generalizability. (Christensen et al., 2001, 290-291) In order to assure that the study really measure what is intended to measure and to avoid
misinterpretation of the survey, the author will describe what she want to explore for the surveys as well as the case studies. This is intended to help the respondent to answer questions on problems concerning the fashion industry.

To ensure the validity of a study one can make use of triangulation, which means that different types of data and different data collection methods used to achieve a theoretical saturation. It means gathering all the data needed to draw conclusions based on a sound and reliable basis. To reflect reality in a good way the researcher must ensure that the internal validity is high. This is done as a result of that the researcher is systematic and consistent in his/her approach, and carefully declare how the process is done. In order to achieve a theoretical saturation, different data collection methods and a variety of sources will be used. To build a sound knowledge a number of articles in the field, written books and websites will be studied. These will be analyzed and discussed together with the results of inquiries in order to reach a conclusion. Throughout the paper the author will specify the sources of facts and accurately report how she reach a conclusion.

2.10 Criticism of the source
Mostly articles, books and websites on the subject will be used, which mean that the author must be critical in the knowledge gathered. Some information has a promoting profile while other is objectively written in a critical position and discussed informative on the topic. The information is based upon people opinions and assumptions. There is no “hard fact” but “soft data”. This is also how this report should be viewed upon: a qualitative study that will result in qualitative results based upon authors own and others opinions and assumptions. The people in the surveys are related to the subject matter and its problems since they belong to the target group for the topic.
3. Theoretical framework

In order to answer questions, an understanding of several topics is required. Foremost on the concept of slow fashion but also information about sustainability in the fashion industry, on topics as environmental issues, labour issues and working conditions in production and business. Information on consumption patterns and consumer behaviour will also be important to understand as well as what fashion is and what function fashion has in our society. Furthermore, the social driving forces in our society today and what meaning they have of how slow fashion can be interpreted in the world of fashion. Information and knowledge is also needed on supply chains and business models for the fashion industry. A summary of the above areas that will form the basis for the investigation and analysis of it will here be presented.

3.1 Fashion

Clothes are first and foremost a function to warm (or cool) and protect our body. Fashion is something else. Fashion can be lust, vanity, art, and an eternal search for and realization of the perfect lines and beauty. Fashion is ideal and body image and a symbol of the morality and ethics of an era. Fashion can be status, social class and social belonging. It reflects and arises from people's lives and living conditions and is influenced by political, economic and social currents. (Hedén, McAndrew, 2005) It is a reflection of our times and times are in constant change. So what is fashion reflecting right now, what are the current influences in our society and how can we see them in fashion? It is seems to be a struggle between speeds. The fashion industry is moving fast, the seasons, the designing, the consuming, and the producing, and we can see a constant quest for shorter lead times.

Fletcher sees fashion and clothing as different concepts and entities. Clothing is material production and fashion, symbolic production and these connects with us in different ways. Fashion links us to time and space and deals with our emotional needs, manifest us as social beings and as individuals. Clothes are concerned mainly with physical or functional needs, with sheltering, shielding and protecting. This overlaying of emotional needs and physical goods fuels resource consumption, generate waste and promotes short-term thinking as we turn from one silhouette to the next in search of the next experience. Fletcher believes that this leaves us dissatisfied and disempowered and no matter how much we consume, it can never truly satisfy our psychological needs. She means that we need to recognize these differences in clothing and fashion to design more flexibly and intelligently. (Fletcher, 2008)

3.1.1 Fashion Today

Fashion is constantly changing and is in the very definition of the word. Today we can see the distinct of two opposite demands in the fashion industry. We have the approach and wish for a more sustainable fashion industry but are in the same time producing to the lowest price in the shortest of time possible. People say they want to become more sustainable but at the same time cannot resist buying fashion, so there is a big contradiction in fashion today.
As Regina Root states, the issues concerning environment have become politically and socially charged. We have a multi-billion dollar industry within fashion and the ethics behind the aesthetics have been very much discussed. The fashion industry employs around 26.5 million people worldwide, the problem is that many of whom work within it does not receive living wages, it uses toxic chemicals, exhaust fossil fuels to sustain its supply chain and promotes extreme consumption. But we can at the same time see that companies starting with practices in sustainable design and corporate social responsibility. (Root, 2008)

As mentioned before one of the main quests in the fashion industry today is the speed of things, we have up-speeded cycles in season, resolving into several seasons in-season. But while the speed is stepped up and the consumption rate increases the trend rate has slowed down. There is high pressure and simply no time for the designers to be creative, which have resulted into a homogenized fashion. (Strömquist, 2008) In 2008, Viktor&Rolf showed their collection named “NO”. It was a protest against the high pace in the fashion industry, where they wanted to point out that designers no longer have time to be innovative. Designers like Viktor & Rolf, Tom Ford, and Donna Karen, with others, mean that it is necessary for the fashion industry, as well as other industries, to take responsibility in a society where total overconsumption rule. They want to slow down the pace, which would affect designers to make better designs and consumers to make better purchases. (Furumalm, Rydberg, Swanstein, 2009)

Root states that the UK buys two million tonnes of clothing every year, which of three quarters are dumped in the landfill. That means that there is huge waste issue where people wear clothes only a couple of times before discarding them. (Root, 2008) So, why is that? Why do we dispose our clothes after just a few months? Simonetta Carbonaro talks about democratization of fashion, which means that people today can afford to be fashionable due to low price chain stores like H&M and Zara, that allows people to get high fashion to a low price. (Carbonaro, 2005) These companies are often seen as copycats of the high fashion, but are loved by their customer because of it. So fashion has become more affordable, more accessible and is speed up in number of seasons. People want to be fashionable and are able to because of the low price chain stores that copy the high fashion. This according to Fletcher is fashion in its worst forms since she believes it feeds insecurity, peer pressure, consumerism and homogeneity. (Fletcher, 2008)

3.1.2 Social driving forces
In an interview on style.com Dirk Standen is interviewing Julie Gilhart about the future of fashion. Gilhart states that the current situation in fashion is not working any longer and that a change is needed where the creativity of fashion will play a crucial role. Gilhart says that there is a general sense that the system needs to change. How, she does not know, but states that it is all about being conscious. She claims that customers want things that are made well, in a conscious way, that have long-term values and are beautiful, special and all a part of a story. She states that, “you have to feel fashion”. The world, she means, is changing and it is going to be about things that really matter, that have quality and a lot of integrity. (Standen, 2010)
Today we can see a search for authenticity. It is shown in many different aspects in fashion as we search garments with a personal value, customized or single designed garments. We also look into who made our garment, where they come from and we want a story behind them. We can also see the search for authenticity in the way we socialize and one particular thing has grown hugely the last couple of years that combine socializing and fashion, which is knitting. Knitting has a revival in the home, and at the level of small workshops and the batch production of relatively high value items, as well as being a medium for artists. (Clark, 2008) We can also see with this re-value of discarded clothes that revives of sewing and mending is coming back. Re-designing old clothes, sold again as an exclusive one-of-a-kind garment is made on both bigger scale as well as in the home. With the downturn in the economy, people are also starting to think twice before buying, which contributes to more thoughtful purchases with a real need. (Tran, 2008)

Strömquist acknowledges that there is no way of stopping the carousel of fashion, but that we can see a conscious consumption flow as a reaction of the excessive fixation on brand and the massive over-consumption. This, he means also has to do with the bad economy, where people tend to long for simple things. Even if the external fashion does not exist, the interest of more durable clothes, both on quality and style, has grown. People are, according to Strömquist, starting to look for clothes with the potential of becoming the favourite. (Strömquist, 2008)

3.1.3 Fast fashion

Today fashion is characterized by fast fashion, which means huge quantities of cheap clothes that is produced under an intense time pressure as to the just-in-time principle. Figures from the UK show that people are buying more today than just ten years ago, in 2007 the average woman bought 34 pieces of clothing, up almost 80 percent from ten years earlier. Experts blame fast fashion as the reason for the dramatic expansion of our wardrobes, which means that manufacturers are working with shorter production cycles, with some generating up to 15 “seasons” per year. This almost continuous stream of new fashions from factory to store creates a sense of stress among shoppers to buy before new stock arrives. (Kirsten Dirksen, 2008) This quotation by Pablo Isla, chief executive of Inditex reflects on the issue, “If you enter a Zara store and see something you like, you know you’d better buy it because if you come back, it won’t be there”. This business model has revolutionized the fashion industry even at the highest levels. Brands that once created two seasonal collections a year now stream new styles into stores year around. (Binkley, 2007)

Fast fashion means “just in time” manufacturing and has enabled faster retail turnover. Styles are being produced with shorter life spans, which often means made with cheap fabrics, low salaries, and worker exploitation. (Clark, 2008) Furthermore, these cheaply produced garments are often not constructed to last and are not durable either in trendiness or material, which mean that they are necessary to replace, which increase the rate of consumption. (Pears, 2006)

The manufactures developments within the fashion industry, such as the increased production speed and access to cheap labour have enabled the prices of garments to drop, which consequently mean that consumers can afford to buy more fashion and
have lead to that consumers buy binges of garments instead of making more thoughtful purchase decisions. Pears recognize another problem by fast fashion, which is that the increase in speed and volume of production has decreased the diversity of styles and quality of manufacturing. She means that the overexposed globalised industry is suffering as copying has outbalanced the innovation of fashion and has homogenized fashion design both in high fashion as well as in fast fashion. (Pears, 2006)

Globalisation has also increased the access to global fashion media and trends, which have lead to the homogenisation of fashion design as well as the popularity and profitability of copying top fashion labels. This has decreased the differentiation between high fashion and high street clothing. Internet also plays a part in this since it allows images of popular fashion to travel the globe. There is also greater international mobility, allowing buyers to travel and garment designs to circulate. With this access to trends along with the increased production capabilities, the high street stores can copy styles even before they have been sold through the original designer’s store. Because of this quantity of fashion garments available, the opportunity to purchase a garment of a unique style and of high quality is becoming rare since the increased quantity is not synonymous with increasing variety or quality. The context of fashion retailing must therefore create the illusion of choice in order to deceive the consumer into buying more. (Pears, 2006)

Clothes have during the last decades become increasingly affordable for everyone, which the retailers and brand have capitalized by moving away from traditional seasons and instead offering fresh collections throughout the year. Because of the lower unit costs retailers must sell significantly more products in order to maintain levels of turnover and market share. This means that the success of retailers and brands demands unsustainable increases in volumes of apparel. The fashion industry is increasing its emphasis on improving production efficiency while the manufacturing quality, design integrity and perceived consumer value are compromised. (Pears, 2006) Fletcher states that fast fashion contributes not only to negative consequences as worker exploitation and environmental impact but also an overconsumption that results in insecurity among young people when they constantly need to “update” their identity. (Fletcher, 2008)

3.1.3.1 Speed

Fast fashion, is as mentioned a defining characteristic of today’s fashion industry. It is a combination of high speed production, tracking sales with electronic device and just-in-time manufacturing that now makes it possible to turn a sample or design sketch into a finished product in as little as three weeks along with high speed and high volume consumption. Yet these fast fashion garments are no quicker to make or consume than any other garment. The fibre takes the same amount of time to grow regardless of a products speed to markets. Raw material takes the same amount of time to be spun, knitted or woven, cleaned, bleached, dyed, printed, cut and sewn and the activity of going shopping and laundering the garments takes the same amount of time regardless of how speedily a design makes it from factory to the high street retailer. Fast, according to Fletcher, is in the case of today’s fashion industry describing economic speed. Time is one of the factors of production along with labour, capital and natural resources, which get squeezed in the pursuit of
Economic speed pushes us towards a one-size-fits-all culture and a group mentality among designers, where products are clones of each other and limits a long-term perspective. Fletcher argues that balance between speed and agendas is needed, were we should give a voice to nature, society and culture in our design and production decisions and build a more user-centred, heterogeneous and resourceful fashion industry. The challenge she means is to connect the fashion industry with multiple layers of other human activity. In this way we would continue to make money, while respecting the rights of workers and the environment and at the same time meet our requirements for newness and change. (Fletcher, 2008)

Speed and fashion deal with behaviour, appropriateness and durability, how to involve industry and consumers, how long materials last, how long we keep our garments and how we launder them. Fletcher presents different ideas of speed. She means that there should be a celebration of the beautiful part of fashion that is the faster layer that deals with newness, change and fashion symbolism. The other layer, the slower one, deals with resourcefulness and optimization that have good making and material quality. (Fletcher, 2008)

3.1.4 Supply chain

A supply chain or as it is also called value chain, is a processing chain that consists of several actors that engage in different activities that develops a product and adds value to it; the product is then going through a refining process. The actors in the process are often independent and have suppliers and producers upstream (near the source) as well as customers downstream (near the end-customers) in the chain. The chain is also called supply and demand chain that acknowledges the relation between the supply and the demand. The goal of the chain is to provide the end-customer with finished products. (Hedén, McAndrew, 2005)

Supply chain management is how you lead, manage, plan and control the activities that occur along the value chain from end-customer to raw material suppliers. Supply chain management is today seen as a tool to increase the company's profitability and competiveness. There are different ways to do this; some of the more famous ones are just-in-time and quick response with their flexible production system and importance on information flow.

The latest tendency in supply chain management is to head for safe co-ordination and collaboration across business borders in the chain for efficient planning and management of materials, goods and information into, through and out of the companies in the chain. This reduces uncertainty and creates an environment for long-term business relationships that could benefit everyone in the chain. The cooperation involves sharing information about sales development, lead times, maximising throughput of goods for increased profits. Rapidly changing style and newness is workable only because clothing is so cheap and made possible by the shifting of production to low-cost countries and by current conditions and environmental standards, the so-called “race to the bottom”. Understanding for speed in both production and consumption should therefore be transformed into a force for quality of environment, society, wage, working conditions and products, according to Fletcher. (Fletcher, 2008)
inventory requirements, production schedules, and supply and distribution channels. This requires a flexible information system that allows effective command and control. Today we can often see a supply chain that is linear, that starts with resource extraction and ends with waste. In Story of stuff on the webpage with the same name, Annie Leonard discusses today’s general supply chain, presented below.

Figure 1. (By storyofstuff.com)

In the first stage we have the extraction of natural resources, which today means exploitations of limited resources. The main problem here is that we in the west extract resources from the third world, meaning destroying the environment and peoples uphold on the other side of the world. Then we have production, where a lot of energy resources are used along with a lot of toxic that is put into the products or in the manufacturing of the products. There are today a lot of chemicals that are not tested for its environmental of health impact, which brings health issues for the workers as well as polluting the environment. In the distribution Leonard talks about the real costs and how they are not captured in the price and that it is the environment, our natural resources and the workers who pay the price of our low price products. In the heart of the system we have consumption, which is the driver for the whole engine. We have become as Leonard among others has said, a people of consumers. Our value is indicated in how much we consume and spend our leisure time mostly shopping or watching TV that with its commercials feeds us to buy more products. After consuming we dispose our things, in general already after six months. The product goes to landfill where it pollutes our air, land and water, as well as change the climate. In the west it is also common that we export our waste back to the third world. Recycling, Leonard says, does not come to the core of the problem due to that the waste we dispose of generated more than triple the waste upstream in the supply chain. So, we need another alternative.

Leonard suggests that we need to see the big picture and to create a system that does not waste resources or people. We need to think in a new way and throw away the old “throwaway” mindset. She suggests a system that contains thoughts of sustainability, equity, zero waste, closed loop production, renewable energy and local living economy.

Figure 2. (By storyofstuff.com)
3.1.5 General supply chain in the fashion industry

How does the supply chain look in the fashion industry and where are the main problems? The disposal of textile to landfill is not huge, but the problem lies further upstream in the supply chain, where we have big environmental impacts. This upstream supply chain includes the harvesting of the raw material, spinning, weaving, knitting, dyeing, sewing, finishing, garment assembly and transportation. In addition to the high volumes of wasted materials and resources in production, there are also high levels of pollution and chemical dangers in the form of emissions, pesticides and dye waste. The fashion supply chain is long and complicated and it is the conversion of raw textile fibre to finished fabric and final product that draws on labour, energy and water. Today, we can see the use of excessive working hours, forced overtime and lack of job security, but as well how it generate wealth and employment that is important for our culture and the poverty. (Fletcher, 2008)

Figure 3. Map of key processes, inputs and outputs in the textile production chain. (Fletcher, 2008)

For a more sustainable supply chain there need to be changes in the spinning, weaving and knitting area, with the use of energy, the waste production, dust and noise. Applications of lubricants, oil and size are used to strengthen and protect the fibres from the stresses of processing and these coatings and lubricants becomes waste as they are washed out. The most common fabric finishes include dyeing, printing, water repelling and crease resistance. These are main causes of environmental impact in the production phase, where large quantities of water, energy and chemicals are needed. The cut, make and trim section consist of manual operation where the sustainability impacts are social and work related. It is usual that manufacturers compete to be a part of a supply chain of retailers and big brands and put pressure on labour rights, working conditions, making these the key impacts. (Fletcher, 2008) Therefore a relationship between business and industrial activity is needed to create a long-term environment and social quality. There is a need to reduce energy, water and toxic chemical use and minimize the release of chemicals in wastewater. The social challenges will be to protect workers, provide more secure employment, pay living wages, and respect workers rights to freedom of association. Code of conducts, helps the company to control the supply chain, outlines basic workers right and minimum standards and is a voluntary agreement between the supplier and the buyer. (Fletcher, 2008)
The first step towards the finished collection of garments, companies and brands always starts with the inspiration. The inspiration can come from a trip where buyers and designers look at culture, art and the fashion scene in which city they are. But inspiration can also come from social, economical and political aspects as well as media, film and music. When this first step is made the planning of the collection starts, here the inspiration along with the core values of the company are discussed to form the collection for the season. The philosophy behind the collection is discussed as well as key materials and design expressions. The company also decides on fabrics, cuts, colours and styles. An analysis of the last seasons sales is done as well as the price compared to market prices. When all this is discussed and outlined a first collection is formed. Here the message of the collection is constructed with colour, shapes and sketches. The design is made along with graphics, decision of production countries, choice of producers, quality, and cost and price pictures. The delivery of products and the product and production planning also start. The price picture is analysed to be able to match the purchase of material to the use. When the first collection is evaluated the designers start to work on the final design of the garments in the collection. Pattern design is made along with measurement lists, grading, and construction patterns for production and garments measurement charts. The buyers decide upon choice of supply of material and trimmings as well as choice of producers. Here a decision of local or global supply chain is important, which here means if you choose a supplier in connection to your producers. In the following product planning, production instructions are made with product...
clothing. If you are a brand that sells at retailers, a selling period of sale samples is done. After this the purchase to the commercial product is done and the production starts. The designer and buyer start to analyse and test the different samples delivered from the suppliers, to see if the samples have the right quality, design, sewing, fit and measurements according to the instructions. This is broadly how it is done in a fashion company today. The big difference is how long time companies put on the different parts. (Hedén, McAndrew, 2005)

Clothes today are not made to last a long time, such qualities are decided upon in the beginning of the development of the garment. In order to make garments fast and cheaply, designers as well as manufacturers must cut corners by decreasing the quality of fabric and in methods constructing the garment over the more lasting techniques and materials. The result is mass produced garments that often stretch, pill, fade, shrink or distort and soon becomes fashion waste.

