Lessly

Less is more

Author: Carl Luis Baur
Supervisor: Cassandra Troyan, Matilda Plöjel
Examiner: Eric Snodgrass
Term: VT23
Subject: Visual Communication + Change
Level: Bachelor
Course code: 2DI61E
Abstract
This paper examines the issue of our over-consuming society and its consequences using the example of the fashion industry. As the fashion industry alone is one of the biggest culprits in the global environmental deterioration and overexploitation of resources, the paper mainly focuses on the environmental impact. As a solution, the paper presents the application "Lessly", which can help individual consumers to change their shopping behaviour and become more sustainable in their choices. In particular, the paper outlines the development of the app and the design decisions. The main token of the app is a mascot which also shares the name of the app, "Lessly". The name originates from the saying "less is more" – the slogan of the app, which intends to describe the counter-movement of the ever-accelerating fashion consumption. Thus, the Lessly app represents a convenient tool for positive consumer change and the potential for a better environment and future.

Keywords
Consumer Behaviour, Fashion Industry, Overconsumption, Psychology, Sustainability, App Design, Mascot
Table of contents
1. Introduction 06
2. Theoretical Framework 08
   2.1. Theoretical Framework - Our Consuming Society 09
   2.2. Context of my Work - Fashion 11
   2.3. +Change - Environmental Impact 13
   2.4. Gamified Approaches in Apps to Change Consumer Behaviour 14
   2.5. Campaigns and App Design that Target Consumer Emotions 14
3. Design Project 17
   3.1. Methodology and Collaboration 18
   3.2. Design Process App 20
   3.3. Design Decisions 22
   3.4. The App Promotion 24
4. Reflection 25
5. Conclusion 28
6. Bibliography 30
7. Appendix 34
01
Introduction
1. Introduction

Consumption is one of the biggest problems of our time in regard to sustainability and the environment. Our society is mostly defined by our consumption, we buy and consume more and seem to ignore all the far-reaching consequences it is causing. Often, this kind of consumption happens impulsive or even unintentionally, rather than with an intended purpose. The fashion industry has a particularly bad influence on our environment.

Every day, parcels are being shipped across the world, while retail stores are filled with new clothes. Most of these parcels and their contents are returned again and again, and while they support consumption this pattern harms the environment to a great extent. The waste and emissions created by packaging and shipping alone put an enormous strain on the environment. The root cause of this problem seems to lie in the changing norms of our society and the relationship between fashion expression and our individual identities. Society has moved in a direction where we define ourselves by our clothes, our appearance and our consumption. Growing up, I experienced this dynamic first-hand, as my mother would frequently order and consume it online and in stores.

Every day, new parcels arrived or had to be picked up somewhere. I already felt society’s pressure on consumerism during my time in school, it was always about what you own, wear and what your parents have or do not have. Ownership and appearance were made the benchmark for the first judgments we made about others as students.

At some point, I even went so far that as a young student, I bought cheap second-hand branded clothes and lied to my friends and classmates that those were expensive vintage clothes. Overall, the presented dynamics illustrate how fashion consumption is a multifaceted issue and it is difficult to find the one solution that will change everything for the better. Nonetheless, it is an issue that affects all of us and needs to be dealt with.

Our extreme consumption is driven a lot by society’s values, social pressure and especially by perfectly crafted marketing plans incentivizing consumption. Even though non-essential consumption is mostly impulsive and rash, as we make our buying decisions subconsciously and emotionally, we often do not actually need it.

Thus, on this basis, I came to the question: how can we adapt society’s consumption patterns to become more sustainable, and reduce consumption, especially for fashion? This paper explores this idea for positive change and further explores how we can convince consumers of this solution in order to adapt their behaviour.
02 Theoretical Framework
2.0. Theoretical Framework

The following section outlines the theoretical framework that framed and guided my creative process and further supports my presented solution. The first section provides relevant information and statistics about consumer society and the fashion industry and the associated environmental impact to further contextualize my problem. The second section offers further background and examples of industry-related brands that have already attempted to tackle the outlined problem in their visual campaigns, also in connection to software applications.

