

fashion Conscious

CHEAP CLOTHES ARE DISPOSABLE.
WORKERS' LIVES ARE NOT.

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About the Campaign



Many of today's fashion industries participate in a culture of cheap, disposable, and "fast" fashion. While this offers consumers attractive benefits—namely, trendy clothing at an affordable price—the true cost of this "fast fashion" industry is steep. According to the Huffington Post, it is the world's second dirtiest in the world; the materials are unethically obtained, and 85% of textiles are sent to landfills. Furthermore, it relies on cheap labor from people in third world areas such as Bangladesh. The workers live in poverty, and work in dangerous conditions. This is the issue that the **Fashion Conscious** campaign addresses.

Ultimately, **Fashion Conscious** aims to shed light on this aspect of the fashion industry. While it does not intend to reprimand consumers for enjoying the perks of affordable clothing, it does call for heightened awareness for how one buys and discards clothing.



Fashion Conscious targets young, middle-class women around the ages 18 to 20 who shop at inexpensive stores such as Romwe, Zara, H&M, and Forever 21. Furthermore, they frequently use social media and are highly conscious of their personal image and style.

The campaign targets young women because they are most susceptible to fashion and beauty standards portrayed in the media, and pressured to change their dress according to trends. It is directed at people of this socio-economic status because most poor and working-class citizens do not have the money or the drive to constantly buy and discard new clothes. Additionally, many upper-class shoppers likely go for higher-end brands, which provide higher-quality products and tend to be more ethical about the origins of their materials and the treatment of workers. Or, these upper-class shoppers may already be aware of their large

fashion footprints, but unwilling to change their habits. In contrast, middle-class citizens have enough money to spend, but would likely go for cheap and disposable products when possible.

It is likely image-conscious women in the 18 to 25 age range frequent social media sites such as Twitter and Facebook. These are conveniently the same places where many cheap online stores advertise. Therefore, **Fashion Conscious** would use social media advertisements to reach people, potentially using algorithms that can target people of this demographic. The project would also include roadside advertisements in big cities, college campuses, and shopping districts. Advertisements are an effective form of intervention, as the problem is more about changing a mindset than providing a product.

About the Brand

TYPOGRAPHIC ELEMENTS

Heading in Valencia Sans

THIS IS A SUBTITLE IN MOON BOLD

The body text is written in Univers Light. It is very thin and delicate in comparison to the highly stylized and handwritten title typeface, and more suitable for body text compared to the uniquely rounded forms in Moon and the feminine script in Valencia. These stylistic and weight-based differences between the heading, subtitle, and body add interest to the typography of the overall campaign.

The logo, displayed on the reverse side of this page, also displays the campaign name in Valencia and the slogan in Moon. A black circle is used as a background and minimal aesthetic element. The message calls for women to be "Fashion Conscious"—although not in terms trends and designs, as the phrase normally implies. Rather, it encourages heightened consciousness regarding what the fashion industry does behind the scenes to create what one consumes.

LOGO

fashion
Conscious

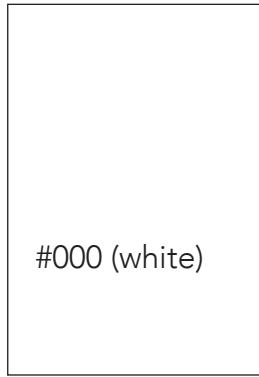
CHEAP CLOTHES ARE DISPOSABLE.
WORKERS' LIVES ARE NOT.

COLOR PALETTE

#f1cbc8

#cfcc0eb

#bd002d



The color palette of the campaign posters (p. 27-30) is black and white, with pops of pink, purple, and red. Accent colors are used selectively, sometimes to fill in the contoured mannequins on the posters and sometimes as a background to the logo text.

The palette is juxtaposed against pieces of color photography which become the bleak "fabric" of the mannequins' clothing. The images depict fallen buildings and distraught Bangladesh workers. The sobering colors and subject matter contrast greatly with the rest of the posters' playfulness.

These juxtapositions challenge previously acquired connotations of the fashion industry, adding "dirt" to its clean image.

