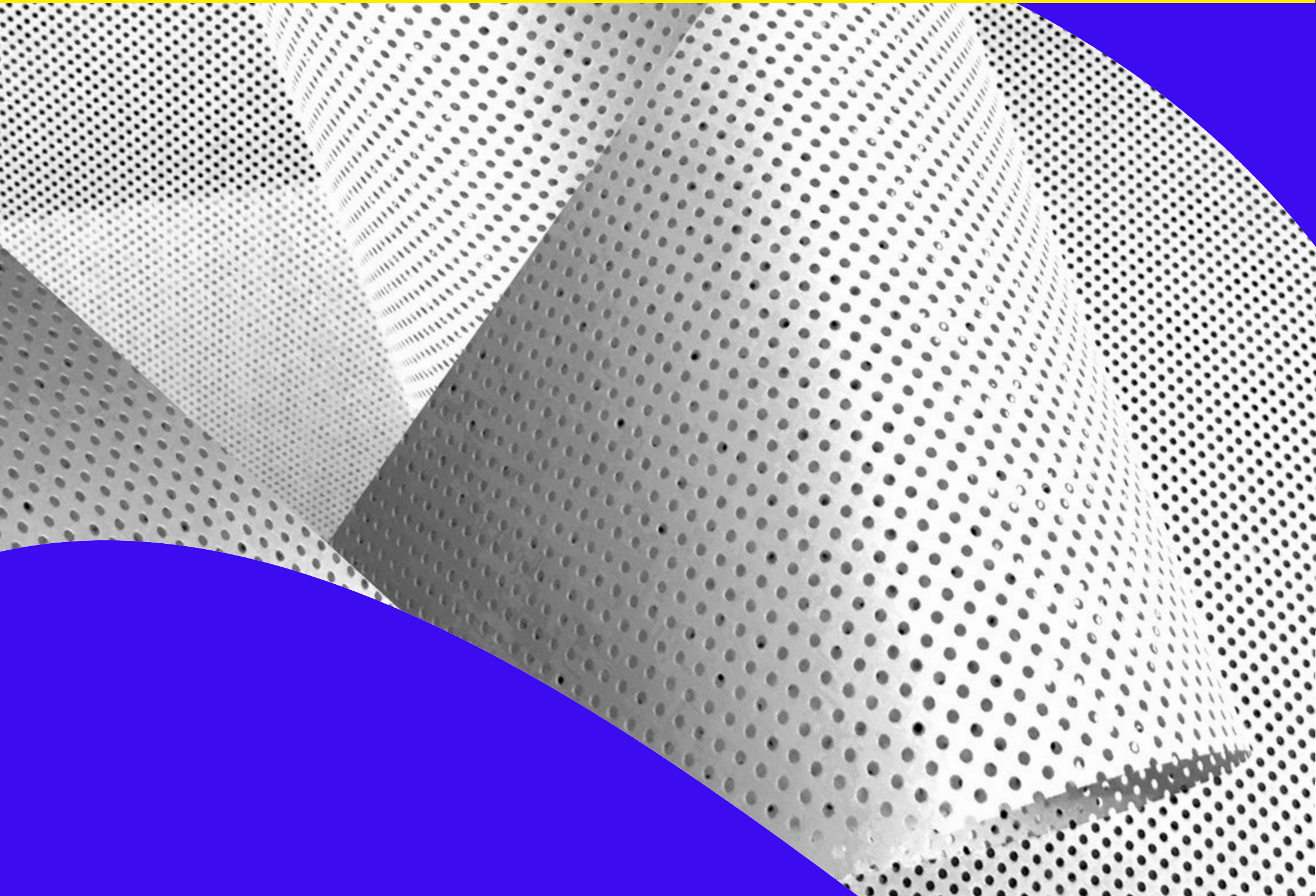


FRIDAY, 25 SEPTEMBER 2020 • 3.00 PM – 6.30 PM (CEST)

# THE DIGITAL MULTILOGUE

ON

FASHION EDUCATION  
WORKSHOPS



[WWW.AUP.EDU/FASHION-MULTILOGUE](http://WWW.AUP.EDU/FASHION-MULTILOGUE)

SUPPORTED BY

THE CIVIC MEDIA LAB  
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TEACHING  
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# THE WORKSHOPS

The workshops form the heart of **THE MULTILOGUE**, an opportunity for fashion educators from different subjects and institutions to meet, exchange experience, to learn from each other, develop ideas together and collaborate.

**WORKSHOP DETAILS**

**FORMAT:** interactive 90-minute workshops /mini-multilogues on subjects of current relevance to fashion educators – facilitated by two fashion educators /intermediaries with a different disciplinary, educational or cultural background

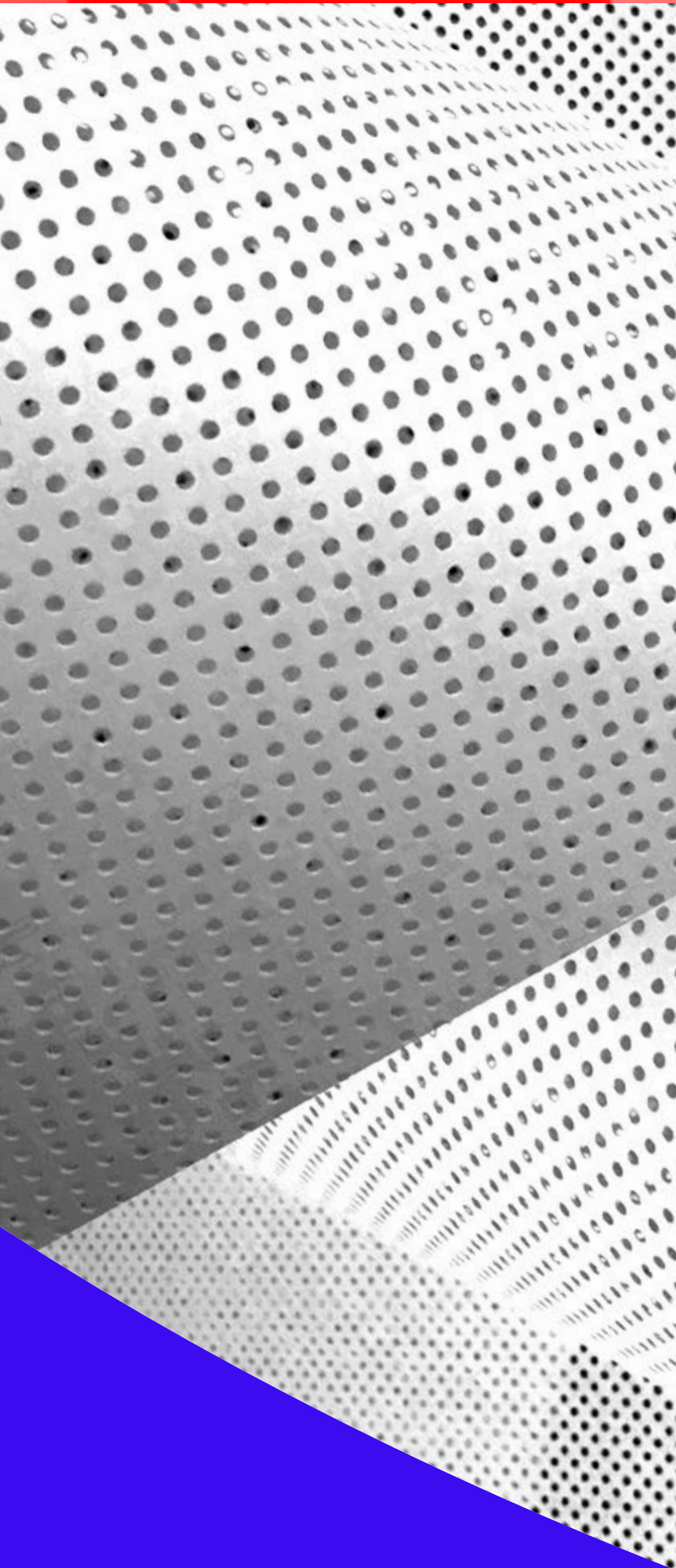
**AIMS:** to provide an opportunity for fashion educators of different specialism and institutions to meet, exchange experience, to learn from each other, develop ideas together and collaborate & to facilitate an interactive and outcome-oriented exchange which enables all voices to sound.

**TIMING:** 4.30 – 6.00 pm  
**PARTICIPANTS:** max 8 per workshop  
**PLATFORM:** Zoom Meeting (workshops will not be recorded)  
**ACCESS:** free of charge, registration via ConfTool required

**THE MULTILOGUE** is organized by RENATE STAUSS [↗] (Assistant Professor, Fashion Studies, Department of Global Communications, The American University of Paris) and FRANZISKA SCHREIBER [↗] (Professor, Fashion Design, Institute of Experimental Fashion & Textile Design, Berlin University of the Arts).