Faud Luke Alastair argues that there must be a focus in business on the “triple bottom line”: the simultaneous pursuit of economic prosperity, environmental quality and social equity. Today this impact is minimal and business must start to treat society and environment as its clients. Further that real value of design is its process, which should be more appreciated. (Alastair, 2008)

3.2 Slow fashion

Today consumers, retailers and designers are turning their attention to the trend slow fashion, which is believed to rise because of the time of recession, the decreasing supply of natural resources and the exhaustion from the constant chase after new trends.

There is today no direct explanation of what the concept of slow fashion is or how a slow fashion company runs its business. But there are several journalists, some researchers and fashion workers trying to explain the concept and have a personal view upon what the concept stands for. Here I will present the most common ideas of what people think that slow fashion is and what the concept stands for.

3.2.1 Thoughts on Slow fashion

There are several people who look upon slow fashion as a reaction to fast fashion, that is a reaction to an industry with a rapid pace of change, the reducing lead-times and the pressure to reinvent one self and products several times a season. (Tran, 2008) Others think slow fashion challenge us to strengthen our connections with clothing and their producers while including values of community, sustainability, and diversity and see it as a reaction against the consumer society of today, where the developed countries consume on the cost of the developing ones.

Flower mean, that while fast fashion relies upon greedy consumption, bargain prices, and labour exploitation, slow fashion values quality, care, and long-term thinking. She thinks that slow fashion would be the “farmers’ market approach” to clothing. She says, “Imagine buying your clothing directly from the people who make it, then our wardrobes would consist of fewer, but higher quality pieces that are handmade or customized to reflect our individuality. Each garment would have its own story,
which would increase our appreciation of it”. She believes that by having a deeper understanding of the value of our clothes, we would repair or update it to suit our changing tastes and when the time comes to replace a garment we would find a new owner for it or return the natural fibres to the earth. (Flower, 2008)

But there are also others who think it is more than just a literal opposite to fast fashion. Hazel Clark says in her article “Fashion Theory”, that the term is used to identify sustainable fashion solutions and strategies for design, production, consumption, use and reuse as well as offers a more sustainable and ethical way of being fashionable. (Clark, 2008) Slow Fashion has also been defined as something durable, made from recycled or organic materials. (Holt, 2009) The Swedish Society for the conservation of Nature explains that Slow Fashion is for fashionistas what slow food is for gourmets, less but with a higher quality and with less environmental impact. They point out that fashion needs to be long-termed, in order to create a fashion industry that is really sustainable. (Naturskyddsföreningen, 2010)

“Slow clothing” appeared in an article by Sharon Astyk, 2006, in the online Groovy Green Magazine. She questions the multibillion-dollar clothing industry and "its exploitation of poor people, support of industrial agriculture, toxic pesticide use and the inhumane treatment of animals.” She also recognises the problem of the use of oil used for creation of polyester fabric, the industrial machinery and the transport around the globe. Astyk challenged US households to create a single outfit for every man, woman, and child that was homemade. By looking back to a simpler era, she urged families to mend their clothes and buy fewer new ones, in order to reduce our clothing purchases and raise awareness and then stop buying cheaply made, imported, sweatshop clothing. In this way we would be able to afford to purchase high quality, environmentally friendly clothing. Astyk argued for a balance of the old and new, wanting us to move toward stitch-and-mend ways as opposed to the buy and throwaway ethic of today. (Astyk, 2006)

For Holt the slow fashion movement is also seen as a patchwork of the old and the new. It borrows ideas from the slow food movement, like knowing what you buy, who produced it and by this knowledge be able to choose quality and take social and environmental responsibility. Slow fashion can according to Holt be found at the fashion design studios of San Francisco, where high fashion are made from recycled or organic materials or the Bolivian villages in the Andes Mountains, where women knitwear made from free-range alpaca. Slow fashion, Holt means, can be a $5 dress reworked and customized or a $700 handmade jackets crafted from clothing factory scraps. He describes slow fashion in the article "Is the time right for slow fashion" as a sustainable approach to consumption that involves environment, social, fair and ethical aspects. That means to find out how the clothes are produced and then make environmentally conscious and sociologically thoughtful choices. Slow fashion, Holt means is to revive the basic wardrobe with timeless outfits of high quality, which would accord Holt, imply a higher price and fewer seasons. (Holt, 2009)

Fredrik Färg says that, as society changes, human needs change and these behavioural changes must always be addressed. These tendencies and trends that derive create a demand for new products. That means that it is important to really look into our society and see what tendencies that lie behind. We can today see the
tendency that people get more aware on environmental issues as well as fair work in the fashion industry and are starting to demand organic materials and clothes and Färg states, that these are some of the issues that slow fashion addresses.

Sayer argues that slow fashion means clothing that starts with thoughtfully chosen beginnings, is constructed by well-paid individuals, and is meant to remain wearable for years to come. (Sayer, 2007). In the thesis of Furumalm et al, they come to the conclusion that slow fashion is about creative design, where the designer will have time to be creative, that pieces are produced under fair conditions in “good” material, is sold to a more expensive price with better quality and that it is used under a longer time, which implies the consumer to think in a long-term perspective. (Furumalm et al, 2009)

Fletcher believes that slow fashion is not only about slowing down the pace in the fashion industry, but affects major issues like sustainability, environment, justice and ethical aspects. In addition, it is about use and the use of organic and recycled materials and an effort to reduce over-consumption. Fletcher also argues that slow fashion should combine the ideas of nature, culture and contemporary time. In her opinion slow fashion is about designing, producing, consuming and living better. Its about combining ideas about a sense of nature, time, about regenerating cycles and evolution, where she talks about cultures time, which mean to value traditions and wisdom and the more common timeframes of fashion and commerce. For her the concept is not time-based but quality-based and is not the opposite of fast, she see no dualism, but a different approach in which designers, buyers, retailers and consumers are more aware of the impacts products have on workers, communities and ecosystems. Fletcher wants to build a new vision for fashion: where pleasure and fashion is linked with awareness and responsibility, which both affirms the importance of fashion to our culture and recognizes the urgency of a sustainable agenda. It is about choice, information, cultural diversity and identity and most critically: about balance. A balance that she argues requires a combination of rapid imaginative change and symbolic expression as well as durability and long-term engaging, which would then results in quality products. In this way Slow fashion supports our psychological needs; to form identity, communicate and be creative through our clothes, as well as our physical needs; to cover and protect us from extremes of climate. (Fletcher, 2008).

Fast fashion, as it exists today, has no such balance, but is according to Fletcher largely disconnected from reality, with little recognition of poverty wages, forced overtime and climate change. With a slower approach a shift from quantity to quality is possible and takes the pressure off time. The slow approach allows suppliers to plan orders, predict the numbers of workers needed and invest in longer terms and gives companies time and opportunity to build mutually beneficial relationships. This could result in that suppliers no longer need to employ temporary or subcontracted workers, or force workers to do excessive overtime to meet unpredictable orders with impossible deadlines. Fletcher is aware that this approach might have a higher product price, but argues that we will buy fewer products, that are higher in value. The slow approach would lead to a fairer distribution where jobs are preserved as workers could spend longer time on each piece. It would enable a richer interaction between designer and maker, maker and garment and garment
and user, which would form a relationship of strong bonds, according to Fletcher. (Fletcher, 2008)

As may be seen, the concept of slow fashion is based on several perspectives and approaches depending on whom you ask. In these thoughts some perspectives and key issues can be discern that will be presented in more detail below to gain a deeper understanding of the concept and what it stands for to fully understand the different perspectives of Slow fashion. The points considered relevant to go deeper into are Slow food, to understand the origins of the thought, how people use their clothes, how they should use them, how we consume, why we consume as we do and how we can do it in a sustainable way. I will also present the problem of waste and how we can deal with waste, the concept of quality over quantity and what is meant by it, the sustainability issues of the industry to understand why a new agenda is needed, how slow fashion promotes the outlook of a supply chain, how we can design according to slow fashion and how we could deal with trends that are an important issue for fashion as well as our creativity and identity as humans.

3.2.2 Slow food

Slow fashion derives from the slow food movement that started in 1989 in Italy. The movement was a reaction to the fast food and fast life and is today still up to date and ever more so. People started to worry about the vanishing of local food and its traditions and highlighted people’s declining interest in the taste and origin of the food they ate. The supporters advocated that food should taste good and natural, be produced in a clean and environmental friendly way, and were considered about animal welfare, the workers health and a fair compensation for their work. (Tran, 2008) So, the movement is providing a framework for living more sustainable, based on approaches to food production and consumption. (Clark, 2008)

So how was it transferred to fashion? If we start by looking at how fast food operates we know that it is made of processed ingredients from unknown origins, grown with chemicals by low-paid workers and is not so nutritive nourishment for us. If we transfer fast food to fashion we get the fast fashion with its democratization on style. We can see that fast fashion companies for a low price reproduce the runway looks as quickly as possible for the consumers. These garments do not have to last and are not suppose to, since the styles are short-lived. Like fast food the fast fashion is resource-intensive and disposable and there are little concern on who made the garment and how and its uncommon that thoughts on the social and environmental effects are raised when purchase a garment. (Clark, 2008)

Clark asks, if the slow food approach can offer a sustainable solution for fashion? She outlines three lines of reflection, from the “Slow-i-design manifesto” that describes the slow approach as offering the time to produce, appreciate and develop quality. She presents three lines of reflections, which are: the valuing of local resources and distributed economies, a transparent production systems with less intermediation between producer and consumer, and a sustainable and sensorial products that have a longer usable life and are more highly valued than typical product. As with the slow food Clark argues that to transfer it to fashion we have to look at fashion with different eyes, experience the pleasure of it and really taking the time to appreciate it to make it slow. It is an approach that recognizes new relationships between human beings, the display of their self-images and the clothes they wear. (Clark, 2008)
3.2.4 Use

So how do we use our clothes and how should we use our clothes in a slow fashion manner? Slow fashion could be using an inherited vintage coat, a classical cardigan or other item that can be used for decades. The ecological part has been discussed as a part of a slow fashion item, but does not guarantee one. As Tran states, an organic cotton T-shirt thrown after a few months of use is not slow fashion, rather fast fashion. It is instead about creating a relationship to your garment that makes you use it often over a long time that makes it slow in use. To buy less, reuse old clothes and wash it less are things people can do to be more sustainable. (Tran, 2008)

The typical garment is only washed and dried around twenty times in its life but most of its environmental impact comes from laundering and not from growing, processing and producing the fabric or disposing of it at the end of its life. So, the biggest gains in environmental performance for many fashion and textile pieces can be made by tackling the impact arising from their washing and drying. This should be thought of already in the design process and promotes a shared responsibility for material upkeep and associated environmental impact reduction between those who make the fabric and those who use it, those who design it and also the ones who do the machines and detergents that help us keep clothes clean. (Fletcher, 2008)

Another issue is our social behaviour and addiction of being clean. There is a complex relationship between people, textiles and laundering on our perceptions of cleanliness. We have deeply rooted social and cultural needs to keep clean and these are also one of the issues to address. Social and cultural aspects are at the core of deep and lasting change but maybe also the hardest to change as our social behaviour is deeply rooted in us since childhood. Issues of how long we are expected to wear a garment until we wash it or change outfit has lead to that we wash garments even if they are not dirty. (Fletcher, 2008)

Another way of using clothes is to share them, which is another key way to use products more efficiently, where one item meets many people's need. While many of us already share clothes with friends, parents and housemates, few of our garments are explicitly designed to be shared. To make a garment easy to share, they have to be adaptable enough to fit a range of body sizes and shapes. Approach of designing unisize and unisex can be seen in the work of Amy Twiggers label Keep&Share, which will be presented further in the thesis. (Fletcher, 2008)

Switching from selling products to selling the use of products through services has considerable sustainability potential. These services provide opportunities with fewer resources and less energy. Consumers seek not the product but the functionality of the product. This would begin to meet needs with fewer physical goods, which leads to fewer environmental impacts. Services like these include hiring garments, instead of buying, for example party tops or high fashion garments that we use during a restricted period of time. According to Fletcher, leasing can make profit for both retailer and consumer. She means that leasing could be possible under certain conditions and if social and cultural changes took place, including a change in consumer attitudes and behaviour towards environmental issues. There would also need to be substantial change from retailers, redesigning their manufacturing expertise to also include repair, changing the layout of their stores
and buying laundry equipment. In favour of a shift to leased clothing are new business practices like just-in-time manufacturing, where high street retailers respond to changing trend not just in seasonal collections but bring new clothes in store every two weeks. So-called fast fashion and the availability of “values” clothes has led to rapidly increasing rates of consumption and has changed our relationships with clothes. Fast-to-consume clothes are more throwaway, less cherished and less personal, something that may indicate consumers’ readiness to lease, not own, garments in order to utilize their material and symbolic functions. (Fletcher, 2008)

3.2.5 Consumption

The marketing consultant Viktor Lebon where in the mid 1950’s in the Journal of retailing, outlining the path for the future of economic development, he wrote; “our enormously productive economy demands that we make consumption our way of life, that we convert the buying and use of goods into rituals, that we seek our spiritual satisfactions in consumption...we need things consumed, burned up, worn out, replaced, and discarded at an ever-increasing rate” (Pears, 2006). The vision is today a fact and we in the west are living in a consumerist society. But the current production-consumption relationship between developing and developed countries is unequal and our lifestyle here in the west is a major issue for the environmental problems. Today the wealthy countries consist of 20% of the population, but are consuming 80% of the earth’s resources. As to fashion, the current production system only makes these situations of unbalanced relationship worse, where high volume of clothing are manufactured in developing countries for the more wealthy consumers in the developed countries. The relationship between fashion and consumption conflicts with sustainability goals. We shop for clothes additively and the pressure to constantly reformulate identity is activated by the changing fashion trends, which feeds insecurity and rising levels of psychological illness, according to Pears. The products themselves exploit workers, fuel resource use, increase environmental impact and generate waste. Fashion cycles and trends contribute to high levels of individual material consumption that are supported by the apparent greed of consumers wants. (Pears, 2006)

One of slow fashions major element is consumption and to consume less, more consciously and responsibly. Therefore the consumer has an important role or maybe the crucial role in the concept of slow fashion. Kirsten Dirksen states that we are wearing more clothes, more often and throwing them away quicker and that wardrobes do not even last a year. To have people holding on to their clothes longer is a challenge for the designers and not just about changing consumer behaviour. She argues that designers need to “tap into the emotionality of the garments so the end user can connect to the product and keep it for longer.”(Dirksen, 2008)

3.2.5.1 Wasteful fashion consumption

The unsustainable consumption we have today ends up with products in landfill, when they could be recycled or reused. But for the fashion waste, it does not primarily go to landfill rather it sits, unused in people’s wardrobes, where its potential use is wasted while the demand for new clothing consumption increases. According to Pears, research has been revealed that people are not only aware of their own wasteful consumption but may also feel guilty, dissatisfied and unhappy as a result of overspending. (Pears, 2006)
The fashion industry is seen as the most wasteful industry given the defining nature of its ever-changing fashion. In no other industry are goods becoming so obsolete and require replacement through excessive consumption in the same way as in fashion. Today most clothes are not worn out, but get replaced by the latest trend. The consumption of fashion has become a highly accelerated process where the rate of the consumption outpaces the use. As fashion has become more affordable and people wealthier, people can afford to purchase several garments, where previously a single garment would have been enough. According to Pears, these consumers would be satisfied with just an empty bag, since it is the experience of shopping and not the garments that are important. (Pears, 2006)

According to Fletcher, we need to shift from “blind consumption” to “reflective competence” and by that she means, developing expertise and knowledge about design and production and when we are actively engaged in, learning about or teaching something, we tend to feel more fulfilled, which mean that we need to draw out of a passive state where our focus tends to be “having” a garment and into the more active state of being (engaged and creative), doing (sewing, mending) and interacting (with fashion symbolism). These active states have a requirement for an evolving set of knowledge and skills so that we do not become bored or frustrated. (Fletcher, 2008)

Fashion waste refers, according to Pears, to garments that are inactive and interpreted as useless even though they may have the physical potential to maintain their use. As fashion are temporary forces that popularise certain styles of garment at a particular time, a garment becomes unfashionable when it is made inactive by those who wish to follow fashion, despite the physical potential for wear. As fashion is often perceived as cyclic, the owner may get to use the garment when it is revived by a new trend but, as Pears says, the repeated fashion cycle always tend to offer a slightly varied set of styles to the original fashion as to stimulate consumption. A garment is then fashion waste when it is outmoded by another version that may be superior in style, cut, fit or more fashionable and the former version is unlikely to have an active role in the wardrobe. (Pears, 2006)

According to a research conducted by Cotton Incorporated approximately 35% of women clean out their closets and 27% do it twice a year. But rather than throwing out the inactive garments or giving them away, they are simply organising and consolidating them in order to make room for new garments to come. They where asked what they do with clothes they have not used in a year, where 65% of the women said they hang on to it with the potential to become useful again and 34% got ride of it. (www.cottoninc.com, 2005)

“The benefit of cleaning out your closet is not a clean closet— it is making space for new clothes.”