PATTERNS + IMAGERY



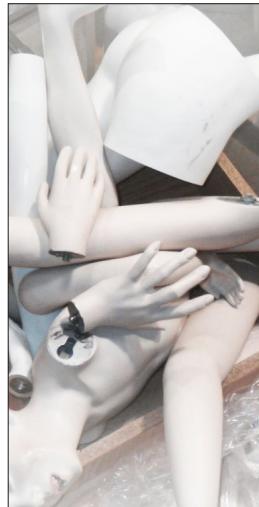
Another repeated motif are faceless figures. Some are photographs of real mannequins, like those shown below.



Others are abstracted outlines of mannequins in modish poses and hairstyles, and dresses with collaged images.



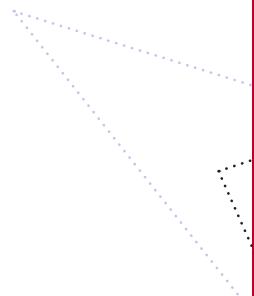
Finally, one piece uses visuals of dismembered mannequins. It plays on and distorts the familiar symbol of fashion.





Two of the series in the campaign, entitled "Fast Fashion is..." and "Let's Talk...", are meant to alter the viewers' perception of fashion as a clean and harmless industry. It generates awareness for the questionable practices of fast fashion.

The "..." is a key visual and conceptual piece within the campaign. It promotes extra learning and discussion.



fast fashion is...

When 23 year old Shima Akhter rallied with other members of her union to demand for safer factory conditions in her home country of Bangladesh, managers and dozens of staffers met them with violence. The workers, mostly women, were attacked with fists, sticks, and scissors.

The rally took place in the aftermath of the deadly factory collapse of 2013 which had taken the lives of many young ladies and children. And Akhter's story is not a unique one. She is just one of millions of garment workers in Bangladesh who face dangerous factory conditions and receive a wage of less than \$3 an hour.



In the 2013 documentary *The True Cost*, Shima Akhter explained her stance on the issue:

"I BELIEVE THESE CLOTHES ARE PRODUCED BY OUR BLOOD."

She continues, "I want the [factory owners] to be aware and look out for us, so that no more mothers lose their kids like that." Rather than having them turn to the very system that oppresses them, we as consumers can help by shopping responsibly and reducing demands for cheap clothing.



FAST FASHION IS BLOODY

The first “Fast Fashion is...” piece features a mannequin in a white dress — a symbol of innocence, as well as a common staple in young women’s fashion. However, blood and dirt has stained the white fabric, symbolizing to the violence and other questionable deeds done by the industry.