2.1. Theoretical Framework – Our Consuming Society

In our daily lives, we constantly have to make decisions and are constantly influenced by our external impressions and other factors. Our behaviour, emotions and thoughts are also shaped by our environment and experiences. In science, these topics concerning our psyche and mental development are called psychology. In the field of consumption, psychology and especially behavioural psychology play a significant role. A lot of research has been done on how we behave as consumers and customers while we shop. Unfortunately, these research findings are mainly used to direct marketing initiatives and manipulate consumers into more consumption. Many large corporations employ experts in the design, marketing or concept teams who use consumer information and analysed data to develop advertisements, products or other incentives that target individual consumer groups and reach you on various channels (Boitnott, 2023). The ideas are well elaborated and developed so that customers often do not question their better sense and need for the product, but simply consume it.

The marketing experts strategically exploit our psychological influenceability and emotional hooks. For example, new product campaigns are often structured in a way where the advertisements address the respective target group in their weaknesses while conveying the feeling that their product will remedy your weakness and that you will feel better by purchasing the product. Selling a product is no longer about the rational product benefits itself, but about selling the whole story and experience. For example, an advertisement for a product could offer you the experience that with this product you will be more confident. If you, as a customer, already have low self-esteem, then your mind might be manipulated into believing that the product will change everything. Furthermore, brands and the brand associations they advertise create a desirable status which the consumer could embody, too, if they bought the item.
Our society has evolved to a point, where individuals define themselves by wearing these brands, their possessions and their values. Since we wear clothes every day, they present the most obvious way to define ourselves and show our status to those around us.

Another contextual dimension is the increasing trends in fast fashion. By now, there are not only seasonal collections but many more in between, with a tendency to rise in the near future (Barrera, 2022). Fashion trends are constantly changing at a fast pace with a new trend every week (Barrera, 2022). As a result, there are also many more new possibilities to adjust your status and change your image. This constant change does not only happen in the fashion industry but in all industries. Faster change cycles mean companies can produce more, sell more and thus achieve faster and stronger business growth. In this so-called concept of “fast fashion”, fast profit is the main driver and quality and working conditions are often completely neglected (see also “Sheinification”). Subsequently, the fashion industry and its consumers are overusing our resources and exploiting the people who make it, just to generate more profit (Nguyen, 2022) – exactly the reason why something has to change. Our desire for growth and wealth is the origin and root cause of the ever-increasing consumption and its terrible social and environmental consequences. Fortunately, society is slowly beginning to realize that we have a problem with resource scarcity and overconsumption, however, the wrong or insufficient measures have been taken so far to do something about it.

Another visible trend in the fashion industry is the focus on product sustainability and “green-washing”. When brands want to improve their product branding, they often only think of how to improve the sustainability of the products themselves, for instance by using more sustainable resources and materials. Brands rarely give thought to a solution to our overall consumption behaviour and its consequences on sustainability. Furthermore, so-called “sustainable” brands and products mostly care about the image of their brand. By labelling products as green, also in their physical labels, brands associate their products with sustainability and doing something good for the environment, coming across as environmentally conscious. Unfortunately, in reality, this is often not the case with many brands, especially in the fashion industry. On the contrary, brands now use “green” products to generate even more profit. Studies have shown that many consumers are willing to pay even more for sustainable products, as they give the customer the feeling that they are doing something good (Petro, 2022).
This so-called „greenwashing“ once again highlights how companies play with the emotions of their customers by creating the illusion that consumers can do something good with their purchase, as buying a „green“ product means being more sustainable. For example, Coca-Cola introduced the Coca-Cola Life with a green label to make it sound and look more sustainable, while the product remains a rather unhealthy lifestyle choice (Akepa, 2021; Han, 2015). In sum, many brands and companies now offer a “green” product line that offers the original products in a sustainable version. Nevertheless, the main problem, the amount of consumption, remains an unsolved issue.