W1	BETWEEN ARCHIVE AND IMAGINATION	FASHION ARCHIVE AND WISH IMAGES	ELKE GAUGELE & CHRISTINA MOON	REGISTRATION ↗
W2	BETWEEN CANONS AND IDENTITIES	NOMADIC EXPERIENCES IN FASHION STUDIES	MORNA LAING & MARCO PECORARI	REGISTRATION ↗
W3	BETWEEN CRAFTS AND DIGITAL IMAGERY	KITCHEN CRAFTS	BERIT GREINKE & EVELYN SITTER	REGISTRATION ↗
W4	BETWEEN CURATION AND EDUCATION	EXHIBITIONISM: THE FASHION MUSEUM AS AN EDUCATIONAL RESOURCE	FAITH COOPER & TANYA MELENDEZ-ESCALANTE	REGISTRATION ↗
W5	BETWEEN DESIGN AND BODIES	TOWARD A SIZE INCLUSIVE FASHION PEDAGOGY	FIONA DIEFFENBACHER & LAUREN DOWNING PETERS	REGISTRATION ↗
W6	BETWEEN DESIGN AND SYSTEMS THINKING	THE FIVE STEPS TO SUCCESS - REALIZING A CIRCULAR FASHION SYSTEM	INA BUDDE & JONNA HAEGGBLOM	REGISTRATION ↗
W7	BETWEEN DIGITAL RUNWAY AND PHYSICAL CATWALK	IN AND OUT OF FASHION / BETWEEN THE DIGITAL RUNWAY AND THE PHYSICAL CATWALK	ANDREW GROVES & LEE LAPTHORNE	REGISTRATION ↗
W8	BETWEEN EDUCATION AND INDUSTRY - CO-CREATION	FASHION'S FUTURE RELATION WITH INDUSTRY	CHIARA COLOMBI & JOSÉ TEUNISSEN	REGISTRATION ↗
W9	BETWEEN FASHION AND DIVERSITY	DIVERSITY IN THE FASHION INDUSTRIAL COMPLEX: RACE AND FASHION	SHA'MIRA COVINGTON & KATALIN MEDVEDEV & JALEESA REED	REGISTRATION ↗
W10	BETWEEN FASHION AND LIBERATION	BUILDING A FASHION CURRICULUM BASED ON LIBERATION	BEN BARRY & KIMBERLY JENKINS	REGISTRATION ↗
W11	BETWEEN FASHION AND TIME	EXPERIMENTING WITH UCHRONIA	CAROLINE EVANS & ALESSANDRA VACCARI	REGISTRATION ↗
W12	BETWEEN INTENTION AND ACTION	CURRICULUM DEVELOPMENT FOR FASHION DESIGN FOR SUSTAINABILITY EDUCATION	KAREN MARIE HASLING & LOUISE RAVNLØKKE	REGISTRATION ↗
W13	BETWEEN LEARNING AND UN-LEARNING	THE EDUCATOR – GATEKEEPER OR ENABLER?	MARLOES TEN BHÖMER & RUBY HOETTE & ALEXA POLLMANN & KAT THIEL	REGISTRATION ↗
W14	BETWEEN LOCAL AND GLOBAL	BEYOND PARIS: THE DEHIERARCHISATION AND DECENTRALISATION OF FASHION STUDIES	SOPHIE KURKDJIAN & GIULIA MENSETIERI	REGISTRATION ↗
W15	BETWEEN TERMINOLOGY AND PRACTICE	IS IT FASHION? HOW TO COIN A TERM WHICH IS IN FLUX? AN EXERCISE IN ARGUMENTATION	LARS PASCHKE & JANA PATZ	REGISTRATION ↗
W16	BETWEEN THE AESTHETICS AND ANALYTICS	BALANCING THE ART OF FASHION WITH BUSINESS TECHNOLOGY IN FASHION STUDIES	DARSHAN DESAI & DIANE MAGLIO	REGISTRATION ↗
W17	BETWEEN THEORY AND PRACTICE	DIFFERENT SCENARIOS, DIFFERENT SOLUTIONS: A WORKSHOP ON VIRTUAL LEARNING	MATTEO AUGELLO & DANIELE COLUCCI	REGISTRATION ↗
W18	BETWEEN AUTHORSHIP AND COLLECTIVE IMAGINATION	ASSEMBLAGE	EHSAN MORSHED SEFAT & POLINA STEPANOVA	REGISTRATION ↗





ELKE GAUGELE & CHRISTINA MOON

BETWEEN ARCHIVE AND IMAGINATION

# FASHION ARCHIVE OF WISH IMAGES

This workshop explores the »fashion archive of wish images«, or what Walter Benjamin calls the dreams of collective imaginations expressed in material forms. Wish images store the experiences of the unconscious collective, of both the old and new, whose imagined utopias become resonant and visible as traces and residues of everyday ephemeral material culture. Evoking cultural memory, wish images imbue myths and utopian symbols with political meaning, motivating the need for new social practices and visions of future emancipations for present and future selves. This workshop asks, what might wish images mean for the fashion archive of a fashion education? How might it express new representative collective histories, while also recognizing the need for new social practices of understanding and connectedness in the making of a fashion archive? How might we use free writing and collective writing to energize our wish images, and to make visible the power of collective voices and selves that have previously been unconscious and unrecognized? Our aim is to connect with one another to create »new portraits of imaginative history,« acknowledging our long alternative histories of entanglement.

ELKE GAUGELE is Professor for Fashion and Styles at the Academy of Fine Arts in Vienna. She is a cultural anthropologist, writer, curator, and researcher and author of *Fashion and Postcolonial Critique* (2019), *Critical Studies: Cultural and Social Theory in Art* (2016), and *Aesthetic Politics in Fashion* (2014). [ELKE GAUGELE ↗](#)

CHRISTINA MOON is Associate Professor in Fashion Studies at Parsons School of Design in New York City. She is a cultural anthropologist and author of *Labor and Creativity in New York's Global Fashion Industry* (2020) and co-editor of *Fashion and Beauty in the Time of Asia* (2019). [CHRISTINA MOON ↗](#)

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MORNA LAING &amp; MARCO PECORARI

BETWEEN CANONS AND IDENTITIES

## NOMADIC EXPERIENCES IN FASHION STUDIES

While the field of fashion studies has been historically shaped by anglo-saxon literature, the emergence and expansion of fashion education in non-Anglophone countries has also expanded, troubling its definition, boundaries, canons and trajectories. Furthermore, the recent proliferation of academic discussion on social media and the increasing dialogue with the fashion industry is today also troubling the spaces and 'function' of academic work and the figure of the academic educator. This workshop explores these issues of nationality and trans-nationality in both pedagogical and research activities. Starting from the experience of the MA in Fashion Studies at Parsons Paris, the workshop will look into the challenges and opportunities of working, within a non-English country, with international students with different academic, cultural and professional expectations.

MORNA LAING, PH.D. is Assistant Professor in Fashion Studies at The New School, Parsons Paris. She is co-editor of *Revisiting the Gaze* (2020) and author of *Picturing the Woman-child* (forthcoming, Bloomsbury 2021). Her current research interests include the culture of fashion and sustainability. **MORNA LAING** ➤

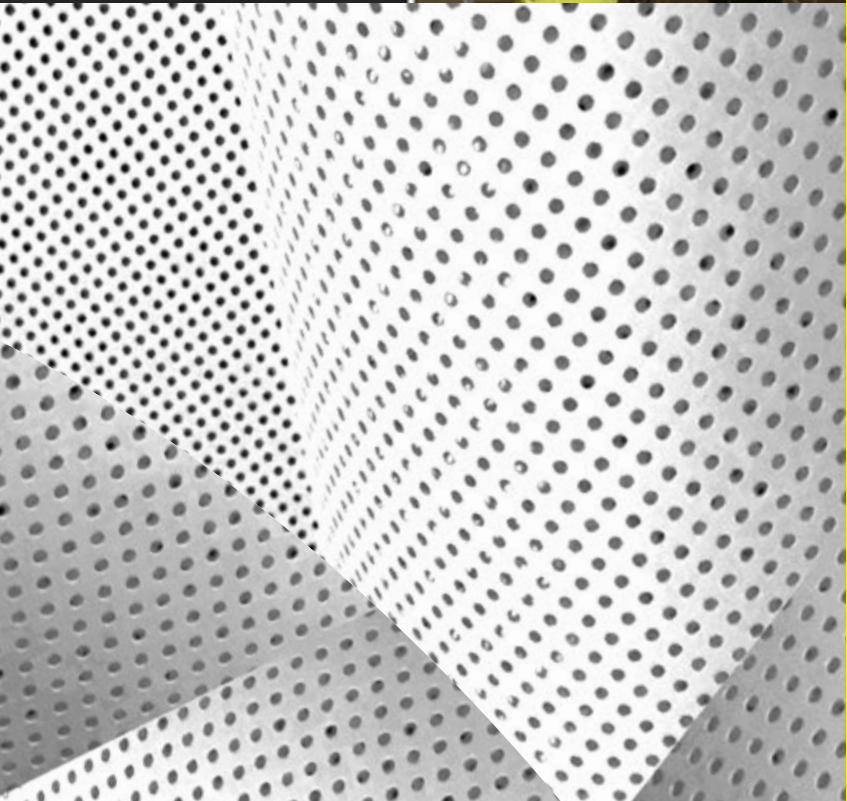
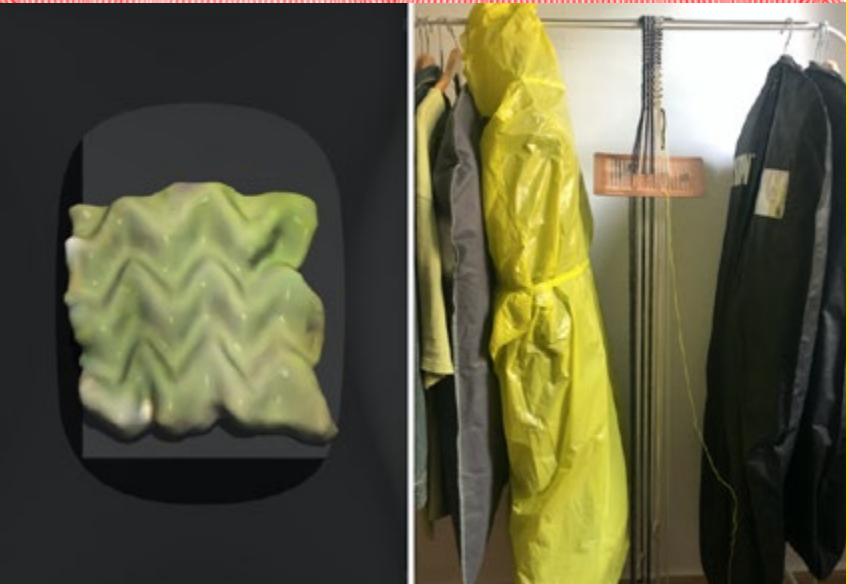
MARCO PECORARI, PH.D. is Program Director and Assistant Professor at the MA in Fashion Studies at The New School Parsons Paris. He is the author of *Fashion Remains. Rethinking Fashion Ephemera in the Archive* (Bloomsbury, 2020) and the co-editor of the forthcoming volume *Fashion, Performance and Performativity* (forthcoming, I.B. Tauris 2021). He is also co-founder of the Paris-based Festival Printing Fashion [www.printingfashion.fr](http://www.printingfashion.fr) **MARCO PECORARI** ➤