Candace Corlett

In western social life, excessive and wasteful fashion consumption is encouraged, if looking at how media promotes “retail therapy” and leisure consumption. Despite the acknowledgement that money cannot buy happiness, consumer behaviour today
indicates belief in the contrary. (Pears, 2006)

3.2.5.2 Consumer behaviour

The problem, according to Pears, is that people are no longer defined by what they do, but in our modern consumerist society, we are defined by what we have and display. In a consumer society, fashion is motivated by an individual's desire either to appear unique or to fit in. The fact that these two desires interrelate and influence peoples’ consuming decisions indicates people’s wish to reflect how they are in some way unique and special, but also wish to feel a sense of belonging, whether this may be within their peer group, subculture or broader community. (Pears, 2006)

The consumption habits of a society are learned, passed along, set and habitual. Social psychologists Vaughn and Hogg (1983) described consumption to be an attempt to reconcile an individual’s identity through the achievement of material things so that this constructed visual identity can be interpreted by the public. So consumption, Pears means, is not for its own sake, but a vehicle for individuals to discover and display the characteristics of their personality, taste and individuality and then the pursuit of fashion becomes the act of reconciling one’s identity in social terms. People consume fashion garments because it is habitual, integrated into various activities, socially desirable and because to an extent it is integrated in the western culture. It confirms that wasteful consumption is a social, ethical and environmental problem. Pears argues that we must understand people’s existing attitudes and behaviours before designing sustainable strategies. (Pears, 2006)

We know that we must eliminate wasteful consumption, but people might express unwillingness to sacrifice practices they believe to be important and it may be difficult to revaluate practices that are habitual. In order to motivate reflection about and successfully reduce wasteful fashion consumption, any development strategies need to respond to the values of the society, rather than remaining altruistic and purely visionary. Fashion consumption is inherently socially significant in our consumer society and should be considered importantly to the sustainable consumption discussion. Where the value of fashion consumption proves to be significant, development strategies must acknowledge, supplement or build upon these values. We need to engage individuals willingly, focusing on engaging and empowering individuals, which is more likely to lead them to adopting sustainable practices and more significantly, a pro-sustainability attitude. We need to look upon what is culturally and socially valued in the society to be able to change an attitude. (Pears, 2006)

We meet our desire for pleasure, new experiences, status and identity through buying goods, many of them clothes. Since we have an endless supply of desires, consumption continues to grow because we see the purchase of each new item as providing us with new experiences. This throw fashion in a more subtle and complex sustainability role than is frequently recognized. As while reducing what you buy or by choosing second hand, recycle or organic material, is extremely positive and tackles the impact related to the scale of fashion consumption, it does little to influence its root causes. She declares the importance of fashion to human culture but recognizes the urgency of a sustainable agenda. (Fletcher, 2008)
Fletcher argues that we must understand our needs and desires and how we try to meet them through our clothes, as they lead to an escalating in how and what we buy. She means that we cannot radically cut consumption until we begin to understand its significance as a satisfier of human needs. Consuming materials, Fletcher argues, gives us a false sense of satisfying our psychological needs. Needs, according to Fletcher, are met by a combination of internal and external means, yet in our society most satisfiers come from sources outside us, like products. Commercial opportunity has drawn psychological needs into the market place and replaced internal means of meeting needs with products. Market techniques have perfected the link, products to non-material needs and where consumption of fashion is a way for us to signal wealth, identity and social status and experience new things. By understanding those needs, it might help us to understand why fashion is so important to us. It is said that any fundamental need that is not satisfied reveals poverty and we are also seen as poor if we cannot satisfy our need for identity, participation and creation, three needs that can be met by fashion. Yet it causes multiple poverties: including the possibilities of garment workers to meet needs of subsistence, protection and freedom due to low wages, forced overtime, sexual harassment, damaging our collective rights to enjoy a safe and friendly natural environment through toxic pesticide use and chemical pollution and hinder our need to participate, understand and be creative by being sold ready made products with little opportunity for self-expression. (Fletcher, 2008)

3.2.5.3 Sustainable consumption

While fashion is at heart of our culture and important to our relationship, our aesthetic desires and identity, the fashion and textile sectors lack of attention to moral and environmental issues. (Fletcher, 2008)

The current consumption of short-lived fashion garments is a resource-intensive and highly wasteful practice and the fashion consumption and sustainability issue are often considered to have conflicting agendas. According to Pears, we need to balance the two and understand the social and cultural significance of fashion consumption practices. For example the consumption of second-hand clothing is a sustainable alternative to the consumption of new clothes. Reusing and re-adopting existing garments reduce the demand for new clothing production reduced so there is no need for processes that have a negative impact on the environment and people. Swapping inactive fashion waste for a new, active wardrobe would reduce the need for new clothing consumption. The aim of sharing goods is to increase the intensity of their use while reducing the material intensity. It is an essentially sustainable concept based on the principle of reuse. Maximising the use of garments through reuse means that new garments are not necessarily required and this is a significant step in a sustainable direction. (Pears, 2006)

3.2.6 Waste management strategies

Fletcher presents three waste management strategies; these are the three r’s; reduce, reuse and recycle. The aim is to extract the maximum benefits from products by extending their lives, either as whole products, fabrics or fibres, before throwing them away. (Fletcher 2008)
Reuse concerns products with the same purpose with redistribution and resale. It brings significant environmental savings. Energy used to collect, sort and resell second-hand garment is between 10-20 times less than needed to make a new item. The problem is that the clothes are shipped to be sold on the global commodities market before being resold to local traders in Eastern Europe and Africa; this has undermined local textile industries, which could actually create more poverty. (Fletcher, 2008) Internet has helped the trade of reused goods, where we can see selling and sopping websites as eBay.com and tradera.com flourish.

The second strategy, Reduce, is concerned about repairing and reconditioning of either whole products or parts of products to keep them useful as long as possible. This also saves resources compared with manufacturing new items, but need labour, materials to retrieve, fix and upgrade the products. Historically its been used both in an industry context as well as in our homes, but has today disappeared due to the low cost of labour of new garments and textiles. Today repairing is not motivated by economics but more of ethical factors or lifestyle choices like downshifting or voluntary simplicity. This strategy has become a key tool for a small group of designers and producers that are restyling, reshaping, embellishing and over-printing to give discarded, torn and stained fabrics added value and a new life as well as divert waste from landfill. (Fletcher, 2008)

Recycling is concerned with raw material to provide inputs to the manufacturer to use in other goods. This strategy saves resources, is using less energy than production of new yarns, even with the most energy intensive processes of shredding fabric, reclaiming fibres and re-spinning them into yarn. Unfortunately recycling has limited product availability, which reflects the cheap virgin fibres and lack of technological innovation in the recycling industry. (Fletcher, 2008)

Yet while waste management strategies help to treat waste, containing and limiting its negative effects, they do not prevent it from being produced in the first place. Therefore these strategies have been criticized as they work in the same system that caused the problem. (Fletcher, 2008)

Another strategy is the cradle-to-cradle, which extend the view of a product beyond a first life and into the next cycle of life. To ensure ecological compatibility of the next life, an industrial product must be designed to fit into one of two cycles: a biological cycle, where the loop is closed by returning products harmlessly to nature and an industrial cycle, where loop is closed by recycling non-degradable materials and products completely and continually. (Fletcher, 2008)

3.2.7 Quality over quantity
In the 90’s the author and textile designer Rikamaria Paakkunainen discussed a changed view on fashion, with a focus on sustainability. She argued that there were two distinguishable ways for sustainable fashion. The first way was to make the cycle more efficient, for example to reduce the waste of material. The second way was to slow down the entire fashion industry cycle. She stated that the industry and the consumers needed to care for the products to prolong their lifetime and to use quality instead of quantity. (Furumalm et al, 2009)
Kate Fletcher states, “This continual clothing over-consumption followed by wardrobe purging has become an international disorder, a fashion bulimia”. Fletcher means that the issues around our relationship to fashion today are a symptom related to problems about happiness, identity and communication. So, for her, slow fashion is not just a call to slow down, but to focus on quality. She argues that slow fashion is not time-based, but quality based. By quality, she means not just quality of material, but quality of design, production and quality of life. (Fletcher, 2008)

There are also major designers recognizing the need for a new way of thinking about fashion. Vivienne Westwood asked for an end to "indiscriminate consumption" and promoted a Slow Fashion principle where she argued that we have to wear clothes but if you have to choose something, you should save up and choose well. Moreover quality is not only a focus on durability, but include the value of organic and ethical sources as well as to preserve local traditions and materials. Dirksen argues that designers must try to get us to form a relationship with our clothes to have it longer lasting. A company that will be further discussed in the paper is Makepiece. The owner argues that her customer’s time spent waiting as she handcrafted her pieces, could perhaps be a reminder that clothes should be viewed as something to “respect and treasure”. The idea she means, behind Slow Fashion is that with more quality pieces we will hold onto our clothes longer. (Dirksen, 2008)

3.2.8 Sustainability

In Rio de Janeiro, on a UN meeting 1992, the term sustainability arose and was defined in the Brundtland report as “meeting the needs of the present without compromising the ability of future generations to meet their own needs”. (Löhmnan, Steinholtz, 2004) In order to support the sustainable development, the Brundtland Report identified the need to create harmony between economic activity and the environment. Pears states, that in order to start a sustainable development, a waste reduction is needed in order to reduce pollution and save limited natural resources. This she mean is crucial for reevaluating and redeveloping wasteful production and consumption in terms of how they are socially and environmentally problematic. She outlines three primary tensions between consumption and sustainability, which are imbalance, labour ethics and wasteful consumption. (Pears, 2008)

But according to Fletcher, sustainable fashion must be more than minimal consumption; it has to be something more attractive. According to Fletcher we need to reconnect with our clothes, their design concepts, materials and making a healthier relationship, not a destructive one as today. (Fletcher, 2008) Sustainable fashion, Root argues, communicate a new relationship to material culture when it is made with locally produced resources. It then integrates symbols of cultural identity, when its "sensorial" qualities add value and significance to a garment and when designs become wide-ranging and are potentially worn by all sizes and genders as well as when a consumer searches for "authenticity" by unravelling the origins of a garment or the story behind its production. (Root, 2008)

Clark means that the sustainable approach focuses on valuing and knowing the object and demands design that generates experiences, which are not transformed into empty images for rapid consumption. She believes that the sustainable argument is a simple one; “when the product is an investment, has functional
longevity, and also remains "in fashion," it retains its attraction for the particular consumer or user beyond the fashion season." (Clark, 2008)

The concept of sustainable fashion celebrates originality, self-awareness, and empowerment, according to Root. She draws the parallel of sustainable fashion to eco fashion, which she believes is all about awareness and responsiveness and inspires local connections that contribute to social change and environmental stability. She questions the role of the consumer and the wasteful consumption practices and acknowledges origin as much as carbon footprint. Eco-fashion, she states, involves an entire process that begins with innovative design concepts, continues into production with ethical labour practices and ends as a quality garment that can be recycled, up cycled or down cycled, much like the cradle-to-cradle practice, in order to avoid filling up yet another landfill. Eco-fashion and sustainable fashion, Root believes, demand a new way of thinking, which involves slowing down fashion cycles, understanding why and how a garment is made, seeking workable solutions in an era of urgency and crisis and redefine our scholarly approach to issues related to dress, body, and culture. (Root, 2008)

Forum for the future believes that by empowering the consumers we would have driving demand for sustainable fashion. It is in their hands the choices of a purchase lies and it is also in the use of the garment that the most of the carbon footprint is made during washing, ironing and tumble-drying. By raising awareness to change these behaviours would make a big impact. They also think that the designers play a crucial role to make sustainable fashion work, by promoting sustainable solutions and making ethical fashion appealing to the mainstream consumer, ensuring it to be desirable, functional and stylish. One solution is with the social aspect where it is suggested to integrate labels that tell the garment’s story, who designed it, made it, origin and care in an eco efficient way. Forum for the future argues that raising awareness on the issue on why clothes are so cheap among consumers is the key for sustainable fashion. They present evidence of that attitudes are changing, 23 million of Britain’s consumers think ethical production of clothes they buy is important. Three quarters think that issues of child labour and sweatshops are very important closely followed by offering producers a fair price (60%) and damage caused to the environment (50%). (Forum for the future, 2007) Figures also show that consumers are willing to pay a higher price for more ethically made products. The growth of the fair trade and organic clothing market is evidence of this trend. Whilst people often say one thing and do another, that highlights an encouraging trend. We can also see the trend at retailers and how they are raising awareness among their customers and retailers collaborating with fair-trade companies, as Topshop and People Tree.

“Last year our business grew 40% on the year before. The Fair Trade movement globally is growing at 40% a year. Organic cotton is also growing at about 40%... it shows that the consumer is very much behind sustainable clothing.”

Safia Minney, People Tree

Today Non Government Organizations, individuals and small communities are driving sustainable development at the grassroots level. Pears states, that the ideology of sustainability is becoming part of a collective consciousness. A problem is
that people are unsure on how to participate in the sustainable development beyond kerbside recycling. (Pears, 2006)

So how can people participate and make a difference? How could slow fashion flourish and what could be the barriers/hinders? Pears explores potential barriers that stand between individuals adopting sustainable consumption practices. She believes that people are generally willing to participate in sustainable development, but need to be offered practical and appropriate ways to do so. She also looks at the difference between the values of environmentalism and sustainability, where sustainability is a more holistic approach to reconciling the environmental, social and economic needs of the global community and environmentalism only one part of that. It is this global community, she believes, that could be the hinder to people to participate in a sustainable development, due to the wide global picture of it. She sees that people are generally more focused on problems that occur within their close environment rather than global issues or generations to come. This poses a significant challenge as it goes against the norm for an individualistic society, which is to focus primarily on oneself. (Pears, 2006)

People seem to live a paradox, Pears states, they indicate respect and wish to preserve the environment and yet they participate in highly materialistic and wasteful consumption. The case of materialism versus the desire for a sustainable future is another barrier to exceed. Here the dominant attitude will dictate the behavioural outcome. The desire to appear fashionable and attractive may be a more powerful driver for consuming behaviour than the will to support sustainable consumption. So, for a sustainable development to emerge Pears states that not only should individuals awareness raise but we also need to develop strategies that appeal to peoples existing values and abilities. So, regarding fashion consumption, this involves raising awareness about the ethical and environmental effect of new garment production. She argues that it is important to develop sustainable practices that are transferable to all aspects of living to enable a total shift towards sustainable consumption rather than initiating different initiatives. Talking about concepts like slow fashion, slow food and slow cities, Pears argues that they need to transform the whole society if it is going to be a successful. She also argues that the public needs to be exposed to and engaged by the political nature of the sustainability debate and consumerism, that individuals need to be encouraged to respond to their personal politics and feel empowered to start action. She believes that by allowing individuals to test and tryout alternative fashion consumption practices will encourages them to make a decision based on knowledge. People will then adopt a particular sustainable behaviour because it aligns with their values and fits within their lifestyle. Pears thinks that when people participate in sustainable actions as a willing audience, the enthusiasm with which the action is carried out is likely to be greater and is therefore more likely to be sustained. So, sustainable practices need to fit within people’s existing lifestyles before they are challenged. Moreover sustainable strategies need to be accessible, affordable and complementary to peoples existing lifestyles in order for them to be both willing and able to participate. Since the practice of consuming fashion is so intertwined with social and cultural meaning, Pears states that, “it is understandable that while peoples’ intentions may be environmentally oriented, they are simultaneously fuelled by a desire to have a materialistic and fashionable lifestyle”. This contradiction can only be resigned when
the values that influence these desires are integrated within a sustainable practice. (Pears, 2006) I will now end this section with two quotations that sums up the questions of sustainability.

“It is essential that strategies are developed with sympathy to the existing values and lifestyles of the people they wish to engage. If not, they are likely to be rejected or ignored. It is a matter of developing tangible solutions that appeal to people’s current attitudes, values and fit within or naturally extend from their existing lifestyles.”

Pears, 2006

“The sustainable garment of the future would be designed carefully and made from renewable material. It would be pesticide free and produced by workers in decent working conditions. It would washed at low temperatures and have fashion upgrades to extend its fashionable life. Finally it would be recycled, reused or composted. To make this vision a reality all the industry players need to act, including the consumer”

Fashioning future, Forum for the future

3.2.9 Supply chain
The company Makepeace has a transparent and sustainable supply chain and are handling all their sourcing and manufacturing in the U.K. They have their own sheep farming and are therefore restricted to yarn of wool, mohair and alpaca for their designs. But for other companies who do not produce their own material in their own farm it is difficult to have a local production because most of the apparel manufacturing has migrated overseas. One solution, Tran suggests, is to locate the source of fabric close to the factory to ensure less transport and carbon emission. (Tran, 2008)

Fletcher thinks that we could be inspired by nature in the way we construct our supply chain and how we design. She recommends us to look at nature’s lessons on closed loops and to naturally recycling to gain an efficient use of materials, learn to balance and seek for community values and engagement. Diversity, she argues, means wealth of products and producers, different fibres and local jobs. The lack of differentiation she mean, leads to boredom that leads to consumption, therefore, she argues that we should design with a range of fibres, avoid agricultural monocultures, spread the risk, decentralize production and use traditional fibres. We therefore need diversity in material, to use more than cotton and polyester that today is 80% of today’s used material. Suggested materials are organic cotton, wool, hemp, wild silk, natural linen bamboo, biodegradable synthetics like cornstarch and soya bean fibre. These are more resource efficient and people friendly solutions to cotton and polyester but are more costly. Fletcher also argues for smaller makers, since the have a more flexible production systems that can produce products that are personal and specific and so more relevant to our needs, which is opposite of the fordist way of doing business, where a few generic products are developed and then marketed to all people. Today’s homogenization and autonomy would be avoided in favour of expressiveness and difference. (Fletcher, 2008)

3.2.9.1 Made locally
Another emerging creative strategy for a supply chain is to take a "local" approach to designing and making fashionable clothes, which is a central part of slow fashion. To quote Clark, "Think globally and act locally", (Clark, 2008)

The global market means that many textile products are transported several times between processes before a product reaches a user. The average T-shirt travels the same distance of once around the globe during its production. In transportation a fabric uses local resources and causes local pollution, both of which are seen as external costs to the product and are not passed on to the consumer. Reducing carbon emission from transportation is only one part of the trend towards local; others are concerned with economic flexibility, social engagement and cultural and aesthetic diversity. By shopping locally, would mean using local expertise to produce, the local resources it needs and locally processes its waste. (Fletcher, 2008)

The global productions pressure to cut lead-times, increases speed-to-market of a design and rapidly responds to consumer trends, are actually cutting the distance textiles and garments are transported. Zara is producing in Spain and Portugal, which adds a premium price to their clothes due to higher labour rates, but avoids stock build up and waste. Fletcher recognizes the need to move away from a monoculture of globalised production that is today dominated by power, concentration and international businesses to a properly scaled production system that allows diversity of alternatives to increase and means that wealth is not concentrated in the hands of the few. The local agenda is according to Fletcher, concerned with products that enhance diversity, celebrate traditions, build communities, create meaningful employment and respect local environment, a combination of product, skill and emotional investments. (Fletcher, 2008)

Locally made, according to Clark, does not mean that is have to be made close by the market where the garments are sold, but explains local as a specific geographical site as well as a particular human organization. It could also be a local cultural based production with the use and reuse of local resources. These kinds of involvements are important for developing slow and sustainable attitudes. (Clark, 2008) "One person who really has implemented this in her company is Safia Minney in her social business People Tree. She uses traditional art craft to give jobs and better living standards to those who needs it and give us the consumers a chance to buy objects that has a meaning. Products that are made environmentally friendly and that has the meaning behind that assures us that people were paid and can live a better life because of our purchase. So Minney uses the traditional skills since it does not make sense to use machines when there are so many unemployed people around the world with such great skills that can provide us with what it is we need and at the same time do not loose that incredible heritage of textile skills. (TDP2006, Safia Minney)" (Johansson, 2010)

Other so-called "productive communities" are establishing elsewhere, which link local communities with more transparent production systems and give a greater cultural and material value to the consumers to take care of traditions of cultures. An example of this is an initiative for the favela in Brazil, where legal sources of income is provided for the originally drug-based economy. This model has brought international designers to work with the local cooperative and the collaboration has
assisted in revaluing and sustaining cultural practices from these areas and reviving lost hand skills. Due to that the handmade garments are more labour intensive and of course more expensive than machine made, the workers are able to get a fair income through the collaboration with the designers that enable products to find the customers who can afford them, and also value them. (Clark, 2008)

Producing local is a complex question, regarding social implications. As, Forum for the future recognizes, producing local in the sense of producing near the market, would be devastating for developing countries as they rely on production for the bigger markets in the developed countries. If a local production started, the developing countries would lose out from jobs, jobs that are critical in bringing people and economies out of poverty. (Forum for the future, 2007)

Fletcher talks about designing local and light. Designing local is about developing a sector with greater sensitivity to place and scale, a sector devised to sustain communities and support jobs while protecting the quality of the environment. Designing light is focused on resourcefulness in production and consumption, which mean using light weighted materials and structures as well as lighter, less material-intensive ways of organizing consumption, like shared products and services.