2.2. Context of my Work - Fashion Industry

As I have mentioned in my introduction, we consumers also use clothes to create an image for ourselves, shaping our identity. Therefore, when we buy sustainable products, we simply change our perceived image, instead of addressing the main problem: the amount of our consumption. Consumption makes us happy and is now seen as an occupation. My survey results show that 72% go shopping and become happier in the process (Appendix, Figure 15). Thus, the consumption of clothes is no longer just about utility, about keeping our bodies warm or protected, but to feel better and define ourselves by it. „You are what you wear“ is a saying that experts in psychology often use when they talk about how our styles and clothes define our character (LearnVest., 2022). Depending on the colour or brand of clothes, we are assigned a certain value or characteristic based on society’s perception of these things.
The website “The world counts” is a great illustration of how absurd and extreme our consumption is (The world counts, n.d.). The page displays and adjusts the figures in real-time, showing how much we consume, in which areas, how many resources we use up and much more. Seeing these ever-increasing numbers has a very shocking and depressing effect, but for me and my project, this experience was very inspiring and motivating. Furthermore, some other artists and organisations are trying to address this topic from time to time. For example, the artist Steve Cutts made an infographic that illustrates our consuming world (Bracy, 2019). The infographic is part of a really interesting article and his illustration was very inspiring to me and later helped me in my visual approaches. Even though there is some great visual material about the impact of our overconsumption, the issue cannot be changed this easily, as our behaviour is deeply manifested and the marketing strategies become even smarter in their manipulative persuasion. The number of green campaigns that advocate for sustainability is a great start, but to actually make a difference, consumer behaviour needs to change.

Changing our behavioural patterns is something that requires gradual change over a longer period of time. Furthermore, the greatest effect would probably be when behavioural patterns are inhibited in the situation itself. For instance, in the case of overconsumption of clothes, this type of consumer behaviour should be prevented in the situation and the point of time and channel where you want to consume, for example, when you want to buy a new shirt. Another helpful strategy would be planting environmental consciousness and making overconsumption more visually present for the consumers to remind them on a daily basis and visually show them the influence of their consumption behaviour (McLachlan, 2021). Of course, the best way to tackle the issue of overconsumption would be for the retail stores and brands themselves to make customers aware of their consumption and challenge their customers if they really need that new piece of clothing. Unfortunately, as long as the capitalist ideology of business models prevails, this will never happen, as the companies would have to reduce their sales. Lastly, a change in the political regulatory guidelines and laws could be a progressive and probably more effective solution, as this would regulate the market on the industry and consumer side. Unfortunately, this is also very difficult in many countries, as politics and economy are very interwoven and policymakers are reluctant to stop something that benefits the national economic system. Moreover, in many countries, these political processes to change something often take a long time to be implemented due to the bureaucracy.
2.3. + Change - Environmental Impact

We have to change something now because our planet cannot go on like this for much longer. It cannot provide the resources we need for our current patterns of consumption. While resources are decreasing every second, the number of 5 billion active consumers is rising continuously (The World Counter, n.d.). Currently, we are overexploiting our planet and its resources by more than 70% (The World Counter, n.d.), meaning that we are using up more than we can sustainably grow again. Thus, with every year that we use more than our planet can sustainably produce, we are reducing the basic resources of our planet (The World Counter, n.d.). Without rapid and radical change, we will reach the point of no return in a year’s time when we have used up all our natural resources.

In addition, the consumer world does not only cause the overuse of material resources but is also responsible for the pollution of land, air and water. The fashion industry in particular is one of the biggest polluters. 10% of all annual greenhouse gasses stem from the textile industry, which is more than all aeroplanes and container ships combined (Huitema, 2022).