Cover Image of the exhibition 'A Fashion Issue: Translating Identities', 4-12 December 2019, Glassbox Espace d'Art, Paris

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BERIT GREINKE & EVELYN SITTER

BETWEEN CRAFTS AND DIGITAL IMAGERY

## KITCHEN CRAFTS

Digital platforms have long been a meeting place for knowledge exchange and experimentation in textile and fashion design. However, these usually do not support developing critical thinking skills, or grant meaningful tacit-material interaction between students and tutors. New major challenges are brought about by restrictions due to COVID19, e.g. the lack of materials, tools and space experienced by students in their often makeshift work environments. This workshop will explore strategies for critical making in HE. Focusing on material improvisation and group interaction, we aim to rethink and evaluate the potentials of crafts in the context of digital imagery and making.

BERIT GREINKE is a junior professor in Wearable Computing at Berlin University of the Arts and Einstein Center Digital Future. She researches textile wearable technology, with a focus on electronic textiles as material practice and tool for artistic expression. Berit has gained an MA in Design for Textile Futures in 2009 and a PhD in Media and Arts Technology in 2017.

[BERIT GREINKE ↗](#)

EVELYN SITTER is an artistic associate (Künstlerische Mitarbeiterin) at the Institute of Experimental Textile and Fashion Design at Berlin University of the Arts. In her practise she intertwines questions about gender and hybrid textile craft technologies, develops experimental alternatives of showing and staging fashion, and researches intercultural exchange in fashion.

[EVELYN SITTER ↗](#)

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FAITH COOPER &amp; TANYA MELENDEZ-ESCALANTE

BETWEEN CURATION AND EDUCATION

## EXHIBITIONISM: THE FASHION MUSEUM AS AN EDUCATIONAL RESOURCE

The Museum at FIT, accredited by the American Alliance of Museums, is one of a select group of specialized fashion museums. Our mission is to educate and inspire diverse audiences with innovative exhibitions and projects that advance knowledge of fashion. The aim of this workshop is to question the relevance of museums and fashion exhibitions in fashion education. We propose to answer the following:

- How can museums better serve the fashion education field?
- How can educators take advantage of what museums have to offer?
- How do we motivate our students to visit museums and utilize their educational resources?

FAITH COOPER holds a BS degree in Art History and Museum Professions and an MA in Fashion and Textile Studies from FIT. She currently works in the education department at The Museum at FIT. Most recently, Faith completed the Studio Museum in Harlem's Museum Education Practicum and served on the Conference Committee board for the NYC Museum Educators Roundtable.

TANYA MELENDEZ-ESCALANTE, MFIT Senior Curator of Education and Public Programs, organizes all Museum symposia and education programming including international symposia, lectures, tours, and school programs. During her time at FIT, Melendez-Escalante has organized over 90 programs for a diversity of audiences. Her prior experience at a range of arts organization and diplomatic institutions in the United States and in Mexico has included managing and developing projects on fashion history, design, the visual arts, music, theater and dance.



Exhibitionism: 50 Years of The Museum at FIT © Eileen Costa, The Museum at FIT

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FIONA DIEFFENBACHER & LAUREN DOWNING PETERS

BETWEEN DESIGN AND BODIES

# TOWARD A SIZE INCLUSIVE FASHION PEDAGOGY

This workshop will provide a space for educators to re-evaluate their teaching pedagogies and identify unconscious biases in order to begin the work of creating size inclusive fashion curricula. A central aim of this workshop is to bridge the divide between design practice and theory by bringing fashion educators from diverse backgrounds together in critical dialogue. Questions to be explored include:

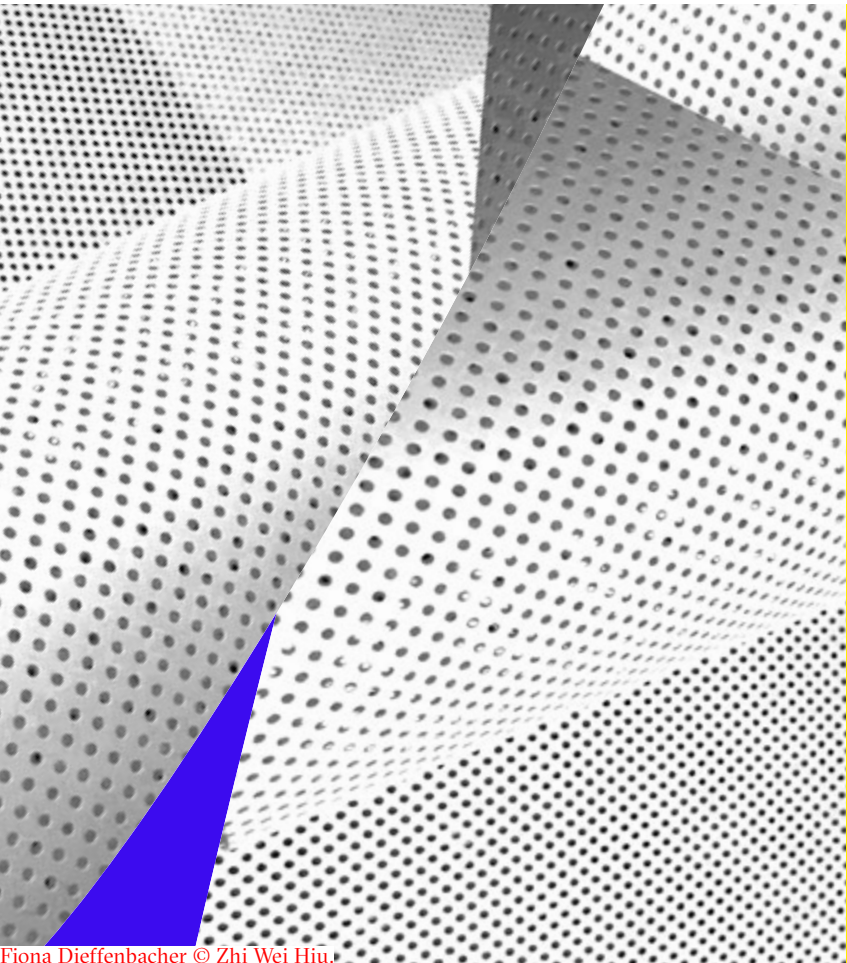
- What does an inclusive fashion curriculum look like?
- What are the challenges of identifying and dismantling assumptions and biases that inhibit pedagogical innovation and perpetuate harmful stereotypes?
- And how willing are we to question our own complicity in contributing to weight stigma?

FIONA DIEFFENBACHER is Assistant Professor of Fashion at Parsons School of Design, New York. Her research practice is located at the intersection of dress, embodiment and materiality, with a particular emphasis on the ‚space in between‘ theory and practice. A second edition of her book *Fashion Thinking: Creative Approaches to the Design Process*, Bloomsbury, will be published in December 2020. [FIONA DIEFFENBACHER ↗](#)

LAUREN DOWNING PETERS, PH.D. is Assistant Professor of Fashion Studies at Columbia College Chicago. Her research interests span the relationship between dress and the body, fashion design discourse, the history of standardized sizing and the history of plus-size fashion. She is currently finalizing her first book manuscript, *Fashioning the Flesh: Fashion, Fatness and Femininity in Early 20th Century America* (Bloomsbury, 2021). [LAUREN DOWNING PETERS ↗](#)



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INA BUDDE &amp; JONNA HAEGGBLOM

BETWEEN DESIGN AND SYSTEMS THINKING

## THE FIVE STEPS TO SUCCESS – REALIZING A CIRCULAR FASHION SYSTEM

This workshop will discuss the central role that design and systems thinking play for realising a circular fashion system. We will explore the building blocks of circularity in fashion - from choosing healthy and sustainable materials, using circular design strategies, innovative retails services to reverse supply chain logistics and how to ensure recyclability at end-of-life. The workshop gives insights to the training which is based on a design thinking methodology, including phases of understanding, ideating, prototyping and testing. A set of worksheets will be presented to give the participants an impression of the process built up to come up with innovative, desirable and feasible solutions for circular fashion. The content and methods will be either experienced or presented and discussed.

