

# THE DIGITAL MULTILOGUE

ON

**FASHION EDUCATION** 

A CONFERENCE ON LEARNING AND TEACHING FASHION IN THEORY AND PRACTICE 1-2 OCTOBER 2021 Education holds the potential to reinforce systems and to revolutionise them.

Fashion education has served and fed the current global fashion system.

It has also inspired and driven change in the fashion system.

# WHAT KINDS OF FASHION EDUCATION ARE NEEDED NOW?

What kinds of fashion education are needed to build more inclusive, just and beneficial (fashion) systems?

What kinds of fashion educational practices exist, can we share to learn from each other, and can we build together?

How can we turn our reflections into actions?

### WELCOME

**THE MULTILOGUE** on Fashion Education 2021 is a participatory and outcome-oriented space focused on the learning and teaching of fashion at tertiary level. It aims to explore and illustrate the diversity and complexity of the field and the practices of fashion education. It aims to foster a greater understanding of its pasts, presents and futures – methods, values and didactic, pedagogic and epistemological questions.

This conference seeks to inspire mutual learning, collaborative research and shared action – fashion educations for NOW.

We look forward to meeting, discovering, exchanging and imagining together.
Franziska Schreiber & Renate Stauss



ON

FASHION EDUCATION
IS ORGANIZED BY



### RENATE STAUSS

Ph.D., Assistant Professor, Fashion Studies, Department of Communications, Media and Culture, The American University of Paris

### FRANZISKA SCHREIBER

Professor, Fashion Design, Institute of Experimental Fashion & Textile Design, Berlin University of the Arts













## FRIDAY 1 OCTOBER 2021 3.00PM - 7.30PM (CEST)

program as at 15 September 2021, updates online

3.00 PM	OPENING	
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	<b>EE2 ●</b> DE-HIERARCHISING FASHION EDUCATION – CURRICULA, INSTITUTIONS, NETWORKS facilitated by Elke Gaugele	
	<b>EE3</b> ● ALIGNING FASHION EDUCATION WITH SOCIO-CULTURAL CONTEXTS AND PROFESSIONAL FIELDS facilitated by Dilys Williams	
	<b>EE4 ●</b> RE-DESIGNING FASHION EDUCATION – VALUES, METHODS, PROCESSES facilitated by Marloes ten Bhömer	
5.15 PM	THE MULTILOGUE BETWEEN WORKSHOPS registration required, places limited	42
	ALTERNATIVELY ONGOING MULTILOGUE MOVEMENT - A Pilates class with choreographer Emily Ranford THE DIGITAL MULTILOGUE × Fashion is a great teacher - LIVE Podcasting Booth HOPING & DOUBTING - The Student Exhibition MEETING LOUNGE	81 20 18
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## SATURDAY 2 OCTOBER 2021 3.00PM - 7.30PM (CEST)

program as at 15 September 2021, updates online

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5.00 PM	THE DIGITAL MULTILOGUE X FashionSEEDS*	97
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7.30 PM	GOODBYE AND CLOSING	

<sup>\*</sup> FashionSEEDS is a collaborative project led by fashion design for sustainability educators at University of the Arts London, Politecnico di Milano, Design School Kolding and Estonia Academy of Arts

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# FRIDAY & SATURDAY ONGOING

program as at 15 September 2021, updates online

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# THE DIGITAL MULTILOGUE

ON

FASHION EDUCATION PROVOCATIONS

**PROVOCATION** 



CHRISTINA H. MOON

Associate Professor, Fashion Studies, Parsons School of Design, New York DECOLONISING FASHION EDUCATION



YVONNE NTIAMOAH

Head of Fashion and Design Department Radford University, Accra PROVOCATION



**ZOWIE BROACH** 

Professor, Head of Fashion Royal College of Art, London

### FRIDAY, 1 OCTOBER, 3.10 PM (CEST)

PROVOCATION I

### **PROVOCATION**

Christina H. Moon

A fashion education is a practice of freedom, imagination, and solitude, to discover where the spirit dwells. In this last year of such great loss and contingency, I've abandoned the abstract, the technical structural theories, and seek small alchemies, a poetics of the soul. When I listen closely, I hear my students ask me: How might we set the imagination free? How might we affirm our multiple subjectivities? Where do we see ourselves - in beauty and belonging - in this archive and history? How might we celebrate our myriad forms of creative expression to find paths out of cynicism and despair? A fashion education is a counter hegemonic politics of the visual, of text and textile, the pedagogical. It resists and transcends limits to give access to many worlds. I seek a fashion education that restores our senses and validates us, shows how we form ourselves in relation to one another, shares life with different realities.

CHRISTINA H. MOON is Assistant Professor of Fashion Studies in the School of Art and Design History and Theory at Parsons School of Design. Her research looks at the social ties and cultural encounters between design worlds and manufacturing landscapes across Asia and the Americas, exploring the memory, migration, and labor of cultural workers. Moon writes on fashion, design and labor, material culture, social memory, the ephemeral and everyday, and ways of knowing and representing in ethnographic practice. She is a fellow of the Social Science Research Council, Graduate Institute of Design, Ethnography, and Social Thought and India China Institute at The New School, and member of the Fashion Praxis working group at Parsons. Her most recent book project is Ephemera, in collaboration with the photographer Lauren Lancaster, which traces fast-fashion across Los Angeles, Seoul, and New York. She is also author of Labor and Creativity in New York's Global Fashion Industry and the co-edited volume, Fashion and Beauty in the Time of Asia.

### SATURDAY, 2 OCTOBER, 3.10 PM (CEST)

PROVOCATION II

# DECOLONISING FASHION EDUCATION

Yvonne Ntiamoah

"I think, therefore. I am" is at odds with an African saying, not attributed to any one person – Ubuntu – which means, "I am because we are".

My voyage to Ghana in 2011, in search of a consequential use of my Fashion Education, led to my role at Radford University, leading the formation of the first Fashion Design Degree programme in Ghana/West Africa. This role determined my PhD interest, recognising the gaps that existed in the Western curriculum, as legacy of colonialism – with the growing business of Fashion Education, exported across the world from western Institutions.

The colonial experience reduced education to a tool of communication between the coloniser and the colonised, very much to the advantage of the coloniser. Emphasis on the individual and diminishing the importance of community and culture resulted in ideological dissonance. Despite post-independence attempts to reverse this, vestiges of postcoloniality in contemporary education remain, and perpetuate a myth of inferiority of indigenous knowledge and methods. Thus, depriving the world of a wider range of ways of knowing, pedagogy and epistemologies. Education should be for the full development of the human personality of all people all over the world.

What then, is the future of Fashion Education?

YVONNE NTIAMOAH is an Education Consultant, establishing the first Creative Institution in Africa and the Chairperson of the Board of Fashion Ghana. She is a PhD Researcher in the area of "Contextualised Curriculum and Pedagogy in Fashion Design in Africa". The Board of Fashion/Radford Fashion Department honoured with; Gucci Design Fellowship 2019-2021 (the only Double Award). British Council "Social Impact Award" Finalist 2017. Then Glitz Fashion Award 2017 "Outstanding Contribution". "Afromod" Fashion Awards 2015; "Tertiary Fashion Education" The Ghana Fashion loons Award 2014 "Contribution to Fashion". Previous to this, "Professional Ghanaian Award" for Designer of the year 2005. Then contracted by the UN fashion for food program (Catwalk the World) 2006.

SATURDAY, 2 OCTOBER, 7.00 PM (CEST)

PROVOCATION III

### **PROVOCATION**

Zowie Broach

In the ultimate provocation of last year's Multilogue Zowie Broach said: 'We need to find new perspectives, new routes forward, create a solid ground to leap from, if we are to make changes.' The Head of Fashion at the Royal College of Art in London and co-founder of BOUDICCA left with a reflection on the limits of knowledge, the power of materiality, the interrelatedness of elementary forces, and the potential of deep beauty and love over desire. 'Activism is an essential act', was her call to care and action. Look forward to her reflections on this year and how she will provoke our thoughts.

Zowie Broach is Head of Programme for FASHION RCA and after arriving six years ago has radically changed the paradigm of what it means today to consider how we might design in FASHION. Zowie previously co-founded the label BOUDICCA who were the first independent British Label to show during Couture Paris, as well as exhibiting at Chicago Arts Institute, Tel Aviv Museum; their Invisible City collection AWo4 is part of the permanent collection of The Metropolitan in New York. She also consulted for Cartier. Whilst at the RCA Fashion has established a new series of platforms –Systems, Digital 360 and Bio as Design that expands the practise of Fashion. This is not exclusive of values, economy and philosophy of self; taking on board the myriad of potentials that need investigating to assure a practise that can reveal and express the question of identity for our future. Zowie Broach has been voted into the top 500 Fashion Leaders, Business of fashion for the last six years and is on the advisory board of Fashion Roundtable. Her research looks to sustainable solutions connected through a network and a metaverse of gaming where identity is expressed and yet protected in advance.

FRIDAY, 1 OCTOBER, 7.00 PM (CEST)

# THE CONVERSATION SOCIAL JUSTICE | FASHION | EDUCATION

BEN BARRY IN CONVERSATION
WITH TANVEER AHMED & LESIBA MABITSELA



### TANVEER AHMED

Senior Lecturer in Fashion and Race at Central Saint Martins UAL,

### BEN BARRY

Dean of the School of Fashion at The New School's Parsons School of Design, New York

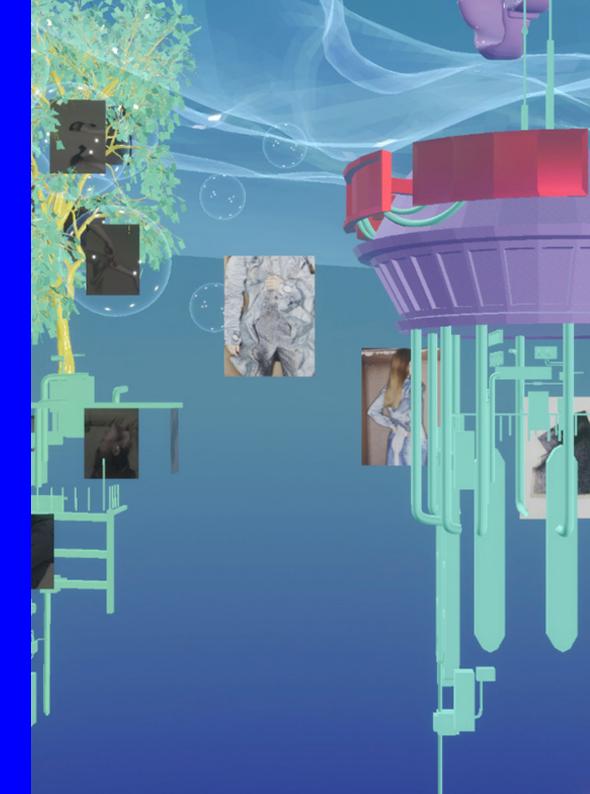
### LESIBA MABITSELA

Designer and Co-founder of the African Fashion Research Institute (AFRI), Johannesburg

TANVEER AHMED (she/her) is a final year AHRC funded Ph.D. candidate at The Open University, UK investigating how Eurocentric and racist ideas underpin the design process in fashion design education. Tanveer has been recently appointed as senior lecturer in Fashion and Race as part of a programme wide drive towards implementing anti-racist fashion pedagogies at Central Saint Martins College of Art and Design, University of the Arts London. Tanveer is also a visiting tutor in History of Design at The Royal College of Art in London.

BEN BARRY, Ph.D. (University of Cambridge), Dean of the School of Fashion at The New School's Parsons School of Design, New York is also 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 advactining decolonization and centering disability, fat and queer liberation.

LESIBA MABITSELA is a South African interdisciplinary artist, designer and Fashion Practitioner currently based in Johannesburg, South Africa. Mabitsela's practice incorporates visual art and design with critical fashion and performance studies in his exploration of African masculine identities. Mabitsela is a former recipient of the Andrew W. Mellon Foundation scholarship, contributing to the completion of his master's degree in theatre and performance at the University of Cape Town which was guided by the multidisciplinary studies offered under the auspices of the Institute for Creative Arts (formerly known as GIPCA). Mabitsela is also a founding member of the African Fashion Research Institute.



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### SATURDAY, 2 OCTOBER, 6.40 PM (CEST)

STUDENT THINK TANK PRESENTATION

# THE UTOPIA OF FASHION: IMAGINING THE FUTURE OF FASHION EDUCATION

The current fashion industry is not sufficiently conscious of the future. Yet, fashion holds the potential to shape our futures. We need to rethink how and why fashion is made and learnt. The principle of fashion, with all its facets, is being called into question and so is its education. As educators, practitioners and students of fashion, we face the challenge and unique opportunity of designing the future of fashion education today. In the face of the fundamental forces and challenges that shape the professional field of fashion, we need dreams and actions that guide us towards futures we want.

While **THE DIGITAL MULTILOGUE** on Fashion Education is aimed at educators of fashion, student participation is key. The conference, paper exchanges and workshops are open to all students. Students of the organizing institutions (AUP & UdK) have also been invited to collaborate in a virtual exhibition and a two-day think tank on the fashion school of the future.

Futures are open spaces that call on us to be shaped. The think tank "The Utopia of Fashion: Imagining the Future of Fashion Education" invites student to collaborate internationally, across institutions and specialisations to develop visions of what fashion education could and should be.

Participants will present their ideas and visions during the final session of the conference, 2 October 2021, 6.40 PM (CEST). The think tank is organized by Linnea Wingerup and facilitated by Wenzel Mehnert.

The workshop is supported by the Governing Mayor of Berlin, Senat Chancellery

WENZEL MEHNERT After studying social and business communication, Wenzel has been working as a research assistant at the Berlin University of the Arts and the Technical University Berlin. He researches, writes and teaches experimental methods of future studies at the intersection of science and art. He is currently working on his Ph.D. on "The practice of speculation in literature, design and foresight".

### PARTICIPANTS ARE

Nina Birri, Madeline Czarnik, Ethan Flanagan, Titia Grefe, Elea Jenner, Khulan Klecker, Olivia Nielson, Leonie de Payrebrune et de St. Seve, Luzie Richter, Emily Spennato, Laurin Stecher, Brooke Stewart & Linnea Wingerup

NINA BIRRI is currently pursuing a masters at the Berlin University of Arts in fashion design. She has worked extensively across both the fashion and service design fields, producing, designing and analyzing for various companies and university projects (including SI Labs GmbH and Collective Swallow).

MADELINE CZARNIK, as a recent graduate from AUP with a major in Fashion Activism, Paris is Madeline's current home, but she grew up on U.S. military bases in Belgium, Italy, and England. During her undergrad, she interned for the likes of Wonderland Magazine, Christian Cowan, Karla Otto, and KCD productions. Now she works for an ecoresponsible brand, Phi 1.618, while getting here master's in Marketing & Éco-responsabilité at L'Institut Supérieur des Arts Appliqués.

ETHAN FLANAGAN is a student working to obtain a Masters of Arts in Global Communications at the American University of Paris. His research areas of interest include digital privacy and modern applications of Marxist theory. Ethan previously obtained a Bachelor's of Arts in Political Science from Saint Joseph's University and has experience working in the government, nonprofit, and restaurant sectors.

TITIA GREFE is a fashion design student in her fourth year at the Berlin University of Arts. As a previous intern for a fashion designer, a costume department and fashion agency, Titia is passionate about reflecting on her experience in the industry and finding ways in which she can make a positive impact.

ELEA JENNER is in her second year of studying as an undergraduate in fashion design at the Berlin University of Arts. She has worked has an intern for various dressmaker and tailoring brands in Germany, as is participating in the Digital Multilogue on Fashion Education Student Think Tank in order to envision a fashion future in which she would be proud.

KHULAN KLECKER is a current Mongolian-German fashion design student at the Berlin University of Arts. She is passionate about thinking of how to innovate the fashion industry in the face of the global climate change crisis, and hopes to aid in changing the current fashion systems.

OLIVIA NIELSEN is a Polish-American undergraduate student at AUP studying Marketing, Fashion Studies and French. Ever since deciding to move to Paris, Olivia has been getting involved in the fashion industry as much as she can through internships, showroom assisting, attending fashion shows, making garments, and participating in this Digital Multilogue on Fashion Education Student Think Tank.

