



The expansion of fashion second-hand market Rebranding of Humana Portugal

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Resumo

O atual modelo linear de produção na indústria da moda resulta em desperdício significativo e perda de recursos. Para enfrentar esses desafios, o conceito de Economia Circular está crescendo e busca criar um sistema sustentável e fechado, prolongando a vida útil das roupas e retendo o valor dos produtos e materiais. Uma das estratégias para reduzir o desperdício de roupas no final de sua vida útil é estender a vida do produto, maximizando o uso de itens no mercado de segunda mão. Nos últimos anos, esse mercado tem crescido, e lojas de roupas de segunda mão surgiram tanto fisicamente quanto online.

Dessa forma, esta tese explora o potencial do reposicionamento de marca no contexto do setor de revenda de moda, com foco na Humana Portugal como estudo de caso. O surgimento de lojas online e crescente preocupação com o impacto ambiental da indústria da moda movimentaram o interesse pelo mercado de moda de segunda mão.

Utilizando os princípios de branding detalhados por Kotler e Aaker, esta dissertação propõe um processo de rebranding para a Humana Portugal, a fim de aumentar o reconhecimento da marca, criar um relacionamento mais próximo com os consumidores da Geração Z e aproveitar a tendência crescente do mercado de segunda mão. Ao utilizar teorias estabelecidas de marketing e branding, o projeto busca gerar valor para a empresa Humana Portugal e fornecer insights para outras marcas de moda que estejam considerando o reposicionamento no futuro. Além disso, essa pesquisa contribui para o entendimento do papel do reposicionamento de marca na promoção da expansão do setor de revenda de moda online e offline e no desenvolvimento à sustentabilidade na indústria da moda.

Palavras-chave: segunda mão; reposicionamento de marca; design de moda; economia circular; sustentabilidade.

Abstract

The current linear model of production in the fashion industry results in significant waste and resource depletion. To address these challenges, the concept of the Circular Economy is growing and aims to create a sustainable and closed-loop system by prolonging the lifespan of garments and retaining the value of products and materials. One of the strategies for reducing end-of-life clothing waste is to extend the life of the product by maximizing the use of high-quality items in the second-hand market. In recent years, this market has grown, and second-hand clothing retailers have emerged both physically and online.

In this manner, this thesis explores the potential of rebranding in the context of the fashion resale sector, with a focus on Humana Portugal as a case study. The emergence of online shops and growing concerns about the environmental impact of the fashion industry have led to an increased appreciation for the second-hand fashion market.

Using the branding principles outlined by Kotler and Aaker, this thesis proposes a rebranding process for Humana Portugal to enhance brand awareness, establish a stronger bond with Gen Z consumers, and capitalize on the growing resale trend. By utilizing established marketing and branding theories, the project aims to generate value for the Humana Portugal and provide insights for other fashion brands considering rebranding in the future. Additionally, this research contributes to the understanding of the role of rebranding in promoting expansion in the fashion resale sector and fostering sustainability in the fashion industry.

Keywords: second-hand; rebranding; circular economy; sustainability; humana case study.

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1 Chapter

1.1 Introduction

The act of buying clothing from second-hand markets is not a new concept. However, the emergence of online shops in the last decade has made purchasing and selling used clothes a more mainstream activity (Mckinsey, 2021). With growing concerns about the fashion industry's overconsumption, overproduction, and greenhouse gas emissions, there has been an increased appreciation for the second-hand fashion market.

The current linear model of production, which involves design, manufacturing, sales, and disposal, results in significant waste of valuable materials, as well as other resources such as water and energy. The rapid pace of this model often results in products having a short lifespan, with an estimated 80% of all products being discarded within six months. In this model, the material flow through the system is fast, with a quick pace of design, manufacturing, consumption, and disposal. This fast pace is also driving the business model for the fashion industry and its pursuit of profit (Niinimäki, 2018). As sustainability becomes an increasingly pressing concern, brands need to increase their efforts to align with customer values in their product offerings, supply chains, and operational practices (Mckinsey, 2021).

One way the fashion industry can reduce its environmental impact is by adopting the Circular Economy concept. This approach applied to the fashion market seeks to create a more sustainable and closed-loop system where the goal is to prolong the lifespan of garments and retain the value of products and materials for as long as possible, and one of the strategies for this is the sale of second-hand items. (Niinimäki, 2018).

In Portugal, Humana Portugal serves as a demonstration of the Circular Economy model. The non-profit organization has been committed to environmental protection through textile reuse since its establishment in 1998. A report produced by the organization in 2019 showed that 30% of Portuguese consumers were willing to pay more for natural, organic, and sustainable goods. Nevertheless, not all consumers can afford these prices, making Humana a vital player by providing secondhand clothing through its 14 stores located in Lisbon and Porto, thereby making it accessible to a wider population. (Humana periodical, 2019)

Additionally, the 2021 Resale Report by thredUP predicts that the secondhand clothing market has a considerable growth in the coming years. This expansion is anticipated to be doubled over the next five years, with a significant acceleration post-COVID-19¹. By 2025, the report projects the secondhand market to expand 11 times faster than the broader retail clothing industry. The research credits this growth to the availability of more carefully selected and well-curated merchandise offered by sellers. The report also reveals that in 2020, 33 million consumers made their first purchase of secondhand apparel, and of those, 76% plan to continue to increase their involvement in the secondhand market. This shift in behavior is largely attributed to a change in mindset among Gen Z² consumers, who have embraced more sustainable and circular approaches to fashion consumption.

The report states that compared to Boomers³, Gen Z is 165% more likely to take into account the resale value of clothing when making a purchase, and 83% more likely to have sold clothing.

“For Gen Z, thrifting isn’t just a way to shop — it’s a lifestyle. Thrifting feels emblematic of the way Gen Z strays from the beaten path. They want to be independent. They want to save the planet. They want to save money — and make money. And they want to do it all in a cute outfit that costs less than \$10. Thrifting makes that possible.” (Eliza Huber, Fashion Market Writer at Refinery29)

Following the report, the resale market is perceived as a promising growth channel for the retail industry. The report suggests that 62% of retail executives believe that their customers are already participating in the resale of goods, and that brands have begun adopting this trend in response to consumer demand. Furthermore, the report highlights that 43% of consumers are more inclined to shop with a brand that allows them to exchange their old clothes for brand credit, while 34% of consumers are more likely to shop with a brand that offers both new and secondhand clothing. Finally, 32% of consumers view a brand as high quality if it sells both new and secondhand clothing.

Given this information, it is important to recognize the significance of branding principles in creating brand awareness and establishing a bond between consumers and brands that incorporate resale into their business strategies.

¹ Covid-19 is an infectious disease caused by a coronavirus, that usually causes fever, tiredness, a cough, and changes to the senses of smell and taste, and can lead to breathing problems and severe illness in some people.

² Gen Z, also known as the iGeneration, is the demographic cohort that comes after the Millennials and is generally defined as the generation born between the mid-1990s and the mid-2010s.

³ Boomer is a shorthand term that refers to the baby boomer generation, which is generally defined as those individuals born between the years 1946 and 1964.

According to Kotler (2012) branding can be described as:

“To endow goods and services with the power of a brand, it's about creating mental structures and helping the consumer to organize their knowledge about the products in order to make your decision making clearer and, in this process, generate value for the company.” (Kotler, 2012, p. 259)

The process of shaping a brand's image can be viewed as a reflection of its prime business strategy. The establishment and development of a brand is seen as a means of generating growth, and serves as a tool to offer additional products or services, while simultaneously increasing visibility, and cultivating favorable impressions and associations, such as those related to high quality. (Aaker, 2014)

In accordance with the previous information, this project aims to design and implement a rebranding process for Humana Portugal, utilizing established marketing and branding theories, as well as recognizing the importance of these concepts in promoting expansion in the fashion resale sector. Additionally, the project can be a reference for other established fashion brands that may seek to undergo a rebranding process in the future.

1.2 Objective and Questions

The present explores the implementation of strategic rebranding techniques to increase the second-hand fashion markets and expand its visibility in Portugal. The focus is on creating a rebranding project for Humana Portugal in order to reinforce brand awareness in the virtual environment.

1.3 Specific objectives

To develop a rebranding by creating a new brand logo and social media pages for fashion products in second-hand;

To increase second-hand brand awareness in Portugal;

To increase sales and value by attracting new customers for the fashion second-hand market;

To develop a marketing communication plan for repositioning the brand.

1.4 Concept of Sustainability and Circular Economy

According to the Brundtland Report, also known as "Our Common Future," sustainability is defined as "development that meets the needs of the present without compromising the ability of future generations to meet their own needs." (Brundtland Report, 1987). For Elkington 1997, sustainability is more than concerns and embraces a broader perspective, the author states that sustainability involves three interconnected aspects: economic prosperity, environmental quality, and social equity. Summarizing, sustainability development aims to achieve economic growth and prosperity while conservating and enhancing environmental resources and promoting social justice.

Sillanpää and Ncibi (2019) state that the idea of a Circular Economy has a long history, with early societies unconsciously adopting the principles through their interconnected relationship with the natural world. However, as society progressed through various industrial, agricultural, and technological revolutions over the centuries, the way in which humans interacted with the environment shifted towards a more controlled and civilized approach, with the development of tools and processes aimed at manipulating and harnessing nature's resources.

As early as 1972, Meadows and Randers were alerting the world to concerns regarding the growth in population and the subsequent depletion of natural resources and degradation of the environment due to the impacts of production activities. As a result, public awareness has heightened, with various studies published to examine the relationship between environmental degradation and factors such as increased cancer rates and decreased reproductive abilities. This explains the expansion of concepts about the Circular Economy, industrial ecology, and short supply chains, giving new possibilities to transform the production and consumption of society (Gallaud, Laperche, 2016). Circular Economy concepts were also introduced around 1976 by the authors Walter Stahel and Reday. Focusing on industrial economics, they related the economy as a loop to describe industrial strategies for waste prevention, new job positions, resource efficiency, and dematerialisation of the industrial economy. Stahel, W., & Reday, G (1976).

The current understanding of Circular Economy and its practical applications on business models has involved different methods to close the economic loop. The globalization of the ongoing Industrial Economy's business model is not feasible, and the industrialized countries need new business models to walk towards a more sustainable future. Within those new models are the clean production processes and the eco-design of goods, to replacing end-of-life for a cradle-to-grave to close the loop and prevent waste behavior, and a corporate reporting in environmental fields to measure the progress of these methods (Stahel, 2010).

By that we can define the Circular Economy as:

“A regenerative system in which resource input and waste, emission, and energy leakage are minimized by slowing, closing, and narrowing material and energy loops. This can be achieved through long-lasting design, maintenance, repair, reuse, remanufacturing, refurbishing, and recycling.” (Geissdoerfer, Bocken, Savaget, Hultink, 2016, p. 7)

In contrast to the Linear Economy system, where the primary measure of value is the profit generated by a product relative to its production cost, leading to a unsustainable cycle of production and consumption characterized by high sales volume and low costs (Coltelli and Morganti, 2021), the Circular Economy model has been introduced as a sustainable alternative. This model emphasizes resource optimization and waste reduction, as expressed by Ken (2012):

“Circular Economy is one that is restorative by design, and which aims to keep products, components, and materials at their highest utility and value, at all times. It can be defined as a global economic model that progressively decouples economic growth and development from the consumption of finite resources, it distinguishes between and separates technical and biological materials, keeping them at their highest value at all times, focusing on effective design and use of materials to optimize their flow and maintain or increase technical and natural resource stocks.” (KEN, 2012, pp. 21 and 22)

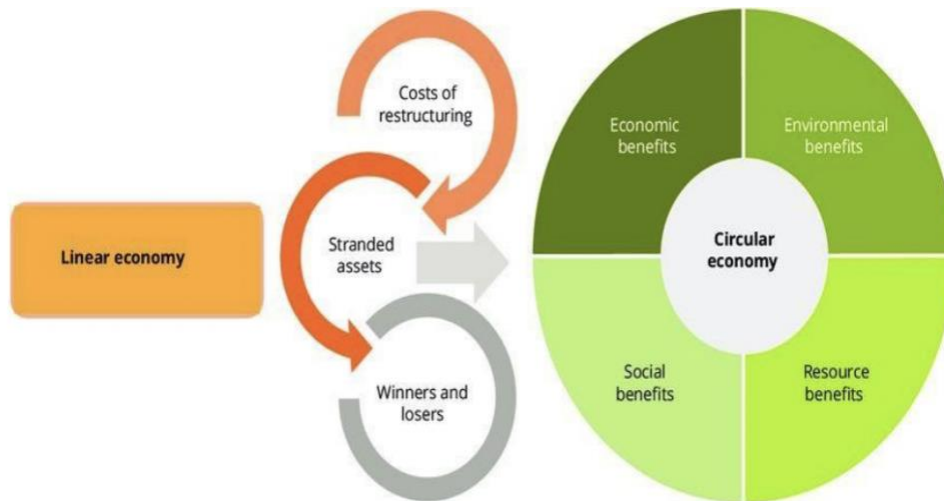


Figure 1: Circular economy cycle. Retrieved from: The Circular Economy: A Wealth of Flows: 2nd Edition by K.W

The Circular Economy is a model solution that bases itself on three principle models: eliminate waste and pollution, circulate products and materials, and regenerate nature, hence fighting against global challenges. These principle models can be good for business, people, and the environment (Ellen MacArthur Foundation, 2017). The concept is used in different industries and it may change according to some definitions and countries. It encompasses diverse practices such as reuse, repair, recycling, functional economy, and eco-design, among others, highlighting the ongoing evolution and lack of complete standardization in its definition. (Gallaud and Laperche, 2016)

The Ellen MacArthur Foundation highlights that the Circular Economy model is an escape from the traditional linear resource consumption model of "take-make-dispose". The focus of the Circular Economy is to eliminate waste and its impact on the environment by promoting the use of biodegradable products and utilizing the principles of reuse, repair, and recycling for non-biodegradable components. The ultimate goal is to design products with a view towards incorporating them into a reusable cycle.

