Powered by Elobina



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Company introduction

Elobina is a tech company having its hand at revolutionising the textile industry -- something that is both timely and necessary. With their unique platform and focus on service customers, both private and professional, are able to choose, create, and customise the textiles they desire, all with the click of a button. They are successfully democratising design with a small run, made-to-order process for both interior and fashion fabrics and products. From one pillow to hundreds of dresses, the customer chooses what, when, and how much of a certain textile and print they want. Quality and durability ensure that Elobina printed products are made to last.

With social and environmental sustainability a cornerstone of Elobina's mission, they are facilitating the possibility to reduce water and chemical use, while reducing the devastating trend of overproduction in the industry. Likewise, the localised production and partnership with sewing cooperatives throughout Skåne, in Southern Sweden, is bringing back transparency and reducing kilometers in transport to a supply chain notorious for lacking in both. The focus on organic and GOTS certified textiles also ensures that the cultivation and production of the textiles themselves received the utmost attention and respect for both people and place.





Figure 1. Industry issues and opportunities for improvement



FROM Resource use & pollution



Figure 1. Heaviest impacts of textile/apparel industry. Retrieved from NRDC - Clean by Design, 2010

The lifecycle for textile products is lengthy, complex and highly fragmented. The possibility for environmental impacts and pollution occur at multiple stages, with water use, water pollution, and toxic chemical use among the most significant. Furthermore, every type of textile has the potential to exhibit negative impacts on the environment with the added possibility of harm to human health.

Textile type Impacts		
Cotton	The most pesticide intensive crop in the world; Fertilizers, herbicides, and chemical defoliants are also widely used, and often times remain in the fabric; Dyes and bleaching create additional toxins; Depletes soil; Emissions to air, water, and soil	
Wool	Workers suffer from exposure to organophosphate sheep dip; Runoff contamination; Chemicals used for cleaning, dyeing, and finishing can cause pollution	
Rayon	Usually is sourced from old growth forests; Harsh chemicals are used to process wood pulp; Dyes and finishing chemicals can also cause pollution	
Tencel	Chemicals used for dyeing and finishing may pollute air and water	
Polyester	Made from petrochemicals; Non-biodegradable; Chemicals used for dyeing and finishing may pollute air and water; Large amounts of water needed for cooling; Energy intensive	
Nylon	Made from petrochemicals; Non-biodegradable; Creates nitrous oxide; ; Chemicals used for dyeing and finishing may pollute air and water; Energy intensive	
Leather	Livestock production; Animal rights issues; Pollution from chemicals and dyeing; Heavy metal pollution	

Table 1. Environmental impacts by textile type (adapted from Challa; Vicaire, 2017)

The use of chemicals in textile production is currently one of the most pressing issues, as their use is pervasive along the entire production chain. Furthermore, many have been identified as harmful to the environment and human health. Greenpeace states that an estimated 3,500 chemicals are used to turn raw materials into textile products, and that approximately 10% of those are hazardous to human health and the environment (Vicaire, 2017). Eleven chemicals of high concern that should be immediately eliminated from use have been identified (Greenpeace, 2016).

Chemicals of concern	Use	Possible impact
Alkylphenols	Commonly used in cleaning and dyeing processes	Toxic to aquatic life, persist in the environment, can accumulate in body tissue and biomagnify, can disrupt sexual development in some organisms
Phthalates	Used in artificial leather, rubber, PVC, and in some dyes	Reprotoxic in mammals, as they can interfere with the development of the testes in early life
Brominated and chlorinated flame retardants	Used to fireproof a variety of material and textiles	Can interfere with hormone systems involved in growth and sexual development
Azo dyes	Main type of dye used in the textile industry	Some break down and cause carcinogenic aromatic amines
Organotin compounds	Commonly used as biocides and as antifungal agents	Persists in environment and builds up in the body, and can affect immune and reproductive systems
Perflourinated chemicals		
Chlorobenzenes	Used for non-stick and water repellent properties	Persist in the environment, can accumulate in body tissue and biomagnify, can affect the liver and act as hormone disruptors
Chlorinated solvents	Used to manufacture dyes and as chemical intermediaries	Persist in the environment and can bioaccumulate, can affect the liver, thyroid, and central nervous system
Chlorophenols	Used as biocides	Can affect many organs in the body, and is highly toxic to aquatic organisms
Short-chain chlorinated paraffins	Used as flame retardants and finishing agents	Highly toxic to aquatic organisms, do not easily breakdown in the environment, and bioaccumulate
Heavy metals: cadmium, lead, mercury and chromium (VI)	Used in certain dyes and pigments	Can accumulate in the body and are highly toxic with irreversible effects to the nervous system and kidneys, and some may cause cancer

