

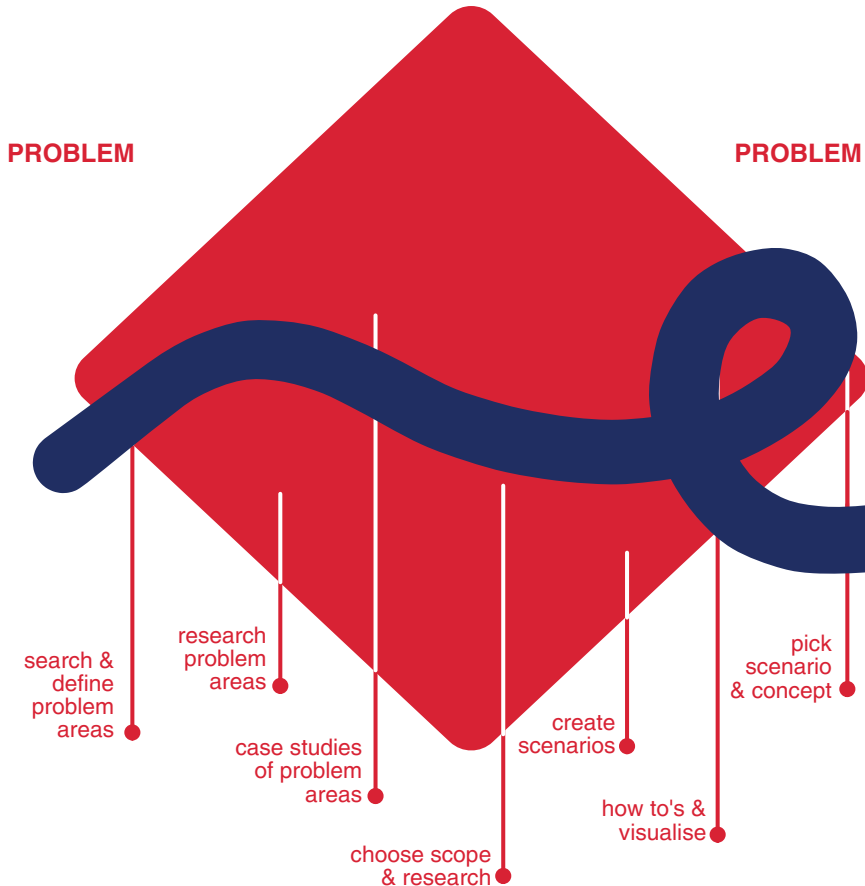
pigment(o)

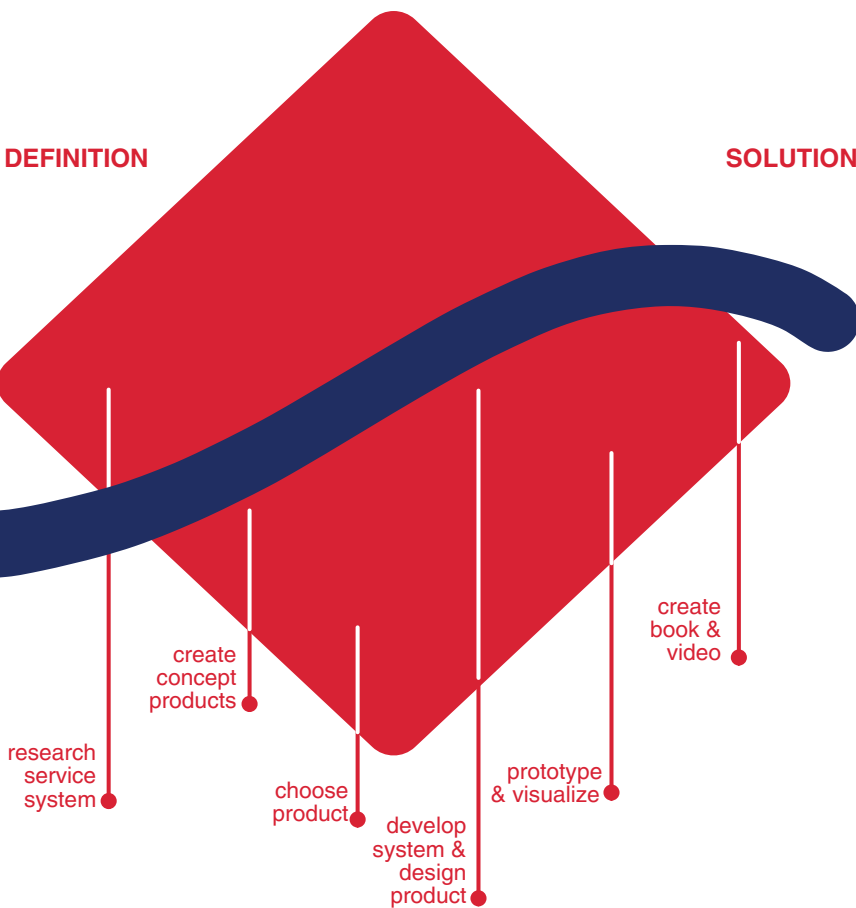
Abstract

Pigment(o) is a local service for collecting make-up leftovers and using them to produce paint based in Rotterdam. Pigment(o) gives people and make up stores the opportunity to get rid of unused or expired make-up waste in the most environmentally friendly way possible, processing everything included in the chain with the most sustainable approach.

Design journey

During the first semester the team has been working to create an **innovative product service system** for a future scenario that leads to having positive impact on the environment and local communities. “Bivio” used the Double Diamond as a guideline through this project and the image shortly summarizes the steps taken to get to the final solution. In this report all the different parts of the system that were designed during the process are exposed and finally the brand is presented: **pigment(o)**.





Index

1. Research p. 08 - 15

- Make-up industry
- Paint pollution
- Case study

2. Scenario p. 16 - 23

- How will 2030 look like
- Arts and Crafts as a trend
- Sustainability & transparency

3. Location p. 24 - 33

- Rotterdam
- Target group
- Reasoning
- Collection points
- Selling points

4. Product p. 34 - 47

- Case studies
- Make-up to paint
- Pigment(o) paint
- Product line
- Acrylics packaging
& labels
- Watercolors packaging
& labels

5. Service p. 48 - 69

- Waht is pigment(o)?
- Offering map
- Stakeholder map





Stakeholder map
System map
Touchpoints
Business model canvas
Customer journey map
Personas
Aletta's scenario
Desktop walkthrough

6. Collection points p. 70 - 77

In collaborating stores
Pop-up

7. Branding p. 78 - 97

Mission & values
Naming
Tagline
Personality & tone of voice
Visual identity
Color palette
Funnel
Video storyboard
Marketing strategy
Posters

8. Annexes p. 98 - 107

Survey answers
...in the making...
...final product!

Research

Make-up industry

Climate change is increasingly becoming more of a challenge in our daily lives and over-consumption can be seen as one of the biggest causes for it. (Friedley et al., n.d.). The consumption rate far exceeds the population growth. For example, the population of the US grew with 60% since 1970, however their **consumption increased with 400%** (Waters, 2021).

One of the biggest and continuously growing industries is the beauty industry. In Europe only, habitants **spend over 95.7 billion euros** in 2023 **on cosmetics** (Europe: Cosmetics Consumption Value 2012-2023 | Statista, 2024) and the global beauty market is expected to grow with an annual rate of 6 percent through 2028 (Weaver et al., 2024). This industry has a big share in causing environmental trouble mainly due to their **single-use packaging; 120 billion units per year** - of which 62% is not recyclable (Global Commitment 2022 -

Cosmetics Insights, 2022). A lot of companies are making the transfer to more sustainable packaging and ingredients, however it is difficult to decrease the impact of the micro-granules contained in several products which still cause pollution of the seas and in people's health (Giacomo, 2023).

The rapid growth of the beauty industry is partially caused by the rise of the beauty community on social media (Yuen, 2024). Social media promotes make-up trends and cheap beauty products, which causes people to buy more cosmetics. It mostly influences the younger generations with Millennials and **Gen Zers spending between 2000 and 2700 USD on beauty products**. (Davis, 2024). They see their favourite influencers use something and want to try it too to feel part of the experience and to feel more connected to famous people. But can they actually use all of this cosmetics?

As studies have found: they can not. **10% of beauty and personal care products go to waste in the supply chain.** Of this 4% is due to the product being damaged or unfit for sale, and 6.2% is due to overproduction (Pitt, 2022). Waste in beauty industries is generated by formula testers, unsold or returned products and items that expire in warehouses or on store shelves (Cernasky, 2021).

Estimated that around **30% of beauty products go unused after purchase** (Gutierrez, 2023). Waste in beauty industries is generated by formula testers, unsold or returned products and items that expire in warehouses or on store shelves (Cernasky, 2021). Across the UK, people have around £1 billion in abandoned skincare products. 26% of people ditch their products because they had found something newer and more exciting (The Body Shop). Additionally, a significant portion of makeup products is disposed of before their expiration dates, often due to dissatisfaction with the product or lack of use. This

contributes to environmental issues, as many of these products, especially those in plastic packaging, end up in landfills where they can take hundreds of years to decompose. To help visualize the amount: it is estimated that around 30% of beauty products go unused after purchase. This means that in the U.S. alone, approximately **\$5 billion worth of cosmetics end up being wasted each year** (Gutierrez, 2023). Glitters, often in makeup are a source of microplastics (Yurtsever, 2019). Leave - on cosmetics (like makeup) often contain twice as much microplastics compared to rinse of cosmetic products (Lynch et al., 2024).



Paint pollution

Microplastic pollution in the ocean is a critical concern nowadays and paint is contributing more than people think to this problem.

According to the researchers, **1.9 million tonnes of paint end up in the oceans yearly**, accounting to 58% of all the microplastics that end up in the world's waterways every year (Hailstone, 2022). Therefore, paint can have a significant negative impact on the environment, particularly if it is not disposed the right way as more than a third (37%) of the paint leakage is a direct result of waste mismanagement. This both applies to paint for workers such as for wood coating and wall painting, and for hobby paint used to paint on canvas and paper.

Furthermore, paint is also present on the coatings used for commercial ships and the liberation of microplastics associated to it happens during application, throughout the coating's service life (around



5 years) and during the removal and final disposal. It was suggested that around **3.7% of the tons per year** liberated in the oceans **are from ship and yacht coatings** (Tamburri et al., 2022).

When we paint anything we do not realize that we are covering the products we are painting on with plastic mostly, as polymer binders are usually a big part of the ingredients (Fang et al., 2024).

In addition, traditionally, paints rely on volatile organic compounds to solidify (Gorvett, 2021) and the elements which get distributed through the air are usually toxic for people. The more paint is produced, the more paint is wasted, and toxins are spread through the oceans and the air, polluting the environment and harming the population. It would be interesting to reuse existing materials to avoid the manufacturing of brand new tools.

Case study:

The Body Shop

The Body Shop is a **British** cosmetics, skincare and perfume company which was founded in **1976** by Dame Anita Roddick. Their offering can be divided in three different categories: products, activism campaigns and hubs, and retail services, but their campaigns and product are not really connected to each other and the brand lacks consistent values policy in the wide range of socially significant topics (Bruecher, 2015).

Furthermore, even though it presents itself as a very environmentally conscious brand, it lacks touchpoints in sustainability, such as their in-store refill possibilities, which are limited to soap and shampoo only using their aluminum bottle (The Body Shop Refilling Scheme, n.d.). In addition, the brand preaches about wanting to generate a community but does not organize any workshops or classes directly to bring this goal to

reality.