Another critical point is the amount of waste the textile industry is creating with the production of clothes and constant trend changes. A total of almost 2 million tonnes of rubbish pile up on huge mountains and pollute the land (Igini, 2023). Unfortunately, rubbish regularly ends up in our oceans and water in the form of mostly microplastics. 10% of all microplastics are a product of the fashion industry (Igini, 2023). Microplastics contaminate water and groundwater, which also harms other living species, our plants and food. In addition, in textile production, many different chemicals are used to process the fabrics and colours, which unfortunately also regularly end up in our water systems. Thus, 20% of our general water pollution can be traced back to the fashion industry (Igini, 2023). Summed up, it is obvious that we have to change something – as soon as possible. Based on the provided research and the realization that capitalist corporations are not inclined to change anything that effectively helps, while politics do not offer a quicker way, we have to find a solution that works independently from these forces. Above all, an independent solution is important because it appeals directly to consumer behaviour and thus addresses the core problem.
2.4. Gamified Approaches in Apps to change Consumer Behavior

Based on my previous framework, I looked at different apps and the concepts they use to control behaviour or train your behaviour. During this research process, I noticed various apps on the topic of general consumption. One example is "Forest", an app which is designed to reduce your mobile phone consumption in order to increase your concentration span. As its name suggests, the app’s design is inspired by a forest. For every 30 minutes user do not use their mobile phone, a tree grows in your virtual forest. However, if you interrupt your consumption absence and use your mobile phone while it is growing, you destroy the tree and part of your forest again. This idea is rooted in the concept of gamification, i.e. it uses a playful and above all visual reward to motivate you as a user. In many ways, a gamified approach is a great and effective concept to control and change consumer behaviour (Toth, 2016; Sailer, 2017).

Another example of an application that harnesses the potential of gamification is Duolingo. While Duolingo is not interested in reducing phone or app consumption, it relies on a gamified approach to teach its users new languages. The language learning app motivates users to complete short daily lessons in a desired language based on a reward system where users can win points and stars to proceed on the "map". The app is structured like a game and is particularly motivating because of its visual presentation. However, the learning process is further enhanced by the use of small avatars and mascots. For example, the main mascot "Duo", a bird, reminds you to complete your lessons every day. Depending on your efforts and score of every lesson Duo can either be happy or rather annoyed, for instance when you skip a lesson. The app highlights the usefulness of mascots, particularly for building an emotional connection with the users (Cialdini, 2018).

2.5. Campaigns and App Design that target Consumer Emotions

Based on my previously explained framework and research of my work in my field of context, I started to collect inspiration which seemed either directly helpful for my desired outcome or was inspiring for my visual or conceptual part. I was inspired by an advertisement from the beer brand Heineken (Figure 03) (Heineken, n.d.) and some posters and campaigns from the website Subvertising (Figure 04) (Subvertising, n.d.).
Both have a very interesting and playful way of communicating a problem and promoting their brand, products or services. In the beer commercial, they show a Formula 1 driver with his passion and perfection for driving, but when it comes to the beer he declines it because drinking and driving do not go well together. Thus, this commercial promotes beer, but in a responsible way. Furthermore, the driver is a celebrity and as an admired personality he is also perceived as a role model. As a result, the audience is more likely to follow their role model’s advice and drink responsibly (LaFreniere, 2018).

On the other hand, the website Subvertising shows many different satirical ways to create awareness of the exploitation of our planet and its resources. By using satire and real-life scenarios, it is easier for the audience to relate and empathize with the situation, reaching the audience’s emotions.

The impact and effectiveness of an app are strongly influenced by appealing to and triggering the user’s emotions. For example, as highlighted before, Duolingo was not just helpful for my theoretical research for apps but also the visual part. They use a mascot to emotionally appeal to their users (Duolingo, 2011; Cialdini, 2018).

The mascot “Duo” reminds you of your daily learning lessons. It is so penetrating and annoying but simultaneously somewhat cute and endearing that it works and the users return to the app. Duolingo also motivates users to stay consistent by showing their progress and process in the form of a streak of learning days.
Another example of motivation is the app “Forest”, which was also already helpful in my theoretical part but like Duolingo is this app also very inspiring visually. You can grow trees as a result of your progress (Forestapp, 2022). The app is made to reduce consumers’ overall phone consumption by growing digital trees on your phone for every minute you do not use your phone. Users can decide for how long they do not want to use it, but once they break the set time, the forest dies. Both apps and their techniques are based on a persuasion technique, which targets our feelings and helps us to stay motivated, as we do not want to lose our progress (Streak Psychology, 2022; Cialdini, 2018). The forest app is even a bit more extreme since it gives you the feeling that you are responsible for the destruction of the forest. This visual connection from your phone to the environment is very clever and well-used.