INA BUDDE, CEO and co-founder of circular.fashion. She realises recyclable product and system innovation for a circular economy in textiles and fashion. The portfolio of realized projects and collections embrace circular design strategies on material and product level such as design for disassembly, mono-materiality and adaptability tailored to correspond with new business and consumption models and reverse supply chain infrastructure. [INA BUDDE ↗](#)

JONNA HAEGGBLOM, Circular Design Strategy Lead at circular.fashion works with brand collaborations and business development of the circularity.ID. By looking at functional and emotionally durable design and acknowledging the psychological lifespan of a garment as being a key element in the sustainability puzzle her main focus lies on design strategies for longevity. [JONNA HAEGGBLOM ↗](#)



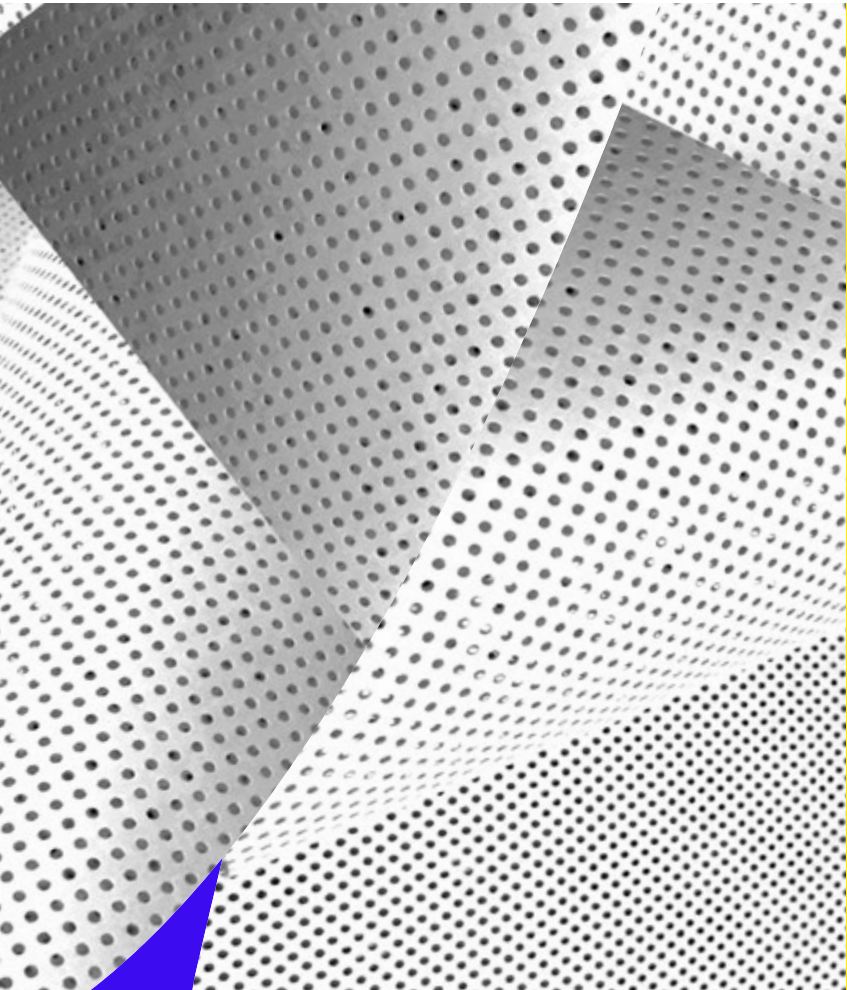
circular.fashion

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ANDREW GROVES & LEE LAPTHORNE

BETWEEN DIGITAL RUNWAY  
AND PHYSICAL CATWALK

IN AND OUT OF FASHION

Within fashion education and industry practice, the normal culmination of the creation of a collection is a runway presentation. This year COVID19 has meant that these shows have been, cancelled, reimagined, occurred virtually, or otherwise been radically altered. This workshop aims to explore the different responses that educators have produced to address this issue, and these prototypes are informed by industry to shape future outcomes. The key questions that this workshop will explore are:

- How did fashion educators respond this year?
- How did industry practice inform this?
- What do fashion educators plan to do next year?

ANDREW GROVES is Professor of Fashion Design at the University of Westminster and Director of the Westminster Menswear Archive, which he founded in 2016. It is the world's only publicly accessible menswear archive, used by industry, researchers, and students. It contains over 2000 examples of some of the most important menswear garments covering the last 120 years.

ANDREW GROVES ↗

LEE LAPTHORNE is Programme Director for Fashion at Ravensbourne University London. He founded the ground-breaking On|Off Presents platform in 2002, which showcases designers as part of London Fashion Week and previously Milan and Paris. In 2020 Lee initiated a digital avatar project which brought together students from the Fashion course and Gaming students to showcase his 3rd-year students during COVID19 lockdown internationally.

LEE LAPTHORNE ↗

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CHIARA COLOMBI & JOSÉ TEUNISSEN

BETWEEN EDUCATION AND INDUSTRY – CO-CREATION

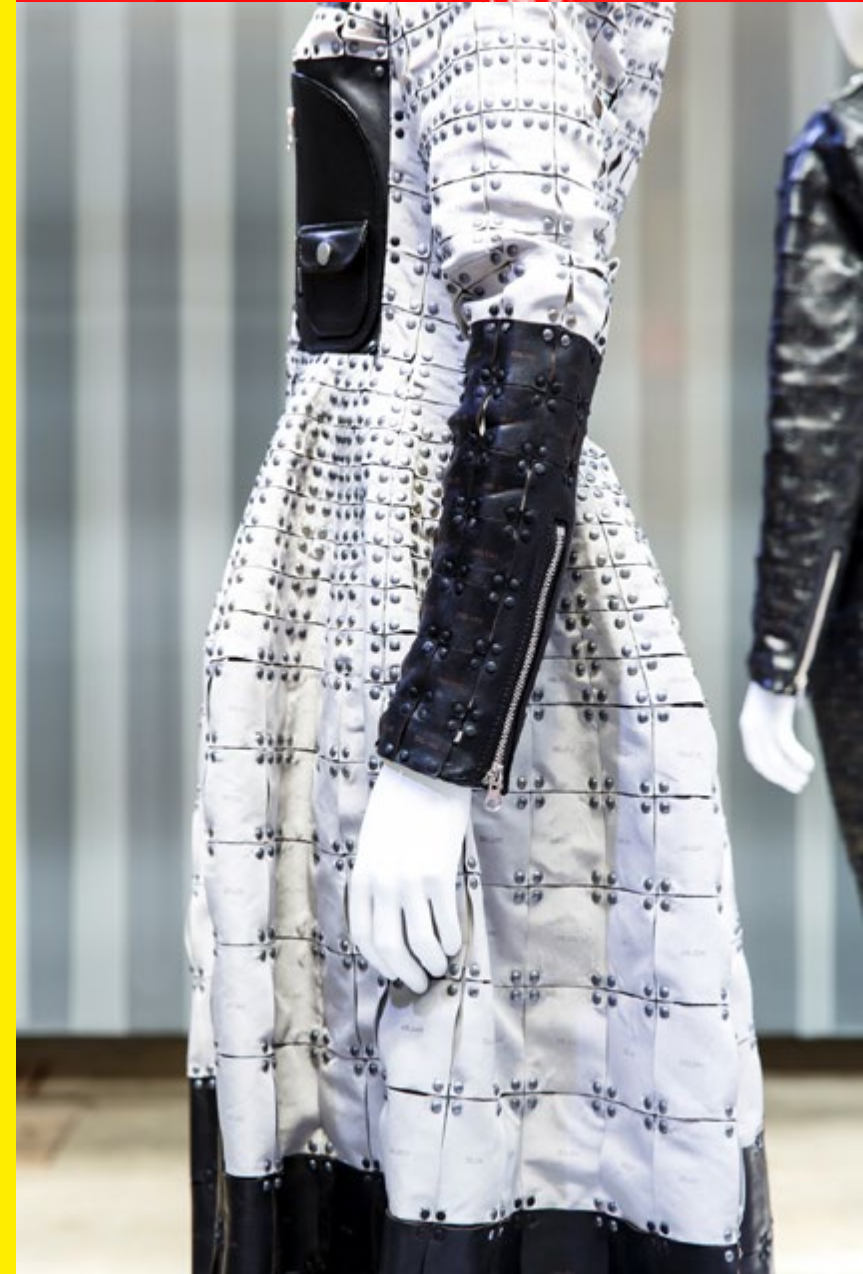
## FASHION'S FUTURE RELATION WITH INDUSTRY

More and more Fashion companies want to develop direct relations with students while they study in order to be close to the talent pool. Via a direct collaboration with students and HEIs the R&D of the fashion industry is facing to find answers to bridge the gap between traditional design and new technologies that help to make the industry more sustainable, forward thinking and effective. The exchange, flow of knowledge and co-creation within the Fashion-Tech sector industries help to boost students' employability and innovation potential in a way that urges both partners to rethink the traditional recruitment and placements.