One of the biggest weaknesses which comes up is the brand's scarce transparency (Sustainability report, 2022) and lack of data when looking at the website itself and affiliated links: the radical values inspired by the founder are missing nowadays, and customers are noticing it.

The findings that need to be taken into account for the design of a new product service system are displayed on the right.

**delivering brand values
through products**

**actions instead of
words**

**listening to users is
important**

transparency is key

Scenario

How will 2030 look like

People are starting to follow skincare and **makeup trends** more and more, because of the influence social media have (mainly on younger generations). They are not thinking about the consequences their unused and unfinished products generate. Consumers keep buying new trendy products, without looking into it more deeply, therefore buying products which are actually not suitable for them which end up unused on their shelves for months, or years, until they eventually get casually thrown away.

If no one intervenes in this context the situation will only worsen during the following years, the landfills will be full of leftover makeup products, which still contain perfectly usable items and valuable pigments which people are too lazy to

reuse or to regenerate and directly throw away. Even from first-hand research we did, by asking our friends and through an online survey (which to this day has 80 answers), it was clear that it is not just a superficial problem, but a very serious one. **Almost 80% of these people said that they have leftover makeup products** at home (Appendix: Survey answers). Surprisingly a lot of people (74,3% of the interviewees) (Appendix: Survey answers) said that they would be willing to contribute their make-up leftovers for a good cause, as products take up a lot of space in their drawers and they feel bad throwing them away just because they don't like them or they can't use them, knowing that they could still be used for something or by someone else.



How might we... bring people to re-purpose and reuse these leftovers as ingredients for new creative tools? And what might these tools be?

In an **ideal future** we lessen paint pollution by creating paint with makeup leftovers. We give the pigments a new life, by changing the destination – from a face to a canvas. This way we need a lot less ingredients, we give people the possibility to dispose of their leftovers, and we give them the possibility to buy a product which generates less pollution thanks to its being created by another existing product.

Arts and Crafts as a trend

Arts and crafts improve mental health, as a study in the UK reveals.

To improve wellbeing and fight loneliness it is encouraged to engage with creating arts and crafts, which include pottery, drawing, painting, knitting, sewing and crochet (Keyes et al., 2024). Doing these kinds of activities has been found to help with mental health, enhance subjective wellbeing and reduce suicidal tendencies. Participating in arts and crafts is also becoming more popular, a study has found that **34.7% of the respondents has taken part in one craft activity** over the previous twelve months (Aru Press office, 2024). Our own survey found that 41.9% is actively involved with arts and crafts and 32.4% wants to start doing it more in the future (Appendix: Survey answers). We're living in a fast-paced and very digital world, therefore people often find themselves feeling trapped, but fortunately nowadays there's growing evi-

dence suggesting that engaging in hands-on activities can provide benefits for everyone's wellbeing (Design Hive, 2024). Furthermore, coronavirus also participated in making these activities a trend as people started seeking for opportunities for expression and wanted to use their brains in different ways, which made them feel better. The pandemic challenged mental health wellness and arts provided a solution for promoting mental health (Martin, 2020).

Clay and sip nights are becoming one of the trendiest hobbies, more and more people are going to their local pottery classes to slow down, create their pottery and enjoy a drink (Fung, 2024). Pottery classes help express creativity and boost self-confidence, making DIY ceramics an achievement. Also paint and wine studios are rising in popularity, as they provide a unique blend of creativity, social interaction and relaxation (Stroke of Genius,



2024). **These experiences generate some positive results,** such as stress relief and relaxation, creativity and self-expression, socializing and bonding, while also learning a new skill and making a nice memory and souvenir to take back home or to gift to loved ones (Wine and Canvas, 2024).

A key factor for the rise of these experiences is their welcoming environment: no experience is required, and the instructors are there to guide people through the whole process, without judging. (Stroke of Genius, 2024).

Sustainability & transparency

Sustainability is becoming a standard practice across various sectors, influenced by multiple factors, such as regulatory pressures. Governments are implementing stricter rules to make companies adopt sustainable practices to comply with new laws and avoid penalties. Furthermore, the challenge to address this problem is not one of lack of awareness, as most business leaders are already aware of the need to act, but it is one of speed, of structures and social engagement (Hooper, 2024). In addition, investors are increasingly considering environmental, social and governance factors in their decision-making processes, pushing companies to adopt sustainable practices to attract investment: **90% of executives believe sustainability is important** (Rafi, 2022).

Both Voluntary and mandatory sustainability requirements grow, and, as this happens, consumer demand for sustainability and responsible practices escalates, making it crucial to adopt new sustainability strategies and show their actions with transparency to the outside environment (Groves et al., 2024).

Transparency is an interest that is growing because of the ongoing trend of greenwashing, and it is essential for many reasons (Scott, 2024), such as: building consumer trust, meeting the customer's expectations, differentiating themselves in competitive markets, encouraging employee morale and retention and having a digital impact while fostering long-term relationships.

The Sprout Social's Report on social media transparency indicates that **86% of Americans say transparency is more important than ever** and 53% of consumers would consider a brand for their next purchase if it showed transparency on social media (Sprout Social, 2018).

Therefore, not only sustainability itself is important, because customers need to see proof

of what the businesses are actively doing to better their environmental impact.



Location

Rotterdam

Rotterdam is located in the province of South Holland, **Netherlands**, along the Nieuwe Maas River. It is well connected via rail, road, air and waterways, being known for its extensive port as well. Its history goes back to 1270 when a dam was constructed in the Rotte. Rotterdam has a **population** of approximately **670.610** and combined with The Hague, so considering the Rotterdam-The Hague area, it is the 10th largest in the EU. The city is known for its university, the riverside setting, a lively cultural life, maritime heritage and modern architecture (such as the Erasmus Bridge, the Cube House or the Markthal). The city is highly multicultural, with more than 170 nationalities represented and is considered a very youthful city thanks to its big population of students and young professionals.

It is home to world-class museums like Boijmans Van Beuningen, Kunsthal Rotter-

dam and Witte de With Center for Contemporary Art and nowhere else there is as much art as in Rotterdam, according to R. Pontzen in de Volkskrant (2011). Furthermore, it hosts international events like the Rotterdam Film Festival and North Sea Jazz Festival. The city also serves as a canvas for street artists worldwide, transforming neighborhoods with vibrant murals and street art, making it a paradise for street art enthusiasts (Blocal, 2020). The city features a concentration of museums, art galleries and cultural institutions that contribute to the city's dynamic landscape.



Target group

As said before, social media influences mostly **younger generations (Gen-Z and millennials)** to follow fast changing make-up trends and buy many cheap beauty products. On the other hand, a lot of them are starting to become more conscious about waste in general and are getting more interested in sustainability. In 2021 a survey was conducted by the Pew Research Center in which younger Americans stood out for their high level of engagement with the climate change and the connected issues (Pew, 2021). Fortunately, GenZers and Millennials are not only talking more about these issues, but also seeing more images of the problems which are generated and doing more to get involved, like volunteering and attending rallies and protests (Tyson et al., 2021). Furthermore, sustainability is gaining traction among young people who are turning to education to empower themselves to create a positive change in their world (Murphy, 2024). Finally, younger consumers are influencing corporate sustainability practices, with many willing to support and even pay

more for brands that demonstrate environmental responsibility (Petro, 2021).

Rotterdam is the perfect city to address this kind of target: it is home to numerous sustainability-focused companies and startups, fostering an environment that encourages eco-friendly entrepreneurship (e.g. F6S community, 2025). The goals that the city of Rotterdam set itself are circularity as the norm in 2030 and a fully circular economy by 2050. Younger people in Rotterdam exhibit a strong interest in art, because of the city's cultural landscape and many initiatives that engage youth in artistic endeavors. Four Rotterdam educational institutions, for examples, have joined forces to create a new University of the Arts to offer innovative art education to new generations of students (Erasmus University, 2022).

The target group presents two interesting themes which contradict. On the one hand they are buying a lot and contributing to the overconsumption society, but, on the other hand, they are also heaving a heart for the environmental cause.

Reasoning

As of 2022 Rotterdam has around 1.789.353 residents, of which the group between the ages 18 and 24 comprises about 8.85%, totaling ca. 158.370 individuals and the group between 25 and 34 about 13.89%. By combining these figures, individuals part of these gaps total around 406.958 residents (approximately **22.74% of the population**) (Statistics Netherlands, 2022), but it's important to underline that these do not comprehend all GenZers and Millennials, as these groups comprehend also people younger than 18 and older than 34, but there are no explicit studies which show these numbers. Furthermore, in the Netherlands the makeup consumption is projected to have a compound annual growth rate of over 1% from 2021 to 2026 (Global Data, 2022), and this can be indicative

of trends in Rotterdam. According to another study made in 2018, around 80% of women stated to wear make-up daily, whereas only 5% said they use makeup only once a month (Statista, 2024). This indicates that a lot of product is needed to answer these needs, therefore we can assume that in Rotterdam the makeup business is important.

Finally, Rotterdam offers a variety of workshops, like the “sip and paint” ones for example, which attract both locals and visitors.



Collection points

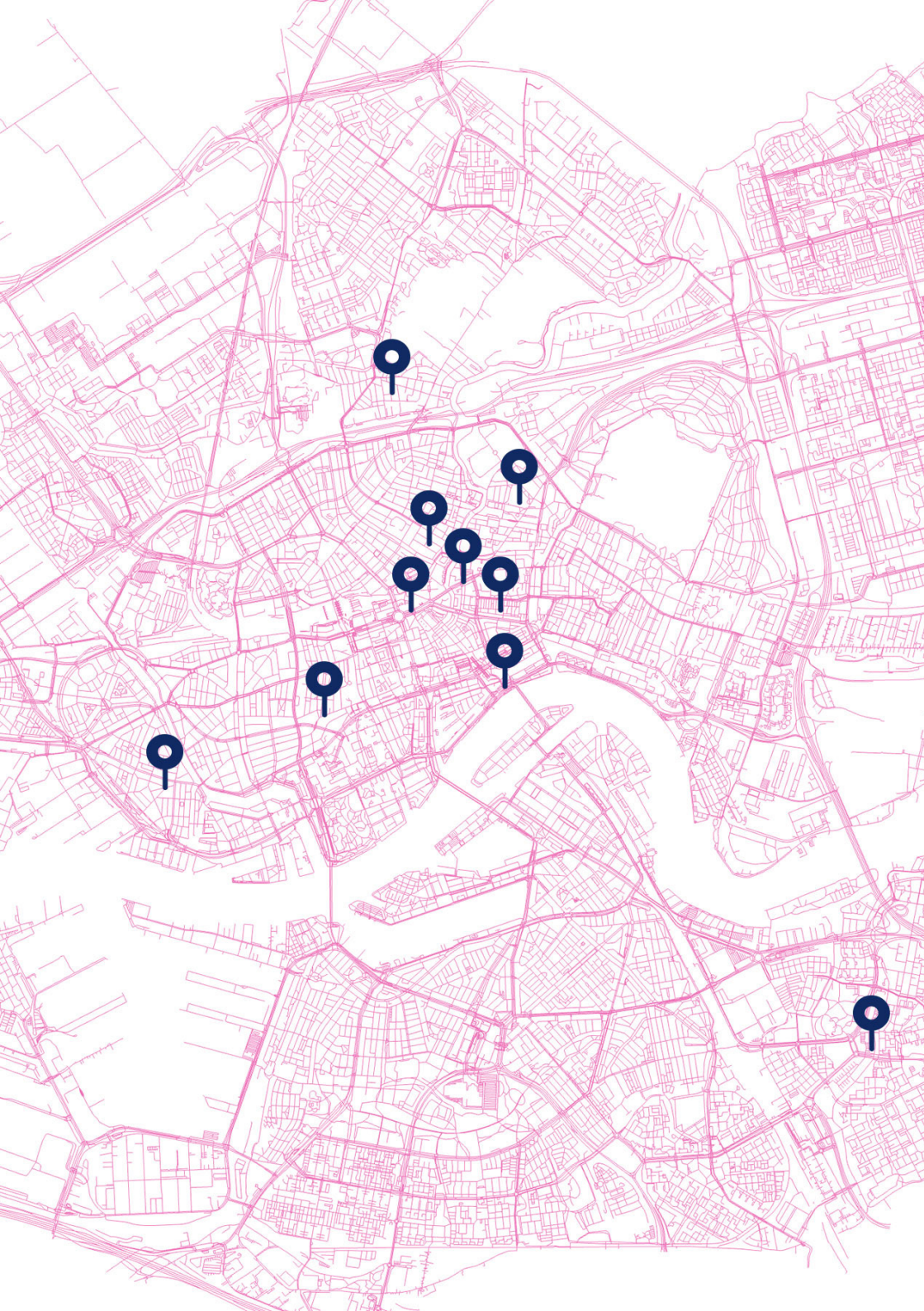
The makeup needs to be collected from users and from store magazines, as one of the differentiating points of pigment(o) is the fact that it both **collaborates with single people and with corporates** to collect as much product as possible.