 Table 2. Eleven chemicals for immediate elimination (adapted from Greenpeace, 2016)

Water use and the creation of wastewater primarily occur during the wet processing operations, which includes the fabric preparation, dyeing, and finishing processes (Nilsson, 2007). It is estimated that dyeing fabrics requires 150 liters of water per kilogram of fabric (Pulse of the Fashion Industry, 2017). Water is also a primary input during the production of fibers. For example, during the cultivation of cotton (Chen & Burns, 2006), or in the dissolving process used to create rayon or other types of cellulosic fibers (Nilsson, 2007). Greenpeace has determined that the textile industry is the 2nd largest polluter of fresh water in the world (Vicaire, 2017). Whereas, the recent report *The Pulse of the Fashion Industry* (2017), determined the design and development stages of a garment's lifecycle have a "very high" impact on overall water use, and are governed by things such as choice of materials (e.g. the large water footprint of cotton products) and choice of dyeing and finishing processes.



Today,	32 million	
the fashion industry	of Olympic sized	
uses the equivalent	swimming pools	

TO Efficiency & Eco-friendly processes

It has been argued that *radical* and innovative product offerings and services related to new business models are need to address growing sustainability challenges in the industry (Tukker et al., 2008; Kant Hvass, 2015). At present, most of the activities in the textile industry to address sustainability issues have centered around reducing chemical use, recycling and reusing processing water, and reducing all forms of solid waste (Nilsson, 2007). A commonly held point of view, is that the best strategy to reduce pollution is to prevent it from occurring in the first place (Nilsson, 2007). Some companies have applied creative solutions to address pollution that in the end improve efficiency and increase profits (Nilsson, 2007). Some such strategies include: management of raw materials, chemical substitution, process modifications, and equipment modifications (Nilsson, 2007).

Eco-textile products, which take into account the environment, as well as, the health of workers and consumers, are becoming increasingly common and in-demand. Eco-textile products are considered to have some or all of the following characteristics (Challa, 2017):

- Made using organic materials
- No use of harmful chemicals, bleaches, or dyes
- Can be made from recycled or reused textiles or materials (e.g., plastic bottles)
- Quality and made to last
- Fair trade certified, or produced where workers are paid a fair wage and have decent working conditions

Where as, examples of some of the most environmentally friendly fabrics are: organic cotton, organic silk, organic wool, soy silk, milk-silk, pineapple fabrics, hemp, peat, Fortel Ecospun, Ingeo corn fiber, bamboo, Geo-jute, milk yarn, Tencel, linen, recycled fabrics from recycled fibres or materials (Challa, 2017).

What will the future of the textile industry look like? At present, the textile industry is being revolutionised with the development of state-of-the-art technology (e.g. 3D printing), material innovations, and new business models. Likewise, the circular economy is the current buzzword that has everyone's attention. The *Pulse of the Fashion Industry* (2017) report has identified several several goals and levers for change that will surely impact the textile industry as a whole.

Environment	Social	Overarching
Closed loop recycling – No value	Rebalanced industry economics –	Transparency & traceability – Full
leakage, e.g. one garment recycled	Fair and equal pay to worker and skill	visibility on all tiers' supplier
for every new garment produced	development for all workers	performance conditions
Sustainable material mix – 100%	Health and safety excellence – 100%	Consumer engagement – Complete
sustainable fibers with low footprint	safe working places that foster well-	customer information on a
Reduced energy footprint –	being and morale	garment's/textile products' life-cycle
Minimised energy consumption and	Advocacy of human rights – No	impact, environmentally and socially
100% carbon neutrality Chemical and H ² O optimization – No overproduction	human rights abuses and full rights advocacy	Novel business models – Full utilisation of purchased fashion/textile products

Figure 2. Levers for change and industry goals identified by Pulse of the Fashion Industry, 2017

The push to develop recycling technology

An issue, that must be mentioned here, is that recycling technologies for textile waste are varied and inconsistent depending on the material type. While not being considered a top priority according to the waste management hierarchy, recycling is a vital treatment strategy for products at the end of life. Thus far, one of the greatest barriers has been how to separate blended fibers, and the separation of dyes and other contaminants from original fibers (McGregor, 2015; Pulse of the Fashion Industry, 2017).