GEORGE A. & LOUISE S. STERN
ENGINEERING CENTER

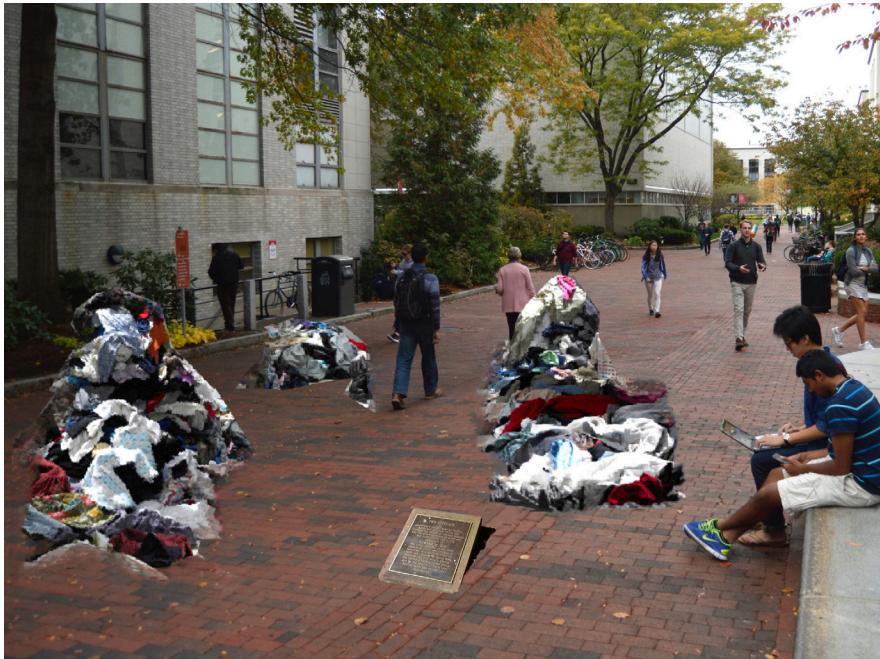




Not only is the fast fashion industry bad for garment workers and cotton farmers, it is also harmful for the environment. As Glynis Sweeny of AlterNet writes:

THE CLOTHING INDUSTRY IS THE SECOND LARGEST POLLUTER IN THE WORLD. SECOND ONLY TO OIL.

Other statistics describe the situation in more depth, but are equally dire. To start the list: there are 80 billion pieces of clothing purchased worldwide each year, up 400% from two decades ago. Americans throw out 82 pounds of textiles annually. Only 10% of the clothes people donate to thrift stores get sold -- the rest end up in landfills or flood markets in developing countries.



FAST FASHION IS WASTEFUL

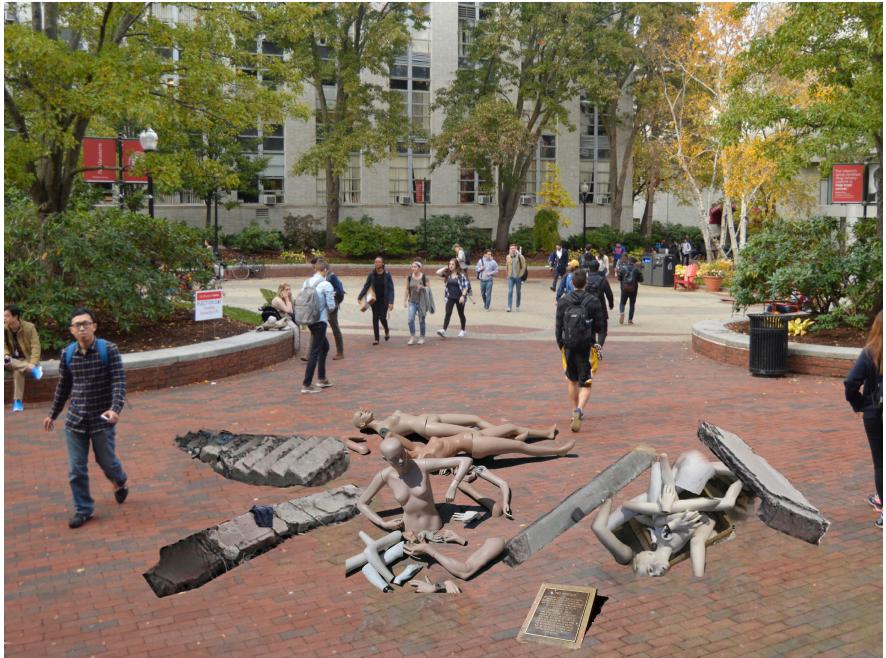
The next piece features piles of clothing on the ground, which is a comment on the amount of clothes we buy and waste throughout a year. In a sense, this also means we are mindlessly disposing the lives of many workers, who consider their work a product of their blood and tears, and are adversely affected by mindless consumption of their goods.



In Bangladesh, workers face unsafe, cramped and hazardous conditions which often lead to serious work injuries and factory fires.

SINCE 1990, MORE THAN 400 WORKERS HAVE DIED AND SEVERAL THOUSAND MORE HAVE BEEN WOUNDED IN 50 MAJOR FACTORY FIRES.

Factory management also take steps to prevent the formation of trade unions, a right protected under the Freedom of Association and Collective Bargaining ILO Conventions, which was ratified in 1972.