3.2.10 Design
What about slow fashion design? How does it look, how is it made and of what? Can designers help to change the current situation and design clothes that help the customers to develop an emotional attachment to them? Could stories and the origins of the garments make us cherish them and look after them more?

Tran says that for a slow fashion design process the materials need a more thoughtful beginning, in the sense that the designer studied where the material came from and how they were derived. The slow fashion garment should be, according to Tran, built to last. He suggests different techniques designers can use to create this built to last and are focused on classic silhouettes, producing fewer stock keeping units and to use a palette dominated by black, white, gray, beige and one trendy colour. (Tran, 2008) But also mentions the marketing of slow fashion and argues that the success of slow fashion will be largely determinate on how the designer or company markets the idea. (Tran, 2008)

Dirksen suggests a working model for slow fashion and implies that designers have to research why people keep things and define the qualities in those garments. If designers can design those characteristics into the product from the very beginning we would have more slow fashion. These characteristics would then be something that could outlast the fast trends. (Dirksen, 2009)

Designers as Viktor & Rolf, Stella McCartney and Tom Ford have rebelled, and Damernas värld, believes that this could be the drive to the changes that would be needed for slow fashion to make a success. They believe that the most successful designers are those that are open for changes and through fashion reflect our time. Thus, they think that the designer has a big role in the success of slow fashion, but for the fashion industry it is also important to offer news every season, since this is one of the pillars of the industry. (Damernas värld, nr2; 2009:30).
3.2.10.1 Handmade

Clark suggests that the application of slow principles benefits when production does not only indicate mass manufacturing. (Clark, 2008) As mentioned above, local cultural practices provide a more transparent production systems, often using hands skills, which Clark implies, can address to the contemporary search for authenticity. (Clark, 2008)

We can see a revival and movement of handmade in our society today. Knitting has for example become popular again and like other craft processes, Clark states, knitting provides the potential not only for a transparent production, but for design to become de-professionalized, and for designer, producer, and user to be one and the same person. (Clark, 2008) What is interesting is that these practices of sewing and knitting also have histories as community based activities, especially for women. Clark argues that these communities “are being revived in the knitting circles that are being formed to provide technical instruction and social interaction as part of the knitting revival. It has been remarked that the very process of knitting is part of its appeal, representing, as it does, an alternative temporality to the accelerated speed experienced in other areas of life”. (Clark, 2008)

Mending is another tradition that has died out and Clark suggests that it has done so because of its association with poverty and need. But why mend clothes, when new fashion can be bought to a low price, often so low that mending becomes irrelevant? (Clark, 2008) Alastair says, "Design facilitates mass production and rapid turnaround of new styles ensuring shorter product (market) life cycles and encouraging consumption for fashion's sake rather than for real need" (Alastair, 2004). So, we need to buy fashion that answers to a real need and has such a high value for us that we can not replace it with another fast fashion garment so that we actually start to mend our clothes again. Clark argues that handmade items, can offer something specific to the individual, both in terms of fit and appearance and such garments and accessories are seen as investments, both emotionally as well as economically. (Clark, 2008)

3.2.10.2 Durability

Durability represents established design qualities like efficiency and timelessness. It is extending the life of products, where resources are saved because fewer units are consumed to meet the same needs. It is improving the physical and technical robustness of the fabric/garment so that it almost resists the ageing process. Durable materials are slow to show signs of wear and tear, use high quality techniques that ensure a product to keep its shape and are not made with the use of highly stylized prints and patterns that quickly date a product. But today we do not buy new clothes because items are worn out but because fashion change. So durability is not the root of the problem. There is actually a big gap between the length of time designers feel materials should last and the average length of time the garment stays on trend, which is around six months. Fletcher suggests that we need to reinforce that the length of time for which a garment lasts is influenced by culture, behaviour and emotion as well as purely technical or material factors. (Fletcher, 2008) So, there is a huge difference between making a product last to making a long-lasting product.

3.2.10.3 Appropriateness
Appropriateness reflects the degree of “fit” that the object has with place, function, user, maker and environment. It is a quality of fitness according to Ann Thorpe, that is resisting the force of speed through aesthetic and sensitive behaviour. It is about knowing more about how long materials last, about how products are used and about why products stop being used. The result of this should be a design strategy of materials appropriate to their expected lifetime’s task, which means that the development of design strategies such as versatility and reparable to keep a product relevant, the promotion of emotional bonds with a product which encourage ongoing use, and an overall sensitivity to how fabrics and garments are actually used. Furthermore, they must, according to Fletcher, repeatedly provoke an emotional response in the user; a relationship must be developed between user and object over an external period of time. Small acts can begin to trigger meaning and emotional connections. For example, oversized labels that comes with an invitation for a user to sign it as a piece of “future archaeology” that Hussein Chalayan did in his ready to wear collection. This could connect a person with a garment and reinforce a bond of ownership. Signing a garment as you would a contract can also be seen a declaration of responsibility and expression of long-term commitment. (Fletcher, 2008)

### 3.2.11 Trends

As mentioned above, one of fashion’s most important pillars is the trend, the new trends. Fashion stands for changes and trends. So how can a slow approach be made in such an industry that is built on newness and ever-changing fashion?

Stål believes in timeless classics that goes on and becomes a vintage classic that the slow fashion clothes will be able to be used by your friends, children or even grandchildren. (Stål, 2008) This vintage trend has been a huge trend now for several years and speaks of a more sustainable approach among customers. Stål also highlights the search for authenticity in today’s consuming world. She also highlights some other trends now emerging in our society like swopping, borrowing and renting of clothes and associates these models as slow fashion ones. (Stål, 2008)

### 3.6 Slow fashion companies

Slow fashion can be found at many places an in many different fashion companies. Below a selection of slow fashion companies will be presented; these are companies that have been expressed by themselves or other to be a slow fashion company.

#### 3.6.1 Anna Bonnevier

After working with H&M: s fast fashion, Bonnevier wanted to release herself from the seasons and create long-term fashion with more reflection and clothes that could have a longer life. For her the garments are timeless and trendless. She focus on
making fashion for persons that have found their personal style and that can use her garments according to their own expression. She states that slow fashion is about taking into account all the parts of the supply chain and make a more considerate, thoughtful and slower production of a product. She believes that there is a requirement in the concept of slow fashion that points out that you have to take careful decisions and think about all the steps in the supply chain, from material to working conditions. Slow fashion is for her, clothes that last for a longer time from several different perspectives. It is about having the courage to slow down the pace and keep the same collections for longer. (Furumalm et al, 2009) Her collection Numb consists of eight black jersey garments and clothing designs that are built on the basis of the slow approach. (asfaltsblomman.se, 2009)

3.6.2 Filippia K
The brand Filippa K has always expressed the thought of a basic classical and timeless wardrobe and that is what the founder believes slow fashion is all about. Filippa believes that slow fashion is a reaction against the increasingly rapid pace in the fashion industry and Nina Bogstedt, the CEO of the company believes that slow fashion is about a longing for something calmer, something that will keep the quality and expression over a long time. Filippa K has an aim of creating favourites for the wardrobe and believes in the diversity of consumers when discussing slow fashion. With a higher awareness in the issues of the fashion industry, Bogstedt believes, that slow fashion will come by itself. (Interview, 2009-06-14, by Furumalm et al., 2008)

Filippa K recently opened a second hand store with her garments only, which indicates the brands good quality and durability both in material as well as in style.

3.6.3 Gudrun Gudrun

Two women from the Faroe Islands, where their unique look take its inspiration, founded the brand Gudrun Gudrun. Key to the label is their belief of slow fashion, which was developed into a book of the same title. The core material in their items is wool and hide from the island’s sheep, which mean that the materials of their collections are sourced from their home. Furthermore local women handcraft the labels most exquisite pieces in their own homes and not in factories. Gudrun Gudrun launches two collections a year. (nn-no.facebook.com, 2010)

3.6.4 Worn again

The company Worn again is a London based company that makes new products from 99% recycled materials with an added objective of improving social, economical and environmental conditions in the region where they operate, while building a profitable business. They work with product designers to transform discarded and unwanted fabrics into new modern clothes and accessories. (wornagain.co.uk/meetdesigner)
Their vision is "to transform waste and manufacturing patterns through sustainable innovation, using textile waste as a resource to create new products, green jobs, good growth and to lead a scalable re-manufacturing industry, becoming an international beacon for closed loop up cycling processes". (wornagain.co.uk/meetdesigner)

3.6.6 Slow and Steady
The designer Mary Ping created the brand Slow and Steady, which has a conceptual clothing line that is intended to slow down fashion pieces built in obsolescence. Ping wanted to push and produce interesting and significant pieces from the simplest and most inexpensive fabrics and materials. Ping produces small collections, which she makes herself from cotton muslin, canvas or twill and limits her collections to maximum of 100 pieces. (www.slowandsteadywintherace.com). In her third collection she made handbags with a focus on the expensive designer labels and created iconic identities of brands like Chanel, Gucci and Hermes.
But in 2003 one of the items appeared in Sex and the city, which ironically made it enormously popular and Ping limited her units 3500, which enabled her to make a profit without saturating the market. (Clark, 2008)

3.6.7 Keep&Share
The British designer Amy Twigger Holroyd founded the knitwear label Keep & Share. It approaches ethical fashion that revolves around long-term wearer satisfaction. (www.keepandshare.co.uk/index.html) Holroyd wants to encourage people to buy less by forming a strong bond with their garments, through consumption and use. Her designs are made with the goal to be used in different ways, by people of different sizes and genders and this versatility provides an opportunity for items to be shared or given away. The principle is that, to want to keep an item one has to know it, like it and see its creative possibilities. (Clark, 2008)

Holroyd finds it offensive that the majority of clothing is discarded before the end of its wearable life and therefore seeks a way to reverse the effects of throwaway fashion. She believes that this can be done by encouraging her customers to buy less, more special pieces, which in turn will make her customers keep their items in use longer. She tries to avoid designing short-lived trends and is instead inspired by deep, slow changes in our society and culture. She wants to create fashion, which does not go out of fashion. Her goal is to create quality pieces that transcend short-lived trends and age gracefully. Inspired by the story behind a product, Holroyd seek to build a strong emotional connection between herself and her customers and between the customers and their Keep & Share pieces, she also tries to make the buying process as personal as possible by responding personally to every enquiry and order. (www.keepandshare.co.uk/index.html)

Typical items of the brand are shrugs, wraps and cardigans, based on loose geometric shapes and seamless finishes. Keep&Share also has versatility in purchasing choice where the garments also are available on loan. (Fletcher, 2008) The materials used are for example alpaca and cashmere that is reared and processed in the UK, which cuts down on clothing miles. Keep & Shares main ethical emphasis is on slow fashion. By having a short supply chain they reduce the environmental and human impact of their business. Their suppliers convert fibre to dyed yarn, which they knit in their UK workshop in Herefordshire, where they have a small-scale manufacture with mostly human-powered machines. They buy recycled and environmentally friendly material when possible but always recycle waste yarn and scraps of knitted fabric into their off cuts collection. The brand also encourage their customers to hand wash and naturally dry their pieces or treat them to steam for cleaning, in attempt to further reduce environmental impact of their pieces. (www.keepandshare.co.uk/index.html)
Beate Kubitz and Nicola Sherlock created the knitwear company Makepiece in 2004 with the background of slow food and vision to create beautiful clothing that is sustainable, low-impact and eco-friendly. (makepiece.co.uk) Kubitz is the business manager and farmer of their own sheep, which keeping them to hold the production in the UK and are able to assure environmental, ethical and animal wellbeing standards. (Flower, 2008) Being near the production have made it possible to have a trustful relationship with the farmers and be able to look after the people involved in the production. They describe their garments as unique, beautiful, desirable design and sustainable knitwear. For them slow fashion means classic, locally-produced pieces that take time and that customers not only invest in a garment that is durable but also the integrity of the process.

They use natural yarns and spin them as locally as possible and knit the pieces in their community using the minimum of chemicals in the process. They use the material of wool, mohair, alpaca and angora, all produced in UK and fibres such as hemp, bamboo and lyocell since they can be grown and produced sustainable. They use un-dyed and naturally dyed clothes for their collection as well as azo-free dye colour dyed to European environmental standards. By having their whole supply chain of fibre production, spinning, dyeing and manufacturing in the UK and the wool spun within 20 miles of the studio, they can assure a small carbon footprint. By producing their collections as natural as possible their designs can when they’ve been worn out be composted. (makepiece.co.uk)

“If you think of what you’re wearing and you find it is been round the world before you put it on for the first time, was manufactured out of cotton dripping with pesticides or sewn by people in shoddy conditions, it suddenly does not feel half as glamorous.”

Makepiece
4 Empirical data and Results

I will here present the results of the interviews of the business case studies and surveys from the respondents as well as research on the business cases. I will describe how the empirical data was collected and read up on which methods were used and how.

4.1 Business cases

For the case study of the business cases I wanted to gain information about how Slow fashion companies are organised and run, I also wanted to gain information on why these companies chose to run a slow fashion company and how they looked upon fast fashion and trends and their importance in the industry. Two companies where chosen who defined themselves being a slow fashion company. These two companies were approached by phone and were asked if they were interested in an interview about slow fashion. Both of the companies would rather make an interview over mail rather than by phone or in person. The questions were sent to them and some complementary were done. The results of the interviews are here presented as soft data, according to the method of illustrative method, where verbal information are made manageable, not through turning them into number, neither through standard text interpretations, but by doing an illustrative description.

4.1.1 Slowmotion

Slowmotion is a Swedish company founded 2008 and launched their first collection in January 2009. For Slowmotion slow fashion is about choosing right material, which is for them ecological and organic cotton and lyocell as well as using a fair production, which they find in Europe. To use ecological and organic cotton is not only environmentally right for Slowmotion but it also gains a softer and more durable fabric to their garments. Slowmotion produces trendy women's collections with an assortment of dresses, tops, pants, underwear and accessories. Their vision is: "To offer cool, nice, sweet, charming and good products that is affordable. Above all, we offer a product with a heart. We strive to make the company more sustainable from an environmental and ethical perspective. Our vision is that all the products in the future will be produced entirely with environmentally friendly and socially responsible. We also want to involve each product in various charitable purposes and create a company that is 100% sustainable." (www.ekoshoppa.se)

4.1.1.1 Result of interview with Slowmotion

This is a resume of the study done with Slowmotion and translated from Swedish to English by the writer. Respondent were Hanna Johansson, founder of the company Slowmotion. Interview will be shown on request.

Slowmotions business idea is to offer their customers a nice and affordable product, which is also good from an environmental point of view along with social aspects. Their product development process consists of designing a collection; develop first samples, selling samples and the production. According to them their product development process does not diverge much from a fast fashion company other than that they proceed from environmentally friendly materials and only uses production
based in Europe. The whole product development process from design to closing sale is around one and a half years. Their product development process is looked upon as “slow”, according to mentioned characteristics. Their process takes as long as usual production in Europe but is limited due to that they work with ecological cotton and lycoell to their clothes. They do not work with bamboo or other materials that is not manufactured in an environmentally friendly way. Further they only work with factories that has union trade, no child labour etc., according to their code of conduct.

They describe their clothes as “laidback chic and super soft” due to the ecological cotton. Their guidelines in design are ecological materials and doing clothes they themselves appreciate. They are seasonally based and do one spring/summer collection and one autumn/winter collection according to the market in Sweden.

They buy their ecological cotton from Egypt and the tencel from Portugal, where it is manufactured and produce. They make their knitting clothes in Portugal, belts and jewellery in Italy and their weaving clothes in Turkey. All their cotton is ecologic and certified by GOTS. They have not recycled materials in their garments but are at the moment investigating on recycled cotton, wool and polyester. Products that remain on stock are sold to a lower price but have a policy on giving to charity for clothes that are not sold.

The lead-time from putting an order to delivery is approximately three months. They believe they differ from some fast fashion companies since they only produce their products in Europe, which according to them makes a huge difference. They also have goodwill as a high priority but foremost they believe that they differ from a fast fashion company because they are small, which results in a shorter way and lead-time in all decision-making. They believe that their supply chain is “slow” since they always try to think according to an environmentally friendly perspective.

Their view on fast fashion and the high pace of the fashion industry is that it is unsustainable. They believe that fast fashion is wear and tear trends and buying cheap clothes in bad quality that is produced by people in bad working conditions, is indefensible. They believe that both the producer and the consumer have a responsibility for these issues.

They believe that it is important even for an ecological collection to be timely and trendy. They want to offer a better alternative but also need their clothes to be appealing to their customer, even if their collection is not edgy in any way. They do not believe that trends need to be something negative, as an example Johansson mention that it is in time with ecological clothes and vintage, which is good for the environment. Johansson believes that trends always will exist and is a way to interpret his contemporaries. The “fast fashion” she means, has declined and a clear tendency is shown to that the trends are slowing down, which she believes is good.

According to Johansson they are a slow fashion company for the reason that they want to do clothes that becomes favourites and that exist in the wardrobe for a long time. They do their clothes in good quality and by excellent factories, allowing them to be durable to laundry and use during a long time.
4.1.2 SLOWFASHIONhouse

The Danish designer Rigetta Klint launched SLOWFASHIONhouse in August 2008 and is the result of a long standing relationship with design and fashion. SLOWFASHIONhouse is an Internet department store and presents new shops and collaborators in order to offer a selection of high quality contemporary products. When shopping at their department store they can offer you personal assistance and styling aid. Inspiration is also found to help catching up on trends and get access to links and newsletters. They sell women’s wear, accessories, bags, beauty products, footwear, a home collection and jewellery.

SLOWFASHIONhouse has one-day live shops, exhibitions and other physical events worldwide on a regularly basis. These events provide their customers with the opportunity to see the products from the virtual department store live and take part in what is also serving as cultural meeting points. Since the launch of the store, events have taken place in London, at Louisiana in Denmark and in Stockholm.

For SLOWFASHIONhouse slow fashion in now and forever, entirety and wholeness is a mission for them and have a focus on design as well as the environment that surrounds it. Their products are developed to last for a long time and the design they say is "worked out thoroughly and has a coherent history". Sustainability and corporate social responsibility are their guiding principles. (slowfashionhouse.com)

Rigetta Klint is the founder of SLOWFASHIONhouse where she sells among others, her brand “Rigetta Klint”. She is tired of the fast trends, branding and quantity and explores an alternative world of style, quality and sustainability, what she names slow fashion. Her purpose is to create collections of lasting, urban designs and believes that fashion can be modern and yet timeless. Materials according to Klint must last and age with grace and beauty and should not be produced under miserable conditions. For her true luxury lies in the combination of style, independence and a long-lasting relationship with a perfectly shaped garment. (rigettaklint.com)

4.1.2.1 Result of interview with SLOWFASHIONhouse

This is a resume of the study done with Slowmotion and translated from Swedish to English by the writer. Respondent were Rigetta Klint, founder of the company SLOWFASHIONhouse and the brand Rigetta Klint. Interview will be shown on request.