As the city chosen for the first attempt of the business is Rotterdam, a thorough analysis was conducted, and two partners were found: **Etos and Douglas**. These two brands will have to put a collection point inside their stores, in a strategic spot, and will also have to put their own unused, expired and leftover products in them to give it to the collaborating brand to repurpose. These two stores were chosen because of a number of reasons: firstly, because they target two kinds of clients, as Douglas, which is an international multi-brand store, sells more high-end luxury products, whereas Etos is a Dutch retail chain specializing in health,

beauty and personal care products, it offers also a range of private-label products while remaining a convenient and affordable place for people to shop. Furthermore, these stores are also great for collaboration as they both stated that they are focusing on sustainability, concentrating on different aspects of it and implementing it through time.

Therefore, our initial possible stakeholders are Etos and Douglas, but there are also a lot of other pharmacy or drugstore or makeup stores that could be possible stakeholders.

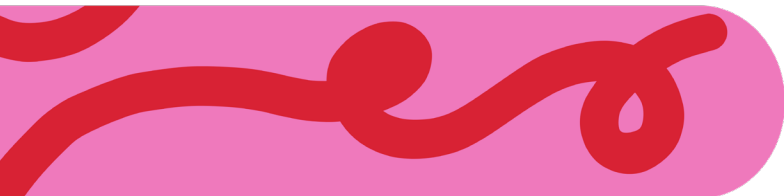
Finally, for the collection, another location will be available, which is pigment(o)'s personal pop-up store, located in the Koopgoot, which is a very important shopping center in Rotterdam, also noticeable thanks to its artistic focus.



Selling points

Pigment(o) sells its paint through three different channels:

- through workshops from our stakeholders, where customers can buy the paint after using it during the course
- at its pop-up store in the city center, located in the “Koopgoot”
- through the website, on the online shop page



To go more into depth, the brand is collaborating with different **workshop organizers**, which are **The Social Hub** (in The Hague and in Delft), where purchase will always be available, and workshop organizers. An example is “**Sip ‘N Paint Rotterdam**”, which will make the paint available only when they are actually hosting an event, as they change events based on the number of subscriptions and based on locations’ availability. Not only will workshop clients be the customers, but the workshops themselves too, as the brand is collaborating with them to make them use our paint and bring it to the outside world. In exchange, they obviously get a discount, and pigment(o) will pay them a certain amount to keep our selling spot. These selling points are essential to make the product known to the world and to let people who get to know it while using it buy it as well if they want to keep experimenting with it at home.

The fixed selling point does not change location and is not temporary, which is pigment(o)’s pop-up store in the Koopgoot: a strategic location. as it attracts millions of visitors annually, including locals and tourists, it is central too, therefore offering maximum visibility and exposure, while also attracting a diverse audience, including millennials and GenZers and offering a creative atmosphere and a visually stimulating environment. Finally, online purchase is also possible, but it is not considered the brand’s main channel, as it is also the less sustainable option.

The brand is open to expansion, but only in places where the business model and the structure can stay the same, as every little thing is important for the brand’s values.

Product

Case studies

The two following brands had interesting ideas starting from the same concept, and they are illustrated below, whereas in the next pages pigment(o)'s point of view will be elaborated: key takeaways, strengths and weaknesses and differentiations will be exposed.

SminkArt

Hisanori Tanaka worked for a cosmetics company for some time, and he discovered that a lot of prototypes were being thrown away because they could not be marketed as final products to sell because of different health and production reasons. After thinking about it a lot, at the age of 35 he had the idea of reusing these unreleased products to bring a different kind of joy to customers and not let the materials go to waste. Therefore, he decided to find a

way of turning cosmetics into paint and quit his job in 2018, founding his own company ("Mangata Co.") in September 2019. The SminkArt project ("smink" means "makeup" in Swedish) repurposes eye shadows and blushes turning them into paint. Tanaka created a product which makes water soluble paints by mixing it with beauty products for 10 seconds, after the oil layer these are coated with to bolster resistance to sweat, and moisture is remo-

ved. He as granted a patent for the technology and thanks to his connections built via his former career as an employer in the beauty industry, he teamed up with a product maker, buying non-marketed samples and completing pigments of more than 300 varieties of hues. Mangata conducted a survey to analyze people's behavior regarding unused makeup products and it was analyzed that 86.3% of people discard of these.



Planet Friendly Paint

Planet Friendly Paint's founder and CEO had the idea to start the business from a university project while she was still a student. Today, the team is composed by four members in total, in addition to **Ameenah** (the founder) there is a marketing outreach executive, a creative studio manager and an in-house graphic designer.

The brand's purpose is creating zero waste, and handmade watercolor paints produced from upcycled waste cosmetics

to create a unique painting experience suitable for artists of all abilities, experts or amateurs. It represents a circular solution which helps the growing cosmetic waste problem, worth over 180 million euros in Europe alone.

Their motto is that "we can help save the world one brushstroke at a time". At this time, they have four different kinds of products available to be purchased, of which also the packaging is eco-friendly and made from recycled materials.

Furthermore, the company also lets people send them their unused or expired makeup products to repurpose them directly., but only dry products, like eyeshadows and powdered blushes. They also would like to collaborate with corporate businesses, but for that they have personal conversations directly between the CEO and the business managers.

Make-up to Paint

How can these insights be brought together to create a product service system which is both sustainable and attractive to younger generations?

The idea that came to mind was the creation of **paint products** dedicated to amateur, but also professional painters, and passionate people, which repurpose abandoned make-up products for their colors and pigments. As the previous two case studies show, it has already been tried for powdered makeup, which has been turned into watercolors mainly, and it works; an artist has also created a specific binder to mix eyeshadows with to generate acrylic paint (Emily Freer, 2024). But there still are a lot of things which are missing in this category of products, as the existing brands work are not particularly popular and still do not use the whole potential this business could have.

Based on the calculations, if 74% (Annex: Survey answers) of adult women in Rotterdam return their unused makeup, an estimated 217.489 women would contribute around 1.087.445 makeup items. This would yield 14.190 kilograms of paint. However, accounting for a 25% risk margin for unusable makeup and potential production failures, the total usable paint reduces to 10.640 kilograms.

This amount would be enough to fill approximately 88.686 single packages of 120 grams of paint, highlighting the significant potential for upcycling unused makeup in Rotterdam. (Annex: Calculations)

Some **key takeaways** from the two case studies which are important to underline in order to design a feasible and desirable product service system are three.

Firstly, a brand should not only collect from people's private make-up, but set up a combined collection system which directly takes local stores', warehouses' and factories' leftovers, in addition to private people's. This would lessen pollution and help the environment, as well as help the brand have more products to start from and therefore to produce with.

Secondly, the distribution should not happen online only, but also through physical selling points, where enthusiasts

and/or sceptics could try out the paint, in addition to this being a positive addition because the brand would directly be connecting with the intended target groups.

Finally, the creation of a local system would be a great differentiation point, to make the process visible and transparent, as current times require.

Pigment(o) paint

The product line comprehends **three types of repurposed makeup**, which are transformed in two different types of paint products. Therefore, what people can bring to the collection points around Rotterdam are:

- Powdered makeup, including blushes, highlighters and eyeshadows
- Stick makeup, including lipsticks, blushes, bronzers and highlighters
- Liquid makeup, including concealers, foundations, lip tints and blushes

These three categories of makeup products are then converted in **two types of paint**, which can be used on paper or canvas, which are **acrylics** and **watercolors**.

The first type is made by melting stick or liquid makeup, which then gets mixed with 30ml of acrylic medium, 30ml of gloss medium and 15 ml of liquid gum Arabic to get the required consistency for 200g of final product (the quantities obviously change based on how much the beginning product is and therefore how

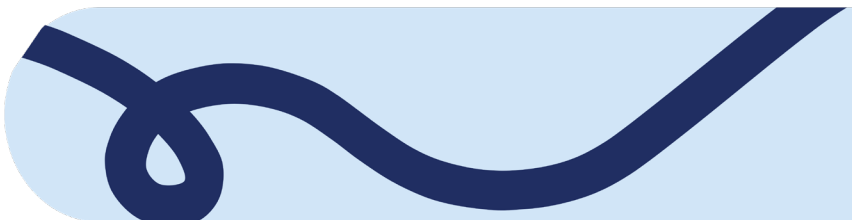
much product we are going to generate through the mixing. **Watercolors**, on the other hand, are made using powdered makeup mixed with the binder, which is made out of 240 ml of warm water, 65 gr of gum Arabic powder, 15 ml of vegetable glycerin and 7,5 ml honey to get 500 gr of paint product.

Product lines

For Pigment(o) the product line will be a bit different from its competitors' ones. The reason is that being a product made from leftover makeup; it is impossible to think that the leftovers will always be the same. Therefore, the **color-coding** scheme will work in a different way: a range of, for example, reds will have a color code, but it will include different nuances. People can only expect to rebuy the same exact product if it comes from the same batch. The brand's focus will be **skincare colors**, being therefore especially appropriate for portraits, and **reds and pinks**

will also be always available as a lot of makeup products are either pink or red, and products such as concealers and foundations are the easiest ones to be bought wrong as the choice has to be very attentive and they are always sold in bigger batches than blushes for example.

There will also be some limited edition colors, which will be brighter and bolder probably, as they will be generated through the colorful eyeshadows leftovers, which obviously come in smaller amounts being less used.



Acrylics packaging

As there are two different kinds of product there also are two kinds of packaging which the brand offers. These packaging types are designed only for the people who are interested in buying the paint for the first time, as soon as they see it, or for the people who do not have any reusable jars or **refillable** objects to bring to the selling points (as our physical sellings will only work through refill, as explained in the “selling points” chapter).

For acrylic paint the container is a rounded glass jar with an aluminum cap. Its measurements are 66 cm d x 8,5 cm h, a middle way which is not too

big, but also not too little for first time users. These jars are perfect for this kind of product as painters directly dip their brushes in the jar to take the paint out as no additional water is needed.