FAST FASHION IS CRUEL

The final piece makes a comment similar to the first and second. However, rather than having clothing tossed to the side in piles on the ground or blood smeared on a dress, this piece has dismembered mannequins. These act as models of real human bodies, and in its entirety, the piece can be read as a staging of a real factory collapse with numerous dead or injured victims.

Let's Talk...

The following series involves three posters which borrow the sleek aesthetic of typical fashion posters and unite them with gruesome imagery from accidents involving textile workers in Bangladesh factories. "Let's Talk..." is a prompt to further the conversation.

The mainstream aesthetic is meant to draw viewers in from afar, while the unique juxtaposition encourages one to consciously and subconsciously associate mainstream fashion with workers' rights and issues about quality of life. Furthermore, placing the images over the models' garments suggests that consumers "wear" the grime of the fashion industry by enabling such injustice.



**fashion
Conscious**

CLOTHES ARE DISPOSABLE.
WORKERS' LIVES ARE NOT.

LET'S TALK KILLER TRENDS

Many popular fashion brands make money through rapidly changing trends. But while you're buying and throwing away your cheap clothes, textile workers pay for your convenience with blood, sweat, and tears.

Be fashion conscious. Buy responsibly.

LET'S TALK KILLER TRENDS

This piece focuses on the dangerous conditions that the industry puts their workers through to bring affordable clothing to consumers. Burn marks have replaced the circle that the logo usually sits on, to allude to the fires.



LET'S TALK STEEP COST

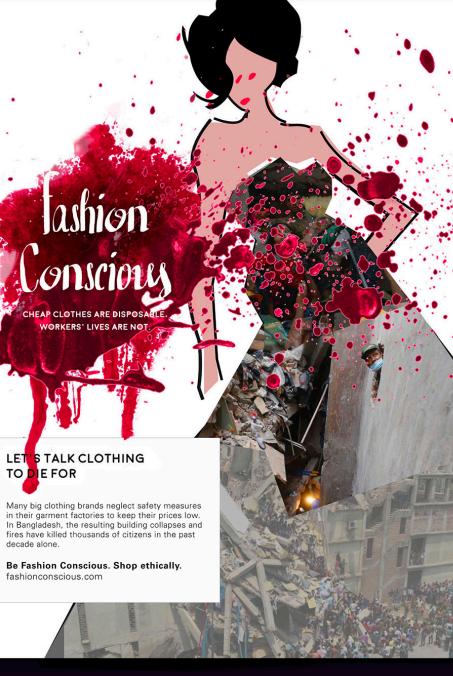
The price tag is small, but the “true” cost is much steeper. Look beyond the monetary value of one’s clothing, taking into consideration ethical standards and sources. Fast fashion even costs a good piece of your self-esteem.



For university professor Kate Fletcher, the modern fashion industry is one of the key drivers, not only of the consumption mentality but also unhappiness in general. She points to research showing that extra consumption, above a basic level, doesn't contribute to wellbeing and even undermines it. She states:

"EVERY ADDITIONAL PURCHASE ISN'T DOING ANYTHING TO MAKE ANYBODY HAPPIER."

She goes on to elaborate that "having a materialistic mindset is one of the key indicators of depressed personalities. So the fashion industry at present is actually undermining everybody."



LET'S TALK CLOTHING TO DIE FOR

Many big clothing brands neglect safety measures in their garment factories to keep their prices low. In Bangladesh, the resulting building collapses and fires have killed thousands of citizens in the past decade alone.

Be Fashion Conscious. Shop ethically.
fashionconscious.com

© Caméra



LET'S TALK CLOTHING TO DIE FOR

Similar to the first poster, this piece associates the fast fashion industry with danger. Blood is split both in factory accidents and in the fights between worker unions and factory managers.

Tune In

fashion Conscious

CHEAP CLOTHES ARE DISPOSABLE.
BUT WORKERS' LIVES ARE NOT.