LEONIE DE PAYREBRUNE ET DE ST. STEVE is a current undergraduate student studying fashion design in her second year at the Berlin University of Arts. She has studied and worked in theatre and the arts, and has interned at Urban-Life, model-making for tiny houses. She is passionate about questioning the fashion industry and participating in open conversation about what the future of the industry holds.

LUZIE RICHTER was born in Chemnitz (Germany) in 1998. After school she first started to study "Fashion&Technology" at the Art University Linz (Austria). After she applied to study fashion design at the Berlin University of Arts, where she is currently in her third year.

EMILY SPENNATO is a current master's student at AUP studying Global Communications with an emphasis on Fashion Studies. She is a prolific journalist, having written for publications like TigerBeat Media, Risk & Insurance, Peacock Media, and Slutmouth Magazine, and is excited to dive deeper into the world of fashion education through the Digital Multilogue on Fashion Student Think Tank.

LAURIN STECHER is currently in his final year of studying fashion design at the Berlin University of Arts. His previous work and internships range from pattern-cutting for Schnittmacher Berlin, working in menswear at the Holy Fashion Group GmbH, and media design for ThisPlays GmbH.

LINNEA WINGERUP is a current Swedish-American undergraduate student in her final semester at AUP, pursuing a major in Global Communications, with a minor in Fashion Studies and Comparative Literature. After interning during Paris Fashion Week, working as an editor-in-chief for AUP's student magazine, and interning for the Digital Multilogue on Fashion Education, she is excited to learn more about how to think critically about the fashion industry from the inside out.



### THE STUDENT EXHIBITION

### **HOPING & DOUBTING**

'What kinds of fashion education are needed NOW?' - THE DIGITAL MULTILOGUE ON FASHION EDUCATION 2021 is accompanied by a virtual exhibition. Students' voices and visions form an integral part of the Multilogue. In the Student Exhibition "Hoping & Doubting" and in the student Think Tank "The Utopia of Fashion: Imagining the Future of Fashion Education" current student from participating universities (MA Global Communications - Fashion Track at AUP, and BA / MA fashion design at UdK) build an exchange of works and ideas. The exhibition showcases projects that doubt and hope in/with/through fashion - projects of particular relevance to learning and teaching fashion NOW.

### PARTICIPATING STUDENTS

Ronja Biggemann, Nina Birri, Jacinda Carlisle, Adam Cohen, Fanny Freudner, Marlene Haase, Jasmin Halama, Levi Hare, Natalie Hillyer, YouJung Kim, Yasmine Moriel, RiotPantProject, Cynthia Abi Samra, Mia Alvazuri Sommerfeld, Laurin Stecher, Camilla Volbert & Sara Wynn

The exhibition was organized and co-curated by Sara Wynn and designed by Kathrin Hunze & Tsing Yun Zhang.

SARA WYNN is a graduate student at the American University of Paris studying Global Communications in Fashion, with a focus in ethical and sustainable textiles. In 2018, she completed her BFA in Textile Design from the Savannah College of Art and Design, and worked in New York City as a Textile Designer for a number of years. She is the International Communication & Creative Collaboration Internand the Co-Curator of the Student Exhibition for the 2021 Digital Multilogue on Fashion Conference.

TSINGYUN ZHANG is a media artist who is currently studying Art and Media at the Berlin University of Arts. Her work has focused on experimental video installations. In the last few years, she has been exploring the relationship between technology, body and nature.

KATHRIN HUNZE works as a media artist. She has the title "Meisterschüler" and graduated of the Art and Media programme at the Berlin University of Arts with a focus on generative art and experimental film. She also studied communication design focussing on time-related media and sound design at the Hamburg University of Applied Sciences. Her audiovisual works have been exhibited in Berlin, Shanghai and New York, among other places. She lives and works in Berlin.

REGISTER → HERE 19

# THE DIGITAL MULTILOGUE X FASHION IS A GREAT TEACHER THE FASHION EDUCATION PODCAST

### THE IDEA

THE DIGITAL MULTILOGUE collaborates with Fashion is a great teacher – the fashion education podcast\* to create a lasting multilogue. Voice and share your thoughts, ideas and solutions; join a global community of fashion educators and build a global choir of ideas.

### THE FORMAT

3 questions in 5 minutes, recorded via Zencastr (by phone or PC, no extra equipment needed)

### THE QUESTIONS

What moves you right now in the learning and teaching of fashion?
What has fashion taught you?
What kinds of fashion education are needed NOW?

THANK YOU FOR BUILDING THE MULTILOGUE!

### YOU CAN BOOK ONE OF THE SLOTS BELOW.

You will be redirected to calendly.com to sign up for a 15 min slot.

→ HTTPS://CALENDLY.COM/MULTILOGUE-PODCASTING/LIVE ←

FRIDAY, 1 OCTOBER 2021, 5.15 - 7.00 PM (CEST) FRIDAY, 1 OCTOBER 2021, 7.30 - 9.30 PM (CEST) SATURDAY, 2 OCTOBER 2021, 10.00 AM - 3.00 PM (CEST) Fashion is a great teacher is a collaborative laboratory on learning and teaching fashion. The research and development project, educational platform, and connective consultancy has been founded in 2019 by Franziska Schreiber (Prof., Fashion Design, Berlin University of the Arts – UdK) and Dr Renate Stauss (Prof. Dr., Fashion Studies, the American University of AUP & UdK). Fashion is a great teacher is driven by their love for making and wearing fashion, for learning and thinking through fashion, and their belief in its connective, educational and transformative potential.



In 2020 Fashion is a great teacher launched its podcast providing a fantastic lens to learn about the world and its people, about history, politics and culture. Join Fashion is a great teacher to discover the most inspiring voices in fashion education, their take on the how and why of learning and teaching fashion, their doubts and hopes, their lessons from fashion. The first season broadcasts conversations with Zowie Broach, Elke Gaugele, Christina H. Moon, Alistair O'Neill, Valerie Steele & Dilys Williams (board members of THE DIGITAL MULTILOGUE ON FASHION EDUCATION 2020 & 2021).

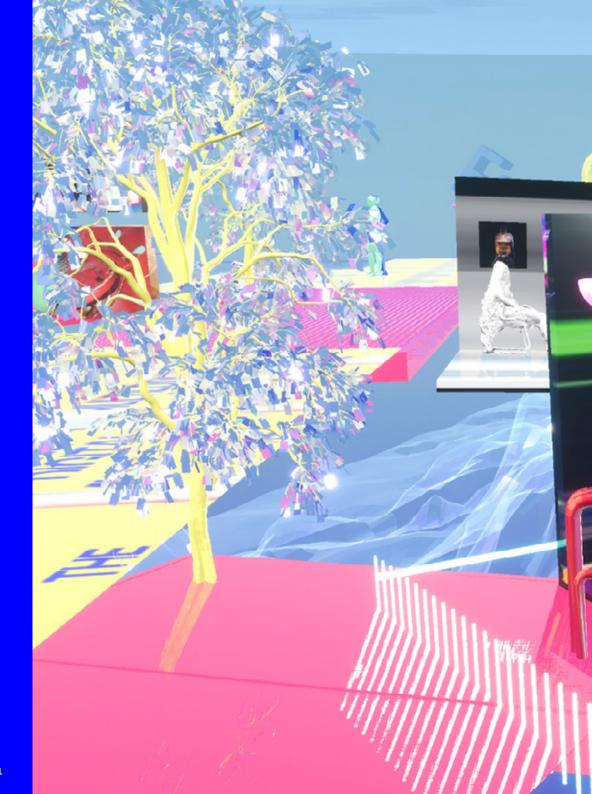
# TOWARDS A COLLABORATIVE COMMUNITY OF FASHION EDUCATORS COME TOGETHER!



Participants of **THE DIGITAL MULTILOGUE** on Fashion Education 2021 are invited to join this global community mapping, inaugurated at **THE DIGITAL MULTILOGUE** on Fashion Education 2020.

### Please join!

→ HTTPS://PADLET.COM/RSTAUSS/RZ7S1852S2QSIZ5L ←



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# THE DIGITAL MULTILOGUE

PAPER EXCHANGE EDUCATIONAL ENQUIRIES

WHAT KINDS OF FASHION EDUCATION ARE NEEDED NOW?

*EDUCATIONAL ENQUIRIES* provides a space for pedagogic research, reflections, and projections. It provides birds-eye views on current discourses within fashion education, and it invites essential exchanges.

### PAPER EXCHANGE EDUCATIONAL ENQUIRIES PARALLEL SESSIONS

### FRIDAY 1 OCTOBER 2021 3.40 - 5.10 PM (CEST)

What kinds of fashion education are needed NOW? *EDUCATIONAL ENQUIRIES* provides a space for pedagogic research, reflections, and projections. It provides birds-eye views on current discourses within fashion education, and it invites essential exchanges.

EE1 (SESSION 1)	EE2 (SESSION 2)	EE3 (SESSION 3)	EE4 (SESSION 4)
BRIDGING THEORY AND PRACTICE – CONSTRUCTIVE DISORDER AND TRANSDISCIPLINARITY facilitated by VALERIE STEELE	DE-HIERARCHISING FASHION EDUCATION – CURRICULA, INSTITUTIONS, NETWORKS	ALIGNING FASHION EDUCATION WITH SOCIO- CULTURAL CONTEXTS AND PROFESSIONAL FIELDS facilitated by DILYS WILLIAMS	RE-DESIGNING FASHION EDUCATION - VALUES, METHODS, PROCESSES  facilitated by MARLOES TEN BHÖMER
MARCO PECORARI The New School Parsons Paris BEYOND THE OXYMORON: PRACTICE & THEORY IN FASHION STUDIES EDUCATION	LUCIANA SCRUTCHEN Parsons School of Design New York  POLYCULTURAL ALLYSHIP IN PEDAGOGY: INFUSING BLACK AND GENDER IDENTITY INTO FASHION CANONS	TIMO RISSANEN University of Technology Sydney  TRANSITIONING FASHION DESIGN EDUCATION TOWARDS POST-FOSSIL FUEL WORLDS	LAUREN DOWNING PETERS Columbia College Chicago SIZE INCLUSIVITY AS DESIGN PRAXIS
YUNIYA KAWAMURA FIT Fashion Institute of Technology New York SOCIAL THEORIES AS A BRIDGE BETWEEN ACADEMIA AND INDUSTRY	FREDERICA BROOKSWORTH Independent Fashion Scholar  REMOVING BARRIERS AND BUILDING BRIDGES FOR GLOBAL FASHION EDUCATION	JEPPE UGELVIG  DIS Copenhagen  TEACHING THE "ARTISTIC TURN"  IN FASHION EDUCATION	AUDE FELLAY HEAD Genève FASHION EDUCATION'S EPHEMERA
ALESSANDRA VACCARI Università luav di Venezia EXPERIMENTING WITH UCHRONIA IN ITALY: A SPECULATIVE METHOD TO FASHION HISTORY	CHET BUGTER & HANKA VAN DER VOET Artez University of the Arts  "WE HAVE NEVER BEEN INDIVIDUALS": WHAT FASHION CAN LEARN FROM FUNGI	NOËL PALOMO-LOVINSKI Kent State University THE SPACE BETWEEN: NEGOTIATING THE BALANCE IN SUSTAINABLE EDUCATION	HOPING & DOUBTING Student Exchange I SARA WYNN IN CONVERSATION WITH CAMILLA INGE VOLBERT & (TBC)
ELLEN SAMPSON Northumbria University Newcastle  FASHIONING RESEARCH: EMBODIED EXPERIENCE, SELF-FASHIONING AND THE ROLE OF PRACTICE-BASED RESEARCH IN FASHION STUDIES	FIONA DIEFFENBACHER Parsons School of Design New York  DISMANTLING THE FASHION SCHOOL AS A "BRAND" IN ORDER TO ESTABLISH A MORE DIVERSE MODEL OF FASHION EDUCATION	DILYS WILLIAMS Centre for Sustainable Fashion London REFLECTIONS ON DESIGN PEDAGOGY THROUGH FASHION SEEDS, A CO-ENQUIRY INTO ENHANCING THE QUALITY OF LIFE AND LIVES.	SHELLEY FOX Parsons School of Design New York  OUR PERSONAL IDENTITIES AND THE TRANSLATION OF THE INTANGIBLE

### PAPER EXCHANGE

### **EDUCATIONAL ENQUIRIES**

facilitated by Valerie Steele, Elke Gaugele, Dilys Williams, & Marloes ten Bhömer

EE1

BRIDGING THEORY AND PRACTICE – CONSTRUCTIVE DISORDER AND TRANSDISCIPLINARITY

> MARCO PECORARI The New School Parsons Paris



YUNIYA KAWAMURA
FIT Fashion Institute of Technology New York



ALESSANDRA VACCARI Università Iuav di Venezia



ELLEN SAMPSON
Northumbria University Newcastle



EE2

DE-HIERARCHISING FASHION EDUCATION – CURRICULA, INSTITUTIONS, NETWORKS

> LUCIANA SCRUTCHEN Parsons School of Design New York



FREDERICA BROOKSWORTH Independent Fashion Scholar



CHET BUGTER & CHET BUGTER & HANKA VAN DER VOET ArtEZ University of the Arts



FIONA DIEFFENBACHER
Parsons School of Design New York



EE3

ALIGNING FASHION EDUCATION WITH SOCIO-CULTURAL CONTEXTS AND PROFESSIONAL FIELDS

> TIMO RISSANEN University of Technology Sydney



JEPPE UGELVIG DIS Copenhagen



NOËL PALOMO-LOVINSKI Kent State University



DILYS WILLIAMS
Centre for Sustainable Fashion London



EE4

RE-DESIGNING FASHION EDUCATION – VALUES, METHODS, PROCESSES

LAUREN DOWNING PETERS
Columbia College Chicago



AUDE FELLAY HEAD Genève



HOPING & DOUBTING — Student Exchange I SARA WYNN, NATALIE HILLYER & CAMILLA INGE VOLBERT



SHELLEY FOX arsons School of Design New York



PAPER EXCHANGE - EDUCATIONAL ENQUIRIES - EE1 (SESSION 1)

# BRIDGING THEORY AND PRACTICE – CONSTRUCTIVE DISORDER AND TRANSDISCIPLINARITY

facilitated by Valerie Steele

MARCO PECORARI
The New School Parsons Paris

### BEYOND THE OXYMORON: PRACTICE & THEORY IN FASHION STUDIES EDUCATION

During the last years, there has been a recurrent discussion about the relation between practice and theory in fashion pedagogy. This has been not only connected to the emergence of practice-based PhD programs or the implementation of liberal arts courses in fashion design and/or management programs, but also the recurrent discussion on the pervasions of academic research and education in the fashion industry. The latter has been connected to research into new professions and hidden roles emerging in the fashion industry, but the discourse about practice & theory has also been used to both make professionally attractive and redefine the pedagogical landscape of humanities and social sciences fields. In this paper. I will explore these shifts, presenting my approach to the idea of practice and theory in fashion studies through my work at The Centre for Fashion Studies (Stockholm University – Department of Media Studies) and the MA in Fashion Studies at an Art & Design institution like The New School Parsons Paris. In doing so, this paper will not argue for 'a return to practice.' but rather rethink the contemporary challenges of teaching fashion studies in higher education.

MARCO PECORARI, Ph.D., is Assistant Professor and Program Director of the MA in Fashion Studies at Parsons Paris where he teaches and conducts research on fashion history and theory. He is the author of Fashion Remains: Rethinking Fashion Ephemera in the Archive (Bloomsbury, 2021) and co-editor, with Andrea Kollnitz, of Fashion, Performance and Performativity: The Complex Spaces of Fashion (Bloomsbury, 2021). He is the co-founder of the festival 'Printing Fashion' and sits on the editorial boards of Fashion Theory, ZoneModa Journal, and Bloomsbury Fashion Central. He is also a member of the Scientific Board of the European Fashion Heritage Association (EFHA)

YUNIYA KAWAMURA
FIT Fashion Institute of Technology New York

### SOCIAL THEORIES AS A BRIDGE BETWEEN ACADEMIA AND INDUSTRY

The application of social theories in fashion analysis can provide a bridge between academic scholars and industry practitioners. In this paper, I explain what contributions social theories, such as feminist theories and subcultural theories, can offer and suggest about the incorporation of various sociological perspectives, not only in scholarly fashion research, but in all areas of fashion education and training, such as fashion design, advertising, marketing, and merchandising among others. Understanding social theories allows us to go beyond designing fashion collections or developing marketing strategies, and it gives us a deeper exploration of how and why people dress the way they do.