SLOWFASHIONhouse business idea is to be a virtual department store that has the advantage to collect, market and sell products of high quality in a certain style to a well-defined international public that does not find the products they want and demand where they live and therefore value a platform where they can find a big assortment that is selective. Rigetta Klint is a 28 years old brand that always has work from the same principles of high quality and design integrity.

For Rigetta Klint the product development process is an ongoing process that are collected into two seasons and launched as collections. They compare their product development process to one of a smaller designer brand and see a big difference between them and a company like H&M. They put around 1-2 months of working
with a collection and describe their clothes as classical, minimalistic, individual bohemian in high quality material and work and durable in quality and style.

Klint believes that their product development process is slow in the matter of durability in design and quality. The process is like in other businesses with a focus on design; the difference she means is that in many fast fashion businesses there are not any design process, just a clarification of production of products that you find right for the time being and whose design is borrowed from both here and there.

Klint work with both CMT and Full-price depending on place of production, they buy materials primarily from Europe and produce only in Europe. The material used depends on the design but are not using any recycled materials. If clothes are not sold out they re-design them. Klint thinks that their supply chain is “slow” since first and foremost they work with a high quality, which mean working with more expensive processes and materials, which in that turn implicate that you have to look differently upon each item. Klint rejects fast fashion and the high pace of today’s fashion industry and says that it is “completely uninteresting and so last season”. Trends are for Klint, the vitality for all people.

4.2 Interviews/survey with individuals
Interviews were made to gain information on what people think that slow fashion is, the way they use clothes as well as how they consume them and dispose of them. I also wanted to gain information about their awareness of sustainability issues in the fashion industry, if and how that awareness influenced them and their way of consuming. Below I will present the data collected of the interviews. There were a total of twenty respondents with diversity in profession, studies, gender, geography and age between 25-35 years. A qualitative survey was sent via Facebook, were both my friends as well as my sisters friends were asked to join. The questions were standardised, which means that everyone got the same questions and unstructured, which mean that there were no answering alternatives, except for one question. The questions were sent to them and some complementary were done. The results of the interviews are here presented as soft data, according to the method of the illustrative method, where verbal information are made manageable, not through turning them into number, neither through standard text interpretations, but by doing illustrative descriptions of the information gained. I will present the information gained under each of the questions. Interviews will be shown on request.

4.2.1 Result of survey with respondents

What do you think slow fashion is?
On the question of what slow fashion is, most of the respondents had a thought or view of what it could be, some though did not have a clue. The main ideas that people had are that it had something to do with sustainability and quality, timelessness and long-lasting fashion. Some believed it was just like slow food, that it takes longer to make and is done more carefully than fast fashion and consuming, also that you get something that is made with love and thought, instead of something that is made without sense, only for a fast profit. There were general ideas that it was fashion that did not change as fast unlike the fashion we see today that emerge over night and vanish just as quickly. A few also recognized the companies as a company that work
with sustainable development within the fashion industry and think long-term in issues of environment and human rights as well as clothes that does not acquire a lot of processing like natural material, simple patterns and less chemicals. Thoughts were also raised of quality in issues of use and laundring and that slow fashion could be clothes that look good even after a lot of laundring and use. A high price was also seen as a feature of slow fashion and that it could also restrict impulse buying. Other thoughts were to use clothes that already exist and materials already produced, like buying second hand. Also trends that stays for longer and fashion evolving at a slower rate. Awareness and active choices were also raised and to shop reflectively as well as shopping second hand in order to prolong the lifecycle of a garment. Swopping and re-design were also mentioned as features according to slow fashion behaviour.

*Do you have a garment that is five years or older that you still use on a regular basis? If yes, what kind of garment is it, which material? (Not outdoors garments)*

![Garments five years or older still regularly used](image)

All respondents except for one had one or several garments that they still used on a regular basis that were five years or older. The most common garment were jeans, which made cotton the most usual material for these garments. Secondly were wool cardigans, which made wool the secondly most used material in these garments. After jeans and cardigans most common were dresses, T-shirts, shirts, hoodies, and skirts, in that order. Materials most common after cotton and wool were viscose and synthetic materials.

*Which of your garments do you wash the least? Material? (Not outdoors garments)*

Here again the most common garment washed the least were jeans followed by wool cardigans, which mean cotton and wool materials are washed the least for these kinds of garments.

*How often do you wear it without washing?*

Here I got quite different answers, everything from two weeks to a year for the jeans and the wool cardigans. Most common were the jeans, which people used 2-4
months, three times a week, before washing it, or hanged it out. For wool cardigans people used them for several months without washing and when needed the garments was steamed in bathroom or hanged out for self-cleaning.

**Garments washed least**

Figure 6. Garments washed least (By author)

*How do you wash it?*

Jeans were often machine washed in 30-40 degrees Celsius, but were also steamed in bathroom when showering. Jeans were washed less due to that colour is fading and fit and shape becomes poor. Wool cardigans were as stated earlier just steamed or hanged out, but when washed in machine it was done so in low temperatures.

*How many percent of your wardrobe do you use?*

Figure 7. Use of wardrobe (By author)

Most common was that people used 40-60 % of their wardrobe, 60-80% followed by 20-40%, 80%>, 0-20%, in that order. There were comments of shame and surprise when answering this question. People also had clothes elsewhere and not in their closet that they did not use on a regular basis.
Do any of your garments have a personal value to you? If yes, do you use it on a regular basis?
Sixteen out of twenty had garments with a personal value to them, some which used them on a regular basis, others not. For some they were favourites in the closet, for others they were regularly used inherited pieces and gifts. For others, the one with a personal value were most used since it made them happy, for others there where a high personal value but not used so frequently, like wedding dress and smoking. It was also mentioned that the clothes with high value were not dare to use frequently, since the respondent did not want to tear them. Also that everything has a value, which makes it hard to discard them, even if they are no longer used and is just waiting for the day to come when they would be worn again.

Why did you buy your latest piece of garment? Need or desire?

![Purchase of garment](By author)

On the subject of need and desire it was twelve on desire and eight on need. When buying with a need for something comments were received with different reasons for the need, such as had not done the laundry, moved, forget all the bikinis at home on vacation and when buying making sure that it is something that is really needed. For the ones who bought out of desire comments were received with reasons such as for the feeling of something new, to satisfy a need to consume but actually do not need more clothes as well as impulse buying and comments like: “shame on me!”

How often do you shop new clothes?
Most common were 1-2 items per month but also 2-4 times a year and then quite a lot when making purchases. Comments on this were buying when having a need and shopping new items as well as second hand.

For how long do you use a garment before considering it out of fashion or before you get tired of it, in general?
Most common were 1-2 years, followed by 1 year or earlier and 3-5 years. For some this never happened since they use their clothes until it is “worn out and has more holes than fabric” or “just exists of rags” and for others it takes a long time, since they buy timeless styles that does not go out of fashion. Other comments on this are that it depends on the garment and if it was a good buy it does not matter if it is out of style,
if its fits that all that matters. However some acknowledge that their impulse buying often results in them getting tired of the garment only after wearing it once and recognize them as buying failures. Quite common is wearing a garment intensively for about five months, than clothes are put aside in the wardrobe for a while and later rediscovered and taken out once again. But as recognized it also depends on the quality of the garment, as some clothes tend to look washed out after only a couple of washes and loose their shape. Mending is also mentioned.

Where do most regularly make your purchases for clothes? High street chain stores (H&M, ZARA etc.), smaller designer shops, vintage stores? Other?

High street chain stores were the most common place for making purchases, secondly vintage stores, thirdly smaller designer shops, then internet, outlet stores, men’s stores and sport stores, in that order. Favourites were stores that had what they seek and chain stores for basics and style items for smaller designer shops and local designers as well as getting clothes from friends.

Common purchase stores

![Common purchase stores](image)

Figure 9. Common purchase stores (By author)

Where do you wish to make your purchases?

There was approximately fifty-fifty that wished to make their purchases in other store than the ones they purchase from today and that were happy with were they made their purchases today. The ones that wished to make their purchases elsewhere were mostly the ones shopping at high street chain stores and instead wished to make their purchases in smaller designer shops, vintage shops, tailors, more exclusive brands, eco-friendly stores, menswear boutiques and internet, in that order. Comments received on this issue where that, with a bigger budget more quality clothes would be purchased in smaller designer shops, also a wish to have patience in buying more vintage clothes and if it was cheaper get more clothes tailor made. Some said it did not matter from where a garment came from as long as it is what they are looking for. There were also wishes to purchase directly from who made the garment or from someone who wants to throw a garment away.

What is most important when you purchase a garment: price, quality, fit, trendiness or personal style?

Personal style was the most common answer, but was commonly put together with either fit or price. Quality came next and after that also trendiness, story and charity.
Some comments reflecting on price were that when going after price it is usual that you end up with a garment you do not use as much as you thought.

Features important when purchasing a garment

![Features important when purchasing a garment](image)

Figure 10. Features important when purchasing a garment (By author)

What are your reflections of the statement “buy less but of the best”? Most respondents believe in the statement, agree on it and like it and see it as opposite to mass-production. Some of them consume according to the statement today and some are striving for it and wants to begin to consume "less but of the best". They believe it stands for quality instead of quantity, durability and timelessness. They say that the statement is something they believe in and sees it like the way we should consume. Unfortunately most of us do not think long-term and ends up buying cheaper clothes. There were wishes to shop that way, since it would enable you to use clothes longer. Thoughts were also received on, if putting some extra money and consuming something you really wanted, might not make you tired of it as quickly and do not find the desire to shop new stuff as often. The ones who consume according to the statement today put more money on their clothes and then on something that lasts, they have a personal style and do not follow trends. It is also said to give a better feeling when buying, like a good investment that might lead to using the item much more. They see it as “good” clothes that you do not get tired of and are ethically defensible and thereby see no problem in paying more. A problem discussed were buying what you believe is “the best” with a higher price but ending up with the same quality as for a cheaper garment, which is a problem, a higher price does not equal good quality. Finally comments are stated on that this is how we and the rest of the world should consume since we are not able to continue to consume as we do today, but problematic since a lot of us like to consume and therefore need to go for the cheaper items.

The textile and fashion industry has an increasing environmental impact on our planet (like carbon footprint, energy, toxic chemicals, limited resource use) and has ethical complications in production considering worker exploitation. Are you aware of these issues?
Everyone asked is aware of the issues.
Does this effect how you make your purchases?
These issues affect approximately fifty percent of the respondent's purchases, some wish it could affect them more and for the rest it did not affect at all. The most common thing for those who is affected by these issues has resulted in buying second hand and vintage items instead of new products. Comments were that companies should go out and communicate if they used environmentally friendly bleach, dyes etc that are not harmful for the environment so it would be easier to spot these companies. Other comments were that they are not shopping as a hobby, only when needed, that they buy less quantity and more quality. A few buy organic products, but not clothes and others buy organic clothes if it is not a big price difference. Some wish they think of it more, and some think of all the unnecessary clothes in the wardrobe that you do not use and what they have done for the environment. Others try to buy locally and of natural material and recognize that it is hard to know which chemicals and processes that are used in garments. For some it is said to be a contradiction, since we want to buy cheaply and environmentally friendly, but in the end it is the price that determines and then “the low price high street chain stores win and not the poor seamstresses in Bangladesh”. It is also recognized that the bigger chain stores offer both environmentally friendly and ethical options, but that it is hard to get ordinary people to consume less and more aware, so it is suggested that if the natural choices would be made of recycled or environmentally friendly materials it becomes more natural for us to buy it. Suggestions are made of having collections stations for clothes to be recycled for the chain stores. A problem was also recognized for ecological material, as it might get people to think it is ok to consume, since it ecological, which could also lead to buying things you do not really need.

How do you deal with clothes you no longer use that is not worn out?
Sell, dispose, give to charity, put them further into the closet or other option?
Charity was the most common practice for clothes no longer used, but generally after some years in the wardrobe or attic first were it is not used. After charity most common was to have them on the attic/under the bed/ in the closet followed by selling to vintage stores or Internet on tradera.se and alike, then giving to friends/family, re-sew, swop and selling in garage sale. Others wear their clothes until nothing is left, and states “that even charity wouldn't be interested in them” as well as “the few that survives is thrown away since if they had no value for me, they most probably wouldn't have any value for someone else”. It is also common for people to put the clothes further into the closet for a while and then to be taken out once again.

Comments
I received comment on the interview where people thought it was a really interesting subject and interesting questions to answer. People though it was an important subject and several persons were thinking twice on their consuming habits and thought the questions made them reflect on their own consumer behaviours. Other comments were on the mass consuming way of life and that it must have an end and that the only right way of consuming is to not consume at all, but if we have to, we need to make our choices with a long-term thinking.
5. Analysis

Here I will analyze, interpret and evaluate empirical data on the basis of the theoretical framework.

The two problem formulations are if slow fashion could be the answer for a sustainable fashion industry and how a slow fashion business could be constructed. To answer these two questions a discussion is needed on what slow fashion stands for, what it implies for the customer as well as for a company. A discussion is also needed on how a slow fashion business supply chain and product development process is constructed. One could say that slow fashion is one concept with many different solutions, where key issues are the process of production, consumption, design and waste.

5.1 What is slow fashion?

There are quite many different angles of the concept of slow fashion, as been stated in the theoretical framework, in the case studies of the slow fashion companies as well as the answers from the respondents. There is a diversity of thoughts of the subject but there are some key features for the concept that is seen as more important. The common ideas could all be summarized under the words quality, awareness, integrity, creativity, diversity and balance. I will therefore discuss the theoretical framework together with the empirical data with the help of these words.

Slow fashion it is often linked as an opposition and a reaction against the quantity of today's fast fashion consumption and fast fashion strategy of the high street chain stores. The key issue is the need to move away from that just-in-time production dominated by fast fashion. It is so, since this strategy has lead to increased seasons and mini-collections in season, which generate new items in store every week and even every day, which in turn leads to an escalation in fashion trends, one day something is in, the other day out, which spurs our desires for new experiences and leads to an over-consumption, due to these fast changing trends and low prices that make consumers buy more than they need, which in the end result in fashion waste. This is seen as the unsustainable fashion industry of quantity. In slow fashion the shift toward quality is discussed. Quality is discussed as a feature for the production, for social matters as working conditions and living for the workers as well as quality in terms of our environment. Quality is also discussed in terms of material, as for the physical garment and the fashion and style of the garments, which mean that it should last longer in style, opposite to fast fashion garments that quickly goes out of fashion and are short-lived. So a slow fashion approach is to go from quantity to quality. With this strategy, it is suggested that the supplier will have more time and therefore more accurately could plan bigger orders. This way they do not have to rely on temporary, subcontracted workers that will have to work excessive hours in order to met unrealistic and unpredictable deadlines. The employment of workers can therefore spend longer time on each garment and the supplier is able to invest in longer terms. By having more time the actors in the supply chain could create a deeper relationship, which would positively influence all levels of the supply chain in terms of quality, like the manufacturing, working conditions, design process and

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environment. This agrees well on what the respondents though of the slow fashion company structure, which was that it took longer time to make and was done more carefully than fast fashion and consuming such items.

Quality can also be discussed in terms of our consumer behaviour, where we also need an approach from quantity to quality, meaning buying less but of the best. But in order for this to actually work, we also need clothes lasts, both in material and trendiness, not like the mass made ones that are often not constructed to lasts and has a high trend factor, which make them short-lived in terms of fashion. The respondents also though of slow fashion being about quality and sustainability, with timeless and long lasting fashion garments. But buying less but of the best also acknowledge the fact that we need to consume less than we are today and in a different way as we do today. In the questionnaire it was found that over half of the respondents bought out of desire and not a need, which often leads to unnecessary or overconsumption. This means that the consumer needs to evaluate her buying decisions and distinguish want from need, moving from quantity to quality. But in order to consume less, we need clothes that are more durable, both in material as well as in style. We need to stop random consumption and save up and chose well. For a slow fashion approach we need to think about the quality of material, design, production and life in the matter of the unhealthy relationship we have of consuming today. We need to make thoughtful purchase decisions, instead of a lot impulse consuming that are often a result of the low price of the increased production speed and cheap labour. In that matter quality as well as integrity could also mean value of organic and ethical sources as well as preserving local traditions and materials. Indications show that with more quality pieces we will hold onto our clothes longer.

Fast fashion reproduce runway looks as quickly as possible for a cheap price, these garments does not last and are not supposed to since the styles are short-lived and replaced within a few months. Quality for the respondents was described as clothes that look good after several laundries and in addition could with a high price restrict impulse buying. For slow fashion quality could mean offering time to produce, appreciate and cultivate quality, slowing down the fashion cycle and involves the entire process, that begins with innovative design concepts, continuous into production with ethical labour practices and ends as a quality garment that can be recycled, up-cycled or down cycled.

Fashion has been suggested to deal with both physical and emotional needs; slow fashion is about combining these needs in a sustainable way. So, why is fashion so important to us and how has escalated into something that is not healthy for us? I believe that slow fashion could be an approach easy to assimilate to that could make people consume sustainable. Since it does not say fashion is not important or bad or something unnecessary, in contrary, it acknowledges the importance of fashion in our culture, our social life and for our identity as individuals. It shows us that we need to start to focus on what we as individuals finds beautiful, express our personal style and by that buy clothes made differently, which speaks for the need of diversity in fashion. Slow fashion has therefore a focus on the design process, to produce locally, get influenced and use traditional handcraft and not loose the diversity of our world’s cultures. It needs smaller makers and designers with a story that could offer diversity that stand in opposite to the homogenized fast fashion exploded by the high
street chain stores. In the questionnaire there are clear wishes for a change in consumer behaviour for those who consume at these high street chain stores to purchases at smaller designer shops, but where the reason for not doing so is the desire to shop that leads to quantity instead of quality. Therefore we need to slow down, think about what we really need and want, be aware of what it is that we buy and not just consume for consuming. We need to make thoughtful and aware choices. For the respondents slow fashion is said to be just that, awareness, by making active choices and to shop reflectively, which indicates consume less, more consciously and responsibly. We also need to be aware on how we use our clothes, in terms of care, such as laundry, tumble drying and ironing as well as to see the value of them and appreciate them in order to hold onto them and use them over a longer time. Awareness is also suggesting care for everyone involved in making them and for the environment from where we take the resources needed to make them, which mean knowing what you buy.

Slow fashion also indicates integrity of the process. Oppose to fast fashion with the high speed and copying, the pressure on time on designing, on workers and on people to be trendy and “up to date” every month, slow fashion instead offer an integrity for your own personality and for the design process as well as for the workers involved in the supply chain.