During my research, I also came across the BankID app, which can only be used in Sweden, but must be used as soon as you want to buy or obtain something (BankID, 2010). BankID would actually provide the perfect moment to integrate a reminder, asking consumers to overthink their consumption. Whenever consumers want to purchase an item, they are required to confirm and verify their purchase in the BankID app. However, since BankID only works in Sweden it is limiting to my overall idea.
03
Design Project
3.1. Methodology and Collaboration

After researching my context and positioning my work in the field, I used the information to start structuring everything and created a basis for my project. For my final result and design project, I would like to develop a tool for people to become more conscious of their consumption, question the consequences and their influence, and, in the end, do something positive for the environment and our overconsumption. While researching the context and the field I wanted to position my work, I quickly realised that you have to find a way to reach the consumer at the exact moment when they want to consume something. As many of our consumption decisions are made impulsively, only a reminder or direct intervention at the temporal point of consumption would help. A campaign with posters only would not be sufficient, because the consumers might not have it in front of their eyes the second they start consuming. Hence, I had to find a solution that the consumer could always have with them when they would buy something. Since most consumption and online shopping are moving to the digital sphere, an app presented the perfect solution.

In my research, I noticed that most of the available apps or reminders on your mobile phone or other mobile devices incentivize consumers to save money by consuming less. However, this incentive does not really address the environmental issues. You can also find apps that aim at reducing the general consumption of social networks or other media through awareness techniques. Unfortunately, I could not find many apps or other services with a focus on sustainability. Therefore, my idea and concept fill an important niche and market gap. Nevertheless, I picked up in several different conversations that people are no longer interested in getting their 100th new app for a small functional utility. Therefore, I wanted to build my app as minimalist and simple as possible. To achieve that I have dealt a lot with the questions of how I should build an app in order to keep the benefits of the app as simple as possible and the same time as user-friendly as possible. For this, I looked at various articles that are all about the perfect design for mobile devices. For example, readability is very important, so you should think about the sizing of the text for example (Vulaj, 2019). Colours and contrasts of the text and shapes also play a big part in the readability. But also the websites of Google and Apple themselves with their respective App Guideline websites are a great help in building the app (Apple Inc., n.d.; Google, n.d.). Furthermore, I wanted to integrate the emotional triggers known from the money-saving apps in my app, as they may provide a bigger motivation for people to consume less. Despite money saving not being the main agenda, it supports the end goal of having less consumption.
The app concept is kept simple. Based on a few starting questions to identify what the users’ motivations are, what cues they react to and how they would like to get support, the user will receive help and tricks on how to consume less and how to break their vicious consumer behaviour cycles. Another difficulty to consider was ensuring that consumers would use the app. This was a crucial point for consideration since it would determine if the idea and app will be used or not. Thus, this consideration has been thoughtfully integrated into my design concept, with the result that I developed personalized choices that match each consumer’s preference. While researching the field of consumption and the context of my topic, I realized that we humans are way too different to determine just one way to motivate us consumers to consume less. This insight was also proven in my survey results. Between more than 50 people I identified more than ten different types of motivation or ideas that would help them to change their behaviour (Appendix, Figure 2). While some people are motivated, or frustrated, by seeing the terrible environmental impact they cause in numbers, others are motivated by visually seeing pictures of the pollution and environmental situation. Others prefer the opposite and would rather see their goal orientation or what they are working towards – a more beautiful world for example. The preference for different information modes also varies. Some want real pictures, some want illustrations and some prefer words and statements. This led me to the conclusion that there must be an individualistic, customizable aspect in my final concept for my app. Finally, during the development of my framework, I noticed that the whole fashion industry is developing faster and faster and is moving in a direction where trends and styles change on a weekly or even daily basis. For this reason, I came up with the project name „Less is more“, as this describes exactly the counter-movement to this ever-faster fashion movement.