YUNIYA KAWAMURA is the author of Fashionology (2005, 2018) which has been translated into Italian, Swedish, Russian, Chinese and Turkish. Her latest book is titled Cultural Appropriation in Fashion and Entertainment (forthcoming in 2021). Her research interests include fashion theory, haute couture, streetwear, needlework and craftsmanship among others. She is currently conducting research on fashion, embroidery techniques and sustainability.

VALERIE STEELE is Director and Chief Curator of The Museum at the Fashion Institute of Technology, where she has personally organized more than 25 exhibitions since 1997. She is also founder and editor-in-chief of *Fashion Theory: The Journal of Dress, Body & Culture*, the first peer-reviewed, scholarly journal in Fashion Studies. As author, curator, editor, educator and public intellectual, Valerie Steele has been instrumental in creating the modern field of fashion studies and in raising awareness of the cultural significance of fashion.

ALESSANDRA VACCARI Università luav di Venezia

### EXPERIMENTING WITH UCHRONIA IN ITALY: A SPECULATIVE METHOD TO FASHION HISTORY

This paper explores the role that uchronia and uchronic thinking could have in teaching and learning fashion, particularly fashion history. Uchronia (no time) is modelled on the word utopia (no place). Here, this concept specifically refers to the multiple potentialities that this non-existent time could offer in speculating about our present and future. The paper shows how the fictional stories that characterize our present can be employed to create a better future and not only for heritage brand-building, marketing, promotion and trend-forecasting.

ELLEN SAMPSON Northumbria University Newcastle

### FASHIONING RESEARCH: EMBODIED EXPERIENCE, SELF-FASHIONING AND THE ROLE OF PRACTICE-BASED RESEARCH IN FASHION STUDIES

Fashion, both as a system and a bodily material language, has often been understood as a series of perceived binaries (inside/outside, fashionable/outmoded, designer /client); an understanding which is also apparent in the distinctions made between theory and practice. However, the embodied turn and attendant reorientation of the field from one focused on image and representation, to one focused upon embodied and bodily experience, has revealed the porous and ambiguous nature of these divisions, the ways that theory and practice are intertwined. Borrowing from Ben Barry's 2017 term "enclothed knowledge," it explores how a more holistic understanding of the relationships between theory and practice of fashion studies might further understanding pf the embodied experience of dress.

ALESSANDRA VACCARI is Associate Professor of fashion history and theory at the Università luav di Venezia. With a background in contemporary art history, she works at the interface between visual studies and design history. Her books include Fashion at the Time of Fascism (2009), La Moda Nei Discorsi Dei Designer (2012), and Time in Fashion (2020, with Caroline Evans).

ELLEN SAMPSON is an artist and material culture researcher who uses film, photography, performance and writing, to explore the relationships between clothing and bodies, both in museums and archives and in everyday life. Sampson is Vice Chancellor's Senior Fellow at Northumbria University. She has a PhD from the Royal College of Art, London and was previously a curatorial fellow at the Costume Institute of the Metropolitan Museum of Art and Professorial Fellow at University for the Creative Arts. Her book Worn was published by Bloomsbury in 2020.

PAPER EXCHANGE - EDUCATIONAL ENOUIRIES - EE2 (SESSION 2)

# DE-HIERARCHISING FASHION EDUCATION – CURRICULA, INSTITUTIONS, NETWORKS

facilitated by Elke Gaugele

LUCIANA SCRUTCHEN
Parsons School of Design New York

### POLYCULTURAL ALLYSHIP IN PEDAGOGY: INFUSING BLACK AND GENDER IDENTITY INTO FASHION CANONS

For Black women, aesthetic performances are politicized; they are a political practice. Oftentimes Black women's aesthetics satisfies intensely personal needs while intentionally or unintentionally adapting to, or resisting gendered white supremacist norms. Building blocks of canonical fashion are defined by misogyny, imperial whiteness, and cultural appropriation. Implementing an intersectional transdisciplinary curriculum that centers Black histories with (cis and trans) gender, class, sexuality, discrimination, and resistance can connect students to the root of systemic issues—shifting fashion narratives. Progressive fashion education engages students in reconsidering how history is enmeshed with and central to sustainable pedagogical allyship models conducive to social change.

LUCIANA SCRUTCHEN, Assistant Professor of fashion, is the Associate Dean of Parsons School of Fashion at The New School University. Scrutchen received her MFA in Design & Technology from Parsons School of Design and BFA in Weaving & Textiles from Rochester Institute of Technology. She has presented her research in the U.S., Europe, Asia, and the Dominican Republic.

FREDERICA BROOKSWORTH
Fashion Education Group & London College of Fashion

### REMOVING BARRIERS AND BUILDING BRIDGES FOR GLOBAL FASHION EDUCATION

With a proliferation of literature on removing barriers and building bridges in higher Education, it is a fundamental topic that must be addressed. Many universities have created ad-hoc initiatives equipping teaching staff with the tools and resources to implement change within their classrooms. However, it is clear to see that to date in the fashion education system it has not been effective as the topic of decolonisation and de-hierarchisation are continuing pressing topics of discussion. The intention of this presentation is to give insight and provide participants with a breakdown of how to make the fashion education system more inclusive.

FREDERICA BROOKSWORTH is a British-Ghanaian academic, author and strategist. A lecturer at the London College of Fashion and CEO of the Fashion Education Group which is the holding company for the Council for International African Fashion Education (CIAFE) and Fashion Scholar. Brooksworth is currently undertaking Doctorate in Education with a focus on closing the knowledge and skills gap through EdTech to innovate the African Fashion Education System.

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).

CHET BUGTER & HANKA VAN DER VOET
ArtEZ University of the Arts

### "WE HAVE NEVER BEEN INDIVIDUALS": WHAT FASHION CAN LEARN FROM FUNGI?

An existence on this planet would be impossible without the help of fungi. They are everywhere in the ground beneath our feet; we ingest them when eating fermented foods and beverages; and without fungi we would not have been able to develop one of the first antibiotics: "As you read these words, fungi are changing the way that life happens, as they have done for more than a billion years" (Sheldrake 2020). In this paper, we will shed light on how fungi could inform a radical and imaginative new model of fashion system, and in specific fashion education. In his article 'Oueer Theory for Lichens' David Griffiths states: "We have never been individuals" (Griffiths 2015). We will investigate how this can be translated into into a move away from fashion's fixation on individual talent and the cult of the genius, and the toxic culture this can create (Seward 2020). The symbiotic and rhizomatic relationships between fungi and their environment inform our investigation into non-hierarchical fashion systems and fashion education. How can the connections between fungi and other organisms inspire an interconnected and rhizomatic learning community, not focused on individual genius but on the thriving of the community and its environment?

CHET BUGTER utters a cry of resistance against a fashion system which denies the power and importance of the body as its center. He moves within this system as an artistic and embodied researcher, writer and educator. Through (participatory) performance, written and visual essays, manifestos and film, Chet proposes new perspectives on the fashion system, and sets out to making this system more embodied, diverse, and inclusive.

HANKA VAN DER VOET works as a researcher, writer, publisher and educator in the field of fashion. Her work revolves around critical fashion practices, critical fashion publishing and self-organizing. Hanka is founder and editor-in-chief of the magazine *Press & Fold | Notes on making and doing fashion*, and one of the founding members of Warehouse | A Place for Clothes in Context.

FIONA DIEFFENBACHER Parsons School of Design New York

### DISMANTLING THE FASHION SCHOOL AS A "BRAND" IN ORDER TO ESTABLISH A MORE DIVERSE MODEL OF FASHION EDUCATION

This paper seeks to interrogate the barriers to entry that exist within fashion education by acknowledging the commodification and monetization of "the Fashion School" as a brand situated within the wider institutional model. It will address the role of social media in promoting a school's brand identity and values; the perpetuation of sameness across representation and aesthetics and how brand perception acts as a barrier to belonging within the application process for prospective students from diverse populations. A series of factors will be examined including recruitment strategies, admissions criteria, curricular structures, pedagogical frameworks, and social media narratives towards proposing solutions.

FIONA DIEFFENBACHER is Assistant Professor of fashion at Parsons School of Design. Her research is located at the intersection of dress, embodiment, and materiality, with an emphasis on redefining the 'space in between' theory and practice. A second edition of Fashion Thinking: Creative Approaches to the Design Process (Bloomsbury, 2020), represents progressive and inclusive approaches to fashion education.

PAPER EXCHANGE - EDUCATIONAL ENOUIRIES - EE3 (SESSION 3)

### ALIGNING FASHION EDUCATION WITH SOCIO-CULTURAL CONTEXTS AND PROFESSIONAL FIELDS

facilitated by Dilys Williams

TIMO RISSANEN University of Technology Sydney

### TRANSITIONING FASHION DESIGN EDUCATION TOWARDS POST-FOSSIL FUEL WORLDS

This presentation revisits the author's 2017 manifesto for fashion design education, now taking an explicit position that fashion must intentionally transition away from petrochemical-based materials and colours towards biologically safe systems. Such transitions have specific implications for fashion design education. How do we as educators facilitate transitions holistically and pluralistically? For example, how do we address the emotional responses that inevitably arise as an entire worldview and all that it has made possible is rejected? What are our strengths and our deficits in guiding students towards being designers-in-transition? This presentation outlines some urgent questions that educators collectively must address.

TIMO RISSANEN is a researcher, artist and designer working across fashion, textiles, sustainability and justice. Rissanen co-edited Shaping Sustainable Fashion (2011) with Alison Gwilt, and co-authored Zero Waste Fashion Design (2016) with Holly McQuillan. He is a founding member of the Union of Concerned Researchers in Fashion. He is also an associate professor and co-director of the Material Ecologies Design Lab at UTS.

JEPPE UGELVIG

### TEACHING THE "ARTISTIC TURN" IN FASHION EDUCATION

Fashion education's pedagogical balancing between creativity and business is premised on the very specific definition of fashion production as ready-to-wear design. However, as the market for independent fashion withers in an increasingly corporate industry, graduates are once again seeking out new modes of production, distribution, and exchange, often in the context of contemporary art. How can "art" be taught to fashion students and in fashion programs, both as a cultural discourse and as a system of production available for experimental sartorial practice? This conference paper addresses the need for an "artistic turn" in contemporary fashion education by reviewing several recent fashion practices in the art world.

JEPPE UGELVIG is an independent curator and scholar of art, fashion, and its intersections. He is the author of Fashion Work (Damiani, 2020), and the founding editor of Viscose Journal. He has staged exhibitions around the world and lectured at Central Saint Martins, London College of Fashion, FTT, amongst others.

DILYS WILLIAMS, FRSA is Professor at London College of Fashion (LCF). She is the founder and Director of the Centre for Sustainable Fashion, a University of the Arts London Research Centre, based at LCF.

### DILYS WILLIAMS

Centre for Sustainable Fashion London

### PEDAGOGIC REFLECTIONS FROM THE CENTRE AND FashionSEEDS

Professor Dilys Williams, FRSA, is founder and Director of Centre for Sustainable Fashion, a University of the Arts London Research Centre, based at London College of Fashion. Dilys' work explores fashion's relational ecological, social, economic and cultural elements to contribute to sustainability in and through its artistic, business and educational practices. Trained at Manchester Metropolitan University and holding a UAL professorship in Fashion Design for Sustainability, Dilys publishes widely on fashion and sustainability in peer reviewed academic journals and published books. Dilys' work draws on extensive experience in lead womenswear designer roles for international collections, including at Katharine Hamnett, Liberty and Whistles. This industry experience is complimented by a longstanding internationally recognised teaching and research portfolio centred on the development of sustainability centred design practices, based on principles of holism, participation and transformation design. She is a member of the UNFCCC Global Climate Action in Fashion and sits on advisory committees for Positive Luxury and the Global Fashion Agenda. Her place on the Evening Standard London's Progress 1000 list in 2015, 2016 and 2017 evidences the public and academic influence of her work alongside regular appearances on broadcast television, radio and magazines including recent appearances on BBC World, Sky News, Radio 4, WWD, the Gentlewoman, Vogue and Elle magazine.

NOËL PALOMO-LOVINSKI Kent State University

# THE SPACE BETWEEN: NEGOTIATING THE BALANCE IN SUSTAINABLE EDUCATION

The fashion industry requires sustainable change as a path forward. Educators may recognize the need to teach students a whole new way of approaching the fashion system. If the industry is not ready yet, how might educators help recent graduates not become discouraged, seek change, and leverage their knowledge and skills within brands and retailers? Graduates may feel powerless and cede their focus to the practicalities of employment. Through interviews with alumni, recruiters, and industry professionals, proposals for best practices and communication tools will be offered as a transitionary way forward.

NOÉL PALOMO-LOVINSKI's research examines how to inculcate sustainable practice into the fashion industry, the role of the designer in this changing industry, and how to repurpose curricula to better prepare students for challenges of the 21st century. She is currently focused on developing a knowledge exchange with the U.S. fashion industry and helping create an incubation space at Kent State.

PAPER EXCHANGE - EDUCATIONAL ENOUIRIES - EE4 (SESSION 4)

# RE-DESIGNING FASHION EDUCATION – VALUES, METHODS, PROCESSES

facilitated by Marloes ten Bhömer

LAUREN DOWNING PETERS
Columbia College Chicago

### SIZE INCLUSIVITY AS DESIGN PRAXIS

Although size inclusivity is presently at the forefront of fashion education discourse, in practice, it has proven difficult to implement. While the acquisition plus-size dress forms and pattern block is regarded as the most important step to making fashion design education more size-inclusive, here it is argued that it is far from the only measure educators should be taking. Drawing upon own efforts to make size inclusivity a curricular priority, in this paper, the holistic and systemic transformations—in thought, content and approaches—that must occur in order to put the high-minded ideals of size inclusivity into action, will he discussed.

LAUREN DOWNING PETERS, Ph.D. is Assistant Professor of fashion studies at Columbia College Chicago. She earned her MA in Fashion Studies from Parsons School of Design and holds a Ph.D. in Fashion Studies from the Centre for Fashion Studies at Stockholm University. She is currently finalizing her first book manuscript, Fashion Before Plus-Size: Bodies, Beauty and the Birth of an Industry (Bloomsbury, In Contract).

AUDE FELLAY HEAD Genève

### FASHION EDUCATION'S EPHEMERA

Fashion education is commonly focused on the creation of products and collections. In schools' communicational material graduate collections take center stage. In recent years, however, institutions promoting their curricula on social media or actors critiquing dominant paradigms have redirected attention towards creative and pedagogical processes. Ephemeral content such as mood boards, sketches, workshop results etc. are now widely circulated online. By transposing Marco Pecorari's concept of fashion ephemera to education, this paper proposes to examine fashion education's relation to its own ephemera. It will ask whether making alternative uses of it opens up new avenues for designers and educators.

AUDE FELLAY is a Swiss researcher and educator based in London. She is the coordinator for the theory-based courses of HEAD-Genève's MA in Fashion and Accessory Design. Her research focuses on issues surrounding labor and image circulation in contemporary 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.

SARA WYNN IN CONVERSATION WITH CAMILLA INGE VOLBERT & NATALIE HILLYER

## HOPING & DOUBTING STUDENT EXCHANGE I

Students' voices and visions form an integral part of the Multilogue. In the Student Think Tank "The Utopia of Fashion: Imagining The Future of Fashion Education" and the exhibition "Hoping & Doubting" current students from the participating universities (MA Global Communications – Fashion Track at AUP, and BA / MA fashion design at UdK) build an exchange of works and ideas. The exhibition showcases projects that doubt and hope in/with/through fashion – projects of particular relevance to learning and teaching fashion NOW.

This Student Exchange showcases works by Sara Wynn, Camilla Volbert and a student collaboration, challenging established roles, methods, and ways of communicating.

SARA WYNN is a graduate student at the American University of Paris studying Global Communications in Fashion, with a focus in ethical and sustainable textiles. In 2018, she completed her BFA in Textile Design from the Savannah College of Art and Design, and worked in New York City as a Textile Designer for a number of years. She is the International Communication & Creative Collaboration Intern and the Co-Currator of the Student Exhibition for the 2021 Digital Multilogue on Fashion Conference.

CAMILLA INGE VOLBERT is a fashion design student at the Berlin University of Arts (UdK), where she is currently in her final year. Her work focuses on authorship, values and disappointment of designing, rethinking expectations of the design process and of being a fashion designer in general. Further she experiments with virtual design and works as a nail artist.