“The products must be redesigned to be used for a longer time, repaired, modernized, remanufactured or, in the end, recycled, instead of being thrown away; the production processes must be conceived taking into greater account the possibilities of re-use of products and raw materials, as well as the regenerative capacity of natural resources.” (COLTELLI, MORGANTI, 2021, p. xii)

In the logic of the circular economy, the circle closes with the transformation of waste into resources. For Coltelli and Morganti 2021, there are ten principles that define how Circular Economy should work, as follows below:

Waste as a Resource: The primary principle is to convert waste into resources, where biodegradable waste returns to nature, and non-biodegradable waste is reused;

Second Use: The reintroduction of products that no longer meet consumers' initial needs into the economic circuit;

Reuse: The use of products or product components to manufacture new products;

Repair: The extension of the life of damaged products;

Recycling: The utilization of materials present in waste;

Enhancement: The harnessing of energy derived from waste that cannot be recycled;

Energy from renewable sources: The elimination of fossil fuels for production, reuse, and recycling, with a focus on using renewable sources of energy;

Eco-design: The consideration and integration of environmental impacts throughout a product's life cycle;

Industrial and territorial ecology: The optimized management of materials, energy, and services stocks and flows;

Economy of functionality: The implementation of new business models.

An example of a company using this model is the Dutch company, Gerrard Street. The company is famous for being a subscription service for modular headphones in which 85% of product components can be reused, as per figure 2 shown below. As the goods have a standardized design a low % of virgin materials are used to create new headphones, in case the headphones have any damage, the company provides a cover part for the customer and the customer can also return the headphones for an upgrade or finish replacement. (Ellen Macarthur Foundation, 2017)



Figure 2: Gerrard Street headphones. Retrieved from: <https://ictfootprint.eu/en/gerrard-street-netherlands>

1.5 Concept of Sustainability within Fashion

The fashion industry is one of the most innovative industries which employs around 300 million by the side of the value chain. As the industry has been expanding over the past years, the garments are frequently designed in one country, produced in another, and sold worldwide, this trend has resulted in tons of clothes being produced, worn, and discarded in a short time, especially by the “fast fashion” business model. (Ellen Macarthur Foundation Report, 2017)

The report states that globally, clothing usage has been decreasing compared to 15 years ago. Some garments are being thrown away after seven to ten usages, and 50% of fast fashion products are thrown away in less than a year hence. Discarding clothing that could be still wearable, open spaces for around USD 460 billion to be missed out on value by the customers, however, if the fashion industry addresses its current negative issues by 2030 it is estimated that around EUR 160 billion could benefit the global economy.

After a garment is used, almost all the value from the natural resources to produce it are lost and less than 1% of these materials are recycled into new clothing. Summing up the total fiber used to produce a product, around 87% is landfilled or incinerated, which counts for a loss of more than USD 100 billion annually. (Ellen Macarthur Foundation Report, 2017)

“Demand for clothing continues to grow quickly, driven particularly by emerging markets in Asia and South America. Should growth continue as expected, total clothing sales could reach 175 million tonnes in 2050 – more than three times today’s amount.⁹⁹ This would further amplify the negative societal and environmental impacts of the current system and risk the industry’s reputation and profitability.” (Ellen Macarthur Foundation Report, 2017)

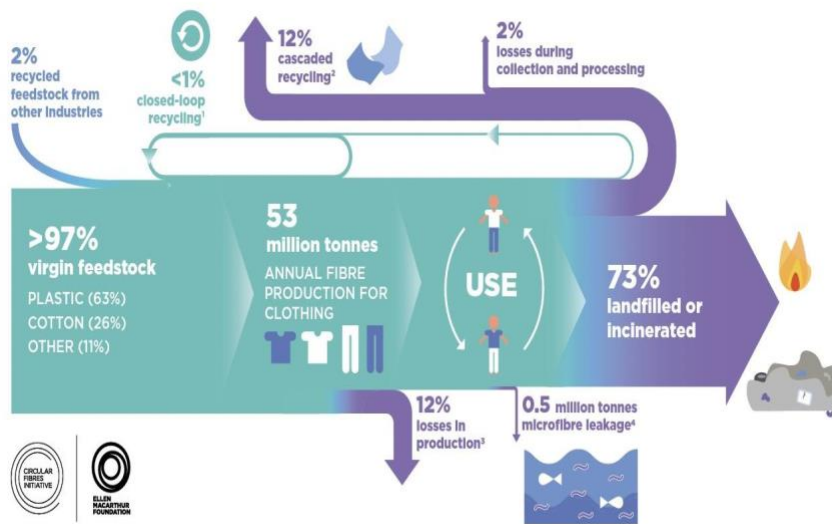


Figure 3: Global materials flow for clothing in 2015. Retrieved from: Ellen MacArthur Foundation. *A New Textiles Economy: Redesigning fashion's future*

Inevitably, if the negative impacts on the ecological side has been on the eyes of the market, in the same way, the social inequalities linked with economic conditions have emerged in many regions of the world. Countries, mainly located in Asia, have become the center for manufacturing products by abusing the lower work costs, less skilled labor, less cost productions and as consequence having few work rights. Therefore, to increase value and customer loyalty, fashion companies have been exposing its economic balance results, including ethical-social reports, environmental performance and sustainability measures for the industry. (Piu and Rossetti, 2021)

In contrast to the current linear model of manufacturing and consumption in the fashion industry, a Circular Economy approach seeks to promote a more sustainable and closed-loop system. The aim is to increase the life-time of products and materials by preserving their value as much as possible, while also reducing waste. To achieve this, more materials will be recycled, and garments will be designed to be included in a circularity method and collected for further use after their useful lifespan has ended. The core principle of the Circular Economy approach in the fashion industry is to optimize the usage of garments, extend their lifespan, and encourage consumers to consider alternative ways of using and reusing products. This approach challenges the industry to introduce new practices for producing and using clothing, and consumers to reconsider their consumption practices. (Niinimäki, 2018)

“Sourcing from return chains, growing presence in used product markets, creating value from any waste materials along the value chain and maintaining deep involvement with products in use are just some of the strategic shifts companies make to evolve to a circular model. Companies have to think beyond the traditional core and build an ecosystem of partners that operate and monetize the entire product lifecycle.” (Lacy & Rutqvist 2015, p. 149).



*Figure 4 The Circular Economy Design.
Retrieved from: Sustainable Fashion in a Circular Economy*

The transition to a Circular Economy requires changes in various aspects of the economy and society. To implement and maintain the circular economy, products need to have a durable and functional design with well-planned collections, and the industry must establish efficient procedures that can cater to both reuse and recycling markets. This involves implementing recycling technologies that can turn recycled textiles into high-quality products, as well as the commitment from brands to transform those fabrics into new collections and provide customers with a clean and ready supply of recycled materials (Niinimäki, 2018).

On top of that, a shift from a linear economy to a circular one requires strong commitment from consumers. Clothing is a universal item and serves as a significant means of personal expression for many individuals. However, in response to declining clothing prices, consumers have been purchasing greater volumes of clothes while using them less and disposing of them more frequently than they were 15 years ago (Ellen MacArthur Foundation, 2017).

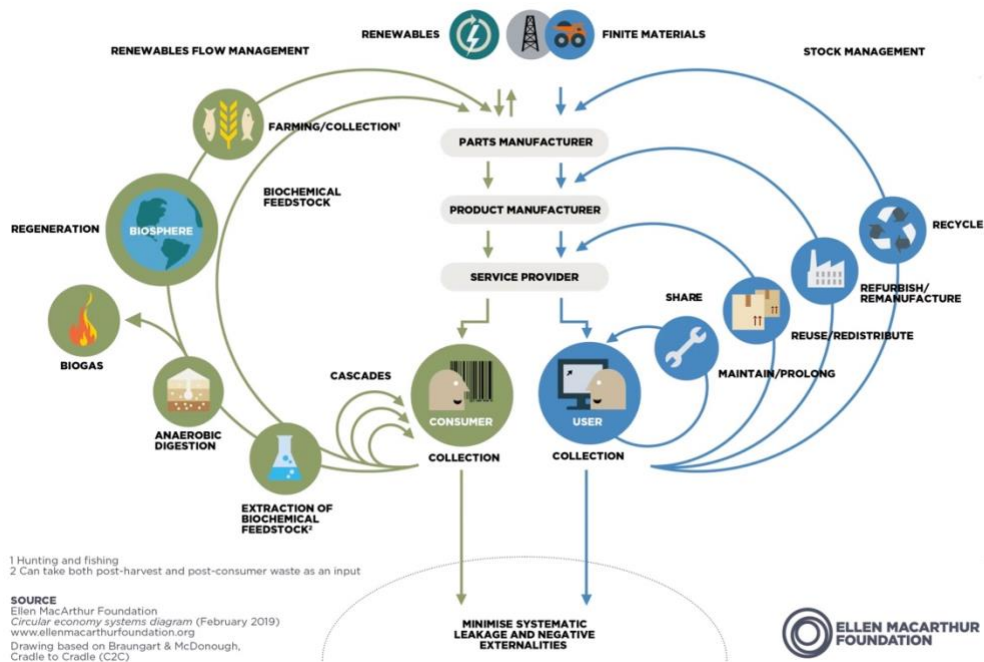


Figure 5 The Butterfly diagram.
Retrieved from: Ellen MacArthur foundation.

Considering all the aspects mentioned previously, the fashion industry's efforts towards a circular economy have been driven by increasing consumer demand for sustainability and a more responsible approach to fashion. While there's still a long way to go, these efforts are a step towards reducing waste and creating a more sustainable and environmentally friendly industry.

1.6 Branding

According to Keller and Lehmann (2006), brands at their basic level “serve as markers for the offering of a firm”. For the authors, brands are shaped on the product itself, followed by marketing promotions, and the usage by the customers, relying on the experience they have with it. Additionally, “brands manifest their impact at three primary levels—customer market, product market, and financial market”.

The action of branding creates a personal and social identity to belong to a community or to stand out and build a good reputation. It might be identified by signs and symbols and perceived either positively or negatively. Signs and symbols are classified as a term, name, or a familiar picture in everyday life but carry different connotations in addition to their evident meaning. Therefore, Branding is often done by applying some mark on an object or indirectly on a label, which might be a positive sign of distinction. (Levy *et al.*, 2012)

The process of branding involves establishing products and services with assets that help build a strong brand. In pursuance of making a brand active in the consumer's mind, there is a synthesis of abstract and intangible activities linked to a brand, described as awareness, attributes, benefits, images, thoughts, feelings, attitudes, and experiences. These characteristics may become a part of customer memory, creating brand knowledge, that is all descriptive and evaluative brand-related information, as stated by Keller, 2003 below:

Awareness—category identification and needs satisfied by the brand.

Attributes—descriptive features that characterize the brand name product either intrinsically (e.g., related to product performance) or extrinsically (e.g., related to brand personality or heritage).

Benefits—personal value and meaning that consumers attach to the brand's product attributes (e.g., functional, symbolic, or experiential consequences from the brand's purchase or consumption).

Images—visual information, either concrete or abstract in nature.

Thoughts—personal cognitive responses to any brand-related information. Attitudes—summary judgments and overall evaluations to any brand-related information. Experiences—purchase and consumption behaviors and any other brand-related episodes.

In terms of branding as a business practice, the phenomenon is described as a promise by an organization to deliver to your segment of customers what the company stands for, not only in terms of functional benefits but also emotional, self-expressive, and social benefits. It can also be related to a relationship based on the customer's experience with the brand. In addition to that, brands are a powerful tool to serve as the core of customer relationships, a platform for strategic options that also affect the financial side (Aaker, 2014).

Furthermore, creating impact has become necessary to build a brand, consumers nowadays have been shopping for their values and companies are rethinking their value propositions. “The triple bottom line—people, planet, profit—is a new business model that represents a fundamental shift in how businesses measure success.” (Wheeler, 2013)

“Branding is a disciplined process used to build awareness and extend customer loyalty. It requires a mandate from the top and readiness to invest in the future. Branding is about seizing every opportunity to express why people should choose one brand over another. A desire to lead, outpace the competition, and give employees the best tools to reach customers are the reasons why companies leverage branding.” (Wheeler, 2013, p. 6)

Aaker, 2014 claims that the goal of a brand is to enhance or leverage brand equity, which can be an advantage for strong brands to have a competitive performance and long-term profitability. The dimensions of building a brand is described as — awareness, associations, and loyalty of the customer base. Brand awareness wields substantial influence on perceptions and behaviors. Familiarity leads to positive attributions, making it crucial for business and consumer decisions. Recognizable brands denote success and commitment. Brand awareness impacts recall during purchasing and fosters loyalty. Associations encompass diverse aspects: product traits, aesthetics, social initiatives, excellence, identity, scope, global presence, innovation, solutions, personality, and symbols. These associations underpin relationships, choices, experiences, and loyalty. Managing brands involves crafting associations and loyalty. Established loyalty is resilient, challenging for competitors to break. Brand-building targets amplifying loyalty through consistent customer relationships.

1.7 Branding identity

As customers are inundated with choices, companies must think far beyond the sales and use their imagination to stick in consumers' minds, compelling experiences attract new customers and boost customer loyalty, and along with that, every customer interaction with a brand must be viewed as an opportunity to generate engagement. Considering those aspects, the concept of brand identity also plays a crucial role when building a brand. Brand identity is a tangible factor and takes into consideration the human sense to amplify differentiation, make important ideas and be accessible, unifying all those elements into one system. It works on multiple channels and audiences to build awareness and highlight company strengths, and these factors help companies to position themselves for success with the differentiation of a company and its competitors. A successful brand identity focuses on communicating a company's unique value proposition in pursuance of helping customers understand the brand characteristics and benefits to create recognition and loyalty. As well as a great identity has elements such as a name that is easy to identify or a distinctive product design. (Wheeler, 2013)

A brand is more than a name or mark, other elements such as logos, symbols, and slogans are important factors when building brand identity. Several concepts are used to build brand identity and equity, like meaningfulness, memorability, aesthetic appeal, adaptability, and flexibility over the years, and these criteria may change when developing verbal and visual identity (Keller & Lehmann 2006). Brand awareness and recognition are facilitated by a visual identity that is easy to remember and immediately recognizable. Visual identity triggers perceptions and unlocks associations of the brand. Sight, more than any other sense, provides information about the world. (Wheeler 2013)

“Brand awareness and recognition are facilitated by a visual identity that is easy to remember and immediately recognizable. Visual identity triggers perceptions and unlocks associations of the brand. Sight, more than any other sense, provides information about the world.” (Wheeler, 2013, p. 50)

For Aaker 2014, brand identity is also defined as a brand vision, a structural framework to differentiate the brand from others in the market. It is a description of the image of the brand, and how the company desires the brand to stand for in customers, employees and partners viewpoint; it is a crucial component of marketing programs being a masterpiece in the strategic planning process. When a brand vision is put in place effectively, it will reflect and support the business strategy, separate from competitors, involve customers, influence employees, and grant ideas for marketing campaigns.