For my design project, I worked a lot with the concept of trial and error. Based on my previous research and my elaborated framework, I started to implement and test ideas while staying in close exchange with my collaborators. The frequent sparring and feedback played a big part in my design process and helped me to develop my idea and concept further. In my survey, I could see that more than 40% of the participants have stated that they identify as “victims” of overconsumption (Appendix, Figure 3). The survey was an effective collaboration to kickstart my process, as I was able to get many different opinions and insights on what is important to consumers, how they can be motivated and what cues would help them to change their behaviour. For example, it became evident that a total of 54.2% of the survey participants would find it motivating or helpful to see how much money they could save (Appendix, Figure 2).
Furthermore, 58.3% of the participants stated that it would help them to see what they could achieve without their consumption (Appendix, Figure 2). The survey was also helpful to identify the different tools or gadgets the app could contain. For instance, 61.9% of the participants would like a reminder function when they are shopping online (Appendix, Figure 4).

In addition, I found another valuable source of inspiration in the collaboration with my mother, who unfortunately has been a “victim” of overconsumption for many years. As a result, she embodied the perfect testing and reference persona when I wanted to know if a conceptual idea for my app could work. Every step of the way, I talked to her and asked for her opinion and feedback. The brainstorming, the insights and information received in my survey and the conversations with my mother, as my collaborator, helped me to find a suitable direction and to identify a style for my app concept.

Generally, a method that works well for me is that as soon as I have an idea, I try to implement it very quickly to then ask external, preferably independent people for their opinion. This way, I always get quick feedback and an idea if something works or needs to be changed.

### 3.2. Design process app

As already explained, I started my project under the working title “less is more” because I wanted to allude to the counter-movement to our ever-faster consumption development, especially the fast fashion trend. With the context and concept I had already developed in mind, I began to visually implement and try out various ideas. On the one hand, I wanted to present the theme “less is more” in an interesting and visually appealing way that was already communicated in the logo. Since the concept revolves around clothes and shopping, I developed symbols and illustrations in this direction. I also tried to represent the words “less and more” visually. My first result for the logo was a shopping trolley that casts a shadow under and behind itself, which is supposed to represent the dark side of shopping and consumption (see Figure 08). During the brainstorming process, I tried out a lot of visuals which could work for the app by using different colours, interfaces and user experiences. For example, I created a quick overview of an app, where you can see your impact on consumption graphically (see Figure 09). I also attempted a first, very simple approach in the direction of a mascot, which intervenes in your shopping process and gives you time to think about your purchase (see Figure 10).
In my first real development approach, I created visual infographics and images that aim at discouraging consumers from buying. In the process, I visualized an idea for bank cards and explored ideas of what a screen for an app reminder could look like. I mainly started to present things pictorially and graphically in different ways in order to try out and test different ideas. For the bank cards, I tried to use different visual ideas to make you aware of your consumption and its consequences the second you want to use one of your cards, for example, while you are paying (see figure 11). For the reminder screens, I tried to be playful to appeal to the users’ emotions with the help of illustrations (see Figure 12). As already mentioned, when I came across the app BankID during my visual research, I wanted to visually test a possible collaboration with this app, which I did in this same first development approach (see Figure 13). After some time of reflection and after the exchange with my collaborators, I realized that the bank car approach was not very effective in regard to changing behaviour, mostly, because, by the time you have the card in your hand, you have already decided to buy something.