NATALIE HILLYER is a graduate student at The American University of Paris studying global communications with a focus on sustainable fashion. In her undergraduate studies, at Kent State University she studied communications with a focus on international relations and activism. She is Japanese-Hawaiian American and stems her curiousity of intercultural communication from her observed experience. She is passionate about representation, human rights, and the intersection of culture and sustainability in fashion

SHELLEY FOX
Parsons School of Design New York

### OUR PERSONAL IDENTITIES AND THE TRANSLATION OF THE INTANGIBLE

The design process is a highly personal and often complex practice for designers. As a designer, the method of primary research served as my own starting point and was vital to the thought process and experimentation of any project. The necessity to translate and communicate ideas that are often intuitive and intangible for the designer to a broader audience is where the complexity frequently lies. The design journey is not necessarily linear, ordered or set within a specific framework, but is more fluid and nuanced in its development. This paper aims to highlight this complexity through visual case studies of the designers from within the Parsons MFA Fashion Design & Society program.

SHELLEY FOX is Donna Karan Professor of Fashion and the Director of the MFA Fashion Design & Society at Parsons School of Design, New York. She is an award-winning designer who has created numerous experimental and innovative collections that have been sold internationally. Her work has been included in prestigious exhibitions spanning across America, Australia, China, Europe, Israel, Japan, Russia and the UK. Fox has appeared regularly as an international speaker, and her work is published broadly in fashion, design and art journals as well as academic publications.

PAPER EXCHANGE — EDUCATIONAL ENOUIRIES

# MOVEMENT REPERTOIRE IN THE CONTEXT OF BODY AWARENESS AND ITS EFFECTS ON BODY SATISFACTION AND FASHION ATTITUDE

A FILM BY EZGI AKPINARLI



Fashion designers are frequently exposed to idealized bodies. To avoid being overly affected by this situation, increasing body awareness may be an option. For this reason, interviews were conducted with six people who regularly do body-based practices in their daily lives. These interviews include the participants' 1) body satisfaction 2) fashion attitudes 3) body practices that can be applied in fashion design education. As a result, the movement repertoire that will provide an enhanced body awareness can contribute to fashion design education in subjects such as the designer's body satisfaction and the designer's interaction with other bodies.

The video is produced by Ezgi Akpinarli. Thanks to interviewees: Bora Aksu, Hazal Ekser, Deniz Er, Umut Gökovalı , Aslınur Sarıca, Canberk Üregel

EZGI AKPINARLI is a research assistant in the field of fashion design and holds a PhD in design studies. She completed her master's thesis with the title of 'Istanbul as a fashion city'. She continues her studies on body image in fashion design education and the bodily awareness of the fashion designer.

PAPER EXCHANGE — EDUCATIONAL ENOUIRIES

### TEACHER DON'T TEACH THE NOIRWAVE

A FILM BY A FILM BY ERICA DE GREEF AND SIVIWE JAMES



Drawing on the evolution of a larger body of work entitled 'Siviwe - We [Are] Heard,' this multi-layered, multi-disciplinary project welcomes ways of creating multilingual bodies of experience that explore alternate languages and trajectories that mess with, complicate and interrupt the epistemological violence of Western fashion taxonomies, collections, canons and conditions. Expanding both thinking and language around concepts of African fashion, this reflective film montage affirms the pedagogy of AFRI's online course 'African Fashion' that co-crafted new discursive tools with which to elicit processes of (re)membering beyond language, shifting through argument with the radical discontinuities and possibilities of fragments of identities.

VISUALS Touki Bouki (1973) by Djibril Diop Mambety, Petit Noir styled by Bevan Agymang (TSAU), Chasing Evil -IAMISIGO AW20, The Faces of Abissa (2017) - Ngadi Smart, Life is What Happens (2020) - Lerato Motaung, La Maison Noir (2018) - Petit Noir, For Madala (2020) - Dumama + Kechou, Dumama + Kechou - Instagram, 23 June 2020, Vlisco&Co Fashion Illustrations (2018) - Ngadi Smart

AUDIO 'The Disruptive Power of the Third Space' -Rochelle Nembhard

ERICA DE GREEF is the co-founder of AFRI, a South African-based fashion curator and academic. She acts as a steering committee member of the Research Collective for Decolonising Fashion and editorial board member of the International Journal for Fashion Studies.

SIVIWE JAMES - Research Associate with AFRI - is a LISOF Fashion graduate who has worked as a conceptualist menswear designer, participating in AFI Fastrack 2015 and SA Menswear Week AW16 with her brand, Pilgrim Clothing ZA.

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WE LOOK FORWARD TO YOUR PARTICIPATION!

DIGITAL DIG

# THE DIGITAL MULTILOGUE

THE BETWEEN WORKSHOPS

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



# THE BETWEEN WORKSHOP DETAILS 1/2

### FRIDAY 1 OCTOBER 2021 5.15-6.45 PM (CEST)

FORMAT interactive 90' workshops for ca. 12 participants on subjects of current interest/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 and students of different specialisms and institutions to meet, exchange experience, to learn from each other, develop ideas, collaborate, and to facilitate an interactive and outcome-oriented exchange which enables all voices to sound

TIMING 5.15 - 6.45 PM (CEST)
PARTICIPANTS: ca. 12 per workshop
PLATFORM: individually provided by facilitators
ACCESS: free of charge, registration required

W1	BETWEEN FASHION AND TECH EDUCATION	FUTURE-PROOF FASHION EDUCATION: DESIGN A DIVERSE AND INCLUSIVE FASHION-TECH CURRICULUM	Daria Casciani & Chiara Colombi & José Teunissen	Details
W2	BETWEEN DESIGN AND BODIES	TOWARD A SIZE INCLUSIVE FASHION PEDAGOGY	Fiona Dieffenbacher & Lauren Downing Peters	Details
ws	BETWEEN THE ARCHIVE AND (POST)PANDEMIC IMAGINATIONS	FASHION ARCHIVE AND WISH IMAGES	Elke Gaugele & Christina Moon	Details
W4	BETWEEN REPRESENTATION AND LIBERATION	DE-CENTERING FASHION FROM A LATIN AMERICAN PERSPECTIVE	Laura Beltrán-Rubio & Talia Cu & Bárbara Estreal & Sandra Mathey García-Rada	Details
W5	BETWEEN BEING AND BELONGING	DECOLONIALITY, FASHION AND POSITIONALITY	Shayna Goncalves & Erica de Greef & Angela Jansen	Details
W6	BETWEEN CRITICAL CRAFTS AND COMMERCIALITY	SETTING YOUR OWN PACE: ON SOVEREIGNTY THROUGH UNIQUE MATERIAL DEVELOPMENT AND ITS TRANSFER TO COMMERCIAL PRODUCTS	Petja Rossenova Ivanova & Evelyn Sitter	Details
W7	BETWEEN CANONS AND IDENTITIES	NOMADIC EXPERIENCES IN FASHION STUDIES	Morna Laing & Marco Pecorari	Details
W8	BETWEEN PERFORMANCE AND ACTS OF CRAFT	UNLOCKING CRAFTED ACTIONS	Martin Bonney & Susan Sentler	Details
W9	BETWEEN EDUCATION AND INDUSTRY	DECOLONIZING FASHION STUDIES REFRAMING HISTORY, ETHICS, SUSTAINABILITY, CREATIVITY, AND FASHION PARADOXES	Tanja Gotthardsen & Kat Sark	Details
W10	BETWEEN DESIGN AND SYSTEMS THINKING	THE FIVE STEPS TO SUCCESS: REALIZING A CIRCULAR FASHION SYSTEM	Jonna Haeggblom & Luna Mazzolini	Details
W11	BETWEEN LEARNING AND UN-LEARNING	THE EDUCATOR: GATEKEEPER OR ENABLER?	Marloes ten Bhömer & Ruby Hoette & Alexa Pollmann & Kat Thiel	Details



# THE BETWEEN WORKSHOP DETAILS 2/2

W12	BETWEEN ACTIVE AND EXPERIENTIAL	DESIGNING DESIGN CURRICULUM FOR FASHION DESIGN EDUCATION IN A POST-PANDEMIC ERA	Samuya Pande & Pragya Sharma	Details
W13	BETWEEN INNOVATION AND ABSURDITY	BREAKERS AND GAMERS	Kathy Mcgee & Luke Stevens	Details
W14	BETWEEN NOT-KNOWING AND KNOWING TOO MUCH, AND KNOWING ENOUGH	THE ECO GUILT IS REAL: OVERCOMING THE VALLEY OF DISPAIR	Michal Plata & Jennifer Whitty	Details
W15	BETWEEN LOCAL AND GLOBAL	TEACHING FASHION TOGETHER: SHARING LOCALLY-CENTRIC FASHION EDUCATION PRACTICES	Noorin Khamisani & Beata Wilczek	Details
W16	BETWEEN DESIGN AND PUBLICS	DESIGN4DEBATE	Pablo Abend & Bianca Koczan	Details
W17	BETWEEN ISSUE AND ACTION	HOW CAN CURRENT EVENTS STIMULATE DESIGN QUESTIONS FOR FASHION PROJECTS?	Pia Interlandi & Georgia Mccorkill & Fernanda Quilici-Mola & Alexandra Sherlock	Details
W18	BETWEEN INTENTION AND ACTION	CHALLENGING SLOW FASHION EDUCATION	Martina Glomb & Maria Silies	Details
W19	BETWEEN PROBLEMS AND SOLUTIONS	FASHION EDUCATION FOR SOCIAL CONSCIENCE: TEACHING WITH BLOOMSBURY FASHION BUSINESS SES	Bethan Alexander & Natascha Radclyffe-Thomas	Details
W20	BETWEEN AUTHORSHIP AND COLLECTIVE IMAGINATION	ASSEMBLAGE	Ehsan Morshed Sefat & Polina Stepanova	Details
W21	BETWEEN ECO-FAIR PRODUCTION & CONSUMPTION	BUY GOOD STUFF: HOW TO CREATE LOCAL SHOPPING GUIDES FOR SUSTAINABLE FASHION	Elisabeth Hackspiel-Mikosch & Ina Köhler	Details
W22	BETWEEN FASHION DESIGN AND LABOR HISTORY	TEACHING LABOR CONDITIONS IN FASHION EDUCATION AT FIT: IMPACT OF COVID19- AND BEYOND	Su Ku & Dan Levinson Wilk & Kyunghee Pyun & Vincent Quan	Details
W23	BETWEEN DREAM AND REALITY	DEVELOPING PRODUCTS AND SYSTEMS THROUGH DESIGN THINKING	Sabine Lettmann & Claudia Rosa Lukas	Details
W24	BETWEEN LANGUAGE & FASHION	TEACHING FASHION IN THE FOREIGN LANGUAGE CLASSROOM	Rebecca Baumann & Zaida Godoy Navarro	Details
W25	BETWEEN MARKETING AND SUSTAINABILITY	SUSTAINABLE FASHION COMMUNICATIONS: WALKIN' THE WALK AND TALKIN' THE TALK	Tiziana Ferrero-Regis & Rachel Matthews	Details
W26	BETWEEN TEXT AND SPACE	CAPTURING THE SUBJECT	Michelle Guo & Teresa Kroenung	Details

BETWEEN FASHION AND TECH EDUCATION

# FUTURE-PROOF FASHION EDUCATION: DESIGN A DIVERSE AND INCLUSIVE FASHION-TECH CURRICULUM

Daria Casciani & Chiara Colombi & José Teunissen



Technologies have disruptively transformed today's fashion industry. The digital transformation, propelled by Covid-19, has made evident the opportunity to change the whole fashion value chain toward a sustainable systemic shift. Thus, education must be the driver and respond to the rapidly-changing fashion landscape.

WHAT ARE THE SKILLS VALUABLE TO THE FORMATION OF RESILIENT AND TECH-SAVVY FUTURE PROFESSIONALS?

WHAT ARE THE MOST VIABLE EDUCATIONAL CURRICULA. MODELS, AND PRACTICES TO NURTURE THOSE SKILLS?

WHAT ARE THEIR LIMITS AND BENEFITS?



We invite educators and students to explore and co-design this diverse and inclusive future of education, starting the discussion from the learning experiences tested at FTalliance project.

Politecnico di Milano - Design dent. - Coordinator of FTAlliance Project

DARIA CASCIANI, Ph.D. in Design, is an assistant professor and researcher in the design department where she collaborates with the research group Fashion in Process at the Politecnico di Milano. Her research is focused on future innovative scenarios for fashion-tech in terms of processes and products, in particular related to the use of advanced manufacturing and technologies enabling fashion-tech

CHIARA COLOMBI, Ph.D. in Design, is an associate professor at the Politecnico di Milan 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.

JOSÉ TEUNISSEN is a professor of Fashion Theory and Dean of School and Design and Technology. London College of Fashion (UAL). Her research focuses on fashion and innovation. As a fashion curator, she was responsible for the Arnhem Modebiennale 2018 State of Fashion: Searching for the New Luxury. Now, she is overseeing, as a PI, three European-funded projects: DeFINE, E4FT. FTALLIANCE and involved in FashionSEEDS.

BETWEEN DESIGN AND BODIES

### **TOWARD A SIZE INCLUSIVE FASHION PEDAGOGY**

Fiona Dieffenbacher & Lauren Downing Peters

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? How willing

> are we to question our own complicity in contributing to weight stigma?





FIONA DIEFFENBACHER is an assistant professor of Fashion at Parsons School of practice is located at the intersection of dress, embodiment and materiality, with a particular emphasis on the 'space in and the history of plus-size A second edition of her book Fashion Thinking: Creative Approaches to the Design *Process*, Bloomsbury, was published in December 2020.

LAUREN DOWNING PETERS Ph.D., is an assistant professor of Fashion Studies at Columbia College Chicago. Her research Design, New York. Her research interests span the relationship between dress and the body. fashion design discourse, the history of standardized sizing between theory and practice. fashion. She is currently finalizing her first book manuscript, Fashion Before Plus-Size: Bodies, Beauty and the Birth of an Industry (Bloomsbury, In Contract).

BETWEEN THE ARCHIVE AND (POST)PANDEMIC IMAGINATIONS

### **FASHION ARCHIVE OF WISH IMAGES**

Elke Gaugele & Christina Moon

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 the question, what might wish images mean for a fashion archive of a post pandemic fashion education? How might it express new needs and representative collective histories, while also recognizing the yearn for new social practices of understanding and connectedness in the making of a new world? What personal wish images were experienced during the pandemic that illuminated new visions of a future for you? How might we use free writing and collective writing to energize our wish images,



Elke Gaugele © Lisa Rasti; Christina Moon © David West

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).

CHRISTINA MOON is Associate Professor of 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).



BETWEEN REPRESENTATION AND LIBERATION

### **DE-CENTERING FASHION FROM A** LATIN AMERICAN PERSPECTIVE

Laura Beltrán-Rubio & Talia Cu & Bárbara Estreal & Sandra Mathey García-Rada

Is there fashion in Latin America? Fashion and fashion education are grounded in the continued legacies of colonialism and the idea that fashion is inherently — and inevitably — a Western phenomenon. This logic positions Latin American fashion at a precarious state within education curricula in courses of fashion and design history, theory, and practice. This workshop explores how Latin American fashion, past and present, is perceived from abroad. It will also question the shared

stereotypes of Latin American culture, in order to propose responses and strategies on how to decenter fashion education, specifically, from a Latin American perspective.





LAURA BELTRÁN-RUBIO specializes in the history of art and fashion in the early modern Spanish World. She is a doctoral candidate at the College of William and Mary (Williamsburg, Va.) and received her MA in Fashion Studies from Parsons School of Design. She is a researcher at The Fashion and Race Database and co-director of Culturas de Moda.

TALÍA CU is the founder of Draw Latin Fashion, an educational platform of Latin American Fashion. She has previously worked as the Digital Editorial Coordinator for Vogue México and Latin America. Talía holds a master's degree in New Media and Digital Culture from University of Amsterdam, as well as a postgraduate certificate in Lifestyle and Fashion Journalism from London College of Fashion.

an experienced designer at FROG DESIGN in the Mexico City studio and an independent researcher exploring the intersection between creative practices, social justice, and design industries. Combining her studies in fashion, design, and interculturality, Bárbara started Museo de Moda to enable conversations. via interactive content, on decolonizing fashion studies and fashion history for nonscholarly Latin American audiences.