“The brand vision development process starts with context and strategy. An in-depth analysis of customer segments, competitors, market trends, environmental forces, the current brand strengths and weaknesses, and the business strategy going forward is required. The business strategy, which includes the product-market investment plan, the value propositions, the assets and skills that will support, and the functional plan, is necessary because the brand strategy is both driven by and an enabler of the business strategy.” (Aaker, 2014, p. 26)

The process to develop a brand vision follows a three steps methodology. The first step is an in-depth analysis of customer segments, competitors, market insights, brand influence and weaknesses, and the business strategy that will support it. The second step is the process will be followed by identifying all the aspirational associations which guide the brand value proposition. The third step is to compute the brand elements composed of several characteristics that help designing the brand vision. (Aaker, 2014)

Wheeler, 2013 defines certain characteristics that construct the brand vision, as follows below:

- Brand Marks: Designed with an almost infinite variety of shapes and personalities, brand marks can be assigned to several general categories. From literal through symbolic, from word-driven to image-driven, the world of brand marks expands each day.
- Sequence of cognition: Recognition of a visual identity triggers perceptions and unlocks associations of the brand. Sight, more than any other sense, provides information about the world.
- Wordmarks: A wordmark is a freestanding word or word. It may be a company name or an acronym. The best wordmarks imbue a legible word or words with distinctive font characteristics and may integrate abstract elements or pictorial elements. The distinctive tilted “E” in “Dell” activates and strengthens the one-syllable name. The IBM acronym has transcended enormous technological change in its industry.

- Letterform marks: The single letter is frequently used by designers as a distinctive graphic focal point for a brand mark. The letter is always a unique and proprietary design that is infused with significant personality and meaning. The letterform acts as a mnemonic device and is easy to apply to an app icon.
- Pictorial marks: A pictorial mark uses a literal and recognizable image. The image itself may allude to the name of the company or its mission, or it may be symbolic of a brand attribute. The simpler the form, the more difficult it is to draw. The most skillful designers know how to translate and simplify, play with light and shadow, and balance positive and negative space.
- Abstract marks: An abstract mark uses visual form to convey a big idea or a brand attribute. These marks, by their nature, can provide strategic ambiguity, and work effectively for large companies with numerous and unrelated divisions. Marks such as Chase's have survived a series of mergers easily. Abstract marks are especially effective for service-based and technology companies; however, they are extremely difficult to design well.
- Characters: A character trademark embodies brand attributes or values. Characters quickly become the stars of advertising campaigns, and the best ones become cultural icons cherished by children and customers alike. Along with their distinctive appearance and personality, many characters have recognizable voices and jingles, enabling them to leap off the silent shelf space onto your desktop.

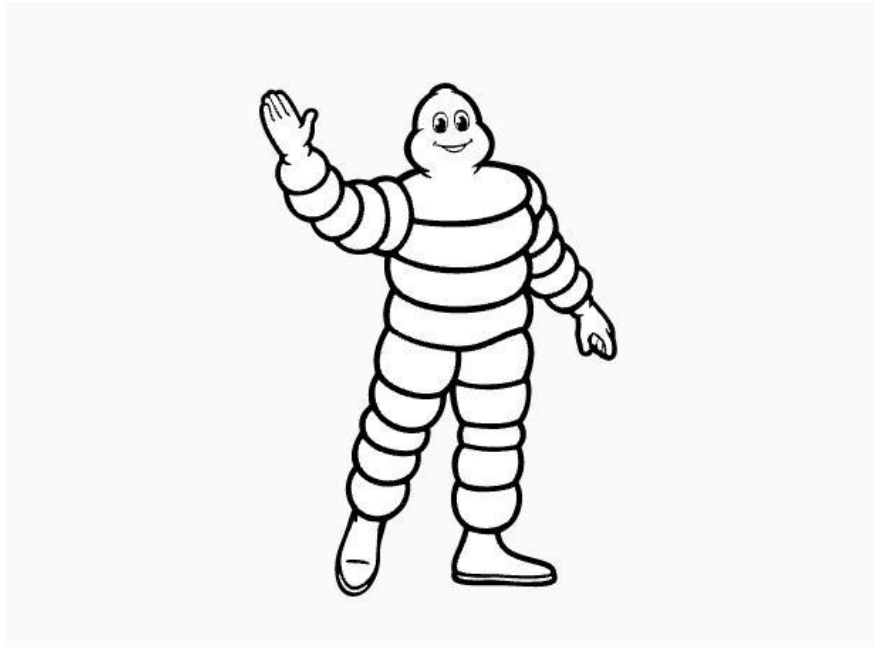


Figure 6 : The Michelin man logo. Retrieved from: <https://www.michelinman.com/>

Therefore, Aaker 2014 states that brand vision is important to contribute for direction, inspiration and justification for building the brand. The brand identity model is multidimensional and can be shaped to various product markets. “A key part of the process of developing a brand vision is to create labels for clusters of aspirational image elements. Identifying strategic imperatives can distinguish ‘wishful thinking’ from realistic aspirations.”

1.8 Brand DNA Process

The Brand DNA Process is a methodology built around the design scope, using the Brand DNA Tool®. It is adopted to identify the DNA of a brand and allows the process of co-creation of value for the company. It is represented by graphic symbols aiming to define your emotional meaning to its target audience. The process involves the stakeholders of a company to be committed in the process of creative work from its beginning, engaging in the product development process, service, and communication. (Gomez, *et al.*, 2011)

For Nworah (2006) “the brand DNA process can be understood like the human DNA, since it carries all of the characteristics of the entity, reflecting each positioning, concept, reaction, or even the image that is transmitted to society.” The brand DNA reflects the principle of a brand, it is the proof that a company is delivering what they stand for and satisfying their customers (Kotler 2010).

“For brands to be able to connect with human beings, brands need to develop an authentic DNA that is the core of their true differentiation. This DNA will reflect the brand’s identity in consumers’ social networks. Brands with unique DNAs will have their characters build up throughout their lives (Kotler, 2010, p. 34).

Olhats (2012) explains that brand DNA approach involves the development of a brand's personality and identity, aimed at guiding branding strategies that align with the brand's values and promises. The brand's vision defines how the brand aims to grow in the market, while the brand DNA outlines how the company plans to achieve that vision. This process is utilized to discover and validate the DNA of a company, and the key feature of this methodology is the creation of a dialogue between designers and stakeholders.

As described by Gomez et al. (2011), the methodology was designed to follow eight phases, which are listed below:

- Research: In this first stage, it is gathered information about the organization and recognizes the company's vision and mission.
- Diagnostic: Analysis of the information gathered in semi-structured interviews with stakeholders to understand the expectations and perceptions around the brand. It could be called the history of the brand.
- SWOT Analysis: Breakdown of the brand strengths, weaknesses, and opportunities discussed with stakeholders from their perspective. This phase is developed to draw a more realistic brand profile, bringing together internal and external concepts to outline defense and positioning strategies. The main objective of the SWOT Analysis is to construct the next stage.
- Creativity brand: Meeting with all those involved in the process of co-creation of the brand, stakeholders, and managers from the organization for applying the BRAND DNA TOOL, which bases itself on brainstorming to visualize the company's genome concepts.
- Interview: In this phase, the stakeholders join a meeting to describe up to six main concepts they consider to be the brand DNA which must be composed from inside to outside, acknowledging the employee's experience to build customer loyalty.
- Discussion: The data collected is categorized by a qualitative method and analyzed to define the ones for the brand DNA.
- DNA Creation: Meeting with the organization decision-makers to present the outcome, and based on that information it is defined the results the organization wishes to transmit. Four main characteristics are established to be in the DNA.
- Positioning: Exposing and presenting the DNA in a semantic framework to everyone who made part of its development process, and therefore, the appreciation of the creative process. With the brand DNA aligned, it is viable to review the organization's mission, vision, and values to amplify the stakeholders' participation, position the company in the market, and live the brand DNA.



Figure 7: Brand DNA process. Source: the author

In conclusion, the Brand DNA process is a systematic and comprehensive approach to defining and articulating the core elements of a brand identity (Kapferer, 2012). It involves a range of activities and stages designed to gather insights, build consensus, and develop a clear and compelling brand identity that can be consistently communicated across all touchpoints. (Kotler & Keller, 2016)

1.9 Brand language

Brand language is a fundamental aspect of branding that involves the use of language, visual and other sensory cues to communicate a brand's values, personality and unique attributes to its target audience. According to Aaker and Joachimsthaler (2000), brand language encompasses all the verbal and written messages associated with a brand, including advertising, packaging, taglines, slogans, and brand names. In addition, Kapferer and Bastien (2012) define brand language as a collection of visual, auditory and textual cues that a brand uses to communicate its unique identity and positioning.

These cues include the brand's logo, typography, color scheme, imagery, sounds and music, as described below:

- Visual system: This includes the visual elements used to represent the brand, such as logos, typography, color schemes, and imagery. According to Kapferer and Bastien (2012), the visual system is one of the most important components of brand language, as it is often the first thing that consumers notice about a brand.
- Graphic mark: This refers to the graphic representation of the brand, including logos, symbols, and other visual elements. Oliveira (2015) notes that the graphic mark is a key component of brand language, as it helps to create a unique visual identity that can be easily recognized by consumers.
- Verbal messages: This includes all the written and spoken language associated with the brand, such as advertising copy, taglines, slogans, and brand names. Aaker and Joachimsthaler (2000) emphasize the importance of verbal messages in brand language, noting that they can help to communicate the brand's values and personality to consumers.
- Auditory cues: This includes all the sounds associated with the brand, such as jingles, music, and sound effects. Kapferer and Bastien (2012) highlight the importance of auditory cues in brand language, noting that they can help to create a unique sensory experience for consumers.

Brand language is a critical component of branding that enables brands to communicate their values, personality and unique attributes to their target audience in a memorable and effective manner. Aligned with brand DNA it helps to create a cohesive and consistent brand identity that is easily recognizable and resonates with consumers.

2 Chapter

2.1 Questions and objectives

In this chapter, the study's questions and objectives will be addressed, providing an overview of the methodology used. It also includes a discussion of the case studies that apply the brand DNA process, along with an analysis of the brand DNA of the Humana Organization. Lastly, the rebranding project created will be presented.

This project explores rebranding strategies that can be implemented to create a more appealing image Humana in order to attract more Generation Z customers and enhance the visibility of the Humana organization in Portugal, positioning it as a major player in the second-hand market. To achieve this goal, the project will focus on rebranding the company to create a more appealing image that resonates with Gen Z customers, who are more likely to engage with the second-hand market following the company's values.

By that, this project aims to reinforce brand awareness, by developing a strong brand identity that is recognizable and memorable to customers, by creating a distinctive and cohesive visual identity system that includes its DNA, image, and identity. This will involve developing a new logo, brand tags, and social media content that is aligned with the brand's new image, and in addition to that the rebranding will update the brand's website, marketing materials, and in-store signage to reflect the new brand identity.

2.2 Methodology

The project will be designed using a project methodology. For Bomfim 1995, methodology is defined as the science that adopts the study of methods, techniques or tools and their applications in the definition, organization and solution for theoretical and practical problems. Methodology is a helpful resource for the project methodology, it provides guidance for the process in macro structures, phases and stages and gives techniques and methods which may be used in certain stages, called micro structures (BONSIEPE, 1984). As stated by Munari 1993, the project methodology consists in a series of required operations, disposed in a chronological order, dictated by the experience. Synthesizing, the project methodology is a process to facilitate and schematize the resolution of a problem.

The present methodology was chosen as an object to support the project based on the positive results it brings in the study field of branding and rebranding. In addition to the Project methodology, this project is guided by the Brand DNA process, disclosed in the chapter 1, as a resource to help design the rebranding for Humana Portugal. The project will be designed as follows: competitors analysis and Humana Portugal persona, SWOT analysis, Humana Brand DNA process tool, brand positioning, inspiration research, logo and design research, launch promotional strategy and delivery of the project.

Table 1 - Project schedule: the author

Month	Tasks
December, 2022	Competitors analysis; Competitors brand DNA process analysis.
January, 2023	Humana market research; Humana Personas’; Humana SWOT analysis.
February, 2023	Humana brand DNA process overview; Humana brand positioning.
March, 2023	Rebranding proposal; Brand language inspiration;
April, 2023	Brand book creation; Logo development; Visual Identity; Social media content planner.
May	Delivery of the project.

2.3 Competitors

2.3.1 Vinted

Established in 2008 by Milda Mitkute and Justas Janauskas, and presently headquartered in Vilnius, Lithuania, the Vinted is an e-commerce platform that specializes in the exchange of used fashion items, with a particular emphasis on vintage merchandise, as suggested by its name. The principal aim of the enterprise is to promote the utilization of pre-owned apparel among fashion consumers and to extend the lifespan of clothing.

Vinted's platform allows vendors to sell a broad range of merchandise across various categories, including men's, women's, and children's clothing. The selling process is user-friendly, requiring users to download the mobile application, capture photographs of their items, compose an accurate description, and upload them onto their profile. Once uploaded, newly listed items appear on the news feed of fellow Vinted enthusiasts, who may opt to follow the seller and save items of interest to their favorites. Vinted does not charge listing fees, and buyers cover shipping costs through the Vinted platform. In the Vinted marketplace, prospective buyers may either purchase goods at the listed price or make a counter-offer, whereupon the seller may accept or issue a counter-offer. Upon completion of a sale, the website generates a prepaid shipping label for the seller, who is responsible for shipping the item to the buyer.

Additionally, the corporation provides a "Closet Spotlight" service, whereby sellers may promote selected items to eventual buyers deemed suitable based on their purchasing history. Utilizing this feature incurs a \$6.95 fee, and five items are chosen at random from the seller's listing to be featured in a dedicated spotlight on the feeds of potential buyers for a period of seven days.