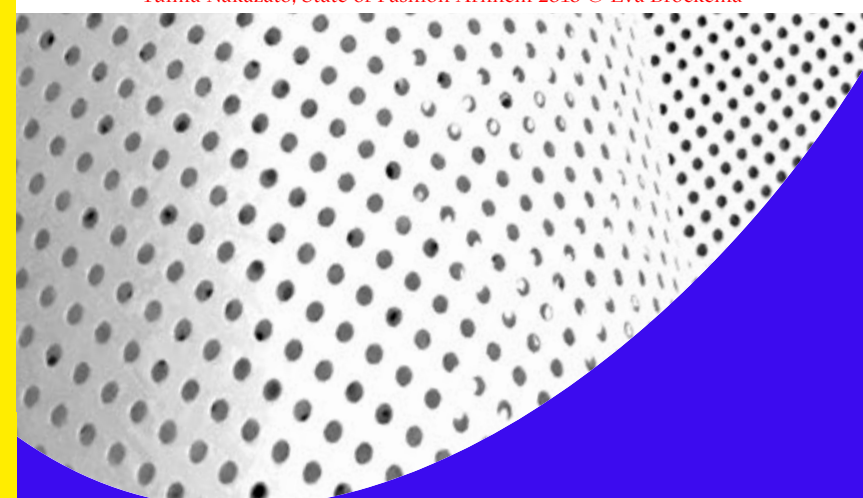
- How do HEIs need to adapt and change the current PG fashion education curriculum and what kind of new skillsets and competences are required for the fashion industry in this new environment?
- How can we move beyond placements into testing industry residencies or something else?
- How can we define new job roles and new recruitment process?

CHIARA COLOMBI, PH.D. in Design, Associate Professor at Politecnico di Milano – Design dept., where she teaches in the Fashion Design Program. She is Co-founder of the Fashion in Process Research Lab. Her research interests concern knowledge creation processes, management of creative processes and design-driven innovation in “culture intensive” industries, with a specific focus on the fashion sector. [CHIARA COLOMBI ↗](#)

JOSÉ TEUNISSEN is Professor in Fashion Theory and Dean of School and Design and Technology, London College of Fashion (UAL). Her research is focusing around fashion and innovation. As fashion curator, she was responsible for the Arnhem Modebiennale 2018 State of Fashion: Searching for the New Luxury. Now she is overseeing as PI three European funded projects: DeFINE, E4FT, FTALLIANCE and involved in SEEDS. [JOSE TEUNISSEN ↗](#)



Yuima Nakazato, State of Fashion Arnhem 2018 © Eva Broekema



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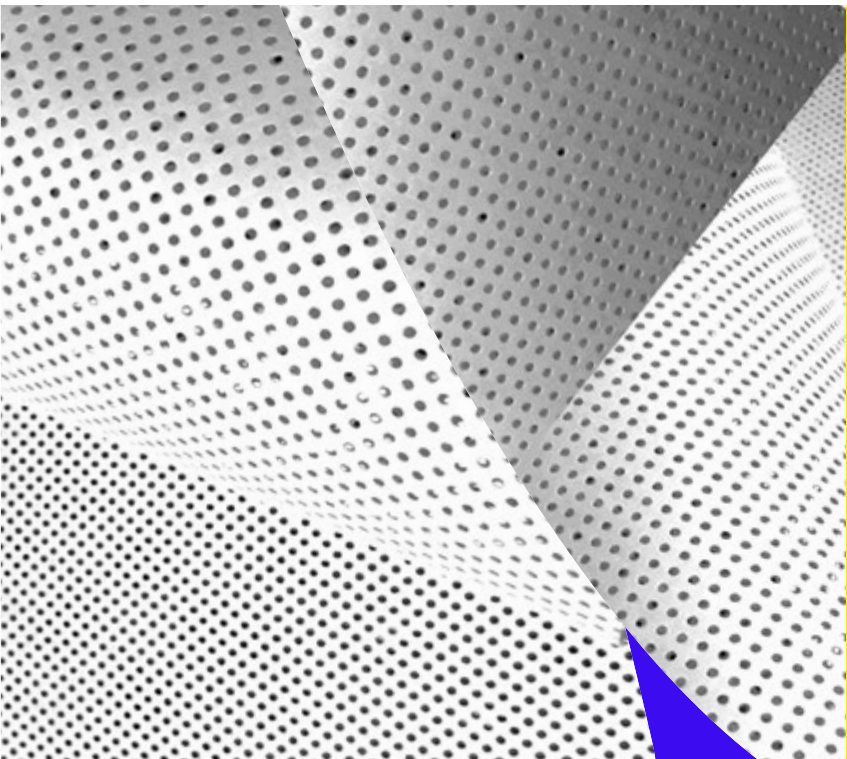


# Between Fashion and Diversity

CENTERING POSITIONALITY AND SOCIAL  
JUSTICE

Presented by Jaleesa Reed, Sha'Mira  
Covington, and Dr. Katalin Medvedev

Digital Multilogue  
on Fashion Education 2020



SHA’MIRA COVINGTON & KATALIN MEDVEDEV  
& JALEESA REED

BETWEEN FASHION AND DIVERSITY

## DIVERSITY IN THE FASHION INDUSTRIAL COMPLEX: CENTERING POSITIONALITY AND SOCIAL JUSTICE

This is an interactive workshop designed to help participants learn about diversity issues within the fashion-industrial complex and understand the complexities of teaching diversity in fashion classrooms. Definitions and issues relevant to race, ethnicity, and culture in fashion are explored using a social justice pedagogical framework. The presenters center their positionality as integral in the process of teaching diversity issues to fashion students and offer strategies and considerations for other educators wanting to engage in a diversity and inclusion curriculum.

SHA'MIRA COVINGTON is a Ph.D. student in the Department of Textiles, Merchandising and Interiors at the University of Georgia where she is completing a certificate of African American Studies as well. Her research emphasis is in African diaspora dress, focusing on the commodification of race within the fashion-industrial complex. She is interested in both critical and postcolonial approaches to fashion studies. [SHA'MIRA COVINGTON ↗](#)

KATALIN MEDVEDEV is Professor in the Department of Textiles, Merchandising and Interiors at the University of Georgia, USA. Her articles have been published in numerous peer-reviewed journals and as academic book chapters. She is the co-editor of *Fashion, Agency and Empowerment*, published by Bloomsbury in 2019. Her expertise is in gender and dress, politics of dress, and fashion peripheries. [KATALIN MEDVEDEV ↗](#)

JALEESA REED is a Ph.D. candidate in Polymer, Fiber, and Textile Science with an International Merchandising emphasis at the University of Georgia. Her research revolves around consumers of beauty products and how women of color navigate retail spaces while negotiating their identity. Her work is interdisciplinary and merges gender studies and human geography with a critical take on fashion consumption. [JALEESA REED ↗](#)

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BEN BARRY & KIMBERLY JENKINS

BETWEEN FASHION AND LIBERATION

# BUILDING A FASHION CURRICULUM BASED ON LIBERATION

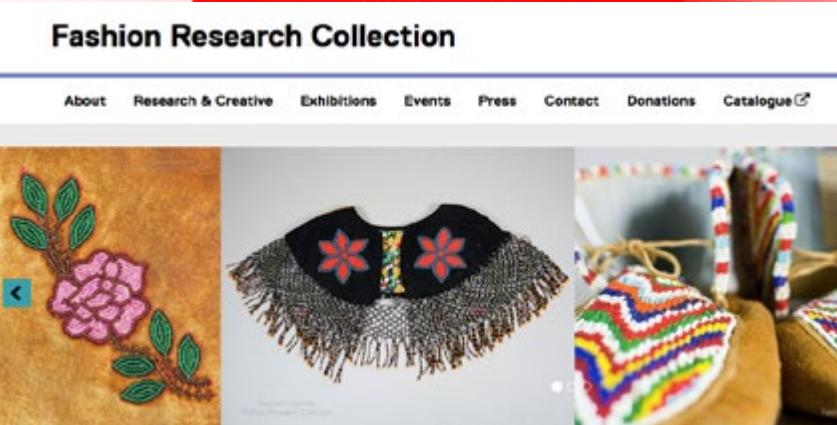
Fashion education is grounded in the continued legacies of colonialism and the trans-atlantic slave trade. These harmful logics and practices shape curriculum across fashion history, theory and design practice. This workshop will generate questions and strategies to support decolonization and liberation in fashion courses and fashion education at-large.

- What does decolonization and liberation mean to you and in the context of fashion education?
- What aspects of fashion history, theory and studio need to be transformed to support decolonization and liberation?
- What does decolonization and liberation look like in fashion courses and classrooms?
- What resources do fashion educators need to help them advance decolonization and liberation in their teaching practices and classrooms?