The **labels** that get stuck on are pre-printed with the ingredients contained in the paint, the brand's logo, the product's name and the necessary safety signs for people's health and danger prevention. Furthermore, there is also some space left for the shopping assistant to write the color's name, code and the specific weight with a marker.



& labels



space for workers to add: quantity, color code and name

logo, motto and brief product description

ingredients used for that batch of color

mandatory icons for safety



The labels are printed in four different color combinations, and based on the color the customer chooses the worker selects one of the four which is not too similar to the color inside the bottle, and the choice is also based on the color the container clients brought

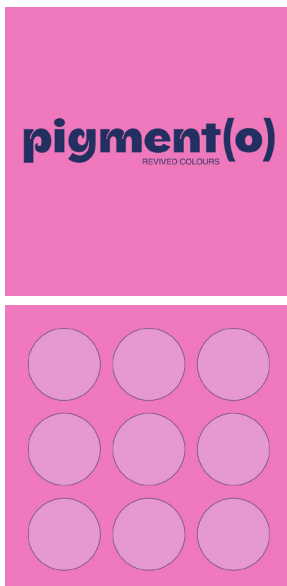
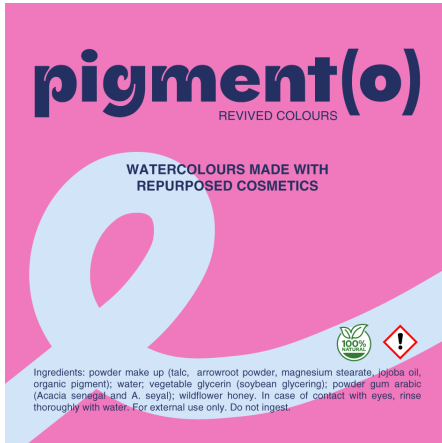
Watercolors packaging

For the watercolors, on the other hand, the packaging in which they always get sold is made in aluminum, and it is an aluminum chip, in which the product gets already put in during the drying phase. The decision to sell them directly in this came from the observation that it is a very resistant material and therefore good for people who only want to buy the single colors individually, as customers can decide to just bring the chips at home, to fill a box they brought from home as their personal palette when shopping, or, finally, to buy the brand's palette, which can contain up to 9 colours and has

a dedicated space for water. Its measurements are 8 cm x 8 cm x 2 cm and on its inside it has nine spaces for the aluminum chips ready to be filled, but clients could also choose to only buy one color with it. The **label** for these products contains the same kind of information as the one printed for the acrylic colors, but is a square, to fit into the container's form. In addition, the palette also has a label on the inside, made out of paper, with our logo on the front and spaces to put the code number of the colors on the other side.



& labels



mandatory icons
for safety and
information

ingredients
used for that
batch of color

logo, motto
and brief
product
description

The label works the same as with the acrylics, but there is an additional piece necessary. A separate paper is printed to give the workers the possibility to write the color codes and then insert them in the palette (either personal or the one bought).





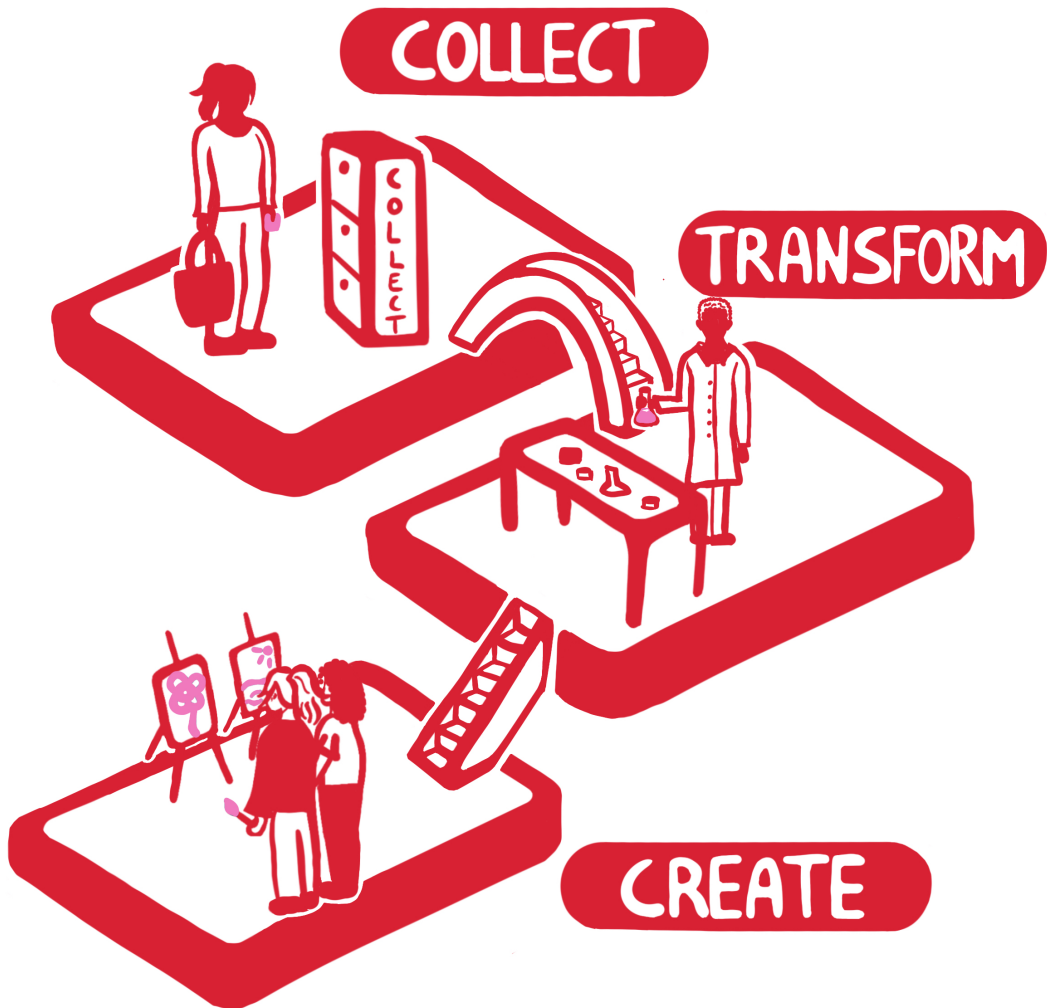
pigment(less)
REVIVED COLOURS

ACRYLIC PAINT MADE WITH
REPURPOSED COSMETICS

Service

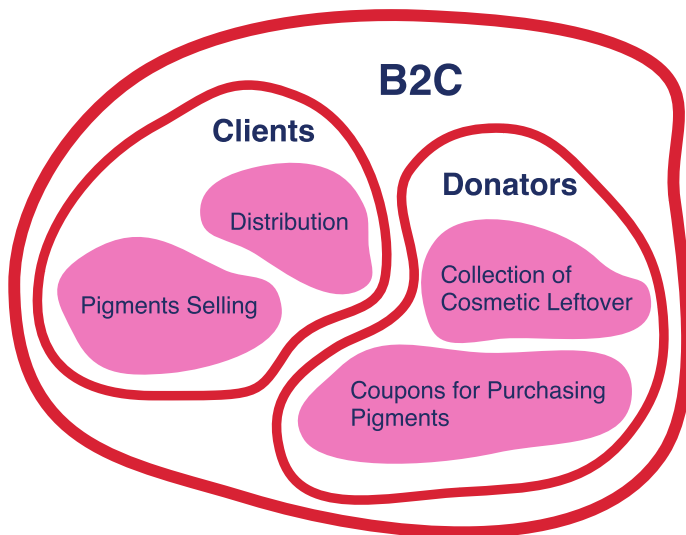
What is pigment(o)?

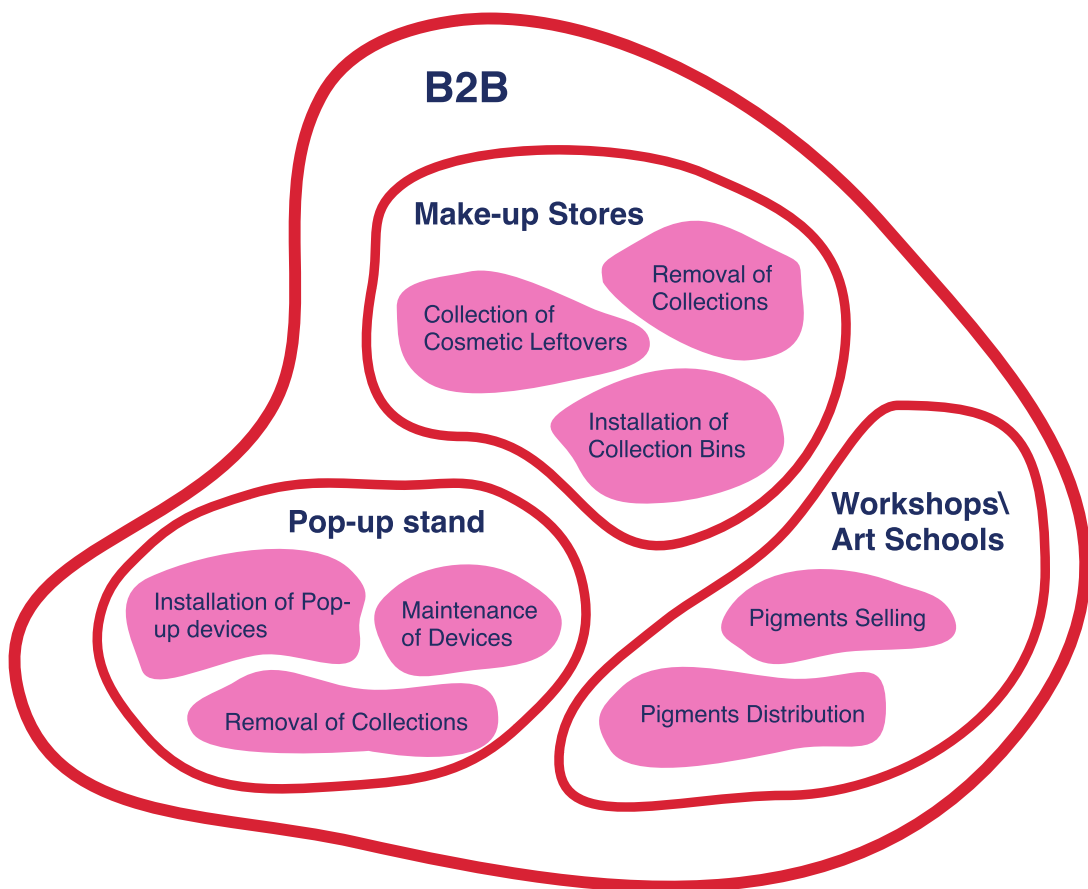
Pigment(o) is a **product service system** that locally encourages people to contribute their leftover make-up in order to create paint from recycled products. The business provides a local collection system throughout the city and carefully transforms the pigments into arts and craft paints afterwards. These paints are distributed through local creative workshops and ateliers where people can try out and buy the paints afterwards and through a personal shop (physical and online).



Offering map

The **offering map** provides a broad view of what pigment(o) offers during the recycling and repurposing process. The service is structured to engage both **B2C and B2B audiences**, addressing their distinct needs while fostering sustainable practices. For individual residents, the focus is on convenient and rewarding participation. Collection boxes are installed in local makeup stores, enabling residents to donate their cosmetics leftovers. As an incentive, participants receive discount coupons for purchasing the pigments created from their contributions. These pigments are then distributed through direct sales in pop-up, encouraging individuals to adopt eco-conscious habits.