BÁRBARA ESTREAL is

SANDRA MATHEY GARCÍA-RADA has an MA in Fashion Studies from Parsons Paris and has previously studied Fashion Design at Mod'Art Peru and at the Fashion Institute of Technology. She is co-director of Culturas de Moda, a digital humanities project in fashion studies for the Spanish-speaking world, and she works as a trend consultant for Latin American brands.

BETWEEN BEING AND BELONGING

### **DECOLONIALITY, FASHION AND POSITIONALITY**

Shayna Goncalves & Erica de Greef & Angela Jansen

In order to integrate pluriversal positions and overcome discriminating underpinnings of modernity/coloniality within fashion curricula, we need environments that acknowledge ongoing aesthetic and conceptual erasures within the contemporary fashion system. This two-fold workshop prioritizes speaking and listening for fashion lecturers and students. We share tools, writings and practices that address contemporary fashion history, decoloniality and positionality. Questions include: How do collective and disparate positions teach us to understand colonial differences? How do erasures impact the key concepts of fashion education and industry? What is diversity and inclusivity? How can educators acknowledge their

position? How does decoloniality address contemporary

fashion's problems of discrimination. exploitation and pollution?

RCDF





SHAYNA GONCALVES worked as a business development executive and a marketing and creative director for diverse brands. With her own practice she develops and implements strategies with conscious, fair-trade companies, as well as experiential learning for graduates and creatives working directly with client briefs. Shayna guest lectures about intersectionality. fashion and industry, and has taught at Oxbridge and LISOF.

ERICA DE GREEF is co-director and co-founder of the African Fashion Research Institute. She leads the Decolonial Fashion hub in Africa for the Research Collective for Decolonising Fashion and has published in numerous journals and edited collections. She has lectured and practiced widely in the field of fashion curation and fashion pedagogy in South Africa.

ANGELA JANSEN is an independent researcher. educator, consultant, curator and director of the RCDF Foundation. Her scholarship grows out of an effort to critique the denial and erasure of a diversity of fashioning systems due to hegemonic contemporary fashion. It aims to rethink fashion from a decolonial perspective and as a multitude of possibilities, rather than a normative framework falsely claiming universality.

BETWEEN CRITICAL CRAFTS AND COMMERCIALITY

# SETTING YOUR OWN PACE: ON SOVEREIGNTY THROUGH UNIQUE MATERIAL DEVELOPMENT AND ITS TRANSFER TO COMMERCIAL PRODUCTS

Petja Rossenova Ivanova & Evelyn Sitter



How does empowerment take place when material innovation is addressed within fashion education? How can an experimental material output be carried to a serial production? How can the pace in fashion be slowed down in work environments which are not self-created? In this workshop we aim to reflect on the interrelation between education, experimental material development and commerciality with the following guests; Verena Michels, founder of Weather Underground Kasia Kucharska, Wanda Wollinsky, Reiner-Andre Törner, founder and designer at Kasia Kucharska, Thibaud

Guyonnet, creative director and Head of Buying at Voo Store, Evelyn Sitter and Petja Ivanova. They believe that change in fashion production and cycles can be implemented through learning environments in fashion education.

In their seminars, students are asked to explore experimental material creation and let their material development set the general timing and production structure. Sovereignty is created by adapting an experiment-lead learning approach which relies on collaborative spaces with a focus on student-exchange and peer-learning instead of competition.



Valdés Selbach, Alicia Maria Amanda

PETJA ROSSENOVA IVANOVA is a research associate and educator at the Center for Design Research at the Hamburg College for Applied Sciences. With a background in computational art, Petja has moved her wearable design practice from electronic circuits to bio-material and living matter. She teaches wearable design and material experimentation through a speculative lens and runs an independent experimental design studio called Studio for Poetic Futures and Speculative Ecologies in

EVELYN SITTER is an artistic associate at the Berlin University of the Arts. She has a background as a fashion designer with a focus on textile development, as well as a production manager for fashion collections. In her practice she intertwines questions about gender and material identities with hybrid craft technologies. Her work has been shown internationally in museum exhibitions and design festivals.

BETWEEN CANONS AND IDENTITIES

### NOMADIC EXPERIENCES IN FASHION STUDIES

Morna Laing & Marco Pecorari

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 today are 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



challenges and opportunities of working, within a non-English country, with international students with different academic, cultural and professional ex-

pectations.

Cover Image of the exhibition 'A Fashion Issue: Translating Identities'



MORNA LAING, Ph.D., is an assistant professor of 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.

MARCO PECORARI, Ph.D. is the program director and assistant professor of 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).

BETWEEN PERFORMANCE AND ACTS OF CRAFT

### **UNLOCKING CRAFTED ACTIONS**

Martin Bonney & Susan Sentler



Craft and craft processes are at the heart of what we hold significant within our culture. These acts of making are locked in key tools that have social and historical values that are at risk of loss with globalisation and mass production methods. Designers play a key role in shaping the interaction between traditions and creating innovative futures. This work-

shop explores the role of the designer, opening up multiple dialogues of agency through engaging with the 'doing' as performative acts. Investigating 'past' tools holding specific historicity of usage, translating and transforming them into the 'now', we can draw on aspects that connect to our own practice of making for a new possible crafted future. Within this workshop, we will unfold seeds of commonality between crafted tools to help create conscious and subconscious acts of communication. Supported by case studies, we will engage in activities to help unlock hidden dialogues allowing us to journey on an explorative investigation for you to feedforward into your practice.

MARTIN BONNEY is the lecturer-in-charge for the BA Hons Fashion Design and Textiles at LASALLE College of the Arts, Singapore. His research and practice focuses within the ASEAN region, which has taken him around the world exploring new possibilities. It is located at the intersection between textile craft and culture and material language, with a particular emphasis on the space in between theory and practice.

SUSAN SENTLER is an independent artist, multimedia maker/choreographer, teacher, and researcher, working globally in and around the field of dance for over 30 years. Susan's practice is transdisciplinary and anchored by honed somatic relationships to image. She focuses on gallery and museum contexts, creating and collaborating with durational installations orchestrating moving/still image. objects, sound and absence presence of the performing

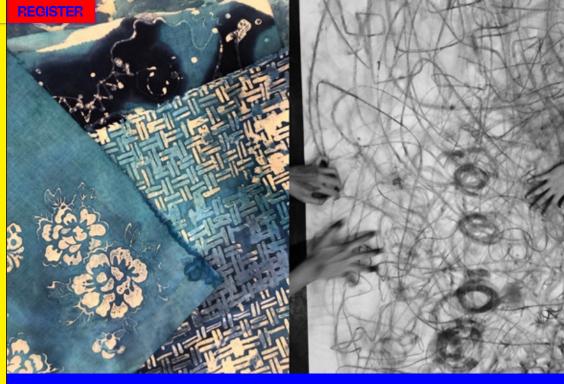


Image collage Photographers: Martin Bonney and Susan Sentler taken in: 2019, 2018, collage edit 202

BETWEEN EDUCATION AND INDUSTRY

### DECOLONIZING FASHION STUDIES REFRAMING HISTORY, ETHICS, SUSTAINABILITY, CREATIVITY, AND FASHION PARADOXES

Tanja Gotthardsen & Kat Sark



This multidisciplinary workshop seeks to engage educators and practitioners of fashion in mapping existing practices and opportunities for decolonizing the way we research, teach, and work with fashion. The facilitators will share theoretical as well as practical perspectives, touching upon the paradoxicalities that reside in fashion, education, and

industry practices. Following an in-

troduction, participants will be invited to share and map out how they integrate decoloniality, sustainability, and ethics in their teachings and practices, and following a brief plenary discussion, identify new arenas for their own critical work.

Toronto Fashion District, 2015, K. Sark

KAT SARK is an associate professor of Fashion studies at SDU, specializing in cultural analysis, history, media, gender, sustainability and decolonization. She is the founder of the Canadian Fashion Scholars Network, and co-author of Berliner Chic: A Locational History of Berlin Fashion (2011), Montréal Chic: A Locational History of Montreal Fashion (2016), and the forthcoming Copenhagen Chic: A Locational History of Copenhagen Fashion.

TANJA GOTTHARDSEN is an independent researcher and consultant based in Aarhus, Denmark. She specializes in the intersections between cultural history and communication, human rights, conflict, and sustainability. She is a consultant under the Danish government-funded corporate social responsibility program "Textile Demands of the Future," and has worked extensively with the Danish Independent Consumer Council on strengthening sustainability-related consumer law.

BETWEEN DESIGN AND SYSTEMS THINKING

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

Jonna Haeggblom & Luna Mazzolini

This workshop will discuss the central role that design and systems thinking play in 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 pha-



ses 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.

Copenhagen Fashion Summit

JONNA HAEGGBLOM, is 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.

LUNA MAZZOLINI, is Circular Design Strategist and Circular Material R&D at circular.fashion, with a background in sustainable fashion design works with brand collaborations and business development of the circular design and material trainings. She also manages recycling projects connecting all involved stakeholders e.g. brands, recyclers and suppliers, to recreate value of resources.

BETWEEN LEARNING AND UN-LEARNING

### THE EDUCATOR: GATEKEEPER OR ENABLER?

Marloes ten Bhömer & Ruby Hoette & Alexa Pollmann & Kat Thiel

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, and value systems within 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.



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 inter actions and transactions, her work aims to unpick and reconfigure relationships between object and system. She is a co-founder of MODUS - a platform for expanded fashion practice as well as a senior lecturer and programme lead for the MA in Design Expanded Practice at Goldsmiths, University of

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 DAZZLÉ Collective.

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.



BETWEEN ACTIVE AND EXPERIENTIAL

# DESIGNING DESIGN CURRICULUM FOR FASHION DESIGN EDUCATION IN A POST-PANDEMIC ERA

Samuya Pande & Pragya Sharma



The forced online "learning" environment in response to the COVID-19 shutdown lead to meaningful learnings that situate the need for a refined curriculum. Weidmer (2015) in their research implied a widening gap between what teachers are delivering in classrooms and the unknown required skills of the future. Students are increasingly required to strengthen their decision-making

skills, be socially responsible, imbibe extensive socio-cultural communication skills as well as develop the right attitude, autonomy, and motivation leading to self-actualization.

Gauging and speculating future scenarios and positioning students in new and complex situations, the proposed workshop is underpinned by, and closely follows the 10 key competencies identified by Khurana and Riabchykov in their research work, specifically focusing on designing competence, technological and project-technical competence, creative competence and communicative compe

tence. With a focus on educators' and students' reflections and turning them into action along with using an existing bank of skills and competencies extracted from current fashion education curricula, participants will explore assumptions, question learning environments, and intended graduate attributes.



Annette Jacob, 2019

SAUMYA PANDE muses on the mundane, the common, the ordinary and the everyday. For a living, she teaches design. For love, she works with yarns and for inspiration, she looks at the overlooked, up close. As the HOD at IIAD Delhi, Saumya connects with young minds in the classroom and as the Co-Founder of the Zameen Astar Foundation (ZAF), she creates a livelihood for artisans at the grass-root level.

PRAGYA SHARMA engages as a design practitioner, academician, and researcher. Her practice encapsulates different aspects of sustainability including zero waste design, domestic crafts, community and cultural narratives. Alongside academics and research, she runs a studio wherein she experiments with the techniques of crochet and hand-knitting to design and create contemporary pieces.

BETWEEN INNOVATION AND ABSURDITY

### BREAKERS AND GAMERS

Kathy Mcgee & Luke Stevens



This workshop explores lies, hyperbole and fake news as a framework for developing new forms of innovative fashion thinking. In the wake of U.S. presidential elections and the UK's decision to leave the EU, we have come to understand a more complex ecology of truth; one in which being right is often wrong. In today's political landscape lies proliferate, setting in motion a series of chain

reactions through which reality becomes increasingly difficult to grasp. Workshop participants will be invited to co-opt the logic of the liar, exploring lies

as a gateway to speculative thinking and a means of non-hierarchical exchange between participants of varying backgrounds and levels of expertise.

Ext\_ Breakers & Gamers



LUKE STEVENS is a design lecturer at London College of Fashion, co-founder and design director of London/ Reykjavik based menswear label Arnar Mar Jonsson, and a lead design troll at the Knowledge Exchange platform. KATHY MCGEE is a design lecturer at London College of Fashion, founder of Digitoile a fashion tech start-up exploring experimental digital design process and a speculative bluffer at Knowledge Exchange platform EXT

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BETWEEN NOT-KNOWING AND KNOWING TOO MUCH. AND KNOWING ENOUGH

# THE ECO GUILT IS REAL: OVERCOMING THE VALLEY OF DISPAIR

Michal Plata & Jennifer Whitty

Cultivating an environment for social and environmental action and change within fashion teaching pedagogies is far from easy. Students are continually in conflict, as this work can trigger heightened emotions, eco-guilt, and the feeling like they have to single-handedly solve the climate and social justice crisis. The more they know the more demotivated they can get, plunging into the valley of despair that is a recognized part of the five-stage 'Emotional Cycle of Change' framework. This workshop explores strategies to navigate the un-

certainty and anxiety that often comes with fashion work that is fuelled by purpose, and addresses complex issues. Our aspiration is that we can share and learn from each other

> to do the work we need to do collectively.



The social and environmental crises are so complex, so what difference can we make and what's the point of even trying?

**KNOWING TOO MUCH** Overwhelmed with the enormity of the issues, how can we pick ourselves out of the valley of despair?

FINDING INNER PEACE and serenity in the midst

How will we find fulfilment of these unsolvable issues?

MICHAL PLATA is a parttime faculty at Parsons School of Design, a design director at Melitta Baumeister and a practicing fine artist. He was formally an Automotive Designer and Context Designer at BMW.

of Fashion Systems and Materiality at Parsons School of Design, New York. She publishes and exhibits widely on fashion and sustainability in both academic and popular media, working with various global clients. Her work aims to usher in a new era of deep systemic change for global fashion, reimagining mindsets, models, and systems through the integration of theory, and practice.

**IENNIFER WHITTY is** an assistant professor



BETWEEN LOCAL AND GLOBAL

### TEACHING FASHION TOGETHER: SHARING LOCALLY-CENTRIC FASHION EDUCATION PRACTICES

Noorin Khamisani & Beata Wilczek

The "Teaching Fashion Together" workshop is a part of a collaborative research project on diverse, inclusive, sustainable and socially-just fashion pedagogies, initiated by Noorin Khamisani and Beata Wilczek. It invites fashion educators from a variety of regions to share their perspectives on locally-centric fashion education practices. It prompts critical reflection and cross cultural-exchange and aims at tangible ideas for formats and spaces that enable collaboration between educators. The workshop will be exploring examples of students' work that reflect different localities, and addressing the following questions: What

are the "new," "alternative" and "emerging" fashion pedagogies? How can we collectively re-imagine fashion education and teach fashion together?



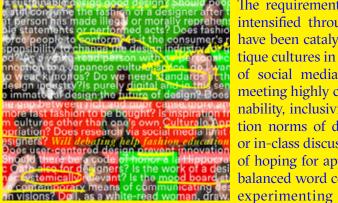
NOORIN KHAMISANI is a fashion designer and educator, currently based in the United Arab Émirates. Focused on fashion design for sustainability and informed by a decade of professional practice, challenging the current fashion system is a key theme in her work, where students can reimagine the future of fashion. Her current research explores how fashion education must evolve to ensure students have the skills they need in a fast-changing industry.

BEATA WILCZEK is a Berlin-based and Polish born critical fashion practitioner working across education, research and strategy. She lectures on fashion, design and digital cultures and runs Unfolding Strategies, a consultancy and research laboratory. Beata Wilczek is currently teaching at AMD Berlin and SOF Warsaw, and pursuing a PhD in Affective Fashion Pedagogies at the Academy of Fine Arts in Vienna

BETWEEN DESIGN AND PUBLICS

### **DESIGNADEBATE**

Pablo Abend & Bianca Koczan



The requirements for fashion design have intensified through societal demands and have been catalyzed by extremely agile critique cultures in the broader issue networks of social media. Designing today means meeting highly complex demands of sustainability, inclusivity, and diversity. We question norms of design project presentation or in-class discussion by suggesting, instead of hoping for applause or dealing with unbalanced word contributions, initiating and

with the dynamics of debating. In the workshop "Design4Debate", the workshop participants will decide on

a current issue and enact an actual debate in divided roles by changing perspectives and putting all arguments on the table.