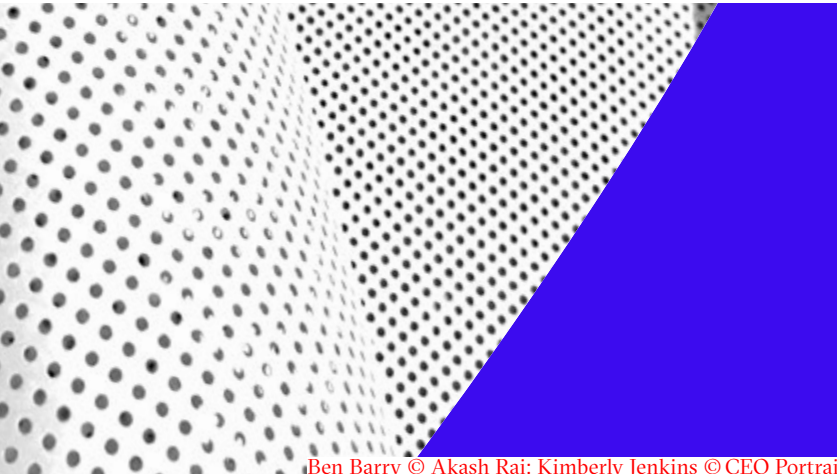
BEN BARRY, PH.D. (University of Cambridge), is Chair and Associate Professor of Equity, Diversity and Inclusion in the School of Fashion at Ryerson University. Through his teaching, research and academic leadership, he seeks to systemically redesign fashion education and the fashion system by advacining decolonization and centering disability, fat and queer liberation. [BEN BARRY ↗](#)

KIMBERLY JENKINS, M.A. (Parsons School of Design), is Assistant Professor of Fashion Studies in the School of Fashion at Ryerson University, lecturing previously at Parsons School of Design and Pratt Institute. An educator specializing in fashion history and theory, Kim became best known for designing an elective course (ongoing) and exhibition entitled, 'Fashion and Race.' [KIMBERLY JENKINS ↗](#)

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Ryerson University Fashion Research Collection website homepage







© Ernesto Molin, Data, 2020

CAROLINE EVANS & ALESSANDRA VACCARI

BETWEEN TIME AND FASHION

## EXPERIMENTING WITH UCHRONIA

Few phenomena embody the notion of time as well as fashion. Fast-moving and rooted in the ‘now’, fashion is constantly creating its own past and future. Stemming from the anthology *Time in Fashion* co-edited by the facilitators, this workshop explores fashion’s unorthodox relationship with time and, in particular, the uchronic mode. The aim is to consider the impact of time-fashion relationship on teaching and learning fashion in art schools. Uchronia (no time) is derived from the word utopia (no place) and the workshop will explore the multiple potentialities that this non-existent time could offer in speculating about the present and future of fashion. With its stunning capacity to create uchronic stories, fashion teaches us how to come to terms with current uncertainties and anxieties about the future. What are the relationships between fashion history and time? How do fashion’s fictional histories characterise the present, and how can they be used to create a better future? And, finally, how can fashion education help to better understand the risks of living in a ‘post-truth era’, where fake news and the manipulation of reality affect historical and critical investigation?

CAROLINE EVANS is Professor of Fashion History and Theory at Central Saint Martins (University of the Arts London), UK. Her research interests are rooted in her long experience of teaching in art schools. Her publications include *Fashion at the Edge* (2003) and *The Mechanical Smile* (2013). With Alessandra Vaccari, she is the co-editor of *Time in Fashion* (2020). [CAROLINE EVANS ↗](#)

ALESSANDRA VACCARI is Associate Professor of Fashion History and Theory at the Università Iuav di Venezia, Italy, where she works at the interface between visual studies and design history. Her books include *Fashion at the Time of Fascism* (2009) and *La moda nei discorsi dei designer* (2012). With Caroline Evans, she is the co-editor of *Time in Fashion* (2020). [ALESSANDRA VACCARI ↗](#)

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KAREN MARIE HASLING &amp; LOUISE RAVNLØKKE

BETWEEN INTENTION AND ACTION

## CURRICULUM DEVELOPMENT FOR FASHION DESIGN FOR SUSTAINABILITY EDUCATION

The aim of the workshop is, through active learning, to create awareness on how to design curricula that support fashion design for sustainability education based on a learning tool including a set of defined parameters used to describe learning activities. The learning tool is developed as part of FashionSEEDS, a cross EU partnership project, to develop a holistic framework for embedding sustainability into higher education fashion design.

- How can active learning emphasize design for sustainability education?
- How can existing curricula be attuned to support this?

We wish to generate a discussion of how learning activities emphasize design for sustainability education, and be attuned to support existing curricula. Therefore we see the workshop as an inspirational exercise and discussion for future course development.

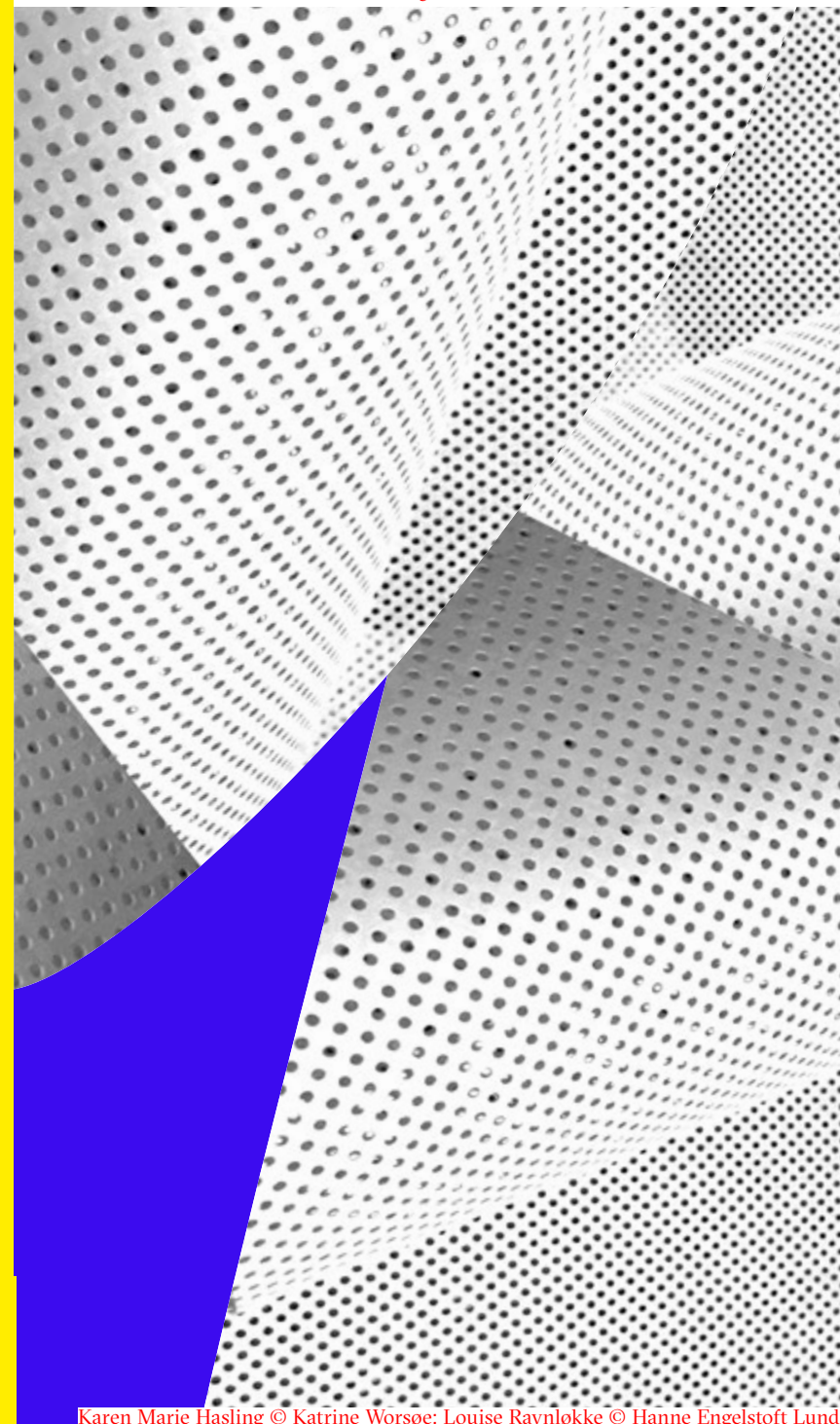
KAREN MARIE HASLING is Assistant Professor, Lab for Sustainability and Design, Design School Kolding. Here she works in the overlapping fields of learning, materials and sustainability in design as a way to unfold ways to consider, discuss and activate sustainability in design practice.

**KAREN MARIE HASLING** ↗

LOUISE RAVNLØKKE is Assistant Professor, Lab for Sustainability and Design, Design School Kolding where she is occupied with material aesthetics, and how textile and fashion designer can use their skills hereof to work with sustainability in design. **LOUISE RAVNLØKKE** ↗



© Karen Marie Hasling and Louise Ravnløkke



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MARLOES TEN BHÖMER, RUBY HOETTE,  
ALEXA POLLMANN & KAT THIEL

BETWEEN LEARNING AND UN-LEARNING

## THE EDUCATOR: GATEKEEPER OR ENABLER

Students and educators are waking up to the social, cultural, political and environmental impacts of fashion. They aim to challenge the status quo, traditional practices, value systems in fashion and transcend the current capitalist paradigm. However there are often barriers (institutional and individual) that inhibit the agency of educators to, with their students, expand the fashion field.

The aim of this workshop is to create a safe space for discussing barriers faced in teaching progressive fashion and approaches already created to overcome them. This workshop serves as a first step towards creating a shared practical toolset for enabling educational change.

OUTSKIRTS is a group of design practitioners, educators and researchers from different educational institutions in the UK exploring, developing and promoting expanded fashion.