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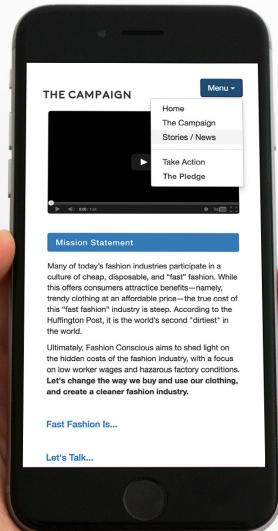
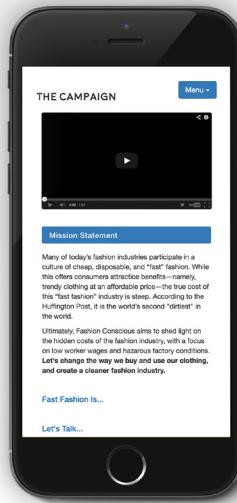
[The Campaign](#)

[Stories / News](#)

[Take Action](#)

[The People](#)





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TAKE ACTION



Avoid the Culprits

Will include logos and descriptions of popular brands which fall under the fast fashion category and are particularly harmful because of how they source their work and materials, as well as how they pay garment workers, etc.

GAP

H&M

TARGET

UNIQLO

ZARA

FOREVER 21

Shop Sustainably

Will include explanation of what sustainability looks like; what kind of materials are used, what kind of workers and factories are involved, etc. Also include discussion about following trends vs. investing in good quality products and wardrobes staples which can be used in more versatile ways. Will also show suggested brands.

What to Look For

What materials took look for: what labels and ways to

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TAKE THE PLEDGE

Help Reduce the True Cost of Fast Fashion

BECOME A RESPONSIBLE CLOTHING CONSUMER



Current: 15,369

Goal: 50,000

Read the Statements

This is the main summary of the petition; it clearly and concisely conveys the goal and reads as a call-to-action statement.

These are a bunch of more detailed descriptions of the petition; some statements are explanations of it's importance, etc..

- Lorem ipsum dolor sit amet, consectetur adipiscing elit.
- Quem si tenueris, non modo meum Ciceronem, sed etiam me ipsum abducas licebit.
- Si enim, ut mihi quidem videtur, non explet bona naturae.
- Iam contemni non poteris hunc vos beatum; videsne ut haec..
- Potius ergo illa dicantur: turpe esse, viri non esse debilitati dolere suorum sit clime

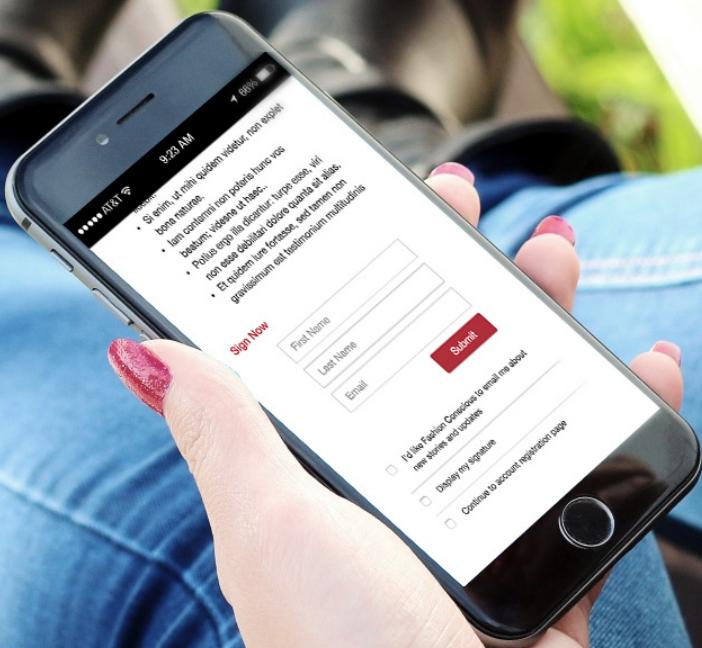


Image Credits:

iPhone mockups by Oxygenna, Hazem Tawfik, and Mockuuups. Photographs of Bangladesh building collapse by AP Photographer Kevin Frayer. More miscellaneous images from Shutterstock and Creative Commons.

Designer Maggie Zhang
Instructor Margarita Ponce

Course Graphic Design 2
Semester Fall 2016