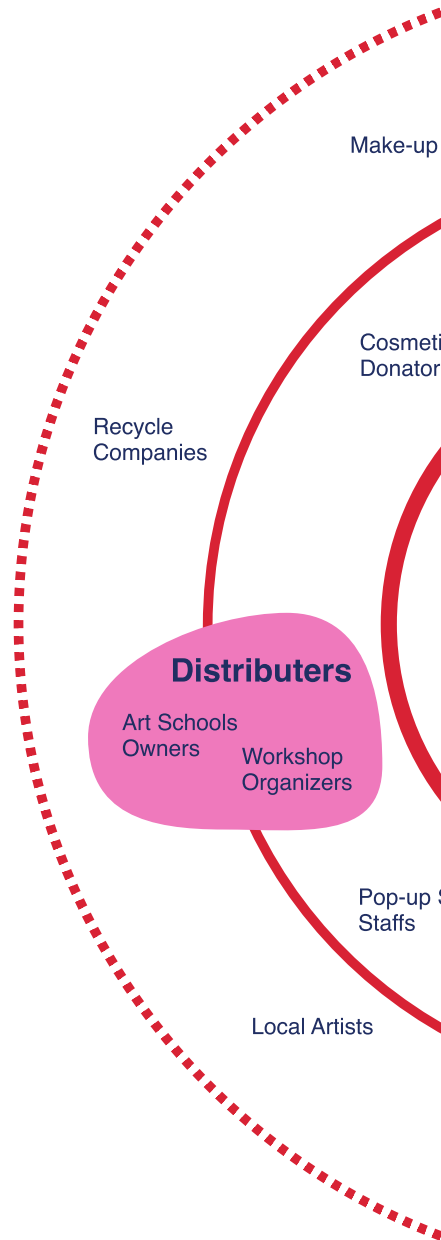
On the B2B side, the service collaborates with makeup stores, shopping centers and creative institutions. Makeup stores play roles as donors and collection points. Pigment(o) provides them with the picking up of leftovers, and with the installation of bins and their removal for collectors. For pop-up stands in shopping centers, Pigment(o) also provides daily maintenance since there will be the brand's personal employees working. Artistic institutions, including workshops and art schools, are provided with products that they use for their activities and sell and distribute to customers at the same time.

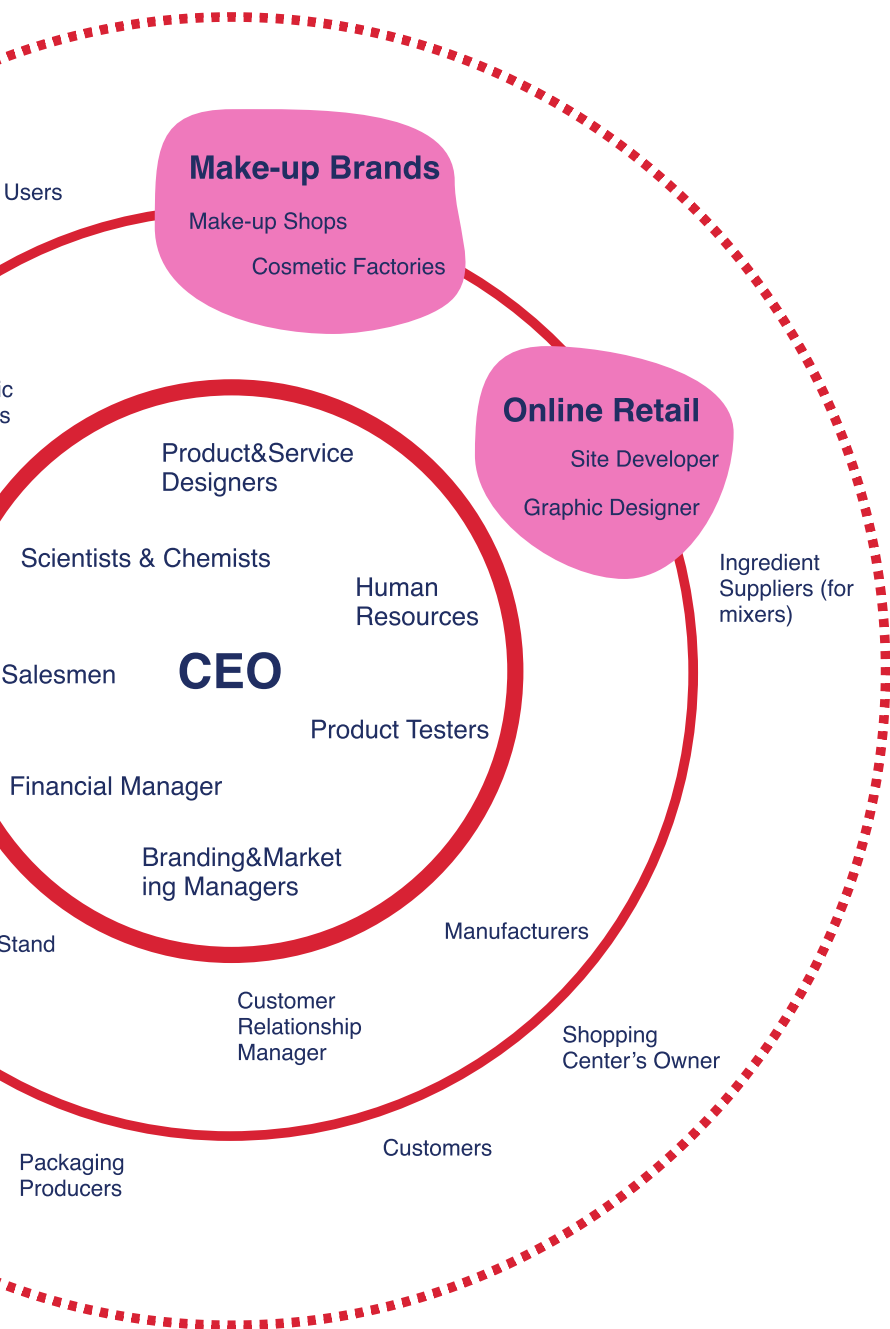
Stakeholder map

The following map showcases the diverse and interconnected roles of **stakeholders**. It categorizes them based on their proximity to core operations, from central actors driving the service, to external contributors who support the broader ecosystem.

At the core, the CEO coordinates the efforts of key internal teams. Surrounding this central group are stakeholders directly involved in operations, such as makeup brands and shops, like Douglas and Etos, that act as donors and collection points and distributors, like workshop organizers, who bring the final products to customers. Further outward, the map includes a network of supporting stakeholders, such as recycling companies in Rotterdam, like Dar and Greencycle, that handle leftover materials. Local artists, art schools, and workshop attendees represent the end-users.

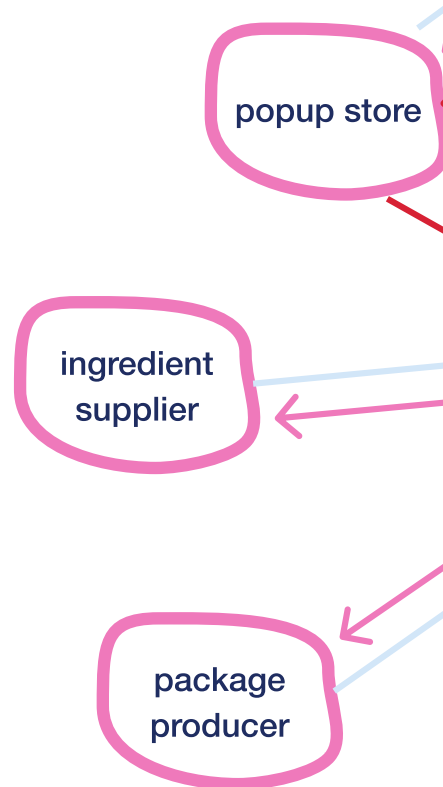
By highlighting these connections, the map emphasizes the **importance of collaboration across sectors**. This ecosystem demonstrates how a “circular” economy can be achieved by leveraging the roles of all involved parties to create sustainable solutions.

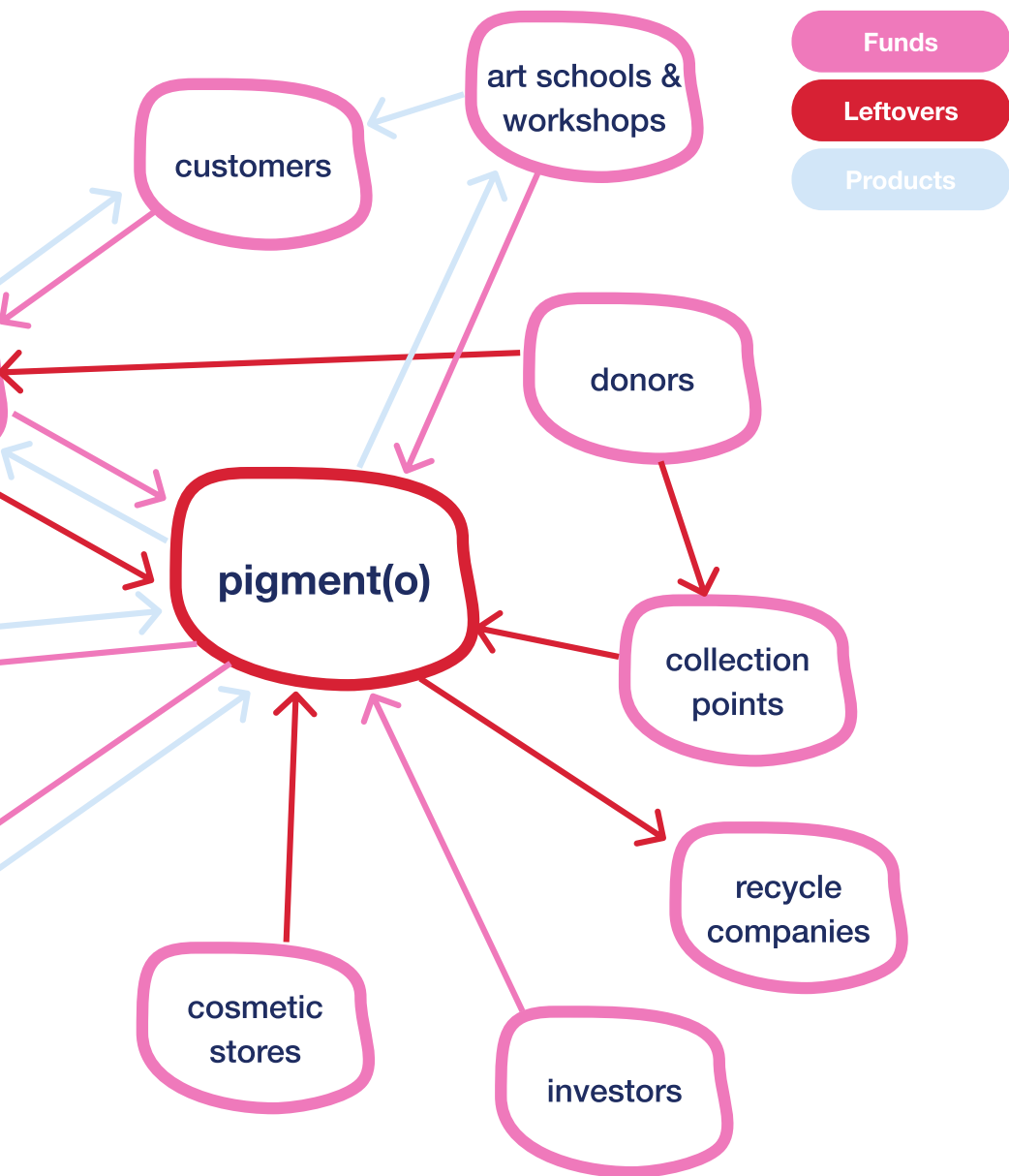




System map

This **system map** shows the interaction between the pigment(o) company and main stakeholders. To create the system map, we selected **3 main flows**: money, products (including paints, packaging and chemical elements) and leftovers (both makeup and packaging). Thus, this system map shows the dependencies and exchange chains of the three main resources that make up the object of pigment(o)'s activity. It was important for us to create an effective and flexible system in which the load is evenly distributed between different parts. For example, the collection of makeup leftovers is carried out from three sources at once, which allows us to smooth out temporary fluctuations. Furthermore, for the brand's sustainability mission it is important that all the vehicles used for transportation are zero emission ones, therefore the brand will collaborate with eco-friendly transport systems, both for their own internal needs and for the delivery of online purchases.