PABLO ABEND, Ph.D., has represented the professorship for design theory at Burg Giebichenstein University of Art and Design Halle since April 2019. Since 2016, he works as the scientific coordination of the DFG Research Training Group "Locating Media" at the University of Siegen. His teaching and research focus on participatory design, place- and situation-based methods, and science and technology studies.

BIANCA KOCZAN is a freelance fashion designer and research fellow (HTW Berlin). She teaches practice-led design theory as a lecturer (Burg Giebichenstein KHS Halle, HfK Bremen, GIU AS Cairo). Her doctoral thesis at the Academy of Fine Arts Vienna, under the supervision of Prof. Dr. Elke Gaugele and Prof. Dr. Martina Fineder-Hochmayr, investigates interactions between social media and creative processes in fashion design.

How can we utilise digital technology to preserve sentimental objects, including fashion as a way to connect and process grief?

HOW MIGHT WE IMPLEMENT
FOUCATION THROUGH A DESIGN
PROGRAM THAT INFORMS SECONDARY
STUDENTS OF THE REALITY THAT
EVERYDAY WOMEN FACE

How might we use fashion to help facilitate the representation of disabled people so that they become more visible in society?

How might we motivate consumers to learn about the environmental impact of their purchases to raise account ability within the fashion industry?



**Between Theory and Practice** 

# HOW CAN CURRENT EVENTS STIMULATE DESIGN QUESTIONS FOR FASHION PROJECTS?

BETWEEN ISSUE AND ACTION

Pia Interlandi & Georgia Mccorkill & Fernanda Ouilici-Mola & Alexandra Sherlock

This workshop is based on learning activities delivered within the Fashion Design Strategies and Environments course, a third-year subject within the Bachelor of Fashion (Design) at RMIT University. The course uses theoretical frameworks from the fields of sociology, anthropology and philosophy to inform and interrogate fashion practice (in its broadest sense) and develop fashionrelated strategies to address current social, cultural, political, ethical and environmental concerns. In 2020, this course was reconfigured for online delivery to a large cohort of 120 students participating in synchronous and asynchronous exercises. In a workshop that simulates one of the synchronous course activities, participants will be guided through the use of Miro, an online visual collaboration tool, to map current issues (indirectly or unrelated to fashion) in relation to theoretical concepts. Using current news articles and theories/theorists of their own choosing, a group mapping exercise will stimulate new perspectives on real-world problems and inform the creation of research questions to guide the development of new and innovative fashion initiatives. The workshop will conclude with a group discussion reflecting on the collaborative map produ-

ced and the success of this approach for motivating futures orientated students to use fashion as a strategy for social, cultural or environmental change.



PIA INTERLANDI, Ph.D. is a senior lecturer at RMIT University in the School of Fashion & Textiles. Her teaching, research, and creative practice address the materials and materiality of fashion and bodies as they pertain to death, disposal, decomposition and dispersion. Teaching across undergraduate, honours and postgraduate programs, she combines speculative design with tacit and explicit knowledge to traverse academic and professional

GEORGIA MCCORKILL Ph.D., is a lecturer in the Bachelor of Fashion (Design) at RMIT University where she teaches design studios that explore ethical, sustainable, local or political issues through practical and creative design development and making. Her practicebased research explores sustainable design strategies applicable to be poke and micro design contexts, focusing on reuse and sharing of materials and garments.

THE DIGITAL MULTILOGUE 2021

MOLA is a fashion designer, researcher and associate lecturer at RMIT University. Using a design thinking framework, she helps upcoming fashion designers tackle complex social, environmental and economic issues through their creative practice. Her PhD research investigates the political and affective transformations taking place through traditional textile-craft practices, and is specifically interested in how these transformations contribute to marginalized communities.

FERNANDA QUILICI

ALEXANDRA SHERLOCK Ph.D., is a lecturer in the Bachelor of Fashion (Design) at RMIT University. She brings a sociological, anthropological and material culture perspective to the study of fashion and clothing with a particular focus on footwear, materiality, representation, embodiment and affordance theory. She has taught academic theory to Fashion and Textiles students in the UK and Australia since 2007.

THE DIGITAL MULTILOGUE 2021

# Fashion for the real world:

How can current events stimulate design questions for fashion projects?

How might we create better opportunities for Indigenous Australians by presenting a fashion and lifestyle event that

How might we impact Cognitive Dissonance

REGISTER → HERE

How might we create a support network for emerging fashion designers in order to support their mental health?

HOW MIGHT WE AS EMERGING FASHION DESIGNERS ADDRESS SEXUAL ASSAULT OF MODELS IN AUSTRALIA?

How might we use existing mainstream platforms to give queer people a voice and normalize including them in the mainstream?

BETWEEN INTENTION AND ACTION

### CHALLENGING SLOW FASHION EDUCATION

Martina Glomb & Maria Silies

The aim of this workshop is to develop new ideas for a fashion design curriculum and to encourage sustainable development along the product life cycle. Different projects will be analysed under slow fashion criteria affecting design, production and consumption. During a creative brainstorming session, strategies will be visualized and reflected under holistic and transdisciplinary aspects.





HOW CAN METHODS AND PERSPECTIVES BE ESTABLISHED FOR LEARNING AND TEACHING SLOW FASHION?

WHAT ROLE CAN FASHION EDUCATION PLAY FOR A SYSTEMIC TRANSFORMATION TOWARDS SUSTAINABILITY?

WHAT ARE THE CRITERIA FOR CHANGE AND HOW CAN WE PLAY AN ACTIVE PART?

MARTINA GLOMB, following a decade at the Vivienne Westwood Studios. returned to Germany where she became head of the fashion department of the University of Applied Sciences and Arts Hanover, focusing on slow fashion. As founder and director of the USE-LESS Centre for Sustainable Strategies she initiated the travelling exhibition "USE-LESS Slow Fashion against Waste and Ugly Clothes.

MARIA SILIES is a researcher at "USE-LESS Centre for Sustainable Strategies, University of Applied Sciences and Arts Hannover which stands for an integrated and holistic slow fashion approach. The USE-LESS team develops concepts for fashion, clothing, learning and teaching to trigger change towards a sustainable textile life cycle. Maria holds an MÁ in Fashion and Textile Design and worked as a professional designer for various companies.

BETWEEN PROBLEMS AND SOLUTIONS

# FASHION EDUCATION FOR SOCIAL CONSCIENCE: TEACHING WITH BLOOMSBURY FASHION BUSINESS CASES

Bethan Alexander & Natascha Radclyffe-Thomas



How can we immerse students in the complex social and environmental challenges of the global fashion and textiles industries? Do you want to champion an innovative fashion or beauty brand working in the sustainable and/or circular space? Bloomsbury Fashion Business Cases is the first collection of business case studies specifically developed for fashion education in response to an increased desire from students, faculty and industry to embrace sustainability and ethical business. Delivered by the editor-in-chief and UK regional editor, both distinguished fashion academics, this workshop will provide participants

with insights, information, demonstration and resources necessary to in-

corporate fashion case studies into their own sustainable fashion teaching.

Mi Fan brush. © Natascha Radclyffe-Thomas



BETHAN ALEXANDER FRSA is the Deputy Chair of the Academy of Marketing Fashion Marketing and Consumption SIG. Bethan is a senior lecturer and course leader in Global Fashion Retailing and Research Fellow at London College of Fashion, UAL. She is pursuing a PhD in publication at MMU on experiential retail place and spaces. She is a regional editor for Bloomsbury Fashion Business Case Studies.

NATASCHA RADCLYFFE-THOMAS EdD FRSA is Vice Chair of PRME UK&I Chapter and an Advance H. E. National Teaching Fellow Natascha is a professor in marketing and sustainable business at the British School of Fashion where she created the innovative MBA **Luxury Brand Management** Module in Sustainable Luxury. She is also the editorin-chief for the Bloomsbury Fashion Business Cases, a digital resource helping students develop essential fashion industry skills.

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BETWEEN AUTHORSHIP AND COLLECTIVE IMAGINATION

#### **ASSEMBLAGE**

Ehsan Morshed Sefat & Polina Stepanova

"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.

This workshop is very much hands on. No specific knowledge or skill is required. Participants are asked to either have access to graphical programs such as Photoshop or Procreate, or to have physical tools such as paper, scissors and drawing materials available.



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 course entitled Graphics and Illustration. He has experience in working with graphics and prints in a fashion context for clients such as Martine Rose, Raf Simons, and Acne Studios. Besides teaching and designing prints, Ehsan also works on collaborative installation-based art projects with colleagues in Berlin.

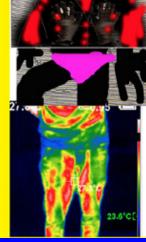
POLINA STEPANOVA, Graduate of Antwerp Academy, is a freelance fashion trend forecaster and a visual artist. Currently based in Florence, Polina has been a professor at Polimoda for more than eight years. She has experience in teaching university students and creating workshops for professionals digitally and offline, bringing together creatives of different skill sets and international background.











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## BUY GOOD STUFF: HOW TO CREATE LOCAL SHOPPING GUIDES FOR SUSTAINABLE FASHION

Elisabeth Hackspiel-Mikosch & Ina Köhler



Numerous studies confirm that consumers would like to buy more sustainable fashion, but in the end, don't act accordingly claiming a lack of information. The student project BUY GOOD STUFF wants to fill this gap. It informs consumers about the criteria of true ecofair fashion and where to find such clothes in any local

region. This workshop will share the goals and methods used at the AMD when developing, financing and publishing an attractive fair shop-



ping guide. Since 2014, five editions of BUY GOOD STUFF have appeared for Düsseldorf, Cologne, Berlin,

Munich and the Ruhr area.

ELISABETH HACKSPIEL-MIKOSCH, after receiving a German engineering degree in textile and clothing technology she studied art history in the U.S. and earned her doctorate at the Institute of Fine Arts, New York University. She worked in various museums in the U.S. and Germany and has been teaching at colleges and universities since 1997. Together with Ina Köhler, she initiated the student project BUY GOOD STUFF the eco-fair shopping guide

fashion journalism after her studies of fashion design in Trier and Madrid. She has been working as an editorin-chief and correspondent for trade magazines, freelance journalist of numerous consumer lifestyle magazines, trade media as well as corporate publishing. She established the Fashion Journalism & Communication (B.A.) programme at the AMD. She also teaches at the TU Dortmund and the University of Paderborn. She initiated, together with Prof. Dr. Elisabeth Hackspiel-Mikosch, BUY GOOD STUFF, the eco-fair shopping guide in 2014.

INA KÖHLER specialized in

BETWEEN FASHION DESIGN AND LABOR HISTORY

#### TEACHING LABOR CONDITIONS IN FASHION EDUCATION AT FIT: IMPACT OF COVID-19 AND BEYOND

Su Ku & Dan Levinson Wilk & Kyunghee Pyun & Vincent Quan

The past year has upended economic conditions in the fashion industry and driven us all to think more deeply about labor conditions during healthy times. How can the pandemic create an impetus to transform and improve working conditions for designers and others further down the supply chain? How can fashion schools help students consider the changes they want to see and strategize to make those changes? This panel discusses two projects at the Fashion Institute of Technology in New York City that use labor history of fashion design to help answer these questions.



Courtesy of Special Collections, Gladys Marcus Libra Fashion Institute of Technology



SU KU is a dynamic and dedicated fashion design instructor with extensive experience in design. She has been teaching in the Fashion Design-Art Department at FIT since 2012. Before coming to FIT, Su Ku held positions of leadership in the fashion industry such as the Design Director of Liz Claiborne and designed multiple collections addressing all different price-points and lifestyles.

REGISTER → HERE

KYUNGHEE PYUN teaches art history at FIT, more specifically on the history of collecting and Asian art and fashion, Fashion, Identity, Power in Modern Asia discussed modernized dress in the twentieth century. Her forthcoming books include School Uniforms in East Asia: Fashioning State and Selfhood; Interpreting Modernism in Korean Art: Fluidity and Fragmentation; Korean Dress History: Critical Perspectives of Primary Sources.

VINCENT QUAN brings over 20 years of fashion business and related industry experience to FIT. He is a globally-recognized expert on the business of fashion based on a keen understanding of both the retail and wholesale businesses, including retail planning and allocation, merchandise planning, corporate reorganization, process reengineering, and inventory management.

DANIEL LEVINSON WILK teaches history at the Fashion Institute of Technology and writes about the modern service sector in nineteenth- and twentieth century U.S. history. He argues that places like restaurants, hotels, and bar bershops displaced slavery and servitude by offering consumers a better product outside the home. He is a member of the board of the Remember the Triangle Fire Coalition.

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BETWEEN DREAM AND REALITY

### DEVELOPING PRODUCTS AND SYSTEMS THROUGH DESIGN THINKING

Sabine Lettmann & Claudia Rosa Lukas

Tomorrow's world needs fashion designers who understand design as a problem-solving method mastering the complex and often conflicting challenges of the globalized industry. Circular systems can enhance textile use whilst design can foster social inclusivity. Everyone participates in the underlying structures of fashion, and as a stakeholder shares responsibility to find better solutions through consumption behavior. How can we ensure that human needs are central to innovative approaches? How can fashion design be recognized as an expression of form, function and, furthermore, as a tool influencing thought and

behavioral processes? In our workshop we will collaboratively work on real-life challenges and tackle these with five phases of design thinking.

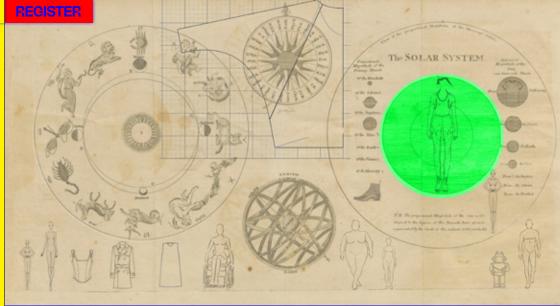


CLAUDIA ROSA LUKAS has been working with various art and culture institutions (British Council, British Fashion Council, Shanghai Art Museum. Donghua University, Dezeen, etc.) to develop new curatorial concepts, cross-disciplinary creative processes and educational programmes at the interface of fashion, design. new media and textile craftsmanship. Her exhibitions and projects have been presented in London,

Shanghai, Berlin, Istanbul,

Paris and Vienna.

SABINE LETTMANN is a senior lecturer with international teaching experience in fashion and costume design. Alongside her teaching she works as a fashion designer and consultant with a focus on circular fashion design. Sabine has presented her work in Paris, Berlin, Hamburg and Birmingham. Her research is influenced by her work as a practitioner and investigates circular fashion design processes and systems thinking.



Since 2 (mag) x compensions and compiled system of Shoots in conjugates; Or a view of the present state of the World Belling a filtiful abridgement of the American Universal Geography (edition of shaz), with corrections and addition — Illustrated by a perpensituation of the Solar System, and six maps of the principle divisions of the Globe [for Monograph]. British Library's catalogue: coc557975 (physical copy) and ox4p8cook (digitised copy). BETWEEN LANGUAGE & FASHION

#### **TEACHING FASHION IN THE FOREIGN** LANGUAGE CLASSROOM

Rebecca Bauman & Zaida Godoy Navarro



This workshop explores teaching fashion culture in the foreign language classroom, and reflects upon how fashion is a cultural expression which both enriches and goes beyond the limits of language. Comparing our own practices teaching Italian and Spanish to students of fashion business and design, we will discuss the strategies and benefits of teaching language skills through the theme of fashion

culture, and how to place fashion in a global context so that students reflect on larger socio-

economic and political developments throughout the world. By looking at fashion between cultures, students learn to think about fashion as a form of language itself.



REBECCA BAUMAN teaches Italian and film studies at Fashion Institute of Technology, SUNY. She has published essays and book chapters on gender and film genre. She is the Film and Digital Media Reviews Editor for Italian American Review and Chair of the Columbia Seminar in Modern Italian Studies. Her current book project is on mafia fashion in film and television.

ZAIDA GODOY NAVARRO is Assistant Professor of Spanish in the Department of Modern Languages and Cultures at the Fashion Institute of Technology-SUNY She received her PhD in Hispanic and Luso-Brazilian Literatures and Languages at The Graduate Center-CUNY. In her research on contemporary Latin-American theatre, she explores representations of violence, social justice, immigration and issues of gender with a special emphasis on masculinities.