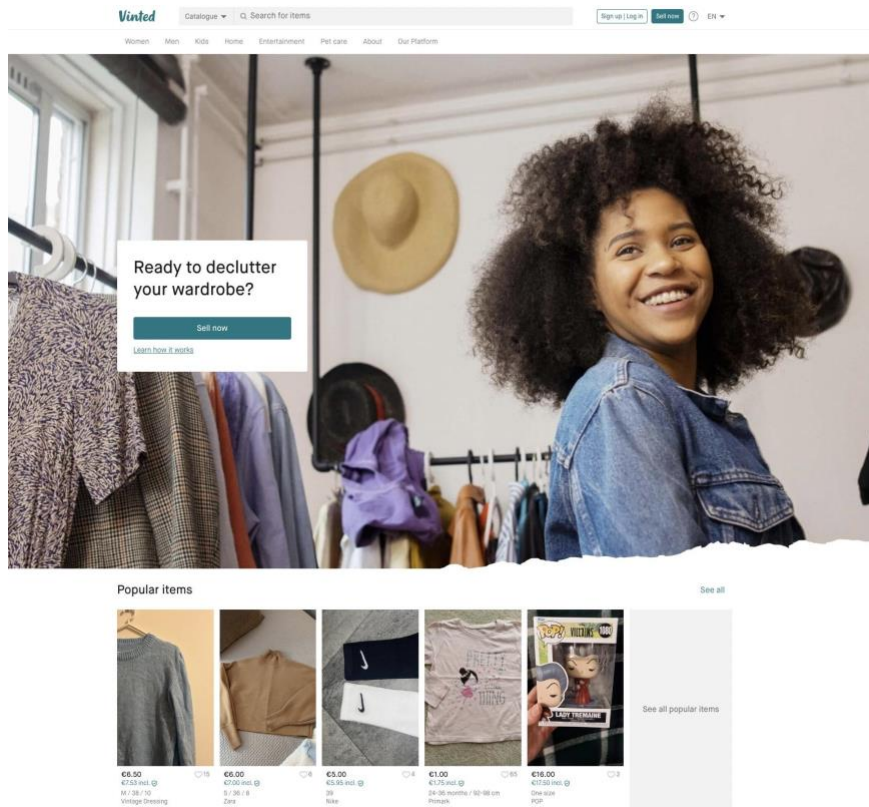


Figure 8 Vinted website main page. Retrieved from: <https://www.vinted.pt/>

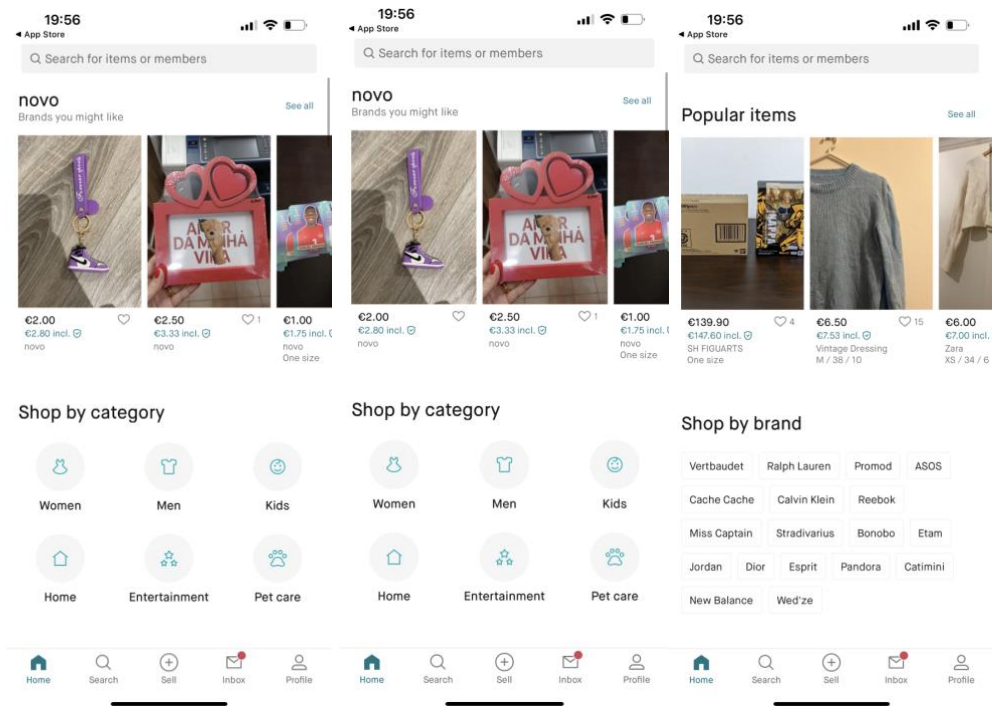


Figure 9: Vinted app main page.

Source: the author.

By analyzing the company's strategy, it was identified the brand has a solid position in the second-hand market by adding value through a fashion circular economy strategy. by adding value through its implementation of a fashion circular economy strategy. To ascertain a comprehensive understanding of the brand, an examination of its DNA, mission, values, and vision was undertaken, with the ultimate objective of defining the brand's personality.

Vinted has established its DNA as an online marketplace for second-hand vintage products, exemplified by its slogan, "Ready to declutter your wardrobe?". The organization encourages both buyers and sellers to embrace pre-owned products in order to prolong the life cycle of such items. The company's mission centers on becoming the premier online platform for the exchange of pre-loved fashion items, enabling users to both sell unwanted clothing and seek out rare finds. The brand's value proposition is aligned with its DNA and mission, offering customers access to affordable vintage apparel, powered by the latest technology in the market to deliver, thereby enhancing the shopping experience.

Below it is described the visual identity characteristic of Vinted referring to its visual elements and design elements that are associated with the brand. The visual identity encompasses various aspects such as logo design, color palette, typography, imagery style, and overall aesthetic.

Typography: The typeface used on the logo (figure 8) is similar to the Zooja (Pro Regular, Light Pro Regular) (figure 9). This type form is widely used on websites and apps.



Figure 10: Vinted typeface.

Retrieved from: <https://www.vinted.pt/>

Zooja Pro Regular

ABCDEFGHIJKLMNO
PQRSTUVWXYZÀÁÊ
Ëabcd
efghijklmnopq
rstuvwxyz
àá&1234567890(\$£€..!?)

Zooja Light Pro Regular

ABCDEFGHIJKLMNO
PQRSTUVWXYZÀÁÊ
Ëabcd
efghijklmnopq
rstuvwxyzàá
&1234567890(\$£€..!?)

Figure 11: Zooja typeface. Source: the author.

Colors: The chromatic component is marked by blue-green and white. These colors used on website design are a subfield of color theory. According to Nielsen, J. (1995), the utilization of blue-green and white colors in website design can produce a sense of calm and professionalism, it is used to convey a sense of trust and reliability.



Figure 12: Chromatic component. Source: the author.

Graphic brand: Vinted's graphic mark is symbolized by the letter "V" in the brand's name and is typically depicted in the colors blue-green, black, and white. These colors are chosen to convey attributes such as trust, loyalty, quality, and competence, which are core values of the Vinted brand.



Figure 13: Chromatic component. Source: the author.

Secondary style elements: The secondary style elements of Vinted highlight the brand's commitment to diversity and sustainability, which are essential values of the company. These characteristics reflect Vinted's DNA, which aims to be an accessible second-hand fashion platform that provides affordable clothing options.

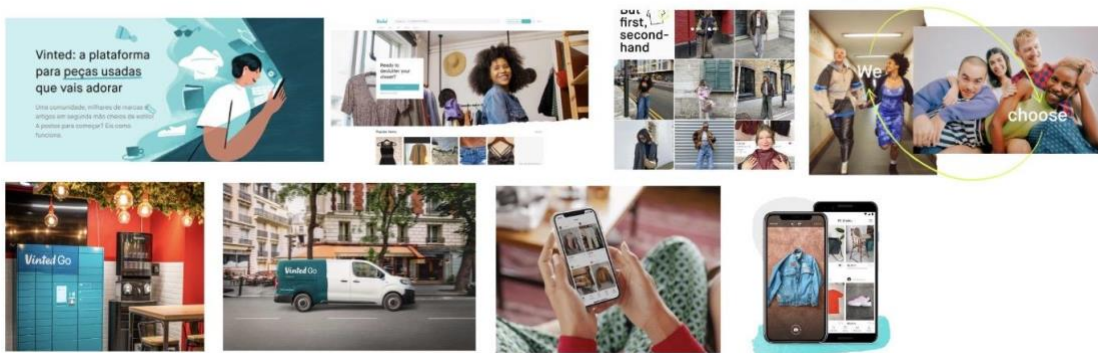


Figure 14: Vinted secondary elements. Source: the author.

For that reason, the analysis of the Vinted brand, conducted in accordance with the guidelines outlined in "The Brand Handbook" by OLINS (2010), found that the brand was built on the core principles of branding as described in chapter 1. The company has a well-established brand identity and DNA, as evidenced by its harmonious blend of typography, colors, and graphics, as well as its consistent use of secondary style elements.

2.3.2 Dona Ajuda Fair

The Dona Ajuda Fair is in Lisbon, Portugal, and is part of the "Associação Boa Vizinhança" institution. This institution was established by the local community with the aim of making a positive impact on society. It is a multidisciplinary organization that focuses on social, environmental, and cultural projects. The vision of the association is to create a better world where everyone has access to a dignified life, regardless of their race, nationality, or ethnicity. Its mission is to connect people in need with those who can help, with the goal of improving their lives. The association is guided by its core values of solidarity, transparency, honesty, respect, and sustainability.

In the Social area, the Institution focuses on the fair located in Mercado do Rato, Lisbon. The goal is to extend the life cycle of products, by sharing them within the local community through donations or sales. Dona Ajuda accepts all kinds of donations from clothes to books and decoration items that are still in good condition to be resold. The goods received are subject to a sorting process, executed by the volunteers and consequently they organize the products into categories, and all the profit made is turned back for Social institutions and individuals in need, however for those who cannot afford buying anything can take what they need free of charge.

On the cultural hand, Dona Ajuda gives space to new artists for expositions, concerts, reading clubs, and workshops to promote culture access for personal development. And on the environmental side, the Institution cooperates with a set of initiatives to promote the reuse of products that are no longer needed in one market but are necessary in another and with that stimulating the circular economy, reduction of waste and more sustainable societies.



Figure 15: Dona Ajuda website main page.

Retrieved from: <https://donaajuda.pt/>



Figure 16: Entrance of Dona Ajuda fair. Retrieved from: <https://amensagem.pt/2022/04/27/dona-ajuda-mercado-rato-lisboa-dar-contra-desigualdade-desperdicio/>



Figure 17: Interior of Dona Ajuda fair. Retrieved from: <https://www.timeout.pt/lisboa/pt/compras/dona-ajuda>

Below it is described the visual identity characteristic of Dona Ajuda that pertains to the brand's visual elements and design components that relate to its identity.

Typography: The typeface used on the logo (figure 16) is a type hand font similar to Bakeapple Regular. This typeform is used for tattoos and supermarket products.



Figure 18: Dona Ajuda logo. Retrieved from: <https://donaajuda.pt/>

Colors: The chromatic component is marked by green, white and black. As stated by Nielsen, J. (1995), the use of green, white, and black colors in website design can convey a sense of elegance, sophistication, and stability. The combination of these colors can also be used to suggest growth and renewal, and can create a calming and professional atmosphere.



Figure 19: Chromatic component. Source: the author.

Graphic brand: The brand's visual identity features an illustration of an elderly woman, which represents the community members who initially conceived the institution. These individuals, along with other volunteers, continue to play an active role in managing and maintaining the organization to this day.



Figure 20: Dona Ajuda graphic brand. Retrieved from:

<https://donaajuda.pt/>

Secondary style elements: The secondary style elements of the institution align with its core values, which involve taking actions that benefit the community. These elements include promoting the circular economy and organizing activities that support families in need. The overall aim is to make a positive impact on society and contribute to building a better future.



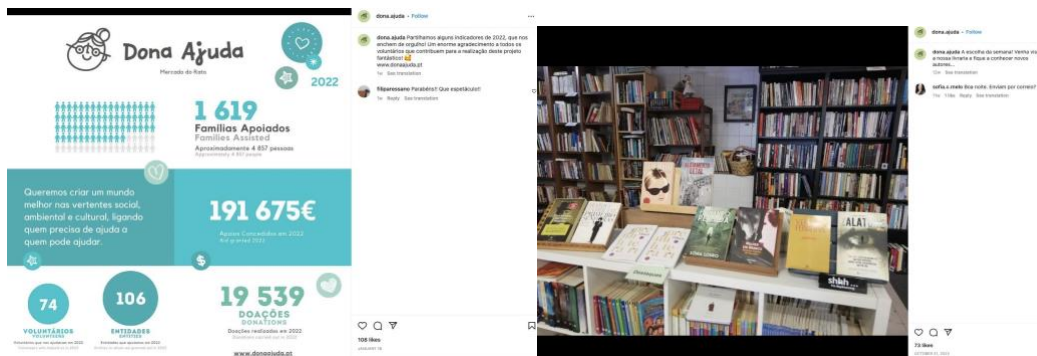


Figure 21: Dona Ajuda secondary elements. Source: the author.

After examining the Dona Ajuda Institution using the Brand Handbook (OLINS, 2010) as a reference, it can be inferred that the brand was developed using consistent branding practices, as outlined in Chapter 1. The institution has established itself as a socially and environmentally conscious organization in Lisbon, Portugal.

2.3.3 Vestiaire Collective

Founded in 2009 by Fanny Moizant and Sophie Hersan, the idea of Vestiaire Collective emerged from the overflowing closets of the founders and the early stage of fashion bloggers reselling their clothes. Fanny and Sophie search for ways to offer a second life to unworn fashion items in people’s wardrobes, which justifies the name: ‘Vestiaire Collective’ which in English means ‘collective wardrobe’.

Vestiaire Collective, a leader in the digital fashion resale industry, has recently obtained certification as a B Corporation. The company is dedicated to promoting a circular economy as a sustainable alternative to the current linear model, which is characterized by overproduction and overconsumption. Vestiaire Collective achieves this by facilitating the buying and selling of pre-owned goods through an online platform. With an extensive inventory of 3 million second-hand items, the company adds approximately 25,000 new products each day from over 12,000 brands at prices up to 70% below retail. To ensure the

authenticity of its products, Vestiaire Collective has a quality control team that verifies each item prior to delivery to customers.