Touchpoints

The **touchpoints** of pigment(o) are thoughtfully designed to create a seamless and engaging user experience, blending physical, human, digital, and phygital elements. Each touchpoint plays a vital role in supporting the journey of users, from donating leftover cosmetics to purchasing eco-friendly paint.

Physical touchpoints form the foundation of the system, including pop-up stands equipped with collection devices, interactive try-out spaces with tools like brushes and plates, and displays of artworks from local artists. These spaces also serve as selling points, offering watercolor blocks, refilling devices such as paint pumps, and refillable bottles or plates for watercolors. Regular collection devices at makeup stores provide additional access points for donations.

Human touchpoints ensure smooth interactions, with de-

icated staff at pop-up stands managing cash registers and assisting users. Similarly, workshop helpers play a dual role of facilitating creative activities and selling paints, bridging the gap between service and experience.

Digital touchpoints extend accessibility through online platforms, social media channels, and mailboxes, offering users convenience in learning about and participating in the service. Finally, the **phygital** touchpoints incorporate innovative technology, including an app that scans photo tones to personalize pigment choices, blending physical and digital interactions.

Together, these interconnected touchpoints create a **cohesive system** that engages users at every step, promoting accessibility and convenience all through the journey from leftovers to art.

PHYSICAL

Pop-up Stand collection device(drawers)
try out space
try out tools(brushes, plates)
works of art from local artists
selling&refilling device(paint pump)
watercolor blocks
refilling bottles
refilling plates/boxes(for watercolor)
regular collection devices

HUMAN

Pop-up Stand cashier&helping staff
Art Workshops workshop helping staff(responsive for selling pigments)

DIGITAL

online websites
social medias
mailboxes

PHYGITAL

app for photo tone scanning

Business model canvas

This business canvas outlines the structure and strategy of Pigmento. The central **value proposition** focuses on reducing overconsumption and environmental impact by creating an innovative, local solution for makeup leftovers, while providing customers with sustainable paint options for artistic purposes. **Key partnerships** ensure access to critical collection points and distribution channels. The business relies on **key resources** such as chemists, designers, branding managers, and collection spaces, all working together to deliver the service effectively. **Key activities** include installing and maintaining collection devices, repurposing makeup leftovers into paint, and its distribution. **Customers**, including millennials and artists interested in sustainable practices, are engaged through **channels** such as pop-up stands, social media, workshops, and word-of-mouth marketing. The **cost structure** includes all types of expenses, balanced by the primary **revenue stream** of paint sales.

Key Partnership

Collectors

- make-up stores
- shopping center owners

Distributors

- art workshop organizers

Key Activities

Collectors

- make up leftover collection
- collection devices installation
- collection devices maintenance
- collections removal

Producers

- make up leftovers repurposing

Distributors

- pigments distribution

Clients

- pigments purchasing
- workshop participating

Key Resources

Collectors

- make up leftovers
- space for collection points

Producers

- chemists
- designers
- branding&marketing managers

Distributors

- salesmen

Cost Structure

- staff
- ingredients(mixers)
- collection devices production
- collection space renting
- pop-up space renting
- refilling devices production

- refilling containers production
- packages
- try-out tools
- local transportation
- programmers
- graphic designers(for website&app)

Value Propositions

We want to diminish the effects of overconsumption by reusing the make up leftovers to produce sustainable pigments, which also provides local clients with safer and environmental choices of paints.

Customer Relationships

- coupons for donating make up leftovers
- try-out at the pop-up stand before purchase

Channels

- pop-up stand in public space
- art workshops/art schools
- posters
- social media
- online website
- word of mouth

Customer Segments

Individuals

- millennials in Rotterdam who are interested in painting and care about sustainability
- artists in Rotterdam who want to experiment new techniques in drawing

Business

- art workshops in Rotterdam
- art schools in Rotterdam

Revenue Streams

- pigments selling

Customer journey map

	Collection		
Micro phase	Facing a problem	Research in the internet	Asking friends and postponing the problem
Goals	To deal with make up leftovers accumulated at home	To find projects and brands that recycle makeup	To collect relevant experience
Actions	Thinking & analysis	Online research	Aletta got tired of this problem and has not decided anything. But once during the shopping she noticed pigment(o) collection point in the shopping centre.
Touchpoints	—	Google, websites of the companies 	Personal communication, collection point  
Feelings & Thoughts	"There are so many make up out of use! I have to do something with that"	"This is becoming a new problem, there are no ways of recycling makeup and lack of information in the internet"	"There is a new stand for makeup leftovers in our shopping centre"
	Enthusiasm	Embarassment	Hope
Gain	Knowledge about makeup recycling		
Insights & ideas	Placing collection points in places with intensive traffic is important to show people solution of the problem even before they face it.	PR activities, SEO optimization for website and pages in social networks are crucial for attracting new clients and increasing brand awareness.	Accessibility is also one of the most important criteria for collection points. We must use sociological data to determine optimal locations for collection points.

Recycling

Packing makeup and transportation

To deliver makeup to the collection point

Makeup packaging and delivery to the store. Aletta also noticed QR code on the collection point and saved pigment(o) website to explore it at home.

collection point, pigment(o) website



Joining workshops

Research

Find more information

Aletta is intrigued by the project. She finds out that pigment(o) paints are used on workshops, so she decided to visit one the workshops.

pigment(o) website



Visiting workshop

Get a new experience

Aletta visits workshop with her friends. They try paints in real life and explore that it is very funny and useful way of painting.

Workshop staff, pigment(o) paints



Paints purchase

Buy pigment(o) paints for home

Aletta wants to buy pigment(o) paints for domestic use. She finds out about pop-up store. She explores all types of pigment(o) paints and becomes pigment(o) client.

popup store, pigment(o) paints



"My problem is finally solved, and this project looks interesting! I have to explore it later"

"I have to try this paints, it is so interesting!"

"Those paints are really good! Can I buy them?"

Excitement

Relief & Intrigue

Interest

Joy

"This is the company that combines my passion for creativity with sustainable approach!"

New sustainable practice

We need to put short information and a QR code to our website at the collection point. It is important to show the people involved in the collection process the result of their actions.

"Our partners" page is very important for the website. We also can make a special section with all our touchpoints to simplify the research for potential customer.

The wider the network of partners, the greater flexibility we will have in distributing our products and attracting customers.

A pop-up store should be used not only to attract new customers, but also for serving existing ones. For example, it may introduce new colors and types of paint so that customers can be aware of the changes.

New experience & hobby

Personas



Matthias 22 y.o., Rotterdam

Matthias is an artist who is interested in experimentation and new techniques in drawing. He studies Fine Arts at the Willem de Kooning Academy in Rotterdam. Matthias enjoys finding intersections between art and social life and observing how changes in society affect the tools of art production. He also has a girlfriend, Agatha, who is interested in ecology and tells Matthias a lot about climate change and ways to make consumption more environmentally friendly.

Pain points

Under capitalism it is difficult to find experimental art supplies, as many producers are driven by economic gain and he likes testing new products to experiment.

Matthias would like to buy art supplies in his city, so that he can communicate with the sellers and learn more about the product.

Goals

Experiment: Matthias is passionate about new approaches to art supplies and art itself.

Aesthetics: As an artist, Matthias is very concerned about the outcome. He wants to create good-looking drawings.

Flexibility: Matthias believes that the outcome depends on the flexibility of the paints. The more painting techniques he can use, the more interesting and artistic the result will be.

Aletta 32 y.o., Rotterdam



Aletta is a woman living city life while being 32 years old. She works a lot, but enjoys spending her free time cooking and attending various crafting workshops. She is really keen on crafting and painting since it helps her to rest from the job and develop her creativity. Aletta likes to try new trendy make ups and has a huge collection at home, but she does not know what to do with it as she does not like everything she buy and then tries.

Pain points

Aletta has a lot of unused make up at home which is taking up space in her drawers and makes her nervous as she does not want to just throw them away.

She suffers the lack of eco-friendly products in the art supplies sector, as she likes to focus on being sustainable in everything she does.

Goals

New experience: Aletta always wants to try new things. She enjoys everything related to creativity and self-expression.

Sustainability: It is also important to Aletta that the objects around her are made consciously and do not pollute the environment.

Care: Aletta cares about your health. She does not want to work with toxic or polluting substances. She believes that art should be a cure, not a damage.

Aletta's scenario



1. Aletta loves to buy new make-up, although she already has a big collection at home



2. She discovers pigment(o) during a shopping afternoon...



5. She is curious about the paints and decides to sign up for a collaborating workshop



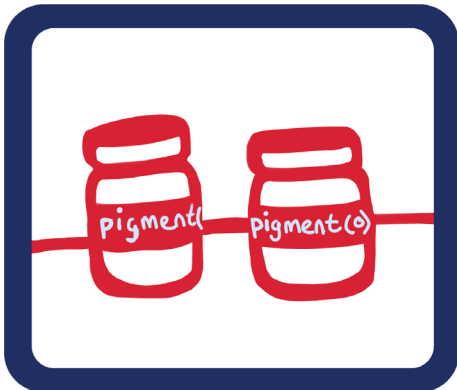
6. With her friends she goes to a sip 'n paint night and likes how the pigment(o) paint works



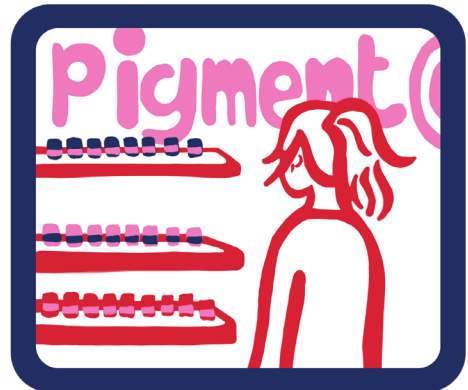
3. ... and she remembers her big drawer full of unused makeup at home