BETWEEN MARKETING AND SUSTAINABILITY

#### SUSTAINABLE FASHION COMMUNICATIONS: WALKIN' THE WALK AND TALKIN' THE TALK

Tiziana Ferrero-Regis & Rachel Matthews



This workshop will address ways fashion education can foster more authentic communication strategies that better support the sector as we grapple with the significant challenges concerning fashion and sustainability. The session will re-consider the purpose of fashion marketing, drawing on its power to influence fashion whilst re-imagining its role in explaining, educating and connecting fashion. Utilising marketing tech-

niques to under-

stand the consumer decision-making journey, the workshop will explore ways to refocus fashion marketing education to utilise the optimal touchpoints connecting producers and consumers as spaces to build trust, cooperation and accountability across the fashion system.



TIZIANA FERRERO-REGIS is a fashion educator and researcher that combines a professional background in the fashion industry, having worked in marketing and advertising, and at Vogue Italy in Milan, with a transdisciplinary background in fashion theory and history, fashion studies, and sustainability. Her research focusses on the social implication of sustainability in a local context. She is a widely published author; her latest publication is Staging fashion: The Spaces of the Fashion Show, Bloomsbury.

RACHEL MATTHEWS is a fashion educator and researcher whose work explores fashion taste-making and narratives of influence in the networked conditions of contemporary fashion media and communications Her research investigates the interrelations of image object and text that shape meaning, discourse and behaviour across the fashion industry.

THE DIGITAL MULTILOGUE 2021 REGISTER → HERE THE DIGITAL MULTILOGUE 2021 BETWEEN TEXT AND SPACE

#### **CAPTURING THE SUBJECT**

Michelle Guo & Teresa Kroenung

This workshop sets out to interrogate the premise of fashion existing outside the conventional fashion system, precariously perched between capitalism and academia. For many, the first contact with fashion that ignites that initial interest is arguably the social wearing of clothes in private spaces. We want to pose the question how we may explore these spaces via text, and recreate them



through curation, to capture the immersive quality of these very personal moments that keep drawing us back in. 📝



MICHELLE GUO is an emerging fashion/art curator, writer and historian. She holds a B.A. (Hons) majoring in art history and sociology from University of Melbourne. Her honour's thesis critiqued the rise of fashion exhibitions in museum spaces. She is interested in interactions and intersections of art and fashion with culture more broadly

TERESA KROENUNG is a fashion researcher based in Berlin. She has recently submitted her PhD on Wei mar-era fashion journalist Helen Grund and how her diary may be used to interrogate contemporary fashion practice. Initially trained as a fashion designer, she has since shifted her focus onto feminist writing and reframing fashion history through the female gaze.

FRIDAY, 1 OCTOBER 2021, 5.30-6.30 PM (CEST)

FREE ONLINE PILATES CLASS OPEN TO ALL LEVELS

#### **MULTILOGUE MOVEMENT** WITH EMILY RANFORD

Meet and move with an international cohort of fashion educators



If you don't have any props, not to worry. Since everyone joins in from many different spaces, we utilise props that are easily found around the home. For this Multilogue Movement Class we will use a large towel.

EMILY RANFORD is an Australian contemporary dance artist based in Berlin, working between Europe and Australia. Emily grew up in Perth, Western Australia and moved to Melbourne where she studied at the Victorian College of the Arts, graduating with a Bachelor of Dance in 2009. She also studied a Diploma of Pilates with National Pilates Training/Pilates International in Melbourne in 2011. Emily has worked on a variety of projects in Melbourne and Sydney, Berlin to Zürich, Venice, Prague, Ostraya, Frankfurt, St Erme, and Hamburg, Emily's choreographic and improvisational interests are based in form and state. She works deeply with physicality and emotionality; with her collaborations crossing borders of visual art and dance practices. Her works have been shown at Dock11 Berlin, Ada Studio, Uferstudios, 3AM Flutgraben, Mime Centrum and Lake Studios.

# THE DIGITAL MULTILOGUE

## PAPER EXCHANGE THE LEARNING LABORATORY

HOW DO WE LEARN AND TEACH FASHION FOR NOW?

THE LEARNING LABORATORY shares insights into innovative learning and teaching practices and didactic innovations. It showcases courses and projects, actions, and ideas, and settings and solutions for mutual inspirations and learnings.

#### PAPER EXCHANGE THE LEARNING LABORATORY PARALLEL SESSIONS

#### SATURDAY 2 OCTOBER 2021 3.25 – 4.55 PM (CEST)

How do we learn and teach fashion for NOW? THE LEARNING LABORATORY shares insights into innovative learning and teaching practices and didactic innovations. It showcases courses and projects, actions and ideas, and settings and solutions for mutual inspirations and learnings.

LL1 (SESSION 1)	LL2 (SESSION 2)	LL3 (SESSION 3)	LL4 (SESSION 4)
TOWARDS LEARNING INNOVATION facilitated by CHIARA COLOMBI	TOWARDS INCLUSION facilitated by SEQUOIA BARNES	TOWARDS NEW SYSTEMS	TOWARDS SOCIAL JUSTICE  facilitated by TANVEER AHMED
SHAWANA KHALIL PIFD Pakistan Institute of Fashion and Design FASHION EDUCATION: A CULTURAL INTERACTION FOR FUTURE	RICARDA BIGOLIN & ROBYN HEALY RMIT University Melbourne  ANY OTHER FASHION SYSTEM – CHANGING FASHION DESIGN KNOWLEDGES AND BELIEFS IN AUSTRALIA	MICHAL PLATA & JENNIFER WHITTY Parsons School of Design New York  REFRAMING FASHION EDUCATION THROUGH A SYSTEMS MINDSET	STEPHANIE BARKER-FRY FRANCESCO MAZZARELLA London College of Fashion, UAL  EXAMINING THE EFFECTIVENESS OF KNOWLEDGE EXCHANGE TO CREATE A SHARED VALUE SYSTEM
CECILIA RASPANTI & MARION REAL & ANASTASIA PISTOFIDOU laaC Institute of Advanced Architecture of Cataluña, Fab LabBarcelona  FABRICADEMY: A DISTRIBUTED EDUCATION PROGRAM AT THE INTERSECTION OF TEXTILES, DIGITAL FABRICATION, AND BIOLOGY	DANIELA MONASTERIOS-TAN LASALLE College of the Arts Singapore SITUATING FASHION STUDIES IN SOUTH EAST ASIA: PRACTICAL METHODS	JAN TEPE  University of Borås  BODY, DRESS, AND TECHNOLOY: INVESTIGATING THE INTERSECTION OF THE PHYSICAL AND THE DIGITAL IN FASHION DESIGN FOR DESIGNING DRESS	SHA'MIRA COVINGTON & KATALIN MEDVEDEV & JALEESA REED University of Georgia  DIVERSITY IN FASHION EDUCATION: CENTERING POSITIONALITY AND SOCIAL JUSTICE PEDAGOGY
LISA Z. MORGAN Rhode Island School of Design SENSORY/EMBODIED METHODS OF ENGAGEMENT	NOORIN KHAMISANI Dubai Institute for Design and Innovation  DECOLONIZATION IN FASHION EDUCATION: AN AUTOETHNOGRAPHIC EXAMINATION OF THE PROCESS OF DECOLONIZING THE STUDY OF FASHION HISTORY	LARS PASCHKE BURG Giebichenstein University of Art and Design Halle WHAT ROLE PLAYS 'THE NEW' IN FASHION DESIGN EDUCATION?	HOPING & DOUBTING Student Exchange II  SARA WYNN IN CONVERSATION WITH MARLENE HAASE & MINA BONAKDAR (RIOTPANTPROJECT)
	CLAUDETTE DAVIS-BONNICK  UAL London College of Fashion  EXPLORING INCLUSIVE  MULTISENSORY PEDAGOGIC  PRACTICES THROUGH STUDENTS  WITH VISUAL IMPAIRMENT	ANDREW GROVES University of Westminster  IN AND OUT OF FASHION – ALIGNING FASHION EDUCATION WITH THE INTERNATIONAL FASHION CALENDAR	JOFF Parsons School of Design New York FASHION EXORCISM

#### PAPER EXCHANGE

#### THE LEARNING LABORATORY

facilitated by Chiara Colombi, Sequoia Barnes, Philipp Rupp & Tanveer Ahmed

#### LL1

#### TOWARDS LEARNING INNOVATION

SHAWANA KHALIL
PIFD Pakistan Institute of Fashion and Design



#### CECILIA RASPANTI & MARION REAL & ANASTASIA PISTOFIDOU

WAAG and IaaC Institute of Advanced Architecture of Cataluña, Fab LabBarcelona



LISA Z. MORGAN Rhode Island School of Design



LL2

#### **TOWARDS INCLUSION**

RICARDA BIGOLIN & ROBYN HEALY
RMIT University Melbourne



DANIELA MONASTERIOS-TAN LASALLE College of the Arts Singapore



NOORIN KHAMISANI Dubai Institute for Design and Innovation



CLAUDETTE DAVIS-BONNICK
UAL London College of Fashion



#### LL3

#### TOWARDS NEW SYSTEMS

MICHAL PLATA & JENNIFER WHITTY
Parsons School of Design New York



JAN TEPE University of Borås



LARS PASCHKE
BURG Giebichenstein University of Art and Design Halle



ANDREW GROVES
University of Westminster



#### TOWARDS SOCIAL JUSTICE

STEPHANIE BARKER-FRY & FRANCESCO MAZZARELLA London College of Fashion, UAL



SHA'MIRA COVINGTON &
KATALIN MEDVEDEV & JALEESA REED
University of Georgia



HOPING & DOUBTING = Student Exchange II SARA WYNN, MARLENE HAASE & MINA BONAKDAR (RIOTPANTPROJECT)



JOFF Parsons School of Design New York



#### TOWARDS LEARNING INNOVATION

facilitated by Chiara Colombi

SHAWANA KHALIL
PIFD Pakistan Institute of Fashion and Design

#### FASHION EDUCATION A CULTURAL INTERACTION FOR FUTURE

Fashion education has contributed significantly to the global fashion industry and world economy. The growing interaction between international institutions since past few decades has been instrumental in the development of fashion which is constantly evolving with new updated curriculum. It has brought forth diverse ideas and creative cultural interactions. One such example of collaboration was between Pakistan Institute of Fashion and Design (PIFD) and Ecole de la Chambre Syndicale de la Couture Paris, France. However, the unforeseen pandemic has globally affected such practices. The effectiveness of the restructured approach to learning through virtual interactions in fashion needs to be seen.

SHAWANA KHALIL, is Associate Professor in the Fashion Design Department at the Pakistan Institute of Fashion and Design Lahore, Pakistan. She is a working professor and has worked extensively on the curriculum of fashion design. Her research interests are fashion design, garment construction and sizing. She is currently doing her doctoral research in the field of anthropometrics of South Asian females from Università Iuav di Venezia, Italy.

#### CECILIA RASPANTI & MARION REAL & ANASTASIA PISTOFIDOU

WAAG and IaaC Institute of Advanced Architecture of Cataluña, Fab LabBarcelona

## FABRICADEMY: A DISTRIBUTED EDUCATION PROGRAM AT THE INTERSECTION OF TEXTILES, DIGITAL FABRICATION, AND BIOLOGY

This contribution presents a niche educational program, the Fabricademy program, as a Textile and Technology Academy established in 2016 with the raising interest of the maker community to explore new related-textile practices. It is a six-month program that offers a broad overview of the state of the art of the current industry and builds on "learning by doing" methodologies, tackling themes such as personal fabrication, distributed manufacturing, industry 4.0, wearable technology, biofabrication, assistive technologies and sustainability. Through its practice-based, and creative approach, Fabricademy has created a global network involving more than 25 cities and 150 of designers.

CECILIA RASPANTI is a creative researcher in fashion and textiles and digital fabrication expert. She is the cofounder of Fabricademy and co-founder of the TextileLab Amsterdam at Waag. Since 2009 she researches natural dyes, working on botanical, mineral and animal dyes and colours. Inspired by the connection of human-nature-technology, her latest research brought her back to color as a holistic and circular experience.

MARION REAL is a systemic design researcher exploring co-creation processes in the territorial transformations toward circular economies and cosmopolitan localism. She is currently working at Fab Lab Barcelona at IAAC where she has coordinated the 10 pilots in the SISCODE project, including Remix el Barrio. She is also associate researcher at Estia, Chaire Bali and Centre for Circular Design.

ANASTASIA PISTOFIDOU is a digital fabrication expert, wearables and e-textiles practitioner, biodesigner, and educator. Part of the Fab Lab Barcelona at IAAC team since 2011 as a tutor, advanced manufacturing office manager, coordinator and researcher she is currently leading the Materials and Textiles strategic area. She co-founded Fabricademy, Textile and Technology academy, an open source disruptive course about the future of textiles.

CHIARA COLOMBI, Ph.D in Design, is 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.

LISA Z. MORGAN
Rhode Island School of Design

#### SENSORY/EMBODIED METHODS OF ENGAGEMENT

Fashion, clothing and adornment are multifaceted forms of communication—expressions of identity/identities that are inseparable from how we connect, move through, and act upon the world. However, the consumption of fashion as commodity and visual feast, privileges the objective gaze (one that is complicit in upholding a Eurocentric, narrow and exclusionary perspective of style, taste and beauty) over sensory-orientated experiences. Therefore, in order to educate students in fashion/clothing design, we need to participate in discourses around bodies and identities that meld critical ways of knowing with the haptic and embodied.

LISA Z. MORGAN'S work cavorts across a variety of media, ranging from knickers, to perfume, sewn paintings, mixed media installations, performances, short films and the written word. She is the co-founder of STRUMPET & PINK, writes, plots and schemes with The Laboratory Arts Collective, has been a contributor to SHOWstudio and is the author of *Design Behind Design*. Currently she is the Department Head, Apparel Design, RISD

PAPER EXCHANGE — THE LEARNING LABORATORY — LL2 (SESSION 2)

#### **TOWARDS INCLUSION**

facilitated by Sequoia Barnes

RICARDA BIGOLIN & ROBYN HEALY
RMIT University Melbourne

## ANY OTHER FASHION SYSTEM - CHANGING FASHION DESIGN KNOWLEDGES AND BELIEFS IN AUSTRALIA

The Fashion System by Roland Barthes (1967), a structuralist modelling of the French fashion industry, has influenced curriculum based on the conditions of practice in Paris. There is exploitation, privilege, and dominant Eurocentric knowledge systems perpetuated in the exclusiveness of this 'fashion system' often reinforced in fashion education. This empirical research is conducted via the first phase of implementing a new fashion curriculum at RMIT University. Australia is a colonised country that still sits unreconciled with indigenous sovereignty. We question the epistemological nature of knowledge in fashion, reflecting on how notions of dress and clothing have become marginal to 'fashion.'

RICARDA BIGOLIN, Ph.D., is a designer, educator and researcher and is currently the Associate Dean of Fashion and Textiles Design at RMIT University, Melbourne. Her practice-based research explores and questions social, cultural, ethical and political contexts of fashion production and consumption. This extends to researching outlier practices of fashion and the agency of dress, performance and fashion bodies.

ROBYN HEALY, Professor, is a curator, educator and researcher and is currently the Dean of the School of Fashion and Textiles, at RMIT University, Melbourne. She provides high level strategic leadership for the College in the Belonging and Reconciliation areas with attention to enable respectful engagement with Aboriginal and Torres Strait Islander communities, supporting dynamic learning experiences, and innovative, and inclusive learning environments.

DANIELA MONASTERIOS-TAN LASALLE College of the Arts Singapore

#### SITUATING FASHION STUDIES IN SOUTH EAST ASIA: PRACTICAL METHODS

This paper explores curriculum methods adopted by the author in fashion education in South East Asia, exemplified by students' reflections and their work. The paper focuses on early tertiary fashion education, where students encounter fashion history for the first time. There has been a proliferation of texts and collectives acknowledging fashion's global history and post-coloniality in fashion studies. However, the 'non-West' is extremely diverse and while East Asian influences are introduced in fashion history through aesthetic movements such as Japonism and Chinoiserie, South East Asia remains an under-studied geography. The paper will reflect upon pedagogic activities such as harnessing digital museums and archives, self publishing and wardrobe studies and the way they allow students to encounter material culture that attests to the eminent flow of exchange between Europe and South East Asia. Drawing from reflections from the author and student journals and research projects, the author shares methods for fashion education that incite curiosity and challenge Euro-centricity to engage with individual locality.