To sell an item on Vestiaire Collective's website or mobile application, customers have to take a photo of the product, include a brief description, and receive a data-driven price estimate from the platform. The company charges a 14% selling fee, which covers shipping expenses and ensures a secure shopping experience. To facilitate communication between buyers and sellers, the website offers a chat service that enables direct negotiations on the selling price. Once the sale is finalized, Vestiaire Collective provides a prepaid shipping label for customers to use.

The company also has a consignment service, offering a team to handle all the processes for uploading the products online; from snapping the photos to description and delivery; an account manager to take care of the listings and sales, and an expert team to sell the products. The process to use the service is pretty intuitive, the client must schedule an appointment with Vestiaire Collective's team to pick up the items and the team will suggest the price for the items and the customer has to validate it, once the products are sold, they ship them and the client gets paid.

In March 2021, the company received a financial round backed by Kering⁴ group and Tiger Global Management⁵ to accelerate its expansion in the resale industry and change the fashion industry. According to Kering's financial report, Vestiaire Collective had massive growth over the last three years driven by Millennial and Gen Z consumers who are attentive to social shopping and online sustainability communities. The company will use the funding to expand its technology and data innovation to accelerate the circular economy in the fashion industry. The strategy will be supported by a sustainable roadmap focused on empowering and growing its community of fashion activists, reducing its environmental footprint, and becoming carbon neutral by 2026 working to reduce the shipping distances through a local-to-local scheme and expansion of direct shipping, lastly, the company intends to implement the "Brand Service" program.

⁴ Kering is a A global Luxury group, Kering manages the development of a series of renowned Houses in Fashion, Leather Goods and Jewelry: Gucci, Saint Laurent, Bottega Veneta, Balenciaga, Alexander McQueen, Brioni, Boucheron, Pomellato, DoDo, Qeelin, as well as Kering Eyewear. Retrieved from: <https://www.kering.com/en/group/discover-kering/>

⁵ Tiger Global is an investment firm focused on public and private companies in the global Internet, software, consumer, and financial technology industries. Retrieved from: <https://www.tigerglobal.com/>

Brand service is a partnership built with luxury fashion brands which aims to use their customers' portfolio to adopt the circular economy by reselling their unworn products with Vestiaire Collective. The pieces are identified in the website as 'Brand Partner' label. The service provides some benefits for the seller and the buyer such as receiving store credit to reinvest in luxury products and shopping with guaranteed authenticity with a direct shipping.

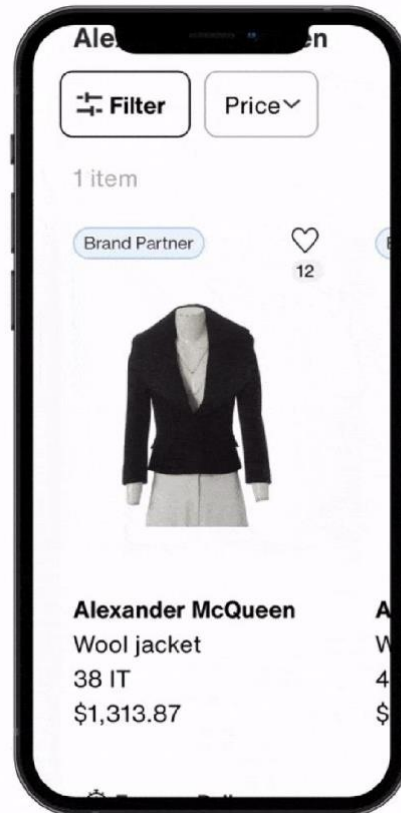


Figure 22 : Brand Partner label in Vestiaire's Collective app.

Retrieved from: <https://www.vestiairecollective.com/journal/introducing-brand-approved/>

Through an analysis of the company's strategy, it was identified the brand has established a strong foothold in the luxury second-hand market by implementing a circular strategy that adds value to the products. To gain a better understanding of the brand, the DNA, mission, values, and vision were studied in order to define its unique personality.

Vestiaire Collective has positioned its brand DNA around shifting the linear luxury cycle into a circular model. Their approach involves educating and empowering their activist community

to embrace high-quality second-hand products, thereby extending their lifetime. The company's mission centers on promoting circular fashion by extending the life cycle of fashion industry products, thereby contributing to a more sustainable future. In line with their DNA and mission, Vestiaire Collective values a seamless shopping experience facilitated by cutting-edge technology. They are supported by a community of fashion activists who have been educated to make informed and conscious purchasing decisions.

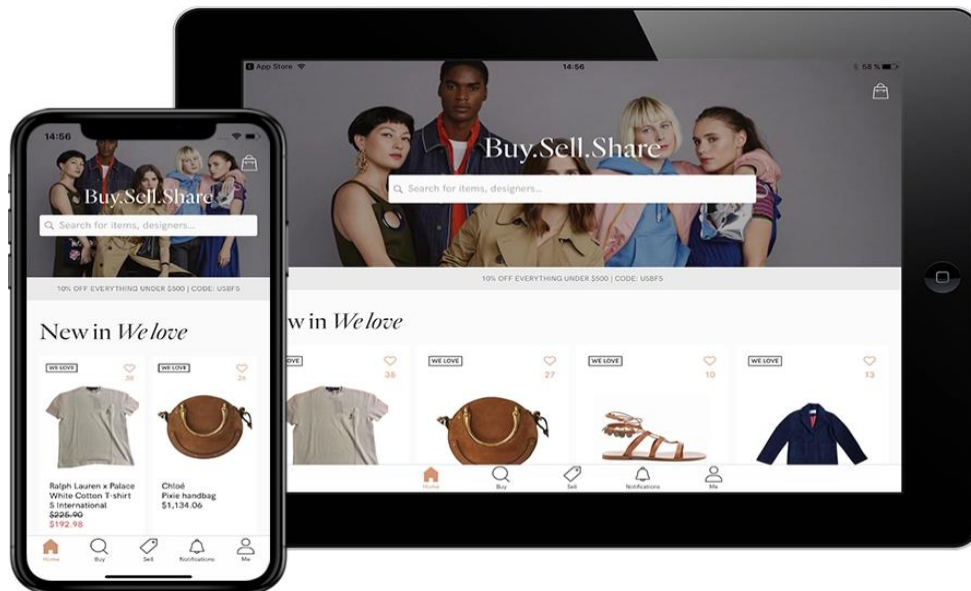


Figure 23: Vestiaire Collective website and app. Retrieved from: <https://www.vestiairecollective.com/applications/>

The basic elements of Vestiaire are described below:

Typography: The typeface used on the logo (figure 6) is similar to the Goudy Sans family (Regular, FS Black, Black, Italic) (figure 7). This type form is widely used on websites and apps. Marked by the serif, it has a strong contrast, soft and delicate curves that go against the Parisian DNA of the brand.

Vestiaire Collective

Figure 24: Vestiaire Collective typeface.

Retrieved from: <https://www.vestiairecollective.com/>

Goudy Sans FS Black

**Lorem ipsum dolo
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 Ex eam nusquam commune. Vis eu pe
 Lorem ipsum dolor sit amet, te quaesti
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Goudy Sans Black Italic BT

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Goudy Sans Regular

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 Lorem ipsum dolor sit amet, te quaestio
 Utinam habemus assueverit et est. Elit pertinacia mea no. At eli
 Ex eam nusquam commune. Vis eu perpetua interesset. Utr**

Goudy Sans Black

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 abcdefghijklmnopqrstuvwxyz
 0123456789 . , ! ? - _ : ;**

Figure 25: Goudy Sans typeface. Source: the author.

Colors: The chromatic component is marked by orange, black and white. According to Laudon, K. C., & Laudon, J. P. (2019), the adoption of orange, white, and black colors in website design can transmit an impression of energy, creativity, and professionalism. The combination of these colors can also be used to suggest warmth and approachability, and can create a dynamic and modern atmosphere.



Figure 26: Chromatic component. Source: the author.

Graphic brand: The graphic symbol that represents the brand Vestiaire is the letter "V", and it is represented by the colors orange, black, and white. These colors are chosen to convey the brand's DNA, which is associated with traits such as confidence, success, elegance, and sophistication.



Figure 27: Vestiaire Collective graphic brand. Retrieved from: <https://www.vestiairecollective.com/applications>

Secondary style elements: As part of its secondary style elements, Vestiaire Collective highlights features that reflect the diversity of its community and commitment to sustainability. Consistent with its DNA, the brand aims to transform the way people engage with fashion, offering an alternative perspective where it is possible to appreciate fashion while also shopping mindfully.

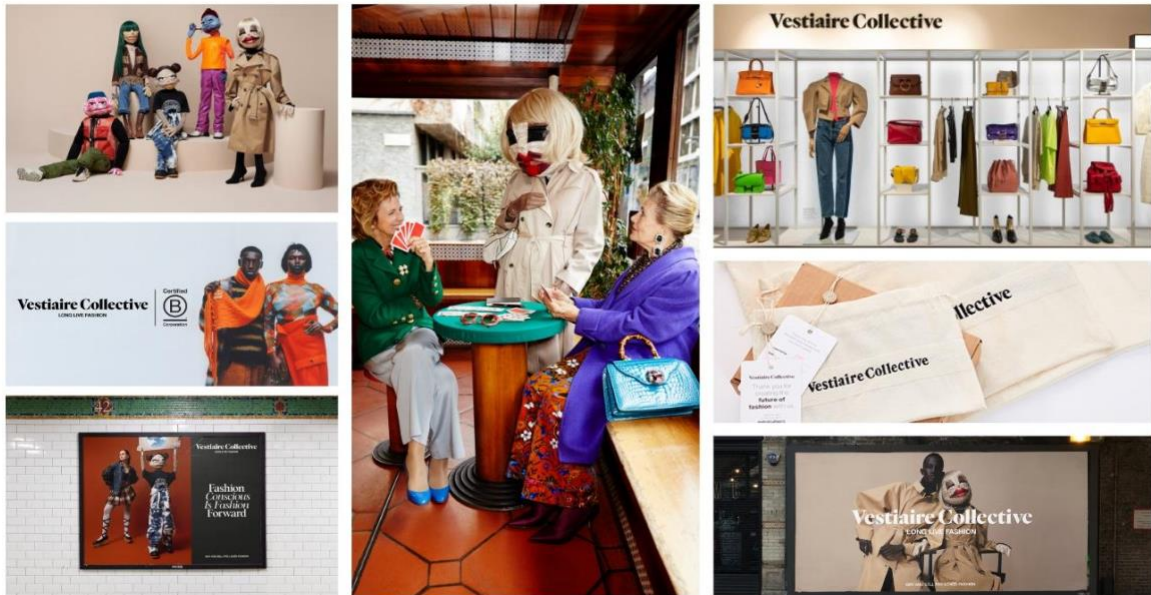


Figure 28: Vestiaire Collective secondary style elements. Source: the author.

Using the guidelines defined in The Brand Handbook (OLINS, 2010), the branding analysis found that the brand is settled based on the core concepts of Branding, as described in chapter 1. The brand has a clear identity and DNA that harmonizes effectively with its typography, colors, and graphic elements, as evidenced by its use in the secondary style features.

2.3.4 Humana Organization

Humana Portugal is a non-profit organization with headquarters in Alcochete, Lisbon, with a mission to promote the circular economy model by giving textiles a second life. The

organization operates as a member of the Humana People to People Federation, a network of 29 non-profit associations that are committed to international solidarity, cooperation, and development.

The organization collects textile donations through various containers located in Lisbon and Porto and aims to reuse the fabrics collected. Through its second-hand stores, Humana Portugal encourages the reuse of used clothing and strives to reduce waste in the textile industry. It strives to achieve its mission by collecting textile donations through various containers located in Lisbon and Porto, with the aim of reusing these fabrics. Through its second-hand stores, the organization encourages the reuse of used clothing and works towards reducing waste within the textile industry.

The company provides complementary support in Portugal, aimed at assisting institutions and cooperation projects in Africa. The resources generated from the collection of used clothing are utilized for social, environmental, and humanitarian purposes. The company is committed to giving back to society by allocating a portion of the funds generated from the donated goods. To raise awareness about its work, Humana engages in various promotional activities such as events, workshops, and exhibitions. Since 2018, the organization has been running a campaign called "Donate Fashion" as an incentive for individuals to make donations. As a token of appreciation, for each donation made, the donor is given a voucher worth 10€, which can be redeemed on their next purchase at any Humana store.

Humana is also a pioneer in selective collection and sustainable management of textiles. The company operates 879 collection containers across the country, stretching from north to south. In the year 2022, Humana was able to collect 2,777 kilograms of used clothing, thus preventing their potential disposal in landfills or incineration and providing them with a second life. According to a study conducted by the Human Federation People to People, each kilogram of reused clothing helps avoid the emission of 6.1 kilograms of CO₂ into the atmosphere. This means that the 2,777 tons of textiles collected in 2022 prevented the emission of 16,939 tons of CO₂, making a significant contribution to resource conservation, environmental protection, and mitigating the effects of climate change.

The used clothing collected in Portugal is transported to collection centers located in Barcelona and Madrid, Spain. The centers employ specialists who are trained in the selection and categorization of clothing items, any clothing that cannot be processed is directly sold to companies specializing in textile recycling and reuse, lastly at the final stage, the collected clothing undergoes a thorough classification process performed by professionals with expertise in textile reuse.

The company also works with a special program designed for companies and organizations which wish to dispose of their textile surpluses. Humana takes charge of optimizing these excess stocks and transforming them into resources that serve a social purpose. Organizations participating in the program can have a range of benefits, such as: a sustainable solution for managing clothing and footwear surpluses, enhancement of corporate image through responsible action, engagement of employees in the process and the opportunity to support Humana's social programs.



Figure 29: Humana Portugal containers.

Retrieved from: <https://www.humana-portugal.org/o-que-fazemos/meio-ambiente/>

2.3.5 Personas

To categorize the current customer segments of Humana Portugal, three personas⁶ had been idealized using demographic, geographic and psychographic criterias, as presented on Table 2. For Matthew, Judge and Whittaker (2012) personas are defined as:

“Personas are a critical method for orienting design and development teams to user experience. They are especially useful when constraints, e.g. large development teams or diverse users, exclude participatory design methods. Personas can engage teams in thinking about users during the design process, making efficient design decisions without inappropriate generalization, and communicating about users to various stakeholders.” (MATTHEW, JUDGE AND WHITTAKER, 2012, p. 1)

⁶ Personas are fictional representations and generalizations of a cluster of your target users who exhibit similar attitudes, goals, and behaviors in relation to your product.