When discussing the problem of the contradiction between sustainability and the fashion industry, slow fashion indicates that it can fulfil both sides, the sustainable material production as well as the symbolic fashion production. In order to do this we need clothes that are based on values, on skill, on carefully produced fabrics, which are conscientious, sustainable and beautiful. We need companies that design flexibly and intelligently and with another goal than just pushing out items on the market. When looking at the slow fashion companies presented some key features are mentioned for their design processes and goals with their garment, which are a wish for their garments to last long and become people's favourites in the wardrobe. This means to find different features people see as timeless ones as well as creating features that offer a personal value for the consumers if looking at what the respondents see as slow fashion as well as what is important in a garment. Of course then people have different tastes and styles, this is why these companies also see diversity as a key feature of slow fashion. Slow fashion promotes diversity and the ability to choose differently and wants to move away from the homogenized fashion and society. To produce and design divers, since our taste and way of living is so as well as not loosing the local traditions to a mass-produced/mass-market resulted in a homogenized society where everything looks the same.

If looking at the social driving forces in society today we can see a force for creating and showing your personality and identity as well as what you stand for through fashion. For companies it is usual to create a social community, present a story behind the brand, and other values, which makes a creative design process as well as a creativity in consuming and for a creative and divers personal style and identity important drivers in today's society. This means that there are forming new relationships between people, the display of their self-images and the clothes they wear, which also connects them with the brand they are wearing. This indicates what slow fashion suggested: a stronger bond between wearer and maker. If this bond can
create a stronger connection between the wearer and garment, it could lead to that the garment creates that personal value important for the user to hold into and use his/hers garment during a longer time.

We can also see a search for authenticity where clothes are made with locally produced resources as for slow food and with image of cultural identity where design becomes wide-ranged and unravel the origins of a garment's story behind its production. Therefore a focus lies on valuing and knowing the item and demands design that generates experiences, which are not transformed into empty images for rapid consumption. The questionnaire showed that the respondents look upon the slow fashion making process as done with love and thought, instead of something without sense with an only goal of a fast profit, which fits well to the features of slow fashion mentioned. We can then see that slow fashion features both the pleasure and fun of fashion as well as the awareness and responsibility when consuming, which both affirms the importance of fashion to our culture and recognizes the urgency of a sustainable approach.

Un-sustainability is linked to the large-scale of production and consumption and its use of resources. High volume production and consumption mean that we buy and discard more than ever. Therefore balance is a key feature of slow fashion and maybe the most important one. It promotes balance in consumption, balance for taking time in processes in design and production. It includes balancing use of resources and balance of the economy. As mentioned we are today in the wealthy countries consuming 80% of the earth’s resources, where we have a huge imbalance in the have and have not’s of the world.

There is also an imbalance between fashion consumption and sustainability, but as been mentioned slow fashion must be more than minimal consumption, it has to be something more attractive to be successful. What we need is the already mentioned connection between the wearer and the garment and a healthy relationship to our consumption of clothes and not a destructive one as today. As respondents as well as authors suggested we need to use what already exists and what already is produced to balance out the new resource extraction with the waste the fashion industry creates. In this way we can extend the life of garments by for example buy second hand, use swopping or re-design.

Slow fashion is about choice, information, cultural diversity and identity and about balance, which requires a combination of the fashion expression as well as durability and a long-term engagement. In this way Slow fashion supports our psychological needs; to form identity, communicate and be creative through our clothes, as well as our physical needs, to cover and protect us from extremes of climate.

The current consumption of short-lived fashion garments is resource-intensive and accused to be wasteful, which makes the fashion consumption and sustainability agenda conflicting ones. Therefore we need to balance the two and understand the social and cultural significance of fashion consumption practices. So, we need to balance our consumption and taking time to experience and appreciate fashion. But since we have a need and a desire to consume and as stated we need fashion for our identity and creativity as individuals, we cannot give up on fashion but we need to
have a “healthier” relationship to it and balance to the way we consume. The consumption of second-hand clothing is a sustainable alternative to the consumption of new clothes. Reusing and re-adopting existing garments reduce the demand for new clothing production and reduce the need for processes that have a negative impact on the environment and on people. Swopping inactive fashion waste for a new, active wardrobe would also reduce the need for new clothing consumption. The aim of sharing goods is to increase the intensity of their use while reducing the material intensity. All these strategies were mentioned in the questionnaire by the respondents as ways of how they are trying to act according to be more sustainable and are effective ways of taking care of what already exists and by maximising the use of garments life and reducing waste.

When a product is an investment, is functionally long-lived and remains in fashion it is said to maintain its attraction. The respondents is proving this statement as they argue that when buying a higher quality garment they also see it as an investment, resulting in caring for it more and keeping it for a longer time. In the questionnaire 19 out of 20 had garments that were five years or older that they still use on a regular basis; this indicates that there are reasons to believe in a slow fashion success. They also believe that slow fashion is trends that stays for longer and fashion evolving at a slower rate.

Fast fashion takes the same amounts of time as any other garment to produce so what makes it slow? Well it is about slowing down the processes, unlike today’s fast fashion that exploit workers, pollute our environment and generate wasteful consumption. An approach for allowing things to take time would be beneficial to retailers, designers and their suppliers. It could reduce the volatility for the suppliers of small volumes, orders and short lead times, which is something that is characterized by today’s fashion industry, the temporary labour, overtime and volatility. Slow fashion therefore indicates slower processes from the making to the using, a balance in speed, of consuming, producing and designing, that takes the pressure off for designers, customers and workers in the supply chain. It is a strategy for design, production, consumption and use as well as reuse, which offers a sustainable and ethical way of being fashionable. The respondents think of slow fashion as something that lasts and does not change as fast as today’s fashion, a sustainable development, with a long-term thinking in issues as environment and human rights, clothes that does not acquire a lot of processing.

Slow fashion could be a strategy or a set of guidelines on how a business can be constructed or how and what we should consume. Slow fashion could be seen as an approach that allows you to enjoy fashion and contribute to a sustainable fashion industry, that takes care of waste, provide fair work in developing countries, offer designers to be able to be creative and enjoying their work in the process, giving you a diversity of fashion.

5.1.1. What does it imply for a customer?
The same words, quality, awareness, integrity, creativity, diversity and balance can be used if looking at what slow fashion means for the customer, regarding how they consume, how they use the garment, why they consume and how they dispose of their garments. So, a slow fashion garment could as suggested be either a vintage
coat or an classic cardigan, as for the empirical data showed for garments used over five years or longer were jeans and wool cardigans, these were also the garments washed the least, which makes them environmentally friendly due to low energy use as well as detergents as the use of chemicals when washing. Jeans were regularly used and only washed once every 2-4th month, sometimes just steamed in bathroom. Wool were almost never washed, just hanged out for self-cleaning, which makes that the most user-friendly garment if looking in energy use. We have a complex relationship with textiles and laundering on our perceptions of cleanliness. We have an addiction of being clean, which makes us wash clothes that are not really dirty, we need to reflect on this issue and instead of machine wash if possible vent our clothes or steam them when taking a shower as been suggested by the respondents, as a way to balance the energy use.

So, how do you consume according to slow fashion? The slow fashion companies indicates that ecological material is a key feature of a slow fashion garment but it does not guarantee a more sustainable garment if it is disposed after only a couple of months and as was commented in the empirical research, one can fool oneself in thinking it just might be ok to buy this one since its ecological. Of course its good if it is, but there are as stated other issues as well making a slow fashion item. It also mentions that a garment that is ecological is not necessary slow fashion, if it is disposed of only after a few months and as stated by respondent that you buy just because it is ecological and seen as ok to consume because of it, which could as well contribute to over-consuming.

Another feature earlier discussed is the importance of creating a relationship with your garment that makes you value it and use it over a longer time and as well care for it. This implicates a shared responsibility between designer and consumer meaning that consumer buys sustainable garment designed in a slow fashion manner and as well takes care of it in such a manner.

Looking at how many percent of the wardrobe people used, we can see that there is a need to come up with a more efficient way to handle our clothes that are no longer used. Giving to charity as well as swopping, giving to friends or selling as were mentioned for garments no longer used is good ways to prolong these garments lives. Also the underlying shamefulness in the answer indicates that it is a problem that needs to be dealt with.

People were mostly buying out of desire for something new, which indicates the need for newness and the experience of shopping. It also reflects the problem of overconsumption if looking at how often most of them were shopping, most regularly once or twice a month. But as mentioned it could easily be fixed as for the experience by shopping, where second hand or swop with friends or at these kinds of events that are starting to pop up everywhere can satisfy this need. Then by saving up for buying something they really want and need, as to be said by the respondents, gives a better, happier feeling when doing so. The problem is though that even when you are shopping good quality with a high price, it does not always equal high quality, it could also be bad quality.
The respondents indicate that a garment is seen as out of fashion after 1-2 years. But mostly use a garment frequently for a few months puts it aside and then takes it out once again. But after some years it is put aside and not to be worn again. Also get tired of it since it after some laundries loses shape, colour and get pills. This indicates the importance of a durable garment it terms of quality.

It is suggested that slow fashion is the opposite of fast fashion like the ones sold in high street chain stores. Fourteen out of twenty of the respondents made most of their purchases in these kinds of stores. When asking where they wished to make their purchases most frequent answer were from smaller designer shops, vintage stores, which indicates that there is a strong wish to change their consumer behaviour according to what kind of garments they wish to purchase. The ones who already made their purchases at smaller designer shops and vintage stores were happy with the way they consumed and said to give them a good feeling in buying quality instead of quantity. Some wished to take it even a step further and wanted if possible tailor-made garments.

Fast fashion is also blamed for the way we consume, it is affordable and accessible and it has such a high pace in production, which leads to new item every week or every day in some high street chain stores, which makes us buy more than we really need and often as also mentioned in the questionnaire triggers impulse buying. The homogenized fashion is offering us garments with little opportunity for self-expression and leads to boredom, which leads to impulse shopping. Slow fashion want diversity, which is believed to stop this kind of consuming.

Slow fashion indicates buying clothes with a personal value in personal style and a personal style was what was most frequently answered in what people aimed for when making a purchase. But personal style was often combined with either fit or price. The price will probably be an issue to overcome for a slow fashion manner as it indicates a higher price, if not bought in second hand stores, depending on the store. When looking at price, mentioned was both high price as an investment but also a low price since shopping is a hobby and therefore cannot afford to shop high price items as frequently. But mentioned was that by buying a cheaper garment you usually en up with a bad quality garment with the result of a short-lived product. Quality was also mentioned as was trendiness, story and charity. When looking at the slow fashion companies, it fits well in how they see slow fashion and what is important for the respondents in these issues, mentioned quality and story behind as well as charity work.

Slow fashion is from my point of view buying less but of the best, stated by Simonetta Carbonaro. It reflects both quality in material, as well in style, what I believe is personal style and personal value along with buying with a real need and not just out of desire. When talking about environmental and social impacts of the fashion industry everyone was aware of the issues more or less. It affected approximately fifty percent of the respondents, which indicates the need to make people react to these issues. The most frequent act made because of these issues were buying second hand but as well having a “healthy” relationship to consumption, buying less but of the best. A contradiction was spotted when wishing and wanting to act according to these issues, but when price and desire of new things and the
experience of consuming came in-between. It was also mentioned that organic and ecological material should be more integrated in the way we already consume today, which would be a natural way to change. But not only for the ecological part, consuming slow fashion could as well be integrated in a natural way in our consumer behaviour, if directing our desire of newness into other options as mentioned earlier, second hand/vintage as well as swopping and sharing.

Sustainable consumption needs sustainable products to consume and for slow fashion to succeed we need the alternative that can satisfy our desires with products that we cherish that makes us keep them as favourites for a longer time. This should be thought of already in the design process and promotes a shared responsibility for material upkeep and associated environmental impact reduction between those who make the fabric and those who use it, those who design it and also the ones who do the machines and detergents that help us keep clothes clean.

As for fashion waste it was shown in the questionnaire that most people put their clothes, no longer used, further into the closet/in attic/under bed for quite a while before doing something about it. But when acting, it was in good ways according to a slow fashion approach it was done. There were no dispose of clothes that wasn’t worn out but instead gave to charity, sold, gave away or swopped to friends and in that way prolonged the lives of the garments.

A problem today is that people no longer are defined by what they do, but in our modern consumerist society, we are defined by what we have and display. Fashion is motivated by an individual’s desire either to appear unique or to fit in. The consumption habits of a society are learned, passed along, set and habitual. So consumption is a way for individuals to discover and display the characteristics of their personality, taste and individuality and then the pursuit of fashion becomes the act of reconciling one’s identity in social terms. People consume fashion garments because it is habitual, integrated into various activities, socially desirable and because to an extent it is integrated in the western culture. It confirms that wasteful consumption is both a social, ethical and environmental problem.

Today it is stated that we shop for clothes addictively and have a pressure to constantly reformulate or update our identity, which is activated by the changing fashion trends, which feeds insecurity and rising levels of psychological illness. When asking the respondents of their consumer behaviour in questions like “buy less but of the best” and percentage used of their wardrobes as well as if they bought their last garment out of need or desire, comments and reflections were received on shamefulness and a want to change their behaviour, which means they probably does not feel good when shopping but at the same time feel a need to shop, or see it as an important part of their spare time.

Fashion waste is seen as clothes that sit unused in people’s wardrobes as a waste of clothes that could be used of someone else. The empirical research showed that people did not use a 100% of their wardrobe, most common around 40-60%, which indicates a lot of fashion waste. The slow fashion approach would be to either re-design, give or sell to someone wanting them, leave for recycle of material as suggested by respondent or swop with others. This could lead to that already
produced clothes replace a potential buy of newly produced garment. This could also spur the need we have for newness, instead consuming new items and could be an alternative to satisfy our basic need for experience newness and our desires.

Consumer has a crucial role in slow fashion, as to the question of how we can make people consume less. Answers to this are suggested as awareness and knowledge and transparency in companies showing what they do and do not. Another way could be to have people reflecting upon their consumer behaviour and relationship with clothes and why they consume as was done in the questionnaire. There is a need to raise awareness on ethical and environmental effect of new garment production, of why garments are so cheap and the true cost of the low cost, which is a high cost for the environment as well as for the workers involved upstream, the supply chain. In the questionnaire all of the respondents were aware of these issues, but only half of them sometimes consumed according to these matters, half of them wasn’t affected at all. This means that we have to find a way for people to start to react and act according to these issues. Today it is believed to be an uncertainty on how to participate in the sustainable development beyond kerbside recycling. Sustainability is a holistic approach that can feel intangible, therefore easy solutions must be offered. What I believe is advantageous for slow fashion is that it indicates that you do not have to give up on fashion and consuming, but offers a different way of doing so. Here retailers and designers are crucial for promoting these ideas and should give a clear message for the consumer to understand and perceive. The brands and Slowmotion and Slowfashionhouse clearly declare what they stand for by the names of the brand and company as well as in their visions and philosophies, where there is no mistake in what they offer. Another problem is that all the “bad things” happens on the other side of the world, even if people are aware of the issues, its to far away for people to react to what is happening.

Yet another problem and maybe the crucial one is the desire to appear fashionable and attractive that might be a more powerful driver for consuming behaviour than to support sustainable consumption. Therefore an appealing strategy is needed that aligns to peoples existing values and abilities, which I believe the slow approach can do. It could mean consuming less but of the best and if looking for that new experience or newness, there are alternatives as vintage and swapping.

The consumption of fashion has become a highly accelerated process where the rate of the consumption outpaces the use. As fashion has become more affordable and people wealthier, people can afford to purchase several garments, where previously a single garment would have been enough. It is stated that these consumers would be satisfied with just an empty bag, since it is the experience of shopping and not the garments that are important. Hiring could therefore also be an alternative, if we could change consumer’s attitudes towards hiring stuff instead of owning stuff.

It is said that any fundamental need that is not satisfied reveals poverty and we are also seen as poor if we can not satisfy our need for identity, participation and creation, three needs that can be meet by fashion. Another way of connecting us with our garments is to move from “blind consumption” to “reflective competence. This indicates developing expertise and knowledge about design and production that will make us actively engaged and by learning something we tend to feel more fulfilled,
which will draw us out from a passive state to an active state. In this active state we would be more creative by doing, as for sewing and mending our garments no longer used or for giving it a personal touch and interaction with fashion symbolism. These active states is said to have developing knowledge and skills so that we do not become bored or frustrated, which could lead to impulse or unnecessary consuming.

We need to engage individuals willingly, focusing on engaging and empowering individuals, which is more likely to lead them to adopting sustainable practices and more significantly, a pro-sustainability attitude. We need to look upon what is culturally and socially valued in the society to be able to change an attitude. Slow fashion, does not want people to stop enjoying fashion, but to enjoy it in a sustainable manner.

As fashion is often perceived as cyclic, the owner think that he/she might get to use the garment when it is revived by a new trend but, as stated, the repeated fashion cycle always tend to offer a slightly varied set of styles to the original fashion as to stimulate consumption. As seen in the research with individuals this is a common idea, to let the garments stay in the attic of further into the closet for a potential use in the future, but as been stated in the questionnaire, they tend not to be used again and after some years given to charity or other.

Most respondents believe in the statement “buy less but of the best”, agree on it and like it and see it as opposite to mass-production. Some of them consume according to the statement today and some are striving for it and wants to begin to consume less but of the best. They believe it stands for quality instead of quantity, durability and timelessness. They say it something they believe in and sees it like the way it should be done, but today they do not think long-term and ends up buying cheaper clothes. Wishes to shop that way, since you be able to use clothes longer if you put some extra money and bought something you really wanted, that might not make you tired of it as quickly and do not find the desire to shop new stuff as often. The ones who consume according to the statement today put more money on their clothes and then on something that lasts, they have a personal style and do not follow trends. It is also said to give a better feeling making the purchase, like a good investment that might lead to using the item much more. They see it as “good” clothes that you do not get tired of and are ethically defensible and thereby see no problem in paying more. A problem discussed were buying what you believe is “the best” with a higher price but ending up with the same quality as for a cheaper garment, which acknowledge the issue of that a higher price does not equal good quality. Finally comments are stated on that this is how we and the rest of the world should consume since we are not able to continue to consume as we do today, but problematic since a lot of us like to consume and therefore need to go for the cheaper alternatives.

Consumers play a crucial part in slow fashion, while making their choices of purchase as well as create their own style and identity through consumption. Moreover how they use it in terms of washing and regularity of use before throwing it away or stop using it. By empowering the consumers we could gain a driving demand for sustainable fashion, as it is in their hands the choices of a purchase lies and it is also in the use of the garment that most of the carbon footprint is made during laundering, ironing and tumble drying. By raising awareness to change these
behaviours would make a big impact and reduce the carbon footprint. What we need is a radical shift in behaviour and slow fashion provides guidelines on how to consume and how to use your garments. We need to change our cultural and social behaviour, the very cornerstones of living that have been implemented in us from childhood and that is not easy.