Another issue, is the actual sorting of post-consumer textiles. An accurate and efficient way to sort products based on material composition is currently non-existent (McGregor, 2015). If the fiber composition is unknown it means that the materials cannot be upcycled (McGregor, 2015). With that said however, "a large opportunity for value creation awaits the world economy if the fashion industry manages to convert textile waste into raw materials through the use of advanced recycling techniques" (Pulse of the Fashion Industry, 2017, p. 12).

New technologies, notably a fiber-to-fiber chemical process that improve textile recycling are in development, but remains in the nascent phase indicating they have yet to be successfully applied at scale (Pulse of the Fashion Industry, 2017; Kering Press Release, 2015). Likewise, the advancement of "smart garments" or e-textiles are coming online to help make the sorting of garments by fiber type easier and more efficient (Pulse of the Fashion Industry, 2017). When these technologies are scalable they will have a dramatic impact on the industry and world economy as a whole (Pulse of the Fashion Industry, 2017).

Who's working on it?

- Greenpeace 'Detox My Fashion'
- NRDC and CFDA 'Clean by Design'
- European Clothing Action Plan ECAP
- Global Fashion Agenda
- ZHDC
- Mistra Future Fashion
- Clean Production Action
- Kering Group (recycling)
- Worn Again (recycling)
- H&M (recycling)
- University of Borås The Swedish School of Textiles (SMDTex)



FROM Overconsumption

Currently the global fiber market is broken down as such: wool 1.1%, synthetic fibers 62.7%, cotton 24.3%, other natural fibers 5.3%, wood based cellulose fibers 6.6% (Lenzing, 2017).



Figure 3. Global fiber consumption in 2016. Retrieved from Lenzing, 2017.

In total, textile fiber consumption reached 101 million tonnes in 2017, which is up from 99 million tonnes in the previous year (The Fiber Year, 2017). This upward trend is consistent and expected to continue, as global consumption is expected to reach 13 kg per capita by 2020 (Eichinger, 2012)

In respect to the fashion industry, consumption is expected to grow 63%, in parallel with the growing global population, to an estimated 102 million tonnes by 2030 (Pulse of the Fashion Industry, 2017). Where as, if this projection holds true an estimated new 57 million tonnes of waste will be generated placing the global average at 148 million tonnes (Pulse of the Fashion Industry, 2017).

However, a recent Greenpeace⁽²⁾ (2017) report exploring consumer shopping habits in China, Hong Kong, Taiwan, Italy and Germany found that over half of participants in each location indicated they owned more clothes than they need. Overall the average person today is thought to purchase approximately 60% more clothes, yet keep them for half the time in comparison to 15 years ago (Greenpeace⁽²⁾, 2017).

Whereas, the fast fashion promoted by some brands and fashion marketers has lead to an increase in consumption of clothes overall. For example, while the 2002 sales of clothing were worth \$1 trillion, this has risen to \$1.8 trillion by 2015, and is predicted to rise further to \$2.1 trillion by 2025 (Greenpeace⁽²⁾, 2017; Keller et al., 2014; Remy et al., 2016). New styles rapidly replace the old, and are introduced into the market stimulating the desires for novelty and continual change (Joy et al. 2012). Even more concerning, beyond just consuming clothing in excess of legitimate need, many are

consuming in excess of financial capacity as well (Lang et al., 2016). The "fast fashion" model is considered to promote a consumer culture of evident product detachment, where purchase satisfaction is momentary and proceeded by the unrelenting desire to consume again (Armstrong et al., 2016; Lang et al., 2016). Likewise, consumers have been conditioned to anticipate markdowns, which leads them to over-consume (Pulse of the Fashion Industry, 2017). It has been said that as long as unsustainable clothing consumption continues, so too will the environmental degradation associated with the industry (Connell & Kozar, 2014).

TO Less textile waste & Co-creation

One of the biggest issue related to the production of garments is related to the new business models that started developing in the 90s with the fast fashion becoming an important player in the market. They promoted a business model that values quantity over quality, based on consumers' desire to pay the lowest price for the most products, which are then replaced faster and faster (Lawless & Medvedev, 2016). So consumers are buying more, but they are also disposing more.

The average lifetime of a garment is approximately 3 years (LeBlanc, 2017), resulting in the industry as a whole producing an estimated 12 million tonnes of waste a year (EASME, 2015) – much of which ends up in landfill with around 18% heading for incineration.



The short lifetime of these products is mainly due to the quality of the garments - which at present is pretty low, but also due to the fact that consumers do not care about their clothes and are neither inclined to take good care of them. In order to change the situation, different designers and researchers are trying to study how we can make consumers care more about their purchases.