Table 2- Personas Source: the author

	Mariana	Inês	André
Demographics	21 years-old	59 years-old	31 years-old
Geographics	Portuguese	Angolan	Portuguese
Psychographics	Mariana embodies the essence of a true Generation Z individual, having been born in the age of widespread smartphone and internet usage. As a digital native, she is well-informed of global trends and holds a strong sense of environmental responsibility. In her approach to fashion, Mariana makes conscious purchasing decisions, prioritizing companies that promote circular economy principles and slow fashion values. Pursuing a degree in Web Design, Mariana also exhibits a keen interest in technology-related side projects.	As a Baby Boomer, Inês was born in Angola and later relocated to Portugal in search of improved quality of life and favorable employment opportunities. Currently employed at a nursing home, she requires this job to provide for their family. With three children, Inês finds value in shopping at second-hand stores, as it allows for affordability and the ability to purchase clothing for both themselves and their family.	As a Millennial, André was born and raised in Portugal. Although not a digital native, he actively consumes online content to broaden his social circle and stay informed of global trends. With a strong work ethic and a thirst for change and transformative challenges, André frequents thrift shops to uncover vintage pieces from the 1990s.

Analyzing Humanas' personas, it can be categorized into three groups based on their shopping behavior. Firstly, Mariana, a Gen Z consumer who prefers to shop consciously and prioritize companies that align with slow fashion values. Secondly, Inês, a boomer who chooses to shop at Humanas due to affordability and the ability to purchase for herself and her family. Finally, André, a millennial who enjoys shopping at thrift shops to discover vintage pieces from the 1990s.

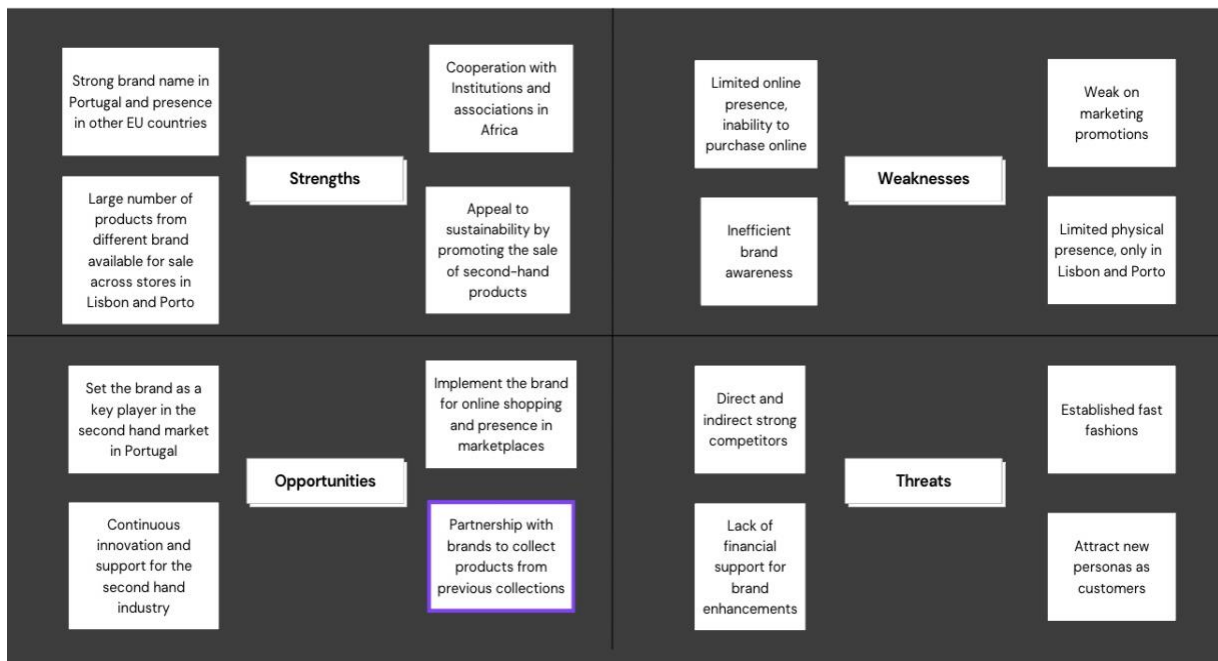
It is concluded that Humanas has a diverse customer base, ranging from conscious Gen Z shoppers to budget-conscious boomers and vintage-seeking millennials. By understanding the different personas of their customers, the brand can continue to tailor its offerings to meet their specific needs and preferences, further enhancing its customer experience with a rebranding project.

2.4 SWOT Analysis

Following the Brand DNA Process presented in chapter 1.8 Brand DNA Process, a SWOT analysis has been done to identify and prioritize the key factors that can impact an organization's success, and to help develop a strategic plan to capitalize on strengths and opportunities, and to overcome weaknesses and threats.

Table 3- SWOT Analysis Source: the author

SWOT Analysis



2.5 Humana's Brand DNA

To analyze the concepts and define the brand's DNA, the Brand DNA Process methodology was applied, as described in 1.3.2 Brand DNA Process. Throughout this process were identified unique qualities, characteristics and attributes that define Humana Portugal and make it distinct from others in its market. In order to gain a comprehensive understanding of the brand's personality, it is crucial to define the following aspects: Vision, Mission, Values, and Personality.

The Mission of a brand is its reason for existence, what it does, and how it does it. It explains the brand's purpose and how it fulfills its vision. Followed by the Values of a brand are the beliefs and principles that guide its actions and decisions. They reflect the brand's culture and shape its identity. Finally, the Personality of a brand is its character, behavior, and tone of voice. It helps the brand connect emotionally with its target audience and makes it stand out from its competitors.

Together, the vision, mission, values, and personality form the brand's identity and guide its decision-making and communication.

Humana's vision is to establish itself as a leading organization in the collection of textile materials for resale and to redirect profits toward supporting social programs into social projects that positively impact sectors such as education, health, agriculture, and clean energy usage serves to improve the living conditions of the African population.

The mission is to provide accessible collection containers throughout the country, allowing for an easy and convenient donation of textiles by the general public. Additionally, Humana Portugal engages in partnerships with companies and government agencies to facilitate the acquisition of unused clothing and fabrics from the textile industry.

The brand's values are directly aligned with social and environmental sustainability, having as its primary pillar, the resale of clothes and accessories in good condition, promoting the circular economy, followed by the conversion of profits into international social projects.

The brand personality is characterized by being informative and fair, appealing to both women and men searching for quality clothing and accessories at reasonable prices.

Finally, below it is described the basic elements of Humana Portugal as typography, colors, graphic brand, and secondary style elements:

Typography: The font used on the logo (figure 31) is a font from the Akagi family, which includes the variations of Akagi Pro, Bold, Light, and Regular) as shown in figure 32. This type form is a geometric sans-serif font that features simple and clean lines with a modern aesthetic, it can be used in a wide range of contexts and applications, from web design and user interfaces to print materials such as brochures, posters, and packaging, nevertheless it is well suited for use in the tech industry, as well as in fashion and lifestyle brands that are looking for a clean and contemporary look.



Figure 30: Humana Portugal logo.

Retrieved from: <https://www.humana-portugal.org/>

ABCDEFGHIJKLMNOPQ
 RSTUVWXYZÀÁÊËÜ
 abcdefghijklmnopqrst
 uvwxyzàáé&12345678
 901234567890(\$£€.,!?)

nas faucibus aliquet odio vita
 t efficitur id, tempor in ipsum.
 fermentum augue. Suspendis
 atis nulla. Nunc porta tincidunt
 bus. Nulla facilisis lacinia mi u
 gue, nec vehicula sapien vehicu
 titor enim rutrum. Nam vehicu

Akagi Bold

Akagi Regular

NOPQRSTUVWXYZ

Akagi Pro Black

Akagi Pro W

Akagi Pro Light

Figure 31: Akagi font. Source: the author.

Colors: The chromatic component used is green and white. Conforming Nielsen, J. (1995) states the use of green and white colors in website design can communicate a sense of environmental responsibility, eco-friendliness, and purity. The combination of these colors is also adopted to suggest growth, renewal, and a clean and fresh atmosphere.



Figure 32: Chromatic component. Source: the author.

Graphic brand: The brand's graphic mark is represented by the logo of the People to People International (PTPI) organization, as Humana is a member of this non-profit organization. The logo features a globe, which aligns with the People to People's mission: to promote peace and understanding among individuals from diverse cultures, nations, and backgrounds through educational and cultural exchange programs.



Figure 33: Humana graphic brand. Retrieved from:
<https://www.humana-portugal.org/>

Secondary style elements: The secondary style elements of the Humana Portugal brand play a crucial role in reinforcing the overall brand identity. These elements are aligned with the brand's DNA and contribute to building a comprehensive brand identity. On figure 34 it is visible the usage of the colors green and white on the company's Instagram page and in one of its vintage stores. Additionally, the range of products disposed of in the stores and sales promotions are also secondary elements that help reinforce the brand identity. These secondary elements help to ensure consistent brand recognition and support the primary brand elements.

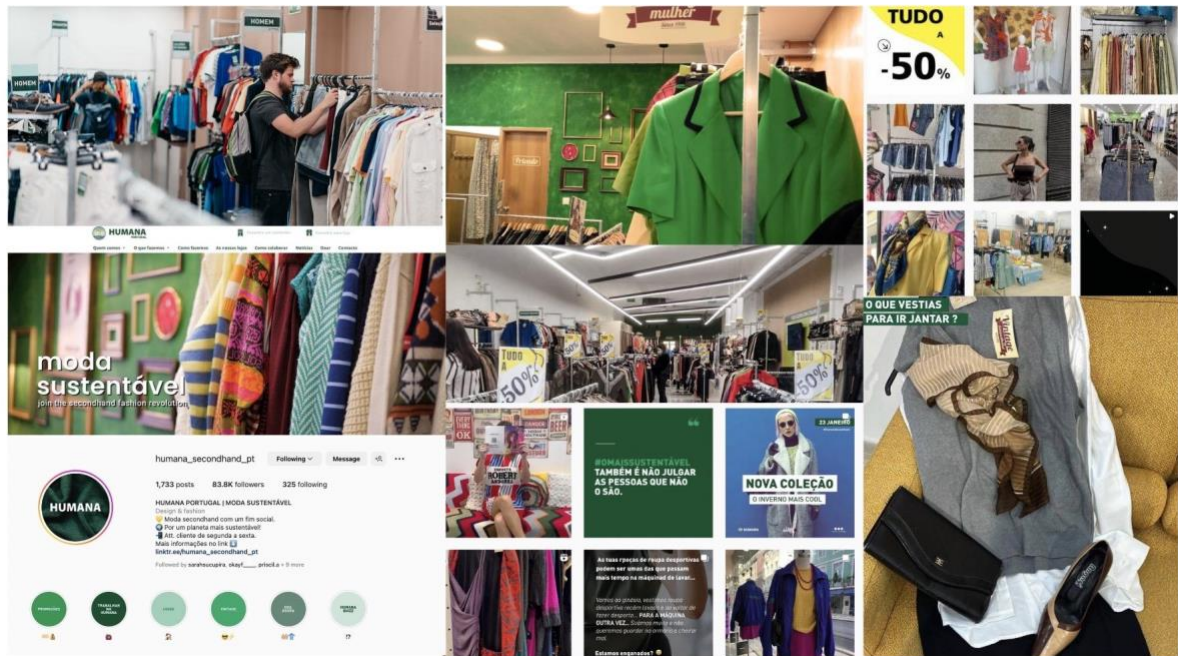


Figure 34: Humana Portugal secondary elements. Source: the author.

2.6 Brand Positioning

In order to analyze the competitive weakness of the market in which Humana Portugal operates, and to devise an effective positioning strategy for the brand, a brand positioning map was constructed. This tool was utilized to identify areas of differentiation that are valued by consumers and that can be leveraged to create a unique and compelling brand identity for Humana Portugal. Kotler and Keller (2016) refer to the brand positioning map as a tool to visualize the competitive positioning of brands within a particular market. The graphical representation shows the perceived attributes of different brands in relation to each other, based on how consumers perceive them.

Brand positioning is a critical component of successful marketing strategy, and it involves developing a clear and distinctive image for a brand that resonates with its target market. According to Kotler and Keller (2016), the process involves developing a unique value proposition and communicating it to the target market in a way that distinguishes the brand from its competitors. The goal of brand positioning is to create a strong and favorable

perception of the brand in the minds of consumers, which can lead to increased sales and loyalty.

Additionally, to that Aaker (1996) emphasizes the importance of creating a unique and meaningful brand identity that resonates with the target market. The author also emphasizes the need for flexibility and adaptability in brand positioning, as the competitive environment and consumer preferences can change over time.



Figure 35: Brand positioning map. Source: the author.

2.7 Conclusions

After examining Humana Portugal's brand DNA and analyzing its positioning in relation to its competitors, it has been identified that the organization has areas in which it can improve its branding. One of the areas of potential growth is for Humana to become the primary leader in Portugal's fashion second-hand market, catering to the Gen Z and Millennial demographics. The analysis revealed that Humana's brand positioning is currently perceived as basic and low-priced and it does not appear to have an emotional connection with its consumers, whereas there is significant potential for it to be seen as fashionable and affordable.

Further analysis of Humana's social media presence compared to its competitors, Vinted and Vestiaire Collective, as seen on figures, 12, 19 and 23 highlighted that the brand does not have a consistent posting schedule or cohesive content strategy, which is a key aspect to help increase engagement, build a following, and ultimately achieve marketing and branding objectives.

Moreover, the use of a different logo on Instagram and the mixing of Portuguese and English languages on the website creates confusion for the target audience, the inconsistency in the typography between the website logo and Instagram further detracts from the brand's overall identity. The company's branding is found to be outdated, failing to be positioned in the fashion market. The poor design and lack of evolution in response to changing market trends, as well as the absence of an online marketplace and a Tik Tok account, hinder the company's ability to expand its target audience and attend to customer needs.