In one of my following design approaches, I continued to work on the idea for a mascot. With the first drafts, it quickly became clear that the mascot would work very well and was especially well received by my collaborators. Within the first drafts, I focused more on quantity and trial and error than on quality and appropriate design decisions. For example, I tested the idea of the mascot being an astronaut which was only a placeholder. This was a good way to show my collaborator the idea of a mascot and helped me to finalize my decision on having a mascot for my app concept (see Figure 14).
However, it also crystallized that the astronaut would not work, as my mother would not associate sustainability or positive change with it, but rather the opposite. This was also confirmed by other people in my environment to whom I showed this idea. At the same time, the app made progress little by little. I was mainly concerned with the general structure of the interface and a possible visual look for the main overview page, as well as the look of the first point of contact areas, such as the impressions and visuals that you see when you first open the app and enter your settings and preferences (see figure 15). After some further research, several tests for an alternative mascot, and optimisation of the app in consultation with my collaborator, as well as the information from my survey, I came up with a well-functioning solution.

The app has a very simple and minimalist design and is called Lessly, which is also the name of the mascot you can see in the logo (see Figure 16). The minimalist and simple look was deliberately chosen because the main app is not meant to be used much at all, but is only crucial when first used and should then be easy to use and not overwhelm users (see Figure 17).
Clear and simple illustrations are used (see Figure 18), but also the appropriate titles. The app name and the mascot name were supposed to be the same to create a stronger connection between the whole app and movement and the mascot itself. That is why I decided to change the name from Less is More to Lessly. Lessly is a sloth and wonderfully reflects the counter-movement to the ever faster society and above all the fast fashion movement. Lessly is supposed to show consumers that they have to slow down again. Lessly, as a sloth, also sleeps a lot because it is very tired from all the shopping (see Figure 19).

The general app layout and design were based on some basic UI/UX design rules where I mostly focus on the spacing, shape language from buttons and colours and contrasts. The databases from Google and Apple were really inspiring (Apple Inc., n.d.; Google, n.d.). For the colours, I was inspired by the UN’s Sustainable Development Goals. The green is a variation of the colour of the goal for climate change, and the Yellow I use is a variation of the colour of the goal for sustainable consumption and production. Both colours and their goals also represent the goals of my project and are therefore a good choice. The last very dark black background was in the beginning more blue and was a variation of the colour for the goal of peace, justice and strong institutions which is also something I want to achieve with my project (United Nations, n.d.). In my process, I changed the colour to the now final black since most modern smartphones, laptops and screens work either through OLED technology or mini LED technology. The part of the screen that shows a black colour is switched off. So by having a predominantly black background energy is saved and the app is keeping the environment in mind.

The font is simple looking and fits with the general minimalist look, but still has many different styles so that it can better set accents in different areas (see Figure 20). Small animations and sayings by Lessly should give him more character to make the app seem more lively and interactive. Furthermore, this helps to make Lessly more emotional and thus creates a stronger bond with the users.
To create a better understanding of the whole app and Lessly, I have created a motion-based animation where the users are meeting Lessly and get to know him and then get guided through the app by it. It also explains step by step how and which preferences you can specify and also briefly explains the respective functions (see Figure 21 and Figure 22).

In order to ensure the use of the app and to target it to the right consumer audience, I created two small promotional videos. I mainly worked with what I had already created and incorporated “Lessly” as a mascot in a relatable way so that users could build an emotional connection to it. Both videos are accompanied by the slogan, "Do you really need that? Think before you buy!". Both videos show an extreme shopping situation in which the image slows down until it runs in super slow motion so that Lessly can appropriately appear as a sloth. This again represents the countermovement to the increasingly fast fashion world. To pay attention to individual preferences, one video shows footage of a real person and the other of an animated vector-based version, so that as many people as possible can be addressed with the A and B versions (see figures 23 and 24). Finally, I added a data-based fact about the environment with the intention to trigger a guilty conscience, as this often makes many people more willing to make a change or take action (Hurst et.al., 2022).

3.4. The app promotion
04 Reflection
4. Reflection

Together with the promotion part, I put my idea to the test after completing my project and design process. Since my project is an app, it was especially important for me to get an opinion from someone who is an expert in this field and has a lot of experience. Sven Straubinger is a developer in the field of UI/UX design and has supervised several projects and also co-developed 2 of his own projects, for example, the “Gopopup” platform, which is now established and used by well-known companies like IKEA (Gopopup, 2022).