MARLOES TEN BHÖMER is a Senior Research Fellow in Design at Kingston University. Her practice-based research focuses on women's footwear from technical, material, socio-political and cultural perspectives. Her current research considers the role design and media play in the social and cultural formation of the 'high-heeled woman', in turn challenging repressive stereotypes with regard to women's social and physical mobility. [MARLOES TEN BHÖMER ↗](#)

RUBY HOETTE is a designer/researcher exploring critical and experimental modes of engaging with and producing fashion. By framing the garment as an artefact carrying traces of social, cultural and economic interactions and transactions, her work aims to unpick and reconfigure relationships between object and system. She is co-founder of MODUS - a platform for expanded fashion practice as well as Senior Lecturer and Programme Lead for MA Design Expanded Practice at Goldsmiths, University of London. [RUBY HOETTE ↗](#)

ALEXA POLLMANN is founder of Peut-Porter Platform and researches sustainable future consumer experience at the Royal College of Art. She creates artefacts investigating body politics through the lens of fashion and technology. Currently, she develops a collaboration with design students and minority groups from around the world to build an inclusive, hyper-diverse fashion co-design approach - the DAZZLE Collective. [ALEXA POLLMANN ↗](#)

KAT THIEL is a designer, researcher and curator at the London-based design collective Peut-Porter with a curatorial focus on technology and digital innovation. She curates and programmes for Fashion Space Gallery & Arcade East and is a research associate at the RCA. A fashion designer by training, her practice spans various media and looks at fashion's impact on social behaviour within technocratic, market-driven systems. [KAT THIEL ↗](#)

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SOPHIE KURKDJIAN &amp; GIULIA MENSETIERI

BETWEEN LOCAL AND GLOBAL

## BEYOND PARIS: THE DEHIERARCHISATION AND DECENTRALISATION OF FASHION STUDIES

This discussion aims at decentralizing the approach of the history of fashion. Through a connected history approach, it wants to question the discursive construction of Paris as the capital of fashion and show that the history of Paris fashion is not only a national history but is part of a world-wide history of cultural, commercial and technical exchanges with the rest of the world which is often overlooked by scholars. How did the history of Paris fashion become a national myth, deliberately forgetting the contribution of “foreign” couturiers and immigrants workers? To what extent can we say that Paris became a capital of fashion thanks to its immersion of economical, commercial and cultural circulations?

SOPHIE KURKDJIAN holds her Phd at the Paris Sorbonne University. She is Assistant Professor at the American University of Paris in the Department of Global Communications. In 2018, she created the research network Culture(s) de Mode in collaboration with the French Ministry of Cultural Affairs. [SOPHIE KURKDJIAN ↗](#)

GIULIA MENSITIERI holds a Ph.D. in Social Anthropology and Ethnology from the Ecole des Hautes Etudes en Sciences Sociales of Paris. She is a research fellow at the IDHES of Nanterre. She studies the transformations of labor, new forms of dominations and exploitations, and the political weight of imaginaries through fashion. She is the author of *The Most Beautiful Job in the World*. [GIULIA MENSITIERI ↗](#)

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LARS PASCHKE & JANA PATZ

BETWEEN TERMINOLOGY AND PRACTICE

# IS IT FASHION? HOW TO COIN A TERM WHICH IS IN FLUX? AN EXERCISE IN ARGUMENTATION.

Teaching fashion design at multiple universities we experience a generation that challenges the formal requirements, which fashion design supposedly has, namely the design of garments and fashion collections. The question, how fashion education should be re-shaped we do not want to answer strategically through technological and social inquiry, neither by responding to industry needs, but rather through a cultural self-reflection. We want to describe the status quo, explore which knowledges lie in fashion and aim to establish a vocabulary to situate the current experiments. The workshop is an artistic project, from which we want to gain insights for an updated self-understanding of our role as academics, students and experts alike.

- How is the term fashion defined?
- What are the formal and aesthetic boundaries drawn by the project participants?
- What knowledge and skills are applied?

LARS PASCHKE holds a Professorship in Fashion Design at Burg Giebichenstein University of Art and Design Halle. After graduating with a Master's degree from the Royal Academy of Fine Arts in Antwerp, he taught at Berlin University of the Arts and worked on interdisciplinary and collaborative projects together with e.g. Arielle de Pinto, Zuzanna Czebatul, Planningtonrock and Goetze.

JANA PATZ has been teaching fashion design for the last 12 years in a number of renowned institutions. She held a professor ship at the ESMOD Berlin International University of Art for Fashion as well as an associate professorship at the University of Arts Berlin and lectured as an senior artist at the Institute Fashion and Styles at the Academy of Fine Arts in Vienna. Currently, she is working as a lecturer at the Weißensee University of Art in Berlin and Pforzheim University. In her research, she explores an expanded concept of fashion design based on intangible artefacts and the disappearance of the body in fashion. As well as transdisciplinary methods in design processes and its potential of the paradigm shift for fashion education and learning.

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DARSHAN DESAI &amp; DIANE MAGLIO

BETWEEN AESTHETICS AND ANALYTICS

## BALANCING THE ART OF FASHION WITH BUSINESS TECHNOLOGY IN FASHION STUDIES

This workshop will explore the balance of aesthetics and emotions with analytics and artificial intelligence in the fashion curriculum. We will investigate these key topics:

- In what ways does the rise of artificial intelligence make aesthetic and emotional intelligences more important?
- How advances in artificial intelligence and data are transforming the fashion industry and value chain?
- What are its implications for careers and skillsets in the fashion curriculum and in employment?

**DARSHAN DESAI** (Professor and Chair, Business Data Science Department, Berkeley College Larry L. Luing School of Business) Darshan Desai has years of experience with a range of technologies to implement data-focused projects. Her career has spanned the private sector, nonprofits, and academia. At Berkeley College, she spearheads the new degree program, Bachelors in Business Data Science. With broad experience with industries and her large network, she has created many analytics consulting and research opportunities for her students.

**DARSHAN DESAI** ↗

**DIANE MAGLIO** (Master Faculty Berkeley College Larry L. Luing School of Business, Fashion Department) After a career in the men's upscale fashion industry, Diane Maglio is now applying her experience teaching fashion in the Larry L. Luing link tbc School of Business. She researches, presents and publishes on her favorite subject: the clothing and culture of American menswear. She has recently contributed *Object Analysis and Adaptation for the Current Fashion Market* in Teaching Fashion Studies.



Balancing the art of fashion with business technology in fashion studies: between aesthetics and analytics



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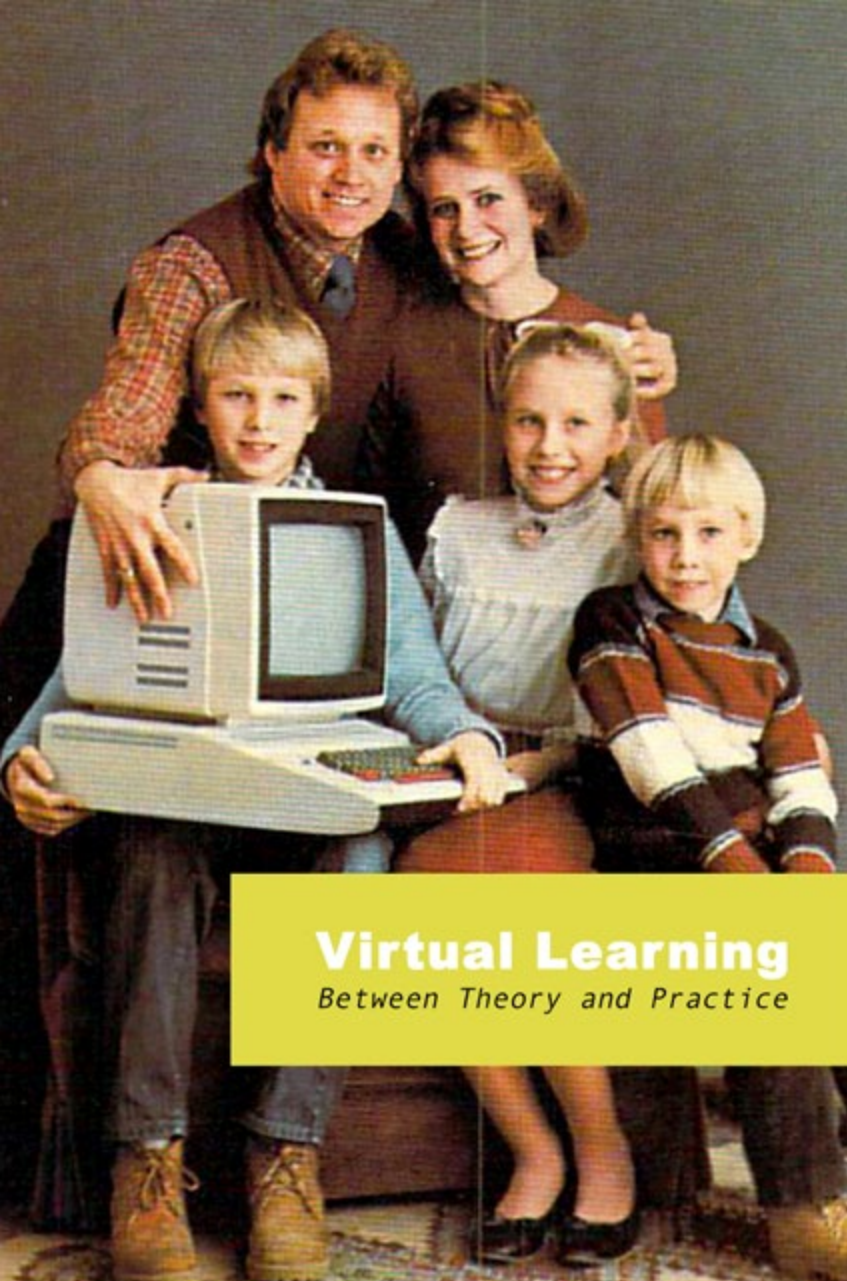
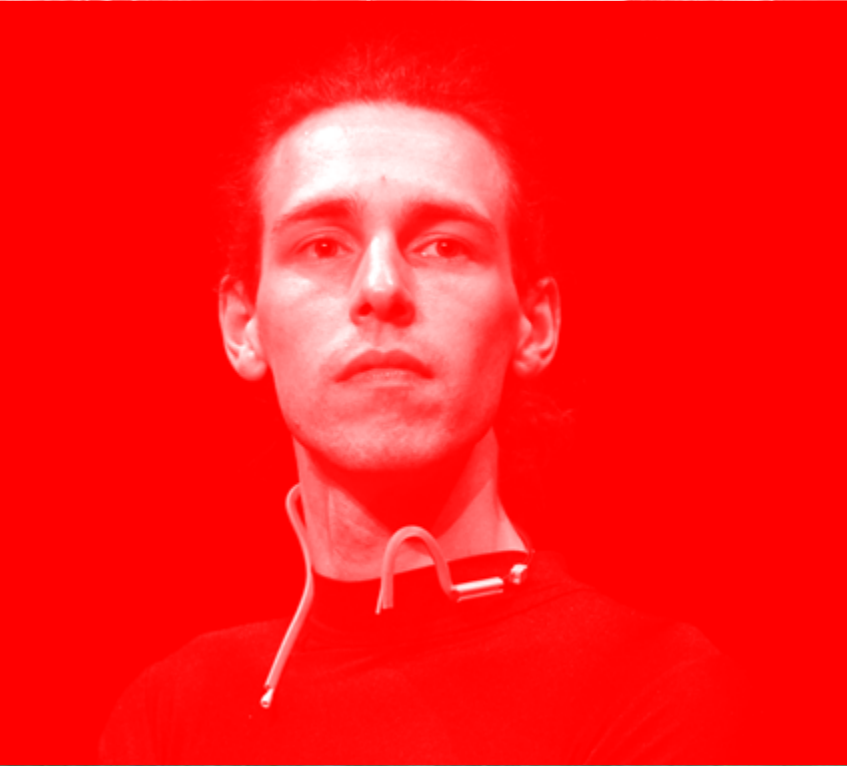