One solution is represented by a specific Sustainable Design strategies, called "Design for Customization or Co-creation". The co-design approach enhances the participation of the user in the design process (Fletcher & Grose, 2012). Mass customization via co-creation offers large promises to reduce the waste in the textile industry via on demand production (resulting in no waste from overstock) and emotional durability (resulting in no waste of unwanted products due to lack of personal attachment) (Circle Economy report, 2015). As Chapman (2005) points out, products that can be customizable offer the chance to create a deeper bonding between the user and the product. This practice can lead to an extension of the product lifespan because of the major attachment of the user that co-created the product: if you create something, you are more likely to become attached to it and are less persuaded by the current trends. This results in a lower environmental impact with the extension of the products' useful life, and thus is not ending up in landfill. One example of this

practice can be represented by kit-based products, or those products that are created by the consumer himself, by using his own creativity.

Via co-creation, brands can consequently leverage consumer creativity to develop truly original designs. As the textile and fashion industry has weak intellectual property rights, it is an ideal space to adopt co-design strategies. However, companies must provide choice navigation to simplify and control the ways in which people explore its offerings and to protect the brand image from dilution.

Obviously, there are various challenges that can be faced in the application of this practice. In contrast with the concept of a mass producer, whose focus is on identifying common tendencies so that he can target those needs with a limited number of standard products, a mass customizer must actively map the idiosyncratic needs of its consumers. This requires an entirely new mindset in the current market, but to move towards mass customization there are various constraints in the value chain. New co-creation models are often driven by smart technologies that can be utilized on-site eg. live printing, 3D printing, live knitting. These technologies do not require the entire value chain to be reconfigured, and are therefore more practically and economically feasible, allowing the brand to deliver customized solutions with near mass-production efficiency and reliability.

Who's working on it?

- WRAP UK Love Your Clothes campaign
- Mistra Future Fashion
- University of Borås The Swedish School of Textiles (SMDTex)



FROM Overproduction

The Pulse of the Fashion Industry (2017) report, identifies overstock as one of the most pressing issues in the industry. They go on to state "Planning production to match demand is necessary and beneficial to businesses and the economy alike to avoid wasting natural resources" (Pulse of the Fashion Industry, 2017, pg. 84). A lack of communication with suppliers and their general exclusion from the supply-demand equation often results in poor demand planning and production scheduling (Pulse of the Fashion Industry, 2017). Furthermore, the structure of the typical fashion calendar means brands and retailers must place high-volume orders far in advance often leading to a supply that exceeds demand (Pulse of the Fashion Industry, 2017).

TO Made to order

"Design for need" is considered a design strategy utilised to respond to actual needs, instead of fleeting wants. It promotes a slow fashion that slows down the currently rhythms of fast fashion, and reduces the overproduction of unnecessary products (Gwilt, 2013). Whereas WRAP UK has identified made-to-order models as pivotal to the management of a production system that "minimise material requirements and avoid potential losses from over-stocking products." Likewise, the Pulse of the Fashion Industry identified "production-to-demand" as a key lever of change within the fashion industry, with immediately implementable solutions being a reduction in overproduction and markdowns and an "offer to a segment of one" indicating a shift to making only what the customer wants (Pulse of the Fashion Industry, 2017, pg. 73).

Several new technologies are directed at addressing the issue of overproduction. For one, Amazon just patented an on-demand manufacturing technology that instead of manufacturing and stocking styles of all sizes, it will allow consumers to select their own style, materials, and colors (Brown, 2017). Orders would be processed by several computer-driven systems at a nearby fabrication plant, which is expected to be turned around for same-day or next-day delivery (Brown, 2017).

Secondly, artificial intelligence is being considered a viable tool to forecast trends and consumer demand with increased accuracy. While still in its infancy, data-driven analysis is considered foundational for the creation of flexible supply chains, and the development of on-demand production (Marsali, 2017). This technology will enable retailer analytics to be linked directly to manufacturers (Marsali, 2017).

Finally, while not yet scalable and exhibiting a large energy footprint, 3D printing is a technology that enables quick prototyping; on-demand, segment-of-one and localised production with no need for inventory; and diminished waste (Pulse of the Fashion Industry, 2017). The technology has previously centered around the production of harder material goods such as jewellery, eyewear, watches, buckles, and shoe outsoles (Morand, 2016). However, as the technology and materials

advance newer, softer materials are being 3D printed such as embroidery and lace (Morand, 2016). This technology is only expected to grow, which will likely include the outright printing of textiles themselves.