4. Aletta decides to take action and bring her unused make-up to the pigment(o) collection point

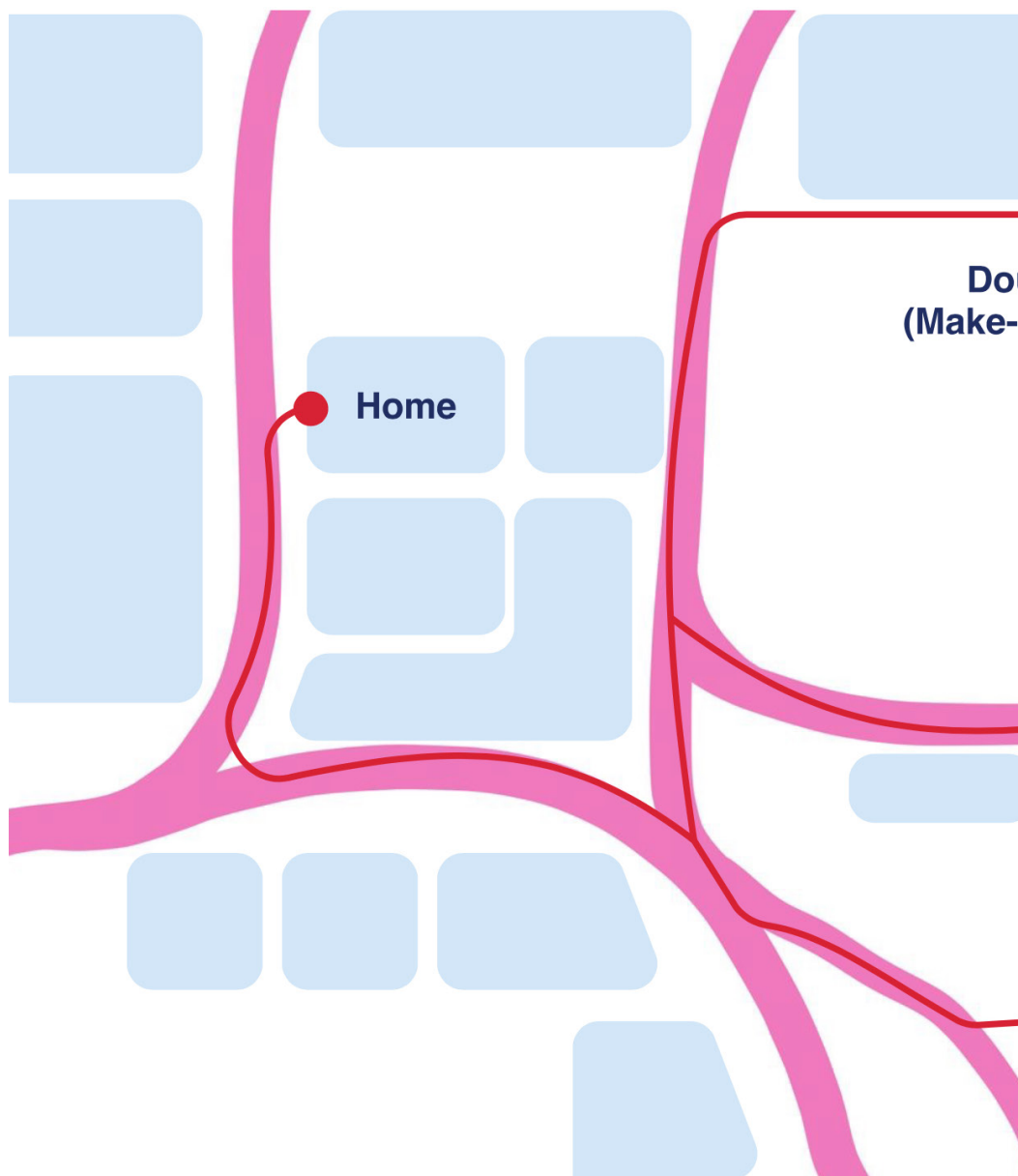


7. She decides to buy a bit of pigment(o) to start doing creative projects at home



8. Sometimes she visits the pop-up store to see new colours she can use for her creative projects

Desktop walkthrough



- Customers
- Collections
- - - - - Pigments



Collection points

In collaborating stores



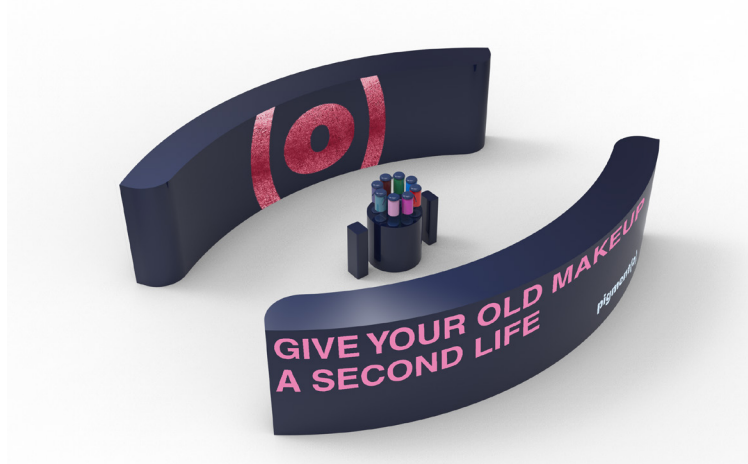
Three-dimensional
visualization of the
possible design for
the collection point

The first type of **collection point** is the one located in the collaborating stores, Douglas and Etos to start with. It is positioned near the cash registers or near the entry and exit, so that it can have its own space without being associated to any of the other brands exposed on the different shelves. Its main purposes are to be visible, easily accessible and fast to use, at the activity of leaving unused make-up here has to be inviting and customers have to be inspired to do it not just once, but whenever needed. Therefore, second visits have to be suggested, even if just by leaving it implied. It is blue with the logo in front of it and pigment(o)'s graphics on the sides, to make it easily recognizable even from far away. On the three drawers the typology of make-up required

inside of each one is written, to make collection easier and less time consuming for the company, as the three kinds of collected makeup are already separated.

Its **measurements** are 36 cm x 30 cm x 100 cm h.

Pop-up



Three-dimensional visualization of the possible design for the pop-up store

The **pop-up store serves both as a selling point and a collection point**. It is located in the passage area with a big flow of people going past it, therefore it has interesting visuals on the outside to invite people to enter and have a look at what is inside.

Once inside, visitors get immediately surprised by an artwork on one side, made by a local artis with pigment(o) paint.

This serves as an occasion for hypothetical customers to see what could be achieved after buying the paint and using it.

On the opposite wall, visitors can try the paint out themselves, to see the effect it has.

This activity obviously needs supervision, both because visitors cannot finish the available paint, and they should not draw or write unethical things.

Furthermore, brushes and tools are provided, which cannot be stolen, as it would mean having too many expenses for the brand. Finally, the center of the shop hosts the selling point,

where purchasable colors are stored on and in a circular totem, only accessible to the assigned staff.

The structure and the pkan section of the store are not causal, as they are a three-dimensional representation of the final logo part, which is the most memorable one: the “o” between brackets.

Its **measurements** 8 m lenght x 210 cm height for the curved walls and 37 cm x 30 cm x 100 cm h for the central totem.



nt(o)



GIV
A S

Branding

Mission & Values

No pigments to waste.
Giving make-up a
second life.

Pigment(o)'s **mission** is to transform how people view and interact with cosmetic waste. The goal is to inspire a shift in mindset by showcasing the hidden value in discarded makeup. The brand highlights the worth of pigments, giving them a second life and proving their potential beyond their original purpose. It tries to redefine waste as an opportunity for creativity and sustainability. Through this process, they not only highlight the beauty and utility that can be extracted from these materials, but also promote a deeper understanding of responsible consumption.

By creating a local collection

and transformation system, pigment(o) involves its customers into this process and helps them feel connected and inspired to make a change. In an era of overconsumption, where brands encourage endless purchasing, they position themselves as a thoughtful alternative. Not through heavy-handed activism, but with a friendly, positive and stylish approach, the team advocates for reducing makeup waste and challenging the throwaway culture. The goal is to make sustainability feel inviting and achievable, proving that thoughtful choices can be both impactful and chic.

“For young and creative urban habitants, pigment(o) transforms local leftover makeup into paints. These are then used in creative spaces and empower (wannabe) creatives to explore new artistic possibilities while supporting sustainability and local repurposing”.



Naming

pigment(o)

was chosen as the brand's name for various reasons.

Pigments are the key element that connects the original product (discarded makeup) with the final outcome (vibrant, sustainable paints). They are the transformative thread, the fil rouge, that ties everything together and what makes these products stand out. It is essential and understandable for everyone, serving as a reminder that something as seemingly simple as a pigment can hold the power to create beauty and meaning across different forms.

The choice with brackets and “o” holds linguistic and cultural significance. Pigment is a word which finds its origins

from **Latin** word “pigmentum”, reflecting a deep historical and artistic lineage tied to color and creativity. The brand decided to incorporate the Italian variation “pigmento” since **Italian** is the directly derivating language, and also the language spoken by half of the team, which is something that everyone liked to be included.

The desire was to have a name that feels essential, universally recognizable, and capable of speaking for itself; all embodied by “pigment(o)”.

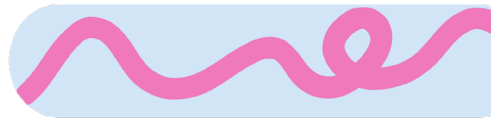
Tagline

Revived Colors

is used as the tagline because it perfectly reflects the transformative journey behind the project.

Colors are the soul of pigments, and they are what make makeup and paint so expressive and impactful. In this case, the colors are not newly created, but are given a second life. The word “revived” carries a sense of renewal and transformation. It symbolizes how **the brand** **reclaims value** from materials often deemed useless by reintroducing them in a sustainable and meaningful way. It represents not just the physical revival of pigments but also the broader revival of how people think about waste, consumption, and creativity.

It is about bringing life back to discarded materials and inspiring other people to see beauty where they might not have before.



Personality & tone of voice

Pigment(o)'s **tone of voice** reflects the essence of who we are: **innovative, creative, playful, and youthful**. It's the way we communicate our mission, values, and personality, forming a connection with our audience.

We aim to strike a balance in several ways. We are concrete yet innovative, ensuring our ideas are grounded while embracing imaginative approaches. Our language is understandable but creative, presenting our ideas clearly for everyone while inspiring curiosity and excitement. We provide professional things, but never in a way that feels overly formal, always with a playful edge that invites interaction. Classic elements meet a youthful energy in our

project. We draw attention on timeless values of sustainability but express them in a way that feels vibrant, modern, and relevant to younger audiences. This blend of styles ensures our message resonates across generations while staying true to our core identity.

Above all, our tone of voice is designed to invite and inspire, not to push people into guilt-trippers or change makers, but help them make conscious choices without any pressure. Whether we're explaining our mission or engaging with our customers, our voice reflects our belief that beauty can be found in what we usually define as waste, and that meaningful change can start with something as simple as a revived color.

We are concrete, but

INNOVATIVE

providing tangible solutions while pushing boundaries with fresh ideas

We are understandable, but

CREATIVE

communicating in accessible voice while inspiring imaginative approaches

We are professional, but

PLAYFUL

maintaining expertise while adding a spark of joy and fun

We are classic, but

YOUTHFUL

honoring timeless values while keeping a vibrant energy

Visual identity

DT Getai Grotesk Display was chosen as the brand's **font** because it embodies the boldness and confidence that defines the whole identity. Its circular forms convey a sense of calm and balance, aligning perfectly with the harmonious tone pigment(o) sets for itself. The flowing shapes of the typeface evoke the movement of a brush gliding across a canvas, connecting to the artistic spirit at the core of our mission. Furthermore, its contemporary yet approachable style resonates with the tastes of the target audience chosen, making it not just a visual element, but a representation of the brand's personality and values.