In a long conversation and presentation about my project, I was able to identify many small weaknesses that could still be improved in my app. The main issue was the spacing on mobile devices (see Figure 25). As the space is limited, I had to optimize and really utilize the entire surface of the screen. For instance, I played around with the size of different buttons, as well as the user experience to explore how it makes the user feel when they press something. Does the button maybe turn yellow when you press it or does it deform? Sven also encouraged me to remove and shorten non-essential things, as users can quickly lose interest and patience in the app. Finally, he advised me to make the core messages and benefits of the app clearer. In the case of my app, it was definitely the mascot Lessly itself, which is now interactively available on every screen and is thus always present and available to help the user. The second core message was the overview of the progress screen, as this is the main screen which is mostly being used in the app. The entire message and your achievements should be the biggest and loudest on there.

I also spoke with Marion Baur, my mother and collaborator in this project, to test the benefits of the app directly with the target group. I gave her the app prototype and talked to her about her first feelings and reactions. What struck me most was that Lessly fulfils exactly the connection to the users that it is supposed to.
According to Marion, her emotions were directly appealed to through Lessly and she felt caught or guilty when she thought about shopping. Unfortunately, the app is only a prototype so far, which is why active use could not have been tested directly. For example, she could have tested the app for 2 weeks at a time. However, we talked about it in theory and she believes that this would definitely work for her, as she would benefit from having a rational reminder to not spend on items she doesn’t really need. The reminder in the form of Lessly would especially be helpful. Her conclusion was that the concept has potential and would probably work, especially with more time and budget available.
05 Conclusion
5. Conclusion

In conclusion, the evidence has shown that overconsumption is one of the main issues of our time that we absolutely have to get a grip on. The severe consequences have been visible for several years and will only increase in the future if we, the consuming society, do not change anything. While overconsumption is only a small part of the overall problem, the data suggests that we also need to change the economic trends of capitalism for a better, sustainable future. Since the fashion industry is one of the main contributors and causes of consumption with a detrimental impact on our environment, there is a lot of room for change. To create positive change, we consumers need to work on our consuming behaviour, as this is the fastest and possibly most direct way to reduce consumption. Furthermore, reducing overall consumption bypasses other attempts or misleading marketing concepts, such as “greenwashing” and instead can make a difference independent of industries and companies. To tackle overconsumption I presented the application Lessly as one possible solution to make a difference. As almost everyone owns a smartphone these days, an app available at the point of consumption offers a valuable approach. The mascot Lessly harnesses the potential of emotion by appealing to its users’ morals and influencing buying decisions in real-time. In addition, the mascot supports the recognition value and app promotion in concept, however, Lessly’s full potential will only become visible once the appropriate marketing budget is available to effectively target the right consumers and increase its user rates.
06 Bibliography
6. Bibliography


6. Bibliography


6. Bibliography


Design Project outcomes:


07 Appendix
7. Appendix

Figure 01  Results for feelings and emotions as a result of consumption

![Bar chart showing feelings and emotions](image)

Figure 02  Results for motivators in change process

![Bar chart showing motivators](image)
7. Appendix

Figure 03 Results for overconsumption identification

Would you describe yourself as a victim of unnecessary overconsumption?
55 Antworten

- Yes: 43.6%
- No: 12.7%
- Not sure: 43.6%

Figure 04 Results - what would be supporting and helpful

If you would like help, what do you think would be helpful?
21 Antworten

- A daily reminder in your phone: 13 (61.9%)
- A reminder in the browser: 5 (23.8%)
- A reminder whenever you get close to purchases: 3 (14.3%)
- A payment blockade on your mobile: 5 (23.8%)
- Maybe blocking the apps or do something similar: 1 (4.8%)
- Easy access to knowledge to influence your buying behavior: 1 (4.8%)
- I usually leave my card home when I shop in the store: 1 (4.8%)
- In the store ads: 1 (4.8%)