5.1.2 What does it imply for a business?
What makes a company a slow fashion company? What do they need to think about and how do they act? Well, if looking at the slow fashion companies and the ones in the case study, they have quite different approaches. Some work with integrated supply chains, some outsource, some only use recycled materials while others use locally made materials. One thing they have in common is that they have much slower processes as compared to the fast fashion companies and an aim of creating a long-term fashion as opposed to the short-lived, easy to dispose fast fashion. We can again see how the words quality, awareness, integrity, creativity, diversity and balance return.

One common feature of all the slow fashion companies is quality and as stated before quality in how you produce, which suppliers you use, manufacturing techniques, workers work conditions and the environment in terms of pollutions and carbon emission. It also includes quality in material as well as in style. The product development process has a strong focus on designs and materials indicating a high quality, by working with more expensive and time consuming processes and materials, which implicates that you have to look differently upon each item. Good quality, manufactured in excellent factories and materials is features of a slow fashion garment that allows them to be laundered and used during a long time, still remaining shape, fit, colour and should not pill. These are also the characteristics of what the respondents thought a slow fashion garment should have.

One example of a quality-based company is Filippa K, where classic and timeless clothes are designed with an aim at keeping the quality and expression of the garment over a longer time. One could say she has succeeded, which she shows in her second hand store, where her customers can sell their old Filippa K items for others to buy.

SLOWFASHIONhouse also have a focus on design as well as the environment that surrounds it. Their products are developed to last for a long time and the design they say is "worked out thoroughly and has a coherent history". Sustainability and corporate social responsibility are their guiding principles. For SLOWFASHIONhouse the materials are important and should according to them age with grace and beauty and should be produced under good conditions.

Other key issues the slow fashion companies offer are environmentally and socially friendly made garments, which indicates that awareness of the fashion industries unsustainable issues are though of and integrated in the business as a strategy. What divides them is mainly if they outsource their production or not and the different approach of style of course. But all of them want to create fashion that should last more than a season. Some of them also work with waste strategies, as re-designing, re-using and giving to charity.
If looking at high street chain stores and their ability to have a slow fashion approach, it could seem like a contradiction. But could be achieved by producing higher quality garments, cut down on the collections and mini seasons back to the original two as well as then be able to set a higher price, which would secure the profit. This would indicate having to put more time in the design process, creating a stronger unique style to distinguish oneself from other comparable companies and in that way being profitable.

Integrity for the processes is also a slow fashion features and most frequently mentioned the integrity of the design process, where there is a clear focus on the design, which differs from a fast fashion company where the process is often just a clarification of production of products, e.g. “borrowed” design. But also mentioned is the integrity of the whole process from raw material to use and even re-use of ready made garment, which mean producing pieces that takes time to make, that consumers invest in and care for and has such a quality that it can have a second life at other user or as a reused or re-design garment. The slow fashion companies all have an aim for creating garments that will become favourites for the wardrobe.

Common for these companies is also the integrity of the fashion trends and allowing their collections and having the courage to let a collection last longer, which has a result in that these companies only have two seasons a year, which could as well reduce the consumption.

Keep&Share are also reflecting on clothes thrown away before the end of its wearable life and seeks a way to reverse the effects of throwaway fashion. They are encouraging their customers to buy less, more special pieces, which in turn will make their customers to keep their items in use longer. Keep&Share tries to avoid designing the short-lived trends and are instead inspired by deep, slow changes in our society and culture. With a design perspective of making versatile products that can be worn in different ways and by different people over there lifetimes. Inspired by the story behind a product, they seek to build a strong emotional connection between themselves and the customers and between the customers and their Keep & Share pieces, as well as trying to make the buying process as personal as possible by responding personally to every enquiry and order.

Another feature found for slow fashion companies is diversity; in terms of design as an opposition to the homogenized fast fashion but also in production in terms of how the organisation and supply chain are constructed. This could mean using traditional handicraft, locally produced material or outsourcing to factories that are socially and environmentally friendly as well as farming and producing your own wool.

Anna Bonnevier design clothes with a goal for them to have a long life and believes in timelessness rather than trendless. This indicates what has been said before about the importance of trends in our culture, both for creativity for designers and for the consumers. She also wants to make clothes for people who have found their personal style, to be able to, create diverse fashion. Slow and steady is a traditional designer brand with slow fashion values that also believes in diversity.
Slow fashion companies should take careful decisions and think about all the steps in the product development process as well as for the supply chain. Slow fashion companies are slowing down the speed and keep the same collections longer, opposed to the fast fashion with in-season collections making up to over fifteen seasons a year for some companies.

That the slow fashion companies differ are mentioned in terms of organization and structure but this creativity in doing things differently spurs the diversity and the creativity for consumers choice. Keep&Share, for example is also a traditional designer brand with slow fashion values, but they have a perspective that clothing can be worn in many different ways, by different people, size and gender, which provides the opportunity to share these garments and by that might give them a more efficient and longer usable life. Gudrun Gudrun is vertically integrated with own farming of wool and hide where local women handcraft their pieces. The company Worn again is using the strategy of re-use as they are creating new products out of 99% recycled materials, which goes well to the strategies of re-design and re-use for a more efficient use of already extracted and used resources.

Makepiece, creates sustainable clothing that has a low impact on the environment and is eco-friendly. Is also vertically integrated and has a trustful relationship with the farmers since they are near and Slowmotion are only using fair production in Europe. This indicates local production not outside of Europe to secure a fair trade. But as mentioned earlier, this is complex as leaving the developing countries who needs jobs to get out of poverty. Keep&Share uses materials as alpaca and cashmere that is reared and processed in the UK, which cuts down on clothing miles. Keep & Shares main ethical emphasis is on slow fashion, by having a short supply chain they reduce the environmental and human impact of their business. The brand also encourage their customers to hand wash and naturally dry their pieces or treat them to steam for cleaning, in attempt to further reduce environmental impact of the garments. Locally made, could result in leaving the workers in the developing countries in poverty, which is not a sustainable solution. Cannot stop producing and consuming. The economy would collapse and we need it for our culture, but need a balance both in economy divided over the world as well as consuming behaviour. It is a social behaviour of consumption that needs to change and with that changes in the corporations will do so as well. Must show what it is that we want instead of just buying what is available at the moment.

Slowmotion has considered the complexity of trends and newness and acknowledge that this kind of ecological and fair trade fashion also needs to be timely and appealing to the customer, but want to offer a better alternative.

If looking at Slowmotions product development process it consists of designing a collection; develop first samples, selling samples and the production. According to them their product development process does not differ much from a fast fashion company other than that they proceed from environmentally friendly materials and only uses production based in Europe. The whole product development process from design to closing sale is around one and a half years. Their product development process is looked upon as “slow” and is comparable to other small designer brands.
Their process takes as long as usual production in Europe but is limited due to that they work with ecological cotton and lycocell to their clothes.

From these words, quality, awareness, integrity, creativity, diversity and balance we can see different guidelines for how to act and how a slow fashion strategy could work. If you are a slow fashion company it implies that you are working with other goals and with another strategy where environment and social issues are important along with another view upon consumption and how your pieces should be consumed. It also implies a thoughtful process through the product development process, the organisation and the supply chain. How to generate profit for the companies? Higher price, but are the customers willing to pay?

5.2 How does the product development process work in a slow fashion company?

For a slow fashion company it is all about valuing the processes. In the product development process almost the same steps are done whether you are in high fashion, fast fashion or slow fashion. The difference between is how much thought and time you put in the designing and developing processes of the garments. Everyone get influenced by something but today some companies has a strategy of copying instead of having a longer creative process, that is the huge difference between them. By allowing the designers to actually be innovative and capture something that reflects the time but in a original way and not just making something for the reason that it is in a trend book or because it was sold good last season. Another issue is the quality of the garment, the techniques required to make it last and to make it in environmentally friendly material as well as in materials that does not shrink, distort, pill or fade after a few months. Like Alastair said, the design process should be valued as it is the key and core of the company.

Integrity is common in high fashion, vintage, handmade and organic processes and designs; here they value the process of making the pieces, which is a key feature of the slow fashion process. There are mentioned different design strategies that are seen as slow ones and in common for these are that they are material efficient in prolonging the life of material and garment as well as environmentally friendly and durable in terms of quality and style. These are sharing, which indicates designing unisize and unisex pieces, re-use and re-design of items no longer used as well as using recycled material, which needs fewer resources used to meet the same needs as newly produced garments, durability and timelessness for extended life of products and also using organic/ecological material, where you can see the origin of the material. It is mentioned that for a slow fashion design process the materials need a more thoughtful beginning, in the sense that the designer studied where the material came from and how they were derived.

Another design strategy suggested is doing research on why people keep things and define the equalities in those garments, then designing those characteristics into the garment from the beginning, which would hopefully become something that could outlast the fast trends. In the questionnaire it was found that jeans and wool cardigans as well as inherited garments and other with a personal value were those used most frequently and were most cared about.
5.2.1 How does a slow fashion garment look? What materials and designs is slow fashion?

Questions are raised of how we wash our garments and how often, which kind of garments we wash the least and how we can design such fashion? One way would be to find these garments features and design to enhance these characteristics. It is stated by research that cotton and polyester clothing has the highest impact phase in the use period of a garments life cycle. Fibres that wash well on cool temperatures and dry quickly could therefore bring substantial benefits. The problem here is that a lot of fabric is today a mix of fibres, which can make it difficult to wash properly. But empirical data showed that jeans made of cotton as well as wool were the most sustainable garments in terms of energy use in the use period of a garment.

So, there are different ways that design can play a part in making fashion more sustainable, through choice of materials but also through considering how different styles of clothes are used. Designing for durability might not always be the most eco-efficient option if the garment will quickly go out of fashion, or if it is going to be washed numerous times over its lifetime.

What about slow fashion design? How does it look, how is it made and of what? Can designers help to change the current situation and design clothes that customers develop an emotional attachment to them? Could stories and the origins of the garments make us cherish them and look after them more? Questionnaire showed that the garment that is most slow fashion in terms on long life and less energy use is jeans and wool cardigans as well as clothes with a personal value.

Designer must understand behaviours and needs in the society and among the consumers, design according to these needs and through fashion reflect our times and be authentic. The designer could also take on the role to engage consumers into the slow fashion approach by having the consumer cherish the garments. It is stated that the garments must repeatedly provoke an emotional response in the user where a relationship must be developed between user and object over an external period of time, where small acts can begin to trigger meaning and emotional connections. For example the mentioned oversized labels that comes with an invitation for a user to sign it as a piece of "future archaeology", which could connect a person with a garment and reinforce a bond of ownership. Signing a garment as you would a contract can also be seen a declaration of responsibility and expression of long-term commitment or integrate labels that tell the garments story, who designed it, made it, origin and care in an eco efficient way. It was also stated in the questionnaire when investing in a garment opposed to an impulse buying makes you not only feel better but actually ending up using the garment more and over a longer time opposed to the impulse buy. Designers therefore plays a crucial role in making sustainable fashion successful, by promoting sustainable solutions and making slow fashion appealing for the mainstream consumer, ensuring it to be desirable, functional and stylish but in a slow fashion manner. How designer and companies then market the idea will be the result of its success.

Durability ha been discussed as a feature of slow fashion, but is not seen as the root of problem for the unsustainable fashion industry, it is our unsustainable fashion consumption along with the rapid production with results in unfair working
conditions. But if slow fashion were to be about quality and less consumption, we need clothes that actually are made to last. As respondent pointed out high price does not equal high quality and durability. It is a difference in making a product last and making a long-lasting product.

Diversity is also argued to be a key feature that could mean wealth of products and producers, different fibres and local jobs. The lack of differentiation is said to lead to boredom that leads to consumption, therefore, we should design with a range of fibres, avoid agricultural monocultures, spread the risk, decentralize production and use traditional fibres. We need diversity in material, to use more than cotton and polyester that today is 80% of today’s used material. Like organic cotton, wool, hemp, wild silk, natural linen bamboo, biodegradable synthetics like cornstarch and soya bean fibre. These are more resource efficient and people friendly solutions to cotton and polyester but are more costly.

Garments that are used regularly over five years or longer were mostly jeans and wool cardigans, also mentioned were dresses. These are seen as typical basic classic garments, which indicate them to be a slow fashion garment. Other garments regularly used were these with a personal value, these could be all kinds of pieces from inherited garments to gifts, which indicates that clothes with a personal value also is a slow fashion garment, which has been discussed by several authors and companies in the theoretical framework.

5.2.2 How would the supply chain be constructed in a slow fashion business model?

Today we mostly see a linear supply chain, which starts with resource extraction and ends with waste. This is not a sustainable construction of a supply chain.

Upstream processes are usually bad for the environment, like extraction of raw material, the chemical and waste going out in the environment from processes like spinning and dyeing. Here we also have the human interaction and the problems with the working conditions according to use of toxic chemicals as well as unfair salary and unpaid overtime. Slow fashion is about slowing down the pace and creating a system that does not waste resources or people.

By slowing down the pace we can achieve better relationships, also by using technology to share information, which can result in better working conditions and thereby eliminate forced overwork for last minute deliveries. The need for better cooperation as well as transparency across the chain, for everyone involved in the chain along with the consumer so that he/she can make an aware purchase. Slow is an approach in the shift from quantity to quality, which takes the pressure of time, allowing suppliers to plan orders, predict number of workers needed preventing unpaid overtime and invest in longer terms. Is also gives companies the time and opportunity to build mutually beneficial relationships. For a slow approach all the parts of the supply chain must be taken into account, as making considerate thoughtful and slower production of a product. Slow fashion is seen as sustainability throughout the value chain. It affects all parts of the supply chain, from fibre to ready garment and the process from idea to customer purchase and beyond. But it takes the same amount of time no matter on if you are a slow or fast fashion company. But
this is why we should take care of what is already used and extracted, which mean a need for more recycled material. Therefore we need to go from a linear to a circular supply chain, where waste is not sent to landfill but used to make new materials, fabrics or garments. For some slow fashion can be inspired by nature, of the closed loops, like eco-systems, to naturally recycle to gain efficient use of materials and learn to balance.

Fashions industry’s whole system goal is to make profit through selling fibres, fabrics and garments, now we need to change these goals to promote sustainability and to balance the making of profit with social and environmental quality, which would lead to a big change. That means that we need to have sustainable focused business goals.

The slow approach would lead to a fairer distribution where jobs are preserved as workers could spend longer time on each piece. It would enable a richer interaction between designer and maker, maker and garment and garment and user, which would form a relationship of strong bonds.

Some of the slow fashion companies were vertically integrated, like Makepiece and Gudrun Gudrun who made their own material from farming own sheep. Others had production nearby or within reach. But it can today be difficult to have local production since most of the apparel manufacturing has migrated overseas. Companies in the case studies had their production limited to Europe, which secure workers condition and less carbon footprint. Another way to reduce the carbon footprint is to locate the source of fabric close to the factory to ensure less transport, which goes inline with the vision of an efficient supply chain and results in a better view on the chain as well as shorter lead times as companies are now heading for.

It is stated that we must think globally and act locally. This means taking care of local traditions and local knowledge to gain diversity in both productions as well as in products. But using local resources is causing local pollution that is often not showed in the product in the hand of the consumer. But locally can also mean economic flexibility, spreading the wealth, socially engage by helping smaller communities and cultures to flourish as well as promoting aesthetic diversity to stop the homogenized mass-produced items sold in mass-markets.

Locally does not mean it to be close to the market where garments are sold, but are closed loops and not spread around the world, as for today when a T-shirt can travel the globe before getting into the hand of the consumer. Shopping locally would mean using local resources, using local expertise produce and locally process its waste. Makepiece and People Tree are two companies who are doing this in two different ways. Makepiece produce locally nearby the market and People Tree are using local resources and traditional local handcraft expertise in developing countries and are selling in the developed ones, which promotes handmade and a production not only being mass manufacturing.

What we need is a greater sensitivity to place and scale to sustain communities and support jobs while protecting the quality of the environment. As it is today people move into the city from the countryside leaving their families often at young age to
work in factories. Then it is better to preserve jobs in smaller communities where family can stay together, bringing both wealth and better living for the workers.

Smaller makers are yet another key feature for slow fashion, where clothes can be handmade by local women, it can be smaller productions by designer or smaller factories with specialities. These smaller makers often have a more flexible production systems that can produce products that are personal and specific and so more relevant to our needs, which is opposite of the fordist way of doing business, where a few generic products are developed and then marketed to all people. Today's homogenization and autonomy would with this approach be avoided in favour of expressiveness and diversity.

It is also recognize the need to move away from a monoculture of globalised production that is dominated by power, concentration and international reach of big business to a properly scaled production system that allows a diversity of alternatives to increase and means that wealth is not concentrated in the hands of the few. The local agenda is concerned with products that enhance diversity, celebrate traditions, build communities, create meaningful employment and respect local environment conditions; a combination of product, skill and emotional investments. The local cultural practices provides for a more transparent production systems, often using hand skills, which could also address to the contemporary search for authenticity.

So, we need to buy fashion that answers to a real need and has such a high value for us that we cannot replace it with another fast fashion garment so that we actually start to mend our clothes again. It is argued that handmade items, can offer something specific to the individual, both in terms of fit and appearance and such garments and accessories are seen as investments, both emotionally as well as economically.
6. Conclusion

Here I will answer the problem formulations and present the conclusions of the thesis.

Can slow fashion be the answer for sustainability in the fashion industry?

Yes, if consumers consume according to the guidelines, see below, as well as if companies use the strategies/guidelines according to the slow fashion approach, it could make a huge difference for the industry in terms of making it a more sustainable one.

One problem is, if looking at how most of the slow fashion companies produce today, the complexity of producing locally near the market, which question of leaving developing countries in need of work opportunities. But if producing locally in terms of using local resources, producing and having waste management in one place it could improve that community in wealth as well taking care of local traditions and resources resulting in a diversity of fashion, which in turn could lead to a diversity in fashion products being consumed in an aware and thoughtful manner.

Slow fashion is an approach that aligns well to our consumer society as consumption is designed into our society. Slow fashion does not dismiss the fashion industry, but acknowledge it as an important part of our culture and society for identity and creativity and offer a more sustainable approach to it, in terms of how it is designed, produced, consumed, used and reused.

Another problem with the concept is that it indicates a higher price of products and the question is if consumer are ready to adjust to a higher price, meaning in slow fashion terms saving up to buy less but of the best? There is also a problem of contradiction in order for the high street chain stores to adjust to these guidelines and strategies.

- What is slow fashion?

Slow fashion has not one true meaning but can be seen as a concept with guidelines in how to deal with consumption, production, designing, using and waste, where quality, awareness, integrity, creativity, diversity and balance is important.

Slow fashion means slowing down the fashion cycle, from making to the using and a balance in speed, of consuming, producing and designing, that takes the pressure off for designers, customers and workers in the supply chain. It is a strategy for design, production, consumption and use as well as reuse, which offers a sustainable way of being fashionable. It acknowledges the importance of fashion in our culture, for our social life and for our identity as individuals. It shows us that we need to start to focus on what we as individuals finds beautiful and thereby express our personal style. This requires diversity in fashion. Slow fashion features both the pleasure and fun of fashion as well as the awareness and responsibility when consuming, which
both affirms the importance of fashion to our culture and recognizes the urgency of a sustainable approach.