Finally, to enhance brand awareness and position Humana Portugal in the fashion and affordable market, the following project will be presented to rebrand and expand its target audience to include Gen Z and Millennial consumers. The rebranding effort will focus on creating a consistent brand image across various platforms, while also addressing key branding touchpoints in the digital era, such as social media and online reputation management.

2.8 Rebranding proposal

As previously mentioned in the Introduction, the objective of this investigation is to culminate in the rebranding of Humana Portugal, in order to give the company a new image, making it more youthful and current, without losing its DNA and connections to its origin.

2.9 Brand language

According to Oliveira (2015), Brand Language represents the mood of the brand and is composed of the elements of the visual system and the graphic mark, in order to convey the brand's visual discourse and personality. Following the completion of the competitor analysis, brand DNA analysis of Humana, mood boards were created to determine the brand's aesthetic and logo representation. The images utilized in developing the mood boards were taken from Behance.



Figure 36: Brand: Bold but not gold (Source: Behance)

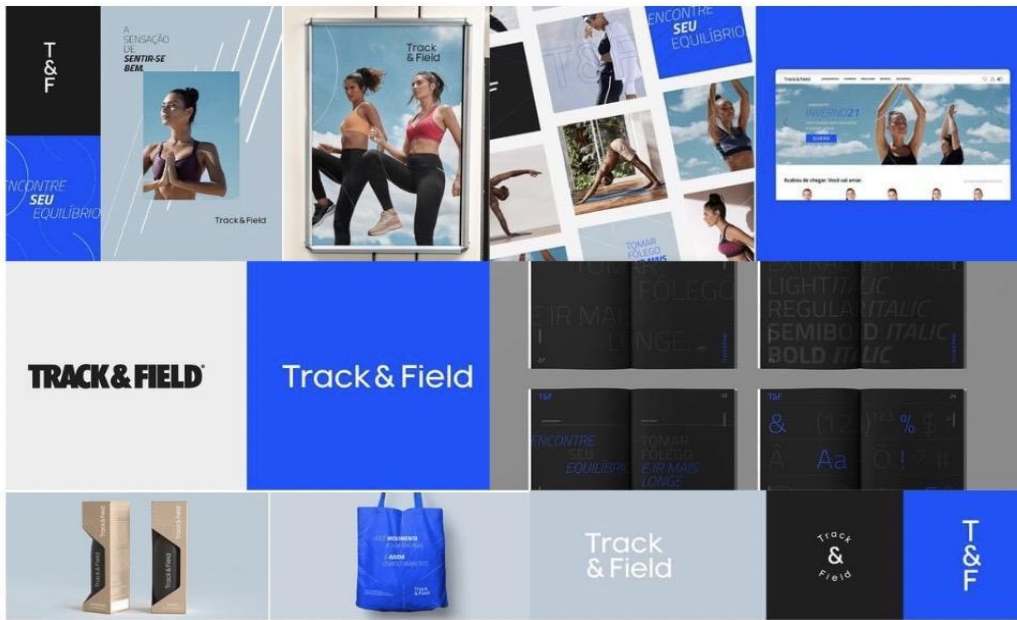


Figure 37 Brand: Track & Field (Source: Behance)

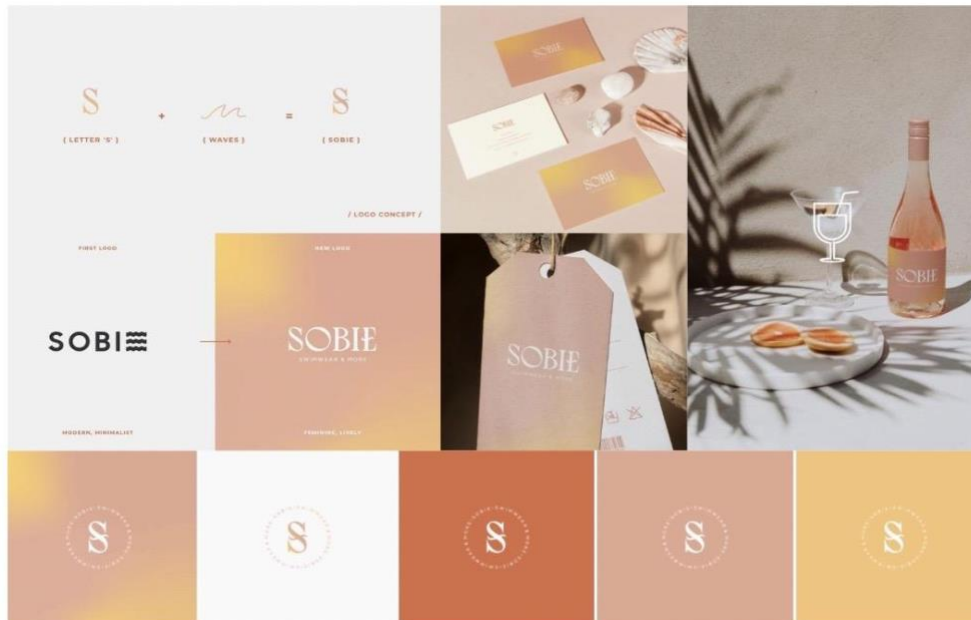


Figure 38: Brand: Sobie (Source: Behance)

Figure 36 features a branding identity that focuses on strong and memorable branding elements characterized by a color palette limited to green, pink, and white. The logotypes and logo marks are sharp and bold, and the imagery reflects an innovative, creative, and modern brand that may appeal to a younger and more urban target audience.

In Figure 37, the branding identity features logotypes and logo marks suitable for the digital environment. Bold, sans-serif typography is used to convey a sense of strength and power, while the palette is characterized by blue, eco cru, and black colors that help to create a sense of energy and excitement. The imagery associated with performance and technology uses photos focused on moisture-wicking fabrics, breathable materials that enhance an athlete's performance.

Finally, in Figure 38, the branding identity features a minimalistic, simple, and clean design, containing a pastel color palette and the use of abstract organic shapes and patterns that give a fun and dynamic feeling to them.

2.10 Brandbook

A brandbook was developed in order to outline the visual and written elements that make up Humana's new brand identity. It serves as a reference for anyone who creates content on the behalf of the brand, guaranteeing consistency across all communication channels. The brandbook includes information such as the brand's mission and values, logo usage guidelines, color palette, typography, tone of voice, photography style, and examples of how the brand should be applied across different channels such as social media, print, and web. The purpose of a brand book is to maintain a cohesive and recognizable rebranding identity, which is essential in building brand equity and creating a strong brand presence in the marketplace.

2.11 Logo development

Following Humana's DNA as described in 3.0 Humana's Brand DNA and the Brand language described in 1.3.3 and 5.1.1, the logo developed was chosen according to the brand vision which is aligned with social and environmental sustainability, the colors remained green to communicate a sense of eco-friendliness and purity but in a brighter green and in gradient as well.

For the typography, three serif typefaces were selected. Beatrice Regular was chosen for its sharp, angular serifs and distinct geometric letterforms, making it well-suited for contemporary design. Beatrix Antiqua, on the other hand, features slightly curved serifs and a classic feel, making it versatile for various design applications, such as editorial design, branding, and packaging. For internal communications and social media posts, the Poppins sans-serif typeface was selected which is versatile and contemporary, very suitable for branding and web advertising.

The logo was developed with two variations, one with the bottom portion in green and the letter H in white, and another with the bottom in white and the letter H in green. Other variations were also created using the green and white color scheme. The resulting logo effectively reflects Humana's brand vision and DNA, while also being adaptable for various design needs.



Figure 39: Logo development (Source: the author)

Main logo



This will be the main logo, used with more frequency

Logo in Grey, Black & White



Logo in grey scale



Logo in black and white

Figure 40: Main logo (Source: the author)

2.12 Logo construction

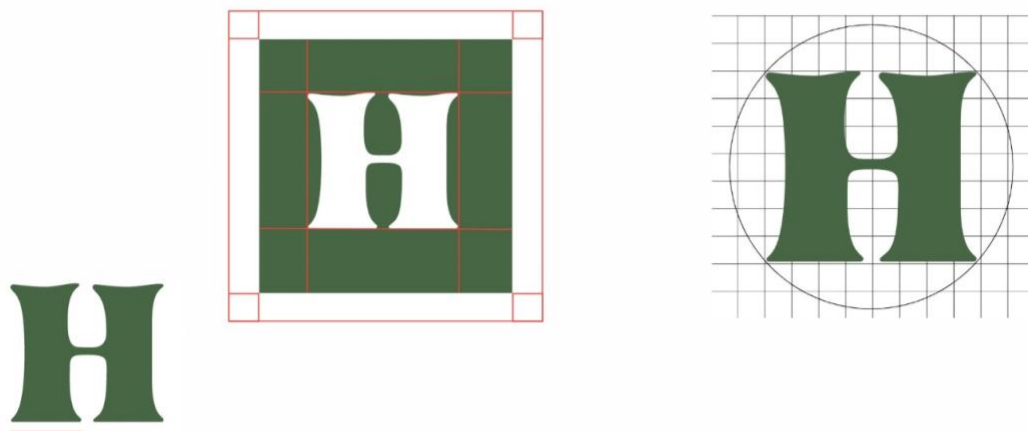


Figure 41: Logo construction (Source: the author)

2.13 Logo variations not allowed

In order to maintain optimal legibility, it is imperative that the color palette not be employed in any variations of the logo. The background of any text should consistently remain solid and should not be superimposed over an image or pattern.

Moreover, it is strictly prohibited to depict the logo in any color other than green or white. Additionally, the logo must never be stretched or distorted in any manner.



Figure 42: Logo variations not allowed (Source: the author)

2.14 Color palette

The color palette consists in green and white colors. The green is used for the texts and logo.

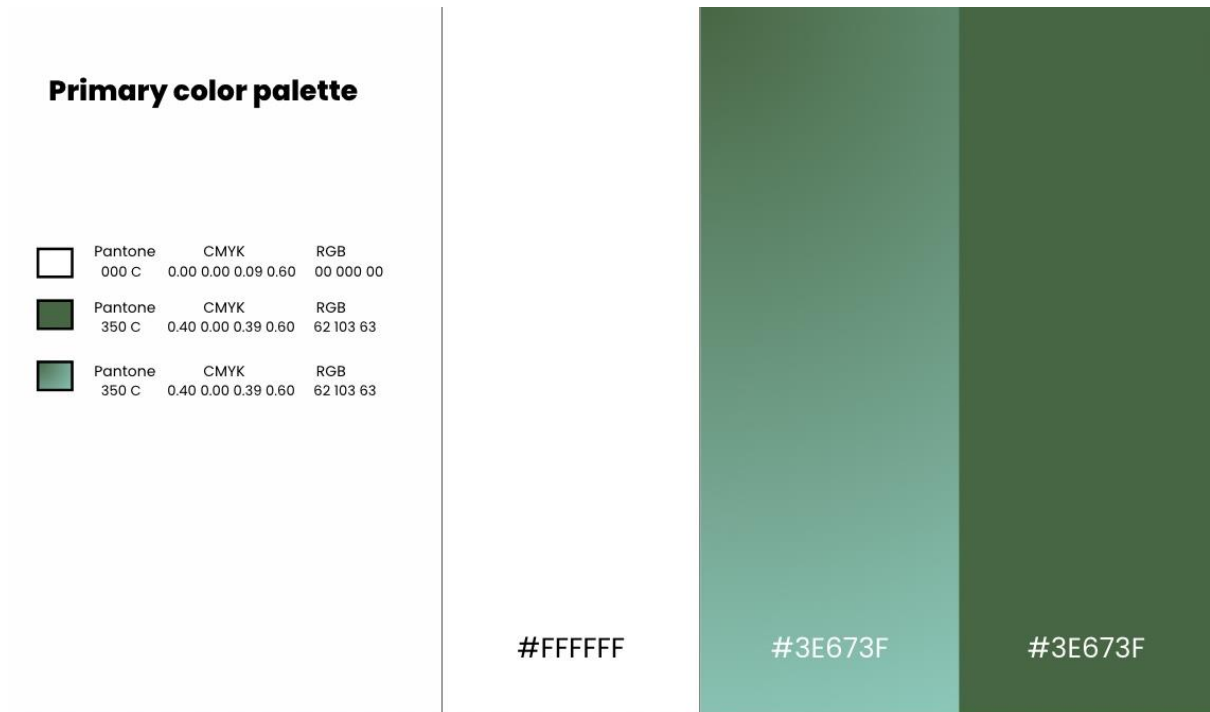


Figure 43: Color palette (Source: the author)

2.15 Typography

The font style Poppins is required for all company documents and communication.



Figure 44: Poppins Typography (Source: the author)

The font style Beatrice is required for all the logo usage.

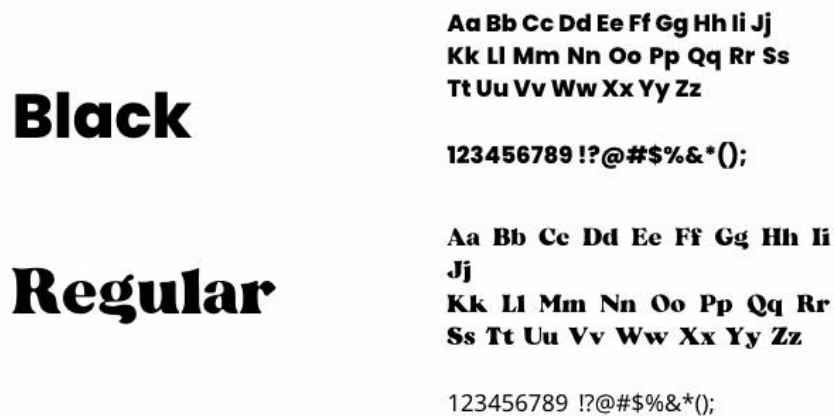


Figure 45: Beatrice Typography (Source: the author)

2.16 Visual identity

The visual identity is characterized by other forms of representing the logo and the letter "H" which symbolizes the initial of the word "Humana".