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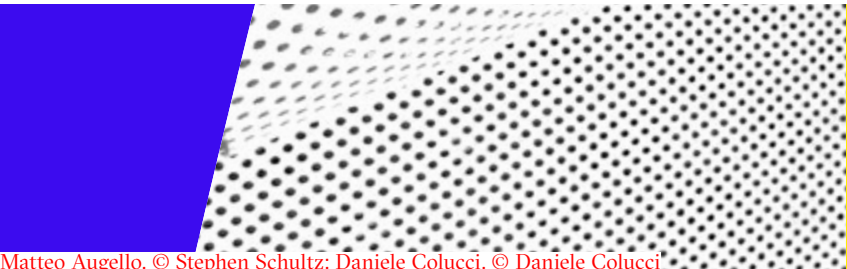
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**Virtual Learning**  
*Between Theory and Practice*

© Family Computing magazine, Issue 1, September 1983



Matteo Augello, © Stephen Schultz; Daniele Colucci, © Daniele Colucci

MATTEO AUGELLO & DANIELE COLUCCI

BETWEEN THEORY AND PRACTICE

## DIFFERENT SCENARIOS, DIFFERENT SOLUTIONS: A WORKSHOP ON VIRTUAL LEARNING

Can all practical and theoretical skills be learnt virtually? The purpose of the workshop is to explore how virtual learning can facilitate the integration of theory and practice and provide a platform for holistic learning. Participants will have the chance to team up with fellow educators from other institutions and share their experiences of virtual learning. Drawing on the issues surfaced during lockdown, the facilitators will present teams with two scenarios, each defined by different levels and pathways of undergraduate fashion education. The workshop is designed to trigger quick-response problem solving and stimulate diverse approaches to challenges of virtual learning environments.

MATTEO AUGELLO, PH.D is a lecturer in fashion studies at Istituto Marangoni London. In 2019, he completed a PhD at London College of Fashion on the development of fashion curation in Italy and was awarded the Pasold/V&A Research Grant to explore the archive of the Maison Worth and reconstruct the relationship between the Parisian maison and the textile industry in Lyon.

MATTEO AUGELLO ↗

DANIELE COLUCCI is a tutor at Istituto Marangoni. After graduating in 2013, he started collaborations in the fashion industry as an accessories and graphic designer, offering freelance-based service. He designed six collections for the footwear division of Italian fashion house Dolce&Gabbana. Since 2017 he has worked at Istituto Marangoni London, covering fields such as visual communication, digital and interactive design and textile workshops.

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EHSAN MORSHED SEFAT &amp; POLINA STEPANOVA

BETWEEN AUTHORSHIP  
AND COLLECTIVE IMAGINATION

## ASSEMBLAGE

“Assemblage” is practical workshop that aims to push the creative limits when working in a team. Starting with creative brainstorming that exercises the ability to research inspiration collectively, it will then continue with each participant focusing on a personal interpretation of the concept.

- How to turn anything into a creative starting point?
- How to balance personal vision, collective imagination, and given delivery format?

The final editing will be done collectively and put together into an editorial manifesto. We believe that aesthetic quality is not fixed, but it rather appears at the end as a result of continuous creative editing.

POLINA STEPANOVA, Graduate of Antwerp Academy, is a freelance Fashion Trend Forecaster and a Visual Artist. Currently based in Florence, Polina is a professor at Polimoda for more than 7 years. She has experience in teaching university students and creating workshops for professionals digitally and offline, bringing together creatives of different skill set and international background.

EHSAN MORSHED SEFAT, Graduate of Antwerp Academy, is a freelance Print Designer and a Visual Artist. Currently based in Berlin, Ehsan is a guest teacher at the fashion department of UDK, teaching a Graphics and Illustration course. He has experience in working with graphics and prints in a fashion context for clients such as Martine Rose, Raf Simons, and Acne Studios to name a few. Besides teaching and designing prints, Ehsan also works on collaborative installation based art projects with colleagues in Berlin.

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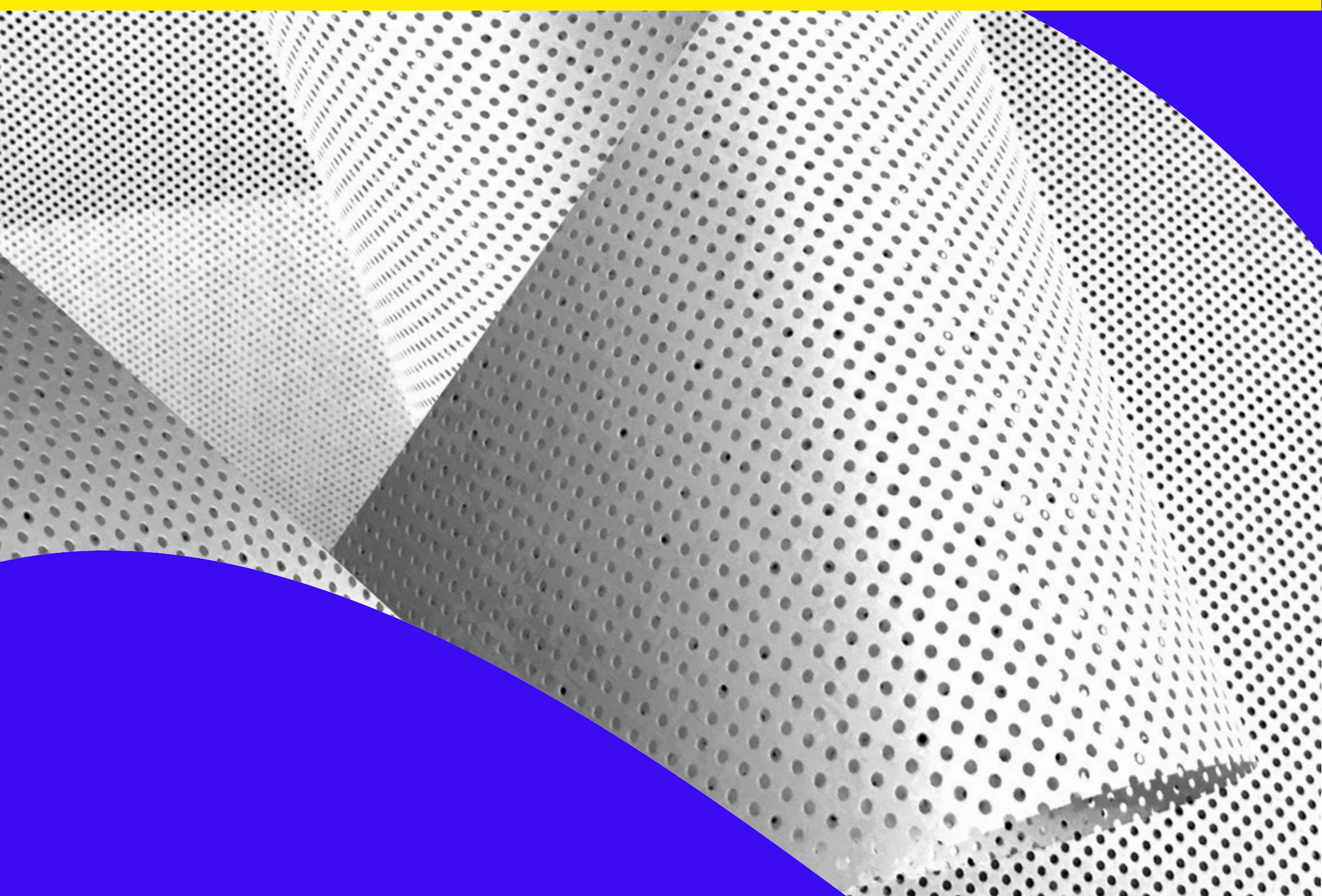


FRIDAY, 25 SEPTEMBER 2020 • 3.00 PM – 6.30 PM (CEST)

# THE DIGITAL MULTILOGUE

ON

FASHION EDUCATION  
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