The **color palette** reflects the essence of our brand. Pink and cheery red introduce a sense of playfulness, passion and creativity, adding a vibrant and youthful energy that reflects pigment(o)'s nature. The color blue represents reliability and profession, while the light blue and the dark one together bring balance and freshness. These colors form a harmonious and engaging palette, while still being bold and fun, that mirrors the brand's tone of voice: innovative, creative, playful and youthful.

Color palette:



dark blue #202e62
RGB: R32 G46 B98
CMYK: C100 M89 Y31 K20



pink #ef79bc
RGB: R239 G121 B188
CMYK: C8 M64 Y0 K0



light blue #d2e6f8
RGB: R210 G230 B248
CMYK: C21 M4 Y0 K0



red #d82234
RGB: R216 G34 B52
CMYK: C8 M96 Y77 K1

Fonts:

Aa **DT Getai Grotesk
Display**

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

Aa **Helvetica
Neue**

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

Logo analysis:

	pigment(o)	A
A		A

Logo colorways:

pigment(o)

pigment(o)

pigment(o)

pigment(o)

Symbol:



Funnel

The pigment(o) **Brand Awareness Funnel** is a strategic framework designed to guide and engage potential contributors and customers through their journey with our brand. It outlines how we attract attention to our mission, inspire meaningful participation in our makeup collection and transformation process, and how we want to ensure long-term relationships with the local community.

AWARENESS

Build local recognition for Pigment(o) as a unique initiative turning cosmetic waste into sustainable paint, with local (collection) campaigns and attractive collection

INTEREST

Drive active participation in the collection process, making it fun and seamless for customers to contribute their unused makeup, while emphasizing their role in the creative transformation.

CONSIDERATION

Transform interest and engagement into meaningful actions—getting customers to donate makeup and purchase upcycled products, while offering them immediate value and rewards for participation

LOYALTY

Encourage repeat contributions and purchases by creating an ongoing relationship between Pigment(o) and its customers.

ADVOCACY

Turn loyal customers into active ambassadors who help spread the message of sustainability, creativity and the mission.

Video storyboard

The video aims to introduce our product by **highlighting its origins and transformation**.

By showcasing the repurposing of unused products, we visually convey the product's sustainability in a simple and direct manner.

The goal is to create an emotional connection with the audience, leveraging shared everyday experiences of makeup users who often find themselves with a drawer, bag or even a cabinet full of unused products.

The concept is rooted in simplicity and everyday relatability, featuring scenes that resonate with the content consumption habits of our target audience, Gen Zers and Millennials. It employs direct statements, dynamic zooms, and detailed close-ups that align with the language of social media, all wrapped in a narrative structure inspired by vlog-style videos.

Additionally, the aesthetic reinforces this approach, with footage recorded using a mobile phone camera and predominantly natural lighting to enhance the sense of authenticity.

The chosen **color palette** draws from the natural shades of makeup and, consequently, our paint, selected in vibrant tones to capture attention and inspire energy. Graphic and textual elements adhere to the rules defined by our brand identity, contributing to a more cohesive brand image.

The video is also designed both in a vertical format, tailored specifically for Instagram Reels, with a more promotional approach to showcase the product within an ideal marketing campaign, and a horizontal format, which is used for promotional purposes on horizontal screens.

Marketing strategy

The brand's marketing strategy concentrates on bringing as many people as possible to know the product, but it cannot be just one campaign that gets spread around, because of the fact that also the collection part has to be advertised. Therefore, the decision was to create **two parallel strategies** for the brand: the first one concentrates on **spreading awareness about the make-up collection** part, without explicitly talking about what the final product will be like. The logo is obviously displayed, and through a QR code people can also get more information if they are interested, but this campaign mainly happens physically

around the city, through posters and local magazines, as collection only happens in Rotterdam. The second type of marketing also spreads on social media, as **the paint** is buyable online too, not only in town, and the whole communication underlines the brand's product, which is paint, while still hinting to the fact that it is made of repurposed make-up and therefore aims to being sustainable.

Posters



The poster for the **products' visibility** is available in three color combinations, and shows the main paint colors sold by the brand. Furthermore, it is also used digitally for social media marketing campaigns, and online for advertising on different search engines.

The poster for the **collection advertisement** is also printed in three different color combinations, and tries to give the feeling of being cramped in over-consumption. Having “you” as the main subject of the claim helps feel more involved in the process from the beginning. These graphics are used mainly around Rotterdam and especially near collection points.



GIVE

pigment(o)
REVIVED COLOURS

OUR OLD

MAKEUP A

COND

E





JOIN THE MOVEMENT & HELP
US COLLECT UNUSED MAKE-UP

GIVE

YOUR

MAKE

SECO

LIFE



"MARIO"

WESTMAN ATELIER
pigment(o)
REVIVED COLOURS

**REOLD
EUP A
OND**

CHARTEAUX
NATASHA DE
JOUEF

JOIN THE MOVEMENT
US COLLECT UP

GIVE **pigment**
REVIVED COLOURS

**YOUR OWN
MAKEUP
SECOND
LIFE**

CHARTEAUX
NATASHA DE
JOUEF

JOIN THE MOVEMENT
US COLLECT UP



pigment(o)

REVIVED COLOURS



JOIN OUR MOVEMENT & HELP
US COLLECT UNUSED MAKE-UP



pigment(o)

REVIVED COLOURS



JOIN OUR MOVEMENT & HELP
US COLLECT UNUSED MAKE-UP

ent(o)
ED COLOURS



MENT & HELP
ED MAKE-UP



pigment(o)
REVIVED COLOURS



JOIN OUR MOVEMENT & HELP
US COLLECT UNUSED MAKE-UP



Annexes

Survey answers

The survey was conducted in December 2024 and it got 74 answers.
Its aim was to do a market analysis to establish if the brand's concept would be well accepted by the hypothetical customers and to understand better what direction it should take.

91,9% of the interviewees are between 18 and 35 years old

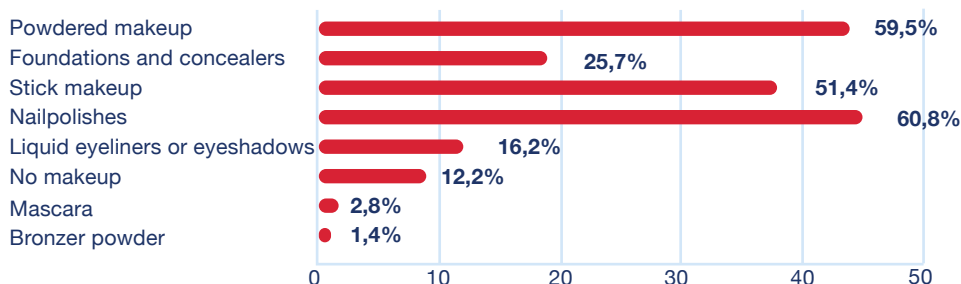
5,4% are older than 50

2,7% are younger than 18

The first part was about make-up and its leftovers.

87,8% of people who answered the survey have unused or leftover makeup at home, more than half of which have **more than 5 products**

Types of leftover or unused make-up they have at home:



Surprisingly, when asked if they would bring their unused make-up to a special collection bin if repurposed into a new product **74,3%** said **yes**, **23,4%** said **maybe**, and only **4,1%** said no.

Would they like a collecting service that is also an art experience?

- 77% said yes
- 21,6% said maybe
- 1,4% said no

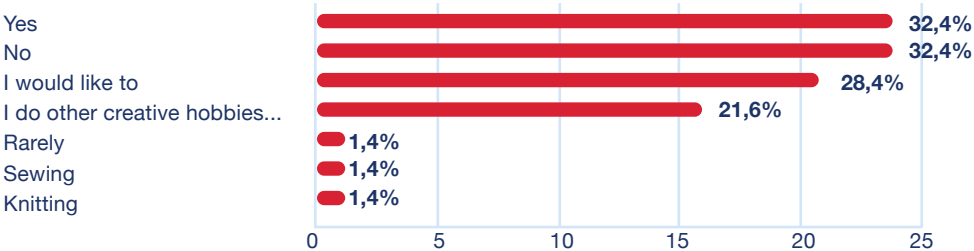
The second part concentrated on the upcoming trend: Arts and Crafts

When asked if interested in Arts and Crafts, 71,6% answered yes, 17,6% answered maybe and only 10,8% answered no.

- 41,9% participated in creative workshops like painting or pottery classes
- 32,4% would like to try
- 25,7% never did any and are not interested in trying

60,8% of interviewees stated that they would care if the paints or products used in the workshops are from a sustainable resources, and only 13,5% said they would not care, whereas 25,7% are not sure of how much it would affect their decision.

Do they paint at home for creative purposes?:



Calculations

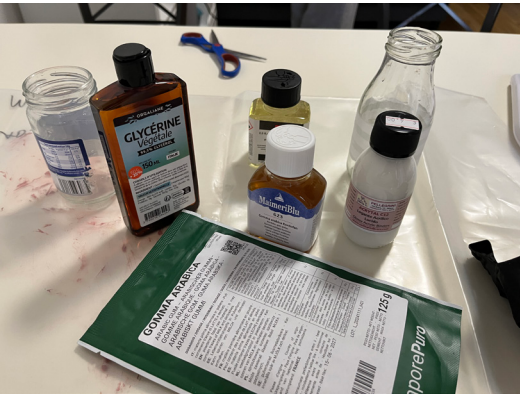
Numbers and estimates:

- Total population in Rotterdam: 670,610 (Gemeente Rotterdam AlleCijfers.nl, 2025)
- Percentage of adult women in Rotterdam: 50% of the total population = 335,305 women (Gemeente Rotterdam AlleCijfers.nl, 2025)
- Percentage of women who wear makeup in the Netherlands: 88% (Dresscode, 2024)
- Percentage of women who will return their old makeup: 74% (survey annex)
- Estimated average left over make-up items: 5 items (survey annex)
- Estimated average weight of returned content per makeup item: 1 gram (based on 2.3 gram lipstick weight)
- Estimated amount of paint produced from 4 full lipsticks (2.3 grams each): 120 grams of paint (own tests)
- Estimated average Paint packaging size: 120 grams per package (refills with bigger bottles also possible)
- Estimated risk margin for unusable makeup or failed production: 25%

Calculations:

- 88% of adult women in Rotterdam wear makeup, so $335.305 \times 88\% = 294.164$ women who wear makeup.
- 74% of those women will return their old makeup, so $294.164 \times 74\% = 217.489$ women will return their makeup.
- Each woman has an average of 5 unused makeup items, each weighing 1 gram, so $217.489 \times 5 \text{ items} = 1.087.445$ usable makeup items.
- From 4 lipsticks (2.3 grams each), 120 grams of paint are produced. Therefore, 1 gram of makeup yields 120 grams of paint / 9.2 grams makeup = 13.04 grams of paint per gram of makeup.
- The total amount of paint produced from the returned makeup is $1.087.445 \text{ items} \times 13.04 \text{ grams of paint per item} = 14.190$ kilograms of paint.
- Including the 25% risk margin for unusable makeup or failed production, the total usable paint will be reduced by 25%:
- $14.190 \text{ kilograms} \times (1 - 0.25) = 10.640$ kilograms of usable paint.
- Since 1 gram of paint equals 1 milliliter, 10.640 kilograms of paint = 10.640.000 milliliters of paint
- Dividing the total amount of usable paint by the 120-gram packaging size, $10.640.000 \text{ milliliters} / 120 \text{ milliliters per package} = 88.686$ packages.

...in the making...





...final product!

Watercolors in the chips they are sold in with their sticky label and the paper which indicates the color codes for the colors the client bought:



Acrylics poured in the cap and then used to paint on paper:





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