Figure 46 : Logo types (Source: the author)



Figure 47: Sticker types (Source: the author)



Figure 48: Bags and tags (Source: the author)

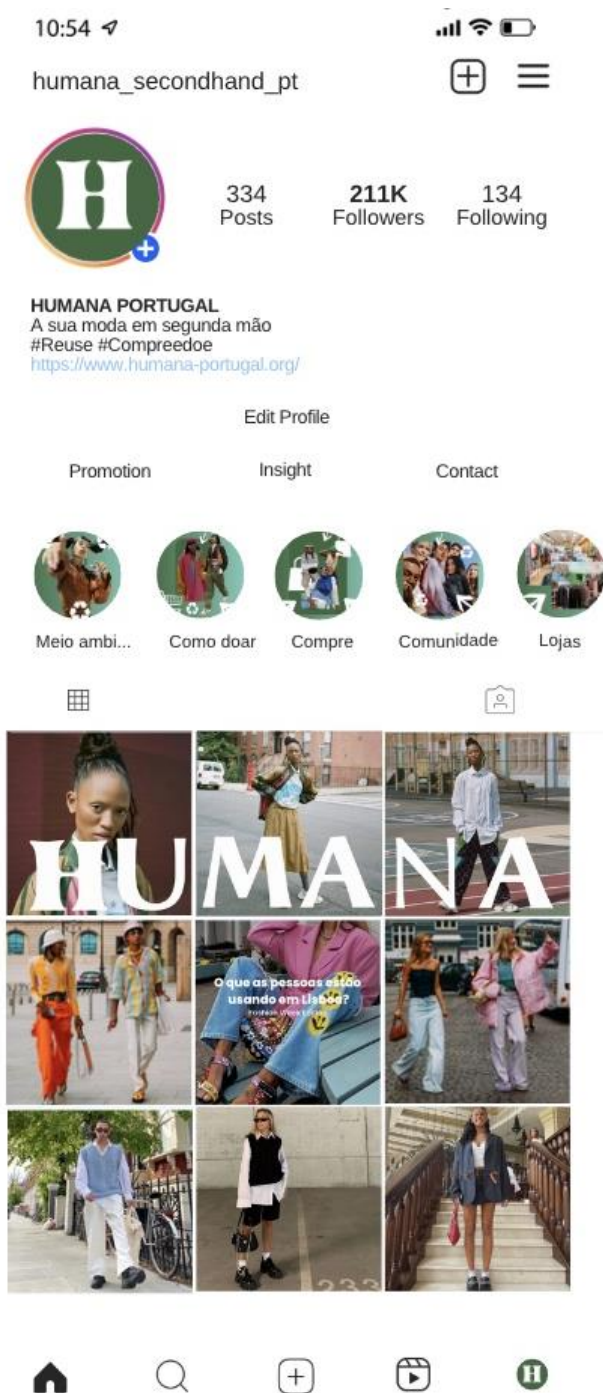


Figure 49: Instagram page (Source: the author)

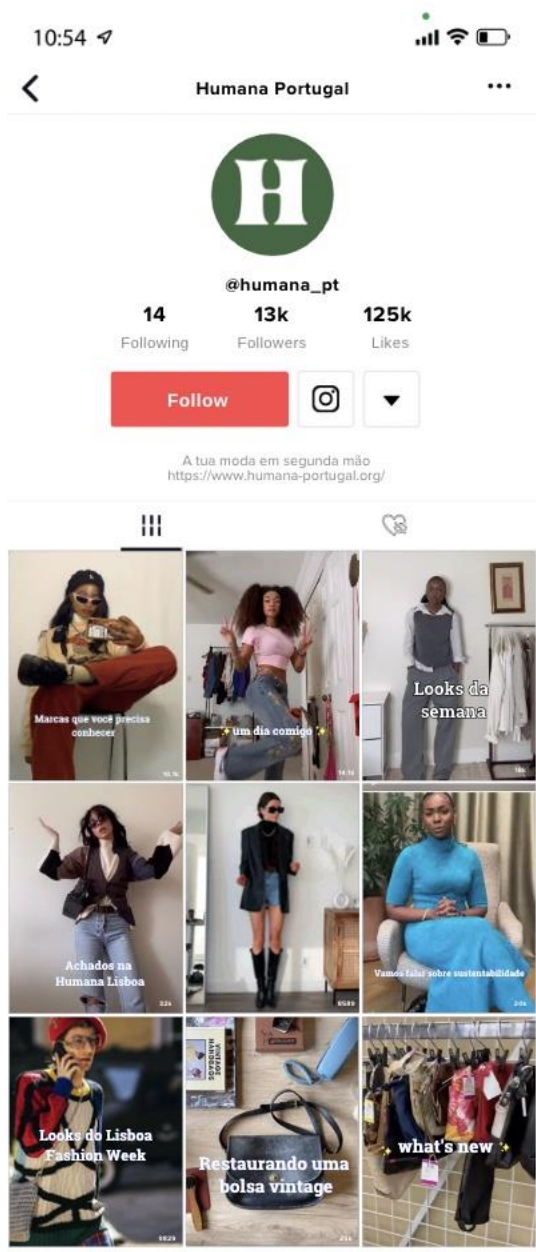


Figure 50: Tiktok page (Source: the author)



Figure 51: Airport Outdoor (Source: the author)



Figure 52: Street Outdoor (Source: the author)



Figure 53: Eco bags (Source: the author)

2.17 Social media content planner

In order to promote the brand on social media channels such as Instagram and Tiktok. It was developed as a social media content planner for Humana Portugal, the goal is to help the brand plan, organize, and schedule their social media content across multiple platforms.

This enables the brand to create a consistent posting schedule that aligns with their marketing goals and maximizes their online visibility.

CONTENT PLAN							MONTH: August
01.08 Product Showcase	02.08 Customer Review	03.08 What's new on second hand market	04.08 Useful Tip	05.08 New Collection	06.08 Influencer partnership	07.08 Storytelling	
08.08 Website Link	09.08 Lifestyle Post	10.08 Inspirational Quote	11.08 Behind-the-scenes	12.08 Influencer partnership Reels	13.08 Product Showcase	14.08 Customer Review	
15.08 What's new on second hand market	16.08 Useful Tip	17.08 New Collection	18.08 Influencer partnership	19.08 Storytelling	20.08 Website Link	21.08 Lifestyle Post	
22.08 Inspirational Quote	23.08 Behind-the-scenes	24.08 Influencer partnership Reels	25.08 Product Showcase	26.08 Customer Review	27.08 What's new on second hand market	28.08 Useful Tip	
29.08 New Collection	30.08 Influencer partnership	31.08 Storytelling					

Figure 54: Social media content planner (Source: the author)

3 Final considerations

In the light of what has been discussed in the previous chapters, it can be concluded that the second-hand fashion market is growing in popularity due to concerns about the environmental impact of fast fashion which uses the linear model of production, characterized by fast-paced design, manufacturing, consumption and disposal as mentioned previously by Niinimaki, 2018. To address these challenges the industry has been adopting the Circular Economy concept, which aims to create a sustainable and closed-loop system as mentioned on Chapter 1. In this context, Humana Portugal serves as a noteworthy example for an organization committed to addressing environmental concerns by providing second-hand clothing through their stores in Portugal.

The demand for sustainable fashion options, and the emergence of online shops, McKinsey, 2021, has made Generation Z consumers more attracted to the resale market, as this generation is known for their environmental consciousness and their desire to buy and sell second-hand goods. This presents as an opportunity for the retail industry to adopt the resale market and meet this type of customer demand, as highlighted on Chapter 1.

Considering these facts, this rebranding project for Humana Portugal has put in evidence that Humana can be the first major player in the second-hand market in the country, as there aren't many brands with this potential in Portugal according to the competitor analysis highlighted in chapter 2. Branding has played a crucial role in creating brand awareness and establishing the scope of the project. It helps consumers organize their knowledge about products and generates value for the company, as emphasized by Kotler (2012). A strong brand image, as described by Aaker (2014), aligns with a brand's primary business strategy, enhances visibility, and cultivates favorable impressions and associations. These were the goals pursued in the rebranding of Humana Portugal.

The rebranding project, aimed to increase brand awareness, foster customer loyalty, and attract a new generation of customers who value sustainability and ethical practices. By doing so, Humana can expand its brand presence all over the country. The project was developed based on the research conducted on current personas who buy at Humana, as shown on Table 2 and the desired target audience, the Gen Z consumers. This endeavor drew insights from the competitive analysis, particularly from the strategies adopted by Vestiaire Collective and Vinted in Chapter 2, where their approaches to the Gen Z market as a customer. Importantly, this competitive analysis played a crucial role in defining Humana's fresh brand logo and shaping its social media strategy. The process included the construction of a new logo to establish a visual and brand identity, as Keller & Lehmann 2006 says on Chapter 1, and the co-creation of value for the company, as stated on Chapter 2.

The visual identity of social media pages and packaging was redesigned in alignment with the new logo, incorporating appropriate typefaces and colors as detailed in the Brandbook presented in Chapter 2. Additionally, a new presence on Tiktok was established to engage with the Gen Z audience, and a social media content planner was created to facilitate storytelling and value creation through various social media channels.

During this study it was also discovered that a visual merchandising project must be applied to put in place all the rebranding techniques created for the company, and to increase sales and attract new customers. As the visual merchandising project requires creating strategies to combine creativity, design skills and marketing savvy techniques, it was not possible to cover all those aspects in this current paper.

In conclusion, the rebranding process for Humana Portugal serves as a case study that highlights the significance of branding principles in promoting sustainable fashion online and offline, to meet new consumer demands and promote circular economy. Although the author attempted to engage with the company to share the findings of this study, no response has been received so far. Overall, the insights provided in this paper can serve as a valuable reference for real-life market scenarios and can promote academic discussions about branding sustainability in the fashion industry.

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Attachment A

Vinted is an e-commerce platform that specializes in the exchange of used fashion items, with a particular emphasis on vintage merchandise, as suggested by its name. The principal aim of the enterprise is to promote the utilization of pre-owned apparel among fashion consumers and to extend the lifespan of clothing. Vinted's platform allows vendors to sell a broad range of merchandise across various categories, including men's, women's, and children's clothing.

1) Basic elements

Naming

The typeface used on the logo is similar to the Zooja (Pro Regular, Light Pro Regular). This type form is widely used on websites and apps.

Color

The chromatic component is marked by blue-green and white. These colors used on website design are a subfield of color theory. The utilization of blue-green and white colors in website design can produce a sense of calm and professionalism, it is used to convey a sense of trust and reliability.

Graphic brand

Vinted's graphic mark is symbolized by the letter 'V' in the brand's name and is typically depicted in the colors blue-green, black, and white. These colors are chosen to convey attributes such as trust, loyalty, quality, and competence, which are core values of the Vinted brand.

Secondary elements

The secondary style elements of Vinted highlight the brand's commitment to diversity and sustainability, which are essential values of the company. These characteristics reflect Vinted's DNA, which aims to be an accessible second-hand fashion platform that provides affordable clothing options.

Brand language

The brand language reflects its mission to promote sustainable fashion practices and encourage consumers to embrace pre-owned clothing as a stylish and eco-friendly option. Overall it has a friendly and empowering approach, focused on sustainability, which helps to create a sense of community and motivate consumers to embrace pre-owned fashion as a stylish and responsible choice.

Visual Identity - Vinted

Naming

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz
 01234567890(,;:'.!?)

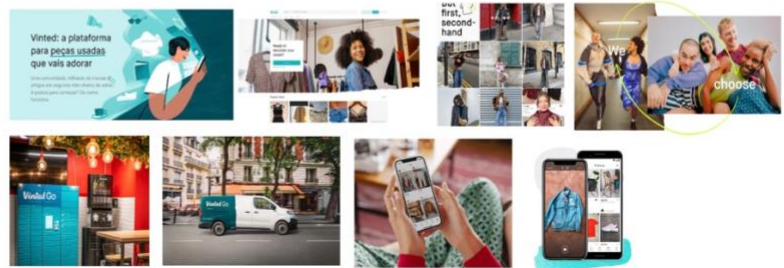
Color



Graphic brand



Secondary elements / Brand language



Attachment B

Vestiaire Collective is an online marketplace for buying and selling pre-owned luxury fashion items. The platform allows individuals to buy and sell authenticated luxury fashion items, including clothing, shoes, handbags, and accessories from well-known brands. The website aims to promote sustainability in fashion by encouraging the reuse and recycling of high-end fashion items.

1) Basic elements

Naming

The typeface used on the logo is similar to the Goudy Sans family (Regular, FS Black, Black, Italic). This type form is widely used on websites and apps. Marked by the serif, it has a strong contrast, soft and delicate curves that go against the Parisian DNA of the brand.

Color

The chromatic component is marked by orange, black and white. The adoption of these colors in website design can transmit an impression of energy, creativity, and professionalism. This combination can also be used to suggest warmth and approachability, and can create a dynamic and modern atmosphere.

Graphic brand

The graphic symbol that represents the brand Vestiaire is the letter 'V', and it is represented by the colors orange, black, and white. These colors are chosen to convey the brand's DNA, which is associated with traits such as confidence, success, elegance, and sophistication.

Secondary elements

As part of its secondary style elements, Vestiaire Collective highlights features that reflect the diversity of its community and commitment to sustainability. Consistent with its DNA, the brand aims to transform the way people engage with fashion, offering an alternative perspective where it is possible to appreciate fashion while also shopping mindfully.

Brand language

Vestiaire Collective's brand language is a reflection of its values and positioning as a luxury fashion resale platform. The brand prioritizes sustainability and exclusivity, which is evident in its language, such as its use of eco-friendly terminology. Moreover, the brand highlights its expertise in curation and authentication, emphasizing its attention to detail and quality. Vestiaire Collective also places a strong emphasis on community, using inclusive language to foster a sense of connection among its users.

Visual Identity - Vestiaire Collective

Naming

Goudy Sans FS Black
 Lorem ipsum dolor sit amet, consectetur adipiscing elit. Etiam sagittis convallis. Vivamus in lacus. Integer euismod, nisi quisque rutrum, in egestas. Vestibulum ante ipsum primis in faucibus orci luctus et ultrices posuere cubilia Curae; Donec velit neque, auctor sit amet aliquam vel, ullamcorper sit amet ligula.

Goudy Sans Regular
 Lorem ipsum dolor sit amet, consectetur adipiscing elit. Etiam sagittis convallis. Vivamus in lacus. Integer euismod, nisi quisque rutrum, in egestas. Vestibulum ante ipsum primis in faucibus orci luctus et ultrices posuere cubilia Curae; Donec velit neque, auctor sit amet aliquam vel, ullamcorper sit amet ligula.

Color



Graphic brand



Secondary elements / Brand language