Whereas the technology made available by the Elobina platform, is yet another example of the growing trend to provide customers the ability to produce only what they want. It provides the consumer the autonomy and power to print whatever they like, in any pattern or color, at any given time and as much as they like (Elobina story). Instead of producing in stock, the production is made on demand (Elobina story).

Who's working on it?

- Different brands are realizing that this is a good strategy to reduce unnecessary waste like for example: Henrica Lang (Finland); Flavia La Rocca (Italy)
- Made to order Resource efficient business models (WRAP UK)
- Global Fashion Agenda
- Amazon



FROM Lack of access for small designers

It is important to highlight that fashion designer (and consequently brands) can only work with fabrics that exist and are available. Some fashion brands actually create their own fabrics, but usually this is only done by large sportswear companies that might need to have special fabrics (on example is represented by Nike). Others brands might request special prints, colour combinations, or dyes, but it is unusual that they will have a fabric purposely created for them.



Figure 4. Challenges for small designers. Own source.

One of the main barrier that can be identified in the fashion industry is the availability of materials, and the cooperation with suppliers. Just to give an example, the availability of organic cotton on the market can be limited, because the organic cotton growers have to let their land rest every 2 years, thus impacting the supply of the material, especially if the quantity in demand is small. This situation is also worsened by the fact that many suppliers impose a minimum order quantity of a few hundred meters of fabric, which may represent an important barrier for emerging designers.

This is also due to some technical aspects of the fabric creation itself: in fact the minimum amount for the silk is usually 35 meters, for cotton is 50mt while for the wool is 50/60mt. So if one is looking for sustainable materials, the already limited fabric selection, is made even harder if considering that suppliers might not be willing to sell small quantities. To source smaller quantities make more sense to choose those fabrics that are available in bulk, but more times than not what is on offer in bulk quantities are not the most sustainable options.

If, ultimately, one decides to supply the brands with the chosen material, there are often two other important factors that should be considered: first of all, the price. In fact, usually smaller quantities of materials are also more expensive. This is because the supplier might decide to produce that fabric even if just a small amount is needed, but in order to amortize the risks of not-selling the remaining part, he usually asks for a higher price. Secondly, if the order is small, it won't get the priority over a

bigger order that the company might receive. So it is always necessary to ask for a lead time, both for the production process and the delivery.

Who's working on it?Offset Warehouse

TO A democratized design and manufacturing process

It is important, especially for small brands, to let them free to experiment. In fact, small brands are those in which innovation is most often created, because their business model allows them more flexibility. Successively, for innovation to spread it is necessary for bigger brands to intervene and spread it at global level. However, because of the constraints previously mentioned, designers in small brands might feel that their possibility to introduce innovation in the market is limited: not because they do not have the necessary knowledge, but mainly because of external barriers.

One of the main innovations that Elobina has been able to bring on the market, it has been the capacity to understand a need and serve that niche. If we consider that "democratization of technology" refers to the process by which access to technology rapidly continues to become more accessible to more people, we can claim that for example Elobina has been able to "democratize" the design and manufacturing process, through mainly allowing designers to choose among a great variety of fabrics, available in all prints. Their platform collects and organizes individual orders according to chosen material, so through their technology they have been able to overcome the issue related to the minimum orders that suppliers require. This is extremely important because the materials chosen by the brands can have a huge impact on the brand's footprint. In fact, if considering sustainability, they might not have the means to create a take-back system, because this requires a lot of communication and investment to put in place; they might not be able to ask their suppliers to start implementing some new practices, because if considered the power matrix (IIAPS, n.d.) they may be likely in a situation of supplier dominance.



Figure 5. Purchasing portfolio power matrix. Retrieved from IIAPS.

However, they can have an immediate and huge impact through their materials selection. The possible democratization of manufacturing process allows brands that want to use certain materials to finally source them, without being forced to look for alternative solutions, and finally create the collection with the preferred and sustainable material. So those businesses that are able to create a link between the demand and the offer, are extremely important in this industry-transformation.

It is important to democratize this process for designers, especially in a time when consumers are looking for uniqueness, and one of a kind designs, which could very well be provided by small sustainable brands. Moreover, the co-creation process previously described, can be intended as a cooperation between designers and consumers, or even leave consumers the freedom to design completely their own product. This would result in a even higher attachment to the product itself.



FROM Global supply chains

One of the main issues in the fashion industry is the nature of its supply chains. They are often global, and in fact, for some big companies, their supply chains are so long that the company itself loses direct contact with its suppliers. The figure below shows the main steps that characterize a supply chain.