What I believe is advantageous for slow fashion is that it indicates that you do not have to give up on fashion and consuming, but offers a different way of doing so. Here retailers and designers are crucial for promoting these ideas and should give a clear message for the consumer to understand and perceive. It acknowledges the importance of using fashion for creativity as well as identity and not only for profit.

Slow fashion is about balance in the way companies are making the clothes, how they structure the supply chain, how the product development process is done, it is about taking time to slow down and be aware of your environment and your processes. Slow fashion also stands for a creative process with integrity and diversity in fashion.

Slow fashion is about fashion as well as environment and the producers working conditions. It is about long term planning, rather than short-term gains. Good quality and balance for the entire process throughout the supply chain are key issues. A slow fashion garment would be designed carefully and made from renewable material. It should be a long-lasting piece that means durability both in material as well as in style. It would be pesticide free and produced by workers in decent working conditions. It would wash at low temperatures and be able to upgrade to extend its fashionable life for strategies such as reuse or re-design. Finally it would be recycled or composted.

In terms of consuming with a slow fashion approach would mean moving from quantity to quality. We need to think about what we really need and want, be aware of what it is that we buy and not just consume just for consuming. We need to make thoughtful and aware choices. Slow fashion stands for awareness, by making active choices and to shop reflectively, which indicates consume less, more consciously and responsibly. We also need to be aware on how we use our clothes, in terms of care, such as laundry, tumble drying and ironing as well as to see the value of them and appreciate them in order to hold onto them and use them over a longer time. Awareness caring for everyone involved in making the garment and for the environment from where we take the resources needed to make them, which mean knowing what you buy.

- What does it imply for the customer and the business?

Consumers has a crucial role in slow fashion, as to how we can make people consume differently, ways of doing this is do make the consumers aware, to have them gain knowledge. One way for companies to spread awareness and knowledge is to be transparent in the company, showing all your processes the good and the bad.

For the customers’ the slow fashion approach would be taking care of your clothes, buying clothes that you value in good quality but when torn, prolong the life of it by mending, reusing or redesigning. It is a different approach of consuming where you save up for buying a garment you really want instead of an impulse buy. It is about buying high quality, fair trade and environmentally friendly garment. Consuming differently, buying less newly produced items, reuse old clothes or swap and wash
less are things you can to as a consumer in a slow fashion manner. Below guidelines are put together showing what the slow fashion approach implies for the customer.

Guidelines for consumer:

• Reflect on our addiction of shopping as well as our addiction of washing, which results in overconsumption as well as waste of energy for unnecessary laundries.

• Activate your inactive clothes, (fashion waste), in the wardrobe by either selling, giving away, swop, re-design or mend if broken or leave for recycling.

• Take time to experience and appreciate fashion. This will make you hold onto your garments and use them over a longer time.

• Way of consuming, going from quantity to quality “buying less but of the best”-where best is high material quality as well as fashion durability but foremost personal style and value, something that makes you hold onto it longer.

• Shop according to personal style and what you value, not trends!

• Balance your way of consuming:
  When buying out of need - save up and choose well, meaning clothes that are built to last: long lasting both in material and fashion.
  When buying out of desire - choose already produced and used fabric/materials and garments or swop with friends or at swopping events.

• See the purchase as an investment – as it should last for several years.

• Be aware of the impacts products have on workers, communities and ecosystems, which involves environmental, social, fair and ethical aspects – be aware of what you buy.

• Think about what you really need and want, not just consume for consuming.

• Make thoughtful and aware choices, consume reflectively, which indicates to consume consciously and responsibly.

• Be aware on how we use our clothes, in terms of care, such as laundry, tumble-drying and ironing. Do you wash clothes that are not really dirty?

• Understand why garments are so cheap, the true cost of low cost, which is a high cost of the environment as well as for workers involved upstream the supply chain.

• Reflect upon your consuming behaviour and relationship with clothes and fashion, why you consume and what you consume. Is it a healthy one?
Consuming second hand, vintage and do swopping and take care of what already exists, maximizing use of garments life and reducing waste the fashion industry creates.

As mentioned there were several different structures and organizations of the slow fashion businesses and different aspects as to what slow fashion implies for a company. But there are some key features. Quality is one of them, which implicates on how you produce, which suppliers you use, manufacturing techniques, workers working conditions and the environment in terms of pollutions and carbon emission. It also includes quality in material as well as in style. The product development process has a strong focus on designs and materials indicating high quality, by working with more expensive and time consuming processes and materials, which implicates that you have to look differently upon each item. Other key issues for slow fashion companies are environmentally and socially friendly made garments, which indicate that awareness of the fashion industries unsustainable issues are thought of and integrated in the business as a strategy.

Integrity for the processes is also a slow fashion features and most frequently mentioned the integrity of the design process, where there is a clear focus on the design. It is about creating fashion that should last more than a season. Some of them also work with waste strategies, as re-designing, re-using and giving to charity. Also mentioned is the integrity of the whole process from raw material to use and even re-use of ready made garment, which mean producing pieces that takes time to make, that consumers invest in and care for and has such a quality that it can have a second life as a reused or re-design garment. The slow fashion companies all have an aim for creating garments that will become favourites for the wardrobe.

Another feature found for slow fashion companies is diversity, this in terms of design but also in production and how the organisation and supply chain of the companies are constructed.

That the slow fashion companies differ are mentioned in terms of organization and structure but this creativity in doing things differently spurs the diversity and the creativity for consumers choice.

From these words, quality, awareness, integrity, creativity, diversity and balance we can see different guidelines for a slow fashion strategy on how to act. If you are a slow fashion company it implies that you are working with other goals and with another strategy where environment and social issues are important along with another view upon consumption and how your pieces should be consumed.

Guidelines for business:

- Think from quantity to quality.
- Quality in designing and making, which includes time consuming techniques for manufacturing as well as durability in material and fashion.
- Creating long-term and mutually beneficial relationships in the supply chain.
• Regard social matters as living and working conditions for workers as well as the quality of environment, for a non-polluted environment.

• Make clothes that are built to last, meaning durability for the physical garment as well as the fashion style, creating long-lasting fashion.

• Aim for making clothes that can become favourites in people's wardrobes.

• Allow things to take time, it is beneficial to retailers, designers and the suppliers.

• Have knowledge and awareness of the industry, involving environmental, social, fair and ethical aspects. Be aware of the impacts products have on workers, communities and ecosystems.

• Search for real needs and diversity in fashion and move away from a homogenized fashion and society.

• Producing locally could help preserving local traditions, knowledge and materials, not loosing the diversity of different cultures and traditional handcraft and creating diversity in both productions as well as in products.

• A smaller maker and designer brand can be more flexible and diver, helping the industry and products to gain diversity.

• Produce and design with a diversity – create personal style and value.

• Think long-term planning, rather than short-term gains.

• Balance the entire process throughout the whole supply chain.

• Slow down processes of making the clothes, production in supply chain, product development and selling to be able to be creative quality garments by the use of quality skills.

• Integrity for the design process, take pressure off time for designing.

• Garments made from renewable, organic and pesticide free material.

• Designed to be washed at low temperatures or not at all.

• Use what already exists and what already is produced to balance the new resource extraction with the waste the fashion industry creates and thereby extending the lives of fabric, materials and garments.

• Re-design, Re-use, and Re-cycle, to reduce processes that have a negative impact on environment and people. Design quality garments that have the ability to being Re-designed, Re-used or Re-cycled.
How can a slow fashion business model look like?

There is not one way a slow fashion business model could look, but several ways, that in a sense point out a key feature of slow fashion, which is diversity. This diversity in how companies act and look I believe is important for the outcome from the companies that is diversity in fashion. This is also positive in the way that they overlap each other. One company focuses on making clothes with environmentally friendly garments with a high quality, the next are re-designing or reusing garments and a third is recycling and making new fashion out of fashion waste.

The different models found are:

Traditional with slow approach
Key features are balance and time taken in different processes that lead to more time for creativity and quality garments, putting time in product development processes and manufacturing with more time-consuming techniques. Fair working conditions and no use of airplanes for carbon emission. Use of natural materials or materials that are durable or recycled and materials that make the clothes last longer. Both vertically integrated with own material and manufacturing production as well as outsourcing production. These companies can also have activities such as charity work or re-design of non sold garments.

Re-use
These companies are common as for vintage and second hand stores. Here nothing is done with the garment except for laundering, it is the same products with redistribution and resale and is an efficient way of prolonging the life of a garment. The strategy brings environmental savings for the whole upstream part of the supply chain, only energy used is for washing, collect, sort, transport and re-sell. These were commonly mentioned and popular in the questionnaire, which indicates a successful way of slow fashion.

Re-design
By re-designing you use already used or produced materials, fabrics or clothes and make new clothes of them. Here you work with processes as manufacturing, buying and transporting but excludes the upstream part of the supply chain involving extraction of raw material, spinning, weaving, knitting and dyeing. In this strategy you repair and recondition either whole products or part of products to keep them useful longer. Smaller designer brands are restyling, reshaping, embellishing and over-printing to give discarded, torn and stained fabrics added value and a new life as well as divert waste from landfill you need labour and materials.

Recycling
Saves resources compared to the extraction of new material resources. These are not enough for making slow fashion successful, but these strategies together with a balanced consumption could make slow fashion the answer for a sustainable fashion industry.
**Hiring services, Swopping**

The hiring services are not used frequently for daily used garments yet, mostly for hiring clothes for ceremonial occasions, but could be a sustainable solutions for garments that people often get tired of quickly. Swopping is today a movement that just grows and swopping events turn up more frequently. This is a good opportunity the get rid of all that clothes you do not use and swap it for something else. Swopping can of course also be done with friends and family.

- **How does the product development process work in a slow fashion company?**

For a slow fashion company it is all about valuing the processes by putting thought and time in the designing and developing processes of the garments. This allows the designers to be innovative and creative, that results in a more thought through design. The process also includes more time consuming techniques to make a high quality garment that will last and not shrink, distort, pill or fade after a few months. It is also usual for these companies to use environmentally friendly materials and processes that do not harm the environment such as in dyeing.

Slow fashion companies should use materials that are efficient in prolonging the material life and garment life as well as being environmentally friendly and durable in terms of quality and style. They are also implicated to use more thoughtful beginnings, in the sense that the designer studied where the material came from and how they were extracted. A design strategy a slow fashion company can use is to do research on why people keep things and define these qualities and then designing those characteristics into the design, which could then become something that could outlast the fast trends. In the questionnaire it was found that jeans and wool cardigans as well as inherited garments and other garments with a personal value were those used most frequently and were most cared about.

- **How does a slow fashion garment look? What materials and designs is slow fashion?**

If looking at slow fashion as garments that have a long life and are energy saving, the survey recommends jeans and wool cardigans as well as garments that has a personal value. In order for a garment to have a long life clothes must be designed to last and in order to have garments with a personal value the designer must provoke an emotional response between user and garment. A slow fashion item is suggested to be one where the wearer feels that it fits to his/hers personal style, which means that slow fashion needs diversity to meet everyone’s need. Diversity is a key feature in use of materials, where a sustainable approach would mean a bigger diversity in use of materials. Today cotton and polyester is used for 80% of the textile production and for a balance in both cultivation as well as in production, we need other fibres to use. Examples of this are organic cotton, wool, hemp, wild silk, natural linen bamboo, and biodegradable synthetics like cornstarch and soya bean fibre.

Most importantly designer must understand behaviours and needs in the society and among the consumers, design according to these actual needs and through fashion reflect our times.
The supply chain in a slow fashion company has as mentioned a big variety of different constructions. Some are vertically integrated with own production, others have smaller workshops were the garments are handmade and the more traditional one where the company outsource the production. But for a slow approach all the parts of the supply chain must be taken into account, as making considerate thoughtful and slower production of a product and creating a system that does not waste resources or people.

For these "traditional" supply chains as well as for others the slow approach is about a shift from quantity to quality, it is about slowing down the pace and gives time to achieve the result of a high quality product. This take the pressure of time, allowing suppliers to plan orders, predict number of workers needed and by that preventing unpaid overtime for last minute deliveries and allows longer-term investments. By slowing down the pace we can achieve better relationships, also by using technology to share information, which can result in better working conditions and mutually beneficial relationships. The need for better cooperation as well as transparency across the chain, for everyone involved in the chain along with the consumer so that he/she can make an aware purchase.

Slow fashion is sustainability throughout the value chain. It affects all parts of the supply chain, from fibre to ready garment and the process from idea to customer purchase and beyond. The supply chain is circular, using resources that is already used and extracted, which mean a need for more recycled and reused material. Therefore we need to go from a linear to a circular supply chain, where waste is not sent to landfill but used to make new materials, fabrics or garments. Slow fashion can be inspired by nature, of the closed loops, like eco-systems, to naturally recycle to gain efficient use of materials and learn to balance. A balance needed in the making of profit with social and environmental quality. The slow approach would thereby lead to a fairer distribution where jobs are preserved as workers could spend longer time on each piece.

Local production is also a key feature for slow fashion supply chains, but might be a problem since most of the apparel manufacturing is situated overseas. One alternative is producing in Europe, which secure workers condition and less carbon footprint, as it is near to the market. Another way to reduce the carbon footprint is to locate the source of fabric close to the factory to ensure less transport. But locally can also mean economic flexibility, spreading the wealth, socially engage by helping smaller communities and cultures to flourish as well as promoting aesthetic diversity to stop the homogenized mass-produced items sold in mass-markets. Smaller makers are yet another key feature for slow fashion, due to the flexible production systems that can produce products that are personal and specific and so, more relevant to our needs. These are also in favour of expressiveness and diversity. The local agenda is concerned with products that enhance diversity, celebrate traditions, build communities, create meaningful employment and respect local environment conditions; a combination of product, skill and emotional investments.
7. Concluding discussion

The author will here present her own reflections of the thesis, the thesis reliability and suggestions for further research.

7.1 Authors own reflections
As the author is interested in working with sustainable solutions in the fashion industry and wanted to gain knowledge on how that could be done as well as learning about another side of the fashion and textile industry this thesis of slow fashion were made. It has been very rewarding and interesting subject to write about as it involves everyone in the society. Lessons about own consuming behaviour were also learned and how to act more sustainable.

7.2 Discussion on the validity of the research
It has been carefully noted that this thesis is done with a qualitative method were authors own interpretations as well as other on the subject are discussed. Therefore this thesis cannot conclude a definite answer on the problem formulations formulated. But should be view upon as suggestions of what the concept slow fashion is. It is a qualitative study that has resulted in qualitative results based upon authors own and others opinions and assumptions on the concept.

In the case of respondents used the author believe information gained are divers due to that the respondents had such different backgrounds. The author therefore believes that the survey showed a good picture of how people today are consuming. The author could sense honesty in the survey, which indicates that these are the actual circumstances in how people are consuming.

7.3 Suggestions for further research
Since the author had limited knowledge in areas such as marketing she find it interesting if further research went deeper into on how such a concept of slow fashion could be market and promoted. Also how it could be profitable and how high street chain stores also called fast fashion companies could adjust to such an approach.

It would also be interesting to look into if the approach of slow fashion is viable and if consumers are willing to change their consumer behaviour. How willing they are to adjusting to a higher price or to save for buying something of a higher price.
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Annex 1. Cover letter and questionnaire “A walk in your wardrobe”

The fashion and textile sector is today seen as the most environmentally damaging industry due to that it consumes huge quantities of resources (water, energy and toxic chemicals). It is dominated by consumption, fast changing trends and low prices that make consumers buy more than they need, which result in fashion waste. I will in my thesis project, research on the concept of slow fashion, what it is and if it could be the answer for a sustainable fashion industry. Therefore I will need your help by answering these questions. If you’re not up for answering all the questions, pick the ones you like! Feel free to answer in English or Swedish. The survey is confidential. Please mail me the answers on: eleonor_johansson@hotmail.com

“A walk in your wardrobe”

1. What do you think slow fashion is?

2. Do you have a garment that is five years or older that you still use on a regular basis? What kind of garment is it, which material? (Not outdoor garments)

3. Which of your garments do you wash the least? (Not outdoor garments)
   B) In which material is the garment?
   C) How often do you wear it without washing?
   D) How do you wash it?

4. How many percent of your wardrobe do you use?
   0-20%, 20-40%, 40-60%, 60-80%, 80%>

5. Do any of your garments have a personal value to you?
If yes, do you use it on a regular basis?

6. Why did you buy your latest piece of garment? Need or desire?

7. How often do you shop new clothes?

8. For how long do you use a garment before considering it out of fashion or before you get tired of it, in general?

9. Where do most regularly make your purchases for clothes?
   High street chain stores (H&M, ZARA etc.), smaller designer shops, vintage stores? Other?

10. Where do you wish to make your purchases?

11. What is most important when you purchase a garment: price, quality, fit, trendiness or personal style?

12. What are your reflections of the statement “buy less but of the best”? 


13. The textile and fashion industry has an increasing environmental impact on our planet (like carbon footprint, energy, toxic chemicals, limited resource use) and has ethical complications in production considering worker exploitation.
   A) Are you aware of these issues?
   B) Does this effect how you make your purchases?

14. How do you deal with clothes you no longer use, that is not worn out?
   Sell, dispose, give to charity, put them further into the closet or other option?

15. Comments
Annex 2. Cover letter and interview questions to slow fashion companies

I am now writing on my master thesis where I research on the concept of slow fashion. The objective is to find a way on how we can enjoy fashion in a sustainable way and if slow fashion could be the answer to the unsustainable fashion industry. Further the objective is to see if there is a clear structure of how slow fashion companies are constructed to see if there could be a general model or guidelines of how a slow fashion business could act. Therefore it would be very interesting and helpful if you would be willing to answer my questions.

Questionnaire to slow fashion companies

1. What is your business idea?

2. About your product development process:
   A) How does your product development process look like, broadly?
   B) How do you think your process differs from a “fast fashion” company?
   C) For how long are you working with a collection?
   D) How would you describe your clothes?
   E) Do you have any guidelines on how you design your clothes?
   F) Do you consider your product development process to be “slow”? If yes, in which way?

3. Are you seasonally based? If, yes, how many seasons do you have?

4. About your supply:
   A) Do you use CMT or Full-price? Why?
   B) From which country/countries do you source your material?
   C) In which country/countries do you produce?
   D) Which material do you use in your garments? Do you use any recycled materials?
   E) Do you recycle or reuse excess, or left over garments or materials?
   F) How long lead-times do you have from placing an order to receiving it?
   G) How do you think you supply chain differs from a “fast fashion” company?
   H) Do you consider your value chain as “slow”? If yes, in which way?

5. What are your thoughts on “fast fashion” and the high pace of the fashion industry today?

6) What are your thoughts on trends?

7) What makes you a Slow Fashion Company?