When supply chains are defined as "global", it means that all these different activities can take place anywhere in the world. Each activity can even be grouped into different steps that usually are carried out by different companies. If we consider for example the "Textile plants" and how the fabric is obtained, we can see that from the raw material, to obtain the finished fabric that will be used for the production in the "Apparel plants", different actors are involved. Depending on the different kind of fibers that will be used (natural or man-made) there can be various steps and procedures, like for example the spinning, the weaving, the knitting and then the bleaching, printing, dyeing and finishing. The image below show an example (in this case H&M supply chain) of how complicated a supply chain can be in the fashion industry, especially when different steps happen in different countries and in different companies.



Figure 4. A rough illustration of the complexity of the H&M supply chain. Retrieved from: Kogg, 2009, pp. 153

For example, a hypothetical "brand" under analysis will hire company A in Bangladesh to produce some items. The company A might even respect the code of conduct established by the brand for its own suppliers; however, this company A might then hire company B,C, and D to produce parts of the same item, and this is generally the main reason why a brand will ultimately lose the control over its supply chain. Legally the brand cannot be held responsible for what company C does, but there are many critics that are speaking up against this dark reality. This is particularly becoming an important issue, because there are new regulations being considered that will bring significant changes in the industry (European Parliament, 2017).

So why is it necessary? The global garments-trade is worth more than EUR 2.86 trillion and employs over 75 million people, most of whom are female; this sector supply chain is considered among those with the highest risk of violation of human rights and people's dignity.





On May 19th 2017 the European development ministers called on the Commission to promote basic labor and environmental standards in the textile sector of developing countries, through the EU flagship initiative on the garment sector. The main requests of the resolution relate to:

- Enforce and ensure decent work and social standards. Indeed, the ministers declared "Deadly accidents in the garment sector, such as the collapse of the factory in Rana Plaza in Bangladesh four years ago, underline the importance of promoting more sustainable garment value chains";
- Promote consumers information tools, and promote new labelling schemes;
- Increase traceability in garment supply chains. In fact, we, as citizens, are most of the time completely in the dark when it comes to the conditions under which our clothes are produced, both from a social and environmental perspective.



Who's working on it?

- Fair Trade International Certification
- Fair Wear Foundation
- Clean Clothes Campaign
- Labour Behind the Label
- Fashion Revolution Who made your clothes?

TO Localised production

According to DeLong, "designing local is about developing greater sensitivity to place where communities are sustained and jobs are supported" (2013, pp.62). This practice promotes products that suit local culture and community and use the skill sets of people who live there.

The are various advantages for a company to keep its production more localized. Using local production is a way of minimizing carbon-footprints – in essence by simply removing from the equation the need for long-distance transportation. Future designers need to know everything about their products, and domestic manufacturing allows the brand to visit the factories in which the garments are produced, and also inspect the quality of the production. Likewise, in consideration of European regulations, it is also very probable that factories located in Europe have a better ecoprofile because of the current stringent laws that regulate emissions and chemicals use (example of REACH).

Another important reason, especially for small brands whose target consumer group might be localized too, is that localized production can help to shorten shipping time, lead times and cost. In fact, considering that their orders might be limited (and so might be initiated at a later time in comparison to a bigger buyer), it is important to shorten the waiting time whenever feasible.

Moreover, it could also be considered a viable market strategy because of a matter of trust. Indeed, according to some research made on consumer's psychology, apparently the country of origin of a product influences the final choice of the consumer, because of some predefined stereotypes. So, as for the same reason for some time the concept of sustainable fashion was mainly perceived as "un-fashionable" and catered only to those with a "hippie" style, whereas the "Made in Italy" label is considered to be well-made and higher quality when compared to a label reading "Made in China". This is important, because European brands could use this sustainable strategy also as a marketing strategy.

Finally, last but not least, it creates jobs locally by generating wealth and commerce directly in the community. This reality is also echoed in the first law of ecology which states, "everything is connected to everything else".

Who's working on it?

• University of Borås - Competitive local textile manufacturing (Prof. Pal)

Case studies

"What does sustainability mean to you?" with Madeleine Santiago Olofsson



While, in the end, we were unfortunately only able to reach one of Elobina's customers, we believe this is an interesting example that warrants continued development. The vision is to provide firsthand examples of sustainable designers and not only those who use Elobina's platform. This is considered to bring a personal aspect to the site, and provide opportunities for community building.

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