DANIELA MONASTERIOS-TAN is a fashion researcher, lecturer and curator based in Singapore. In 2019, she launched fashion podcast @IntheVitrine and experimental art/fashion collective @A\_Stubborn\_Bloom. She has assisted curators and archivists in fashion exhibitions that have exhibited in London, Mexico, Singapore and the U.S. Her published research delves into multi-disciplinarity, fashion theory and curatorial interventions.

SEQUOIA BARNES, Ph.D., is a scholar and creative. Her work is predominately centered around making processes, rituals, and modes of fashioning. Trained in semiotics, she deploys research through praxis often in her scholarly and artistic explorations of black diasporic symbolisms, storytelling as performance, and positioning the creative process as a performance/ritual. Her scholarly work explored the design techniques and aesthetic semiotics of late fashion designer, Patrick Kelly. Her most recent artistic works include her artist responses to Senga Nengudi (Fruitmarket Gallery) and Nick Cave (Tramway) with performative works entitled 'Sew Me A Quilt. Tell You A Story.' (2019) and 'The Burden I Bear Is Heavy' (2019), respectively.

NOORIN KHAMISANI Dubai Institute for Design and Innovation

## DECOLONIZATION IN FASHION EDUCATION: AN AUTOETHNOGRAPHIC EXAMINATION OF THE PROCESS OF DECOLONIZING THE STUDY OF FASHION HISTORY

Cultural appropriation, often loosely disguised as inspiration, is rife in the fashion industry; it is logical to surmise that it stems partly from education systems rooted in a colonial mindset. This paper examines one educator's ongoing process to decolonize fashion history through a collaboration with an Arabic costume archive. What began initially as a project on the decolonization of the study of fashion history, quickly proved to be a powerful lesson in cultural and material sustainability. One valuable outcome was the group's reversal of the notion that Western fashion is pre-eminent. They discovered that other regional histories can be a rewarding starting point for research.

CLAUDETTE DAVIS-BONNICK London College of Fashion, UAL

#### EXPLORING INCLUSIVE MULTISENSORY PEDAGOGIC PRACTICES THROUGH STUDENTS WITH VISUAL IMPAIRMENT

Arts universities have needed to develop their individual framework for teaching students with visual impairments (VIs). Inclusive pedagogy presents multisensory challenges for practitioners and VI students. This paper will highlight developments from three consecutive research studies exploring vision loss, multisensory teaching and learning, low-tech resources, and making reasonable adjustments. The third, ongoing iteration aims to generate theories, through observations of the processes of executing physical tasks; knowledge exchange between VIs and practitioners and explorations of the possibilities of applying digital and haptic technology. The paper will also discuss the methodologies and methods applied in search for epistemological outcomes.

NOORIN KHAMISANI is a fashion designer and educator currently based in the United Arab Emirates who is focused on fashion design for sustainability, and is informed by a decade of professional practice. Challenging the current fashion system is a key theme in her work, where students reimagine the future of fashion. Current research explores how fashion education must evolve to ensure students have the skills they need in a fast-changing industry.

CLAUDETTE DAVIS-BONNICK is a lecturer and PhD student at the University of the Arts London and a lecturer in pattern-cutting, garment construction and garment technology. She is currently part of a research team at the Open University developing haptic technology to enable VI students to draw online. She has published a variety of articles and open-source educational videos online.

PAPER EXCHANGE - THE LEARNING LABORATORY - LL3 (SESSION 3)

#### **TOWARDS NEW SYSTEMS**

facilitated by Philipp Rupp

MICHAL PLATA & JENNIFER WHITTY Parsons School of Design New York

REFRAMING FASHION EDUCATION THROUGH A SYSTEMS MINDSET

The fashion system upholds established hierarchies of power and patterns of behavior that are destructive. Fashion education has been complicit in perpetuating some of this recklessness by not situating the curriculum in its full context, in turn narrowing students' ability to think and operate as part of a complex interdependent ecosystem. Education can be a powerful space to question, expand, and explore the boundaries of fashion to reimagine our relationship with the dominant paradigms of our time. This paper will engage in a case study analysis of the interdisciplinary curriculum, methodology, student outcomes and experiences of the systems curriculum at Parsons School of Design. It will posit how a system's mindset and method can reframe ways of knowing, being, and doing fashion, to activate students' and fashion academics' deeper sense of purpose and interconnectedness to people and the planet.

MICHAL PLATA is a part-time faculty at Parsons School of Design, the current design director at Melitta Baumeister and a practicing fine artist. He was formally an Automotive Designer and Context Designer at BMW.

JENNIFER WHITTY is Assistant Professor of Fashion Systems and Materiality at Parsons School of Design, New York. She publishes and exhibits widely on fashion and sustainability in both academic and popular media, working with various global clients including Conde Nast and Future Learn. Her work aims to usher in a new era of deep systemic change for global fashion, reimagining mindsets, models, and systems through the integration of theory, and practice.

JAN TEPE University of Borås

BODY, DRESS, AND TECHNOLOY: INVESTIGATING THE INTERSECTION OF THE PHYSICAL AND THE DIGITAL IN FASHION DESIGN FOR DESIGNING DRESS

This research aimed to investigate the transformative potential of digital technology for fashion design when designing dress for physical bodies is no longer restricted to a physical outcome, considering the development of extended reality devices. To critically examine the results of this research, undergraduate fashion design students participated in a five-day workshop, during which they experimented with different kinds of interactions between augmented reality, virtual reality, and CAD software for designing dress. The students' designs showed that the digital body was used together with digital textiles as equal materials for designing digital dress, disrupting the distinction between body and dress.

JAN TEPE joined the University of Borås - Swedish School of Textiles in September 2019 as a doctoral student in fashion design. Prior to his doctoral studies, he graduated with a Masters of Arts in fashion design from the Berlin University of the Arts, Germany in 2018 and worked as a researcher at the Design Research Lab Berlin.

PHILIPP RUPP is Professor of Fashion Design at the University of Applied Sciences in Bielefeld, Germany. He studied at the Fashion and Textiles Department at the Royal Academy of Fine Arts in Antwerp, Belgium. After his graduation he moved to New York, where he worked as a designer for several international fashion brands. He is based in Berlin since 2007, where he works as a freelance fashion, textiles and costume designer. He has been a lecturer in fashion for over 15 years at the Berlin University of the Arts and the Weissensee Kunsthochschule Berlin, amongst others.

LARS PASCHKE

BURG Giebichenstein University of Art and Design Halle

WHAT ROLE PLAYS 'THE NEW' IN FASHION DESIGN EDUCATION?

Fashion design practice finds itself at the edge between old and new, and novelty is an important marker for creating value in fashion. The old is inscribed into fashion because of it being a lived culture, a common and inherited practice. The new in fashion design often stems from creative authorship. In this presentation, Lars Paschke will introduce two design courses he conducted at Burg Giebichenstein University of Art and Design Halle. Whereas one course deals with copying and appropriation as both a cultural and a design practice, negotiating its ethical boundaries and the role of the designer within, the other course aims to re-negotiate fashion design practice all together and develop 'the new' by abandoning established ways of designing through science fiction storytelling.

ANDREW GROVES University of Westminster

IN AND OUT OF FASHION

- ALIGNING FASHION
EDUCATION WITH THE
INTERNATIONAL
FASHION CALENDAR

The traditional structure of an undergraduate fashion design course in the UK culminates in the creation and presentation of a runway collection. In 2018, the University of Westminster challenged this tradition by repositioning its undergraduate show, moving it to the course's central point in February and away from the end of the academic year in June. As a result, it aligned the students' timetable and practice with the international fashion calendar. This paper explores the rationale behind this departure, the structural impact on student learning, and the new forms of praxis that resulted.

LARS PASCHKE, after completing his master's degree at the Royal Academy in Antwerp, worked in the fields of fashion, visual arts and jewelry design (e.g with Zuzanna Czebatul, Goetze, Planningtorock and Arielle de Pinto). He taught fashion design courses at Berlin University of the Arts and Esmod Berlin and currently holds a professorship of Fashion Design at Burg Giebichenstein University of Art and Design Halle.

ANDREW GROVES. Professor, is the founder and director of the Westminster Menswear Archive, which he established in 2016. It is the only publicly accessible menswear archive in the world, and it is used by industry, researchers, and students. It includes over 2000 examples of some of the most important menswear garments from the last 120 years.

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#### **TOWARDS SOCIAL JUSTICE**

facilitated by Tanveer Ahmed

STEPHANIE BARKER-FRY & FRANCESCO MAZZARELLA London College of Fashion, UAL

#### EXAMINING THE EFFECTIVENESS OF KNOWLEDGE EXCHANGE TO CREATE A SHARED VALUE SYSTEM

The fashion industry has encountered a transformative awakening since the Covid-19 pandemic, causing it to question its processes more closely. In the field of fashion PR, communicators are developing strategies to align with new and alternative systems promoting social justice. This short film presents CUT, a transitioning fashion social enterprise raising awareness and funding for victims of knife crime in East London. This multi-stakeholder initiative presented an opportunity for students on the BA (Hons) Fashion Public Relations and Communication course at London College of Fashion to develop communication strategies in support of its launch. The Q&A to accompany the presentation of the film will explore the role of pedagogy via Knowledge Exchange, to reveal how digital connectivity facilitated discourse between local communities and a global cohort of students committed to effecting social change.

STEPHANIE BARKER-FRY is a lecturer in Fashion Public Relations & Communication at London College of Fashion, and a brand communications consultant. Her pedagogic and research interests center on fashion public relations as community building practice in both local and global contexts and situates knowledge exchange at the core of her practice as means to generate transformational change within the industry.

DR FRANCESCO MAZZARELLa is a Research Fellow in Fashion and Design for Social Change at Centre for Sustainable Fashion (a University of the Arts London research centre). Francesco's research spans the fields of fashion activism, craftsmanship, design for social innovation, sustainability, and place-making. He also teaches in a number of courses across London College of Fashion. Francesco is currently the lead researcher on the 'Making for Change: Waltham Forest' project, on the 'Fashion Values' KE project, and a Co-Investigator on the AHRCfunded project 'Digital, Regeneration and Experience Economy modelling'. Previously, Francesco was AHRC Design Leadership Fellow Research Associate at Imagination, Lancaster University, with the aim to support design research for change. In 2018 Francesco was awarded a PhD from Loughborough Design School, funded by the AHRC Design Star CDT; his doctoral research project explored how service design can be used to activate textile artisan communities to transition towards a sustainable future.

SHA'MIRA COVINGTON &
KATALIN MEDVEDEV & JALEESA REED
University of Georgia

#### DIVERSITY IN FASHION EDUCATION: CENTERING POSITIONALITY AND SOCIAL JUSTICE PEDAGOGY

Fashion education in the United States relies almost entirely on a Eurocentric perspective, which prioritizes historical, descriptive, and quantitative approaches to fashion; limiting student's ability to question, analyze or challenge interpretations of the content. Building a global understanding of the fashion industry, which accounts for all participants from laborer to consumer, requires the development of a critical consciousness, fostered by an empathetic approach to multiple perspectives. Grounded in the framework of action research and social justice pedagogy, this paper offers an intervention into the current state of fashion education.

SHA'MIRA COVINGTON is a Ph.D. candidate in the Department of Textiles, Merchandising and Interiors and the Institute of African American Studies at the University of Georgia. Her research explores fashion as an embodied cultural, historical, social, and political phenomenon involved in and affected by histories of colonial domination, anti-colonial resistance, and processes of decolonization and globalization.

KATALIN MEDVEDEV, Ph.D., is Professor in the Department of Textiles, Merchandising and Interiors at the University of Georgia. USA. Her primary interest is gender and the politics of dress. Her articles have been published in Women's Studies Quarterly; Fashion Practice; Dress; International Journal of Fashion Studies; Clothing Cultures; Fashion, Style and Popular Culture, etc. and in numerous book chapters published by academic presses domestically and internationally.

JALESA REED received her Ph.D. from the Department of Textiles, Merchandising, and Interiors at the University of Georgia, USA. Her research interests are in millennial Black women's beauty culture and beauty retail spaces. Her interdisciplinary approach applies theoretical frameworks from feminist studies and human geography to beauty retailing.

TANVEER AHMED (she/her) is a final year AHRC funded Ph.D. candidate at The Open University, UK investigating how Eurocentric and racist ideas underpin the design process in fashion design education. Tanveer has been recently appointed as senior lecturer in Fashion and Race as part of a programme wide drive towards implementing anti-racist fashion pedagogies at Central Saint Martins College of Art and Design, University of the Arts London. Tanveer is also a visiting tutor in History of Design at The Royal College of Art in London.

SARA WYNN IN CONVERSATION WITH MARLENE HAASE & MINA BONAKDAR (RIOTPANTPROJECT)

#### HOPING & DOUBTING STUDENT EXCHANGE II

Students' voices and visions form an integral part of the Multilogue. In the Student Think Tank "The Utopia of Fashion: Imagining The Future of Fashion Education" and the exhibition "Hoping & Doubting" current students from the participating universities (MA Global Communications – Fashion Track at AUP, and BA / MA fashion design at UdK) build an exchange of works and ideas. The exhibition showcases projects that doubt and hope in/with/through fashion – projects of particular relevance to learning and teaching fashion NOW.

This Student Exchange discusses works by Marlene Haase & Mina Bonakbar marked by their political urgency, targeting social justice and gender equality.

SARA WYNN is a graduate student at the American University of Paris studying Global Communications in Fashion, with a focus in ethical and sustainable textiles. In 2018, she completed her BFA in Textile Design from the Savannah College of Art and Design, and worked in New York City as a Textile Designer for a number of years. She is the International Communication & Creative Collaboration Intern and the Co-Curator of the Student Exhibition for the 2021 Digital Multilogue on Fashion Conference.

MARLENE HAASE is a Master of Fine Arts student in the Fashion Design & Society program of Parsons School of Design in New York. In 2020 she completed her Bachelor's degree in Fashion Design at the Berlin University of the Arts (UdK) also being part of Professor Ai Weiwei's class in the Fine Arts department from 2015 until 2017. Field research is at the core of her her fashion design projects through which she investigates social interrelations and decodes complexities.

MINA BONAKDAR, RIOTPANTPROJECT is a feminist project that uses the means of fashion to strengthen the social discourse around gender roles and feminism. RIOTPANTPROJECT prints slogans on the crotch of pants that oppose manspreading (practices that reproduce toxic notions of masculinity). The pants serve as a tool for women, trans\*, non-binary and queer people to reclaim space and agency.

JOFF
Parsons School of Design New York

#### **FASHION EXORCISM**

Fashion Exorcism is a paper that delves into JOFF's personal journey-facing ex-communication due to his sexual orientation and identity being raised a Jehovah's Witness, and how this experience solidified his ongoing curricular and pedagogic projects centering marginalized communities as part of the design process. The paper focuses on the first years' major 13-week design course at the MFA Fashion Design & Society program at Parsons School of Design, and its four iterations entitled Future Wardrobe (2017), The Body Unique (2018), Embodying Universal Bodies (2019) and The Disability Design Principle (2021). While each course iteration is unique in its own right, they all share the premise of centralizing the voices of those in need as part of the design process. The industries' hierarchical structure of Creative Director and Design team is inverted where first year fashion design students are grouped within design teams and charged to collaborate with a creative director representing a marginalized community. This resulted in collaborative curricular projects with Arts Programming Rikers Island (2017),

JOFF, simply going under this moniker, is set out to critically tackle the image of fashion through multi-disciplinary collaborations, operating under the guises of a solo artist, duo or collective. As a polyglot of fashion, he has operated in small to large scale positions of designer, artistic director, creative director, editor, curator and educator.

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# THE DIGITAL MULTILOGUE

X

**FashionSEEDS** 



### SATURDAY, 2 OCTOBER 2021, 5.00 - 6.30 PM (CEST) THE DIGITAL MULTILOGUE x FashionSEEDS

Fashion SEEDS (Fashion Societal, Economic & Environmental Design-led Sustainability) is a European collaborative network of fashion universities, using radical design-led approaches. Led by fashion design for sustainability educators at Centre for Sustainable Fashion: University of the Arts London, Politecnico di Milano, Design School Kolding and Estonia Academy of Arts.

The FashionSEEDS team will explore ways in which we can transform fashion for sustainability education, share insights from the project's extensive research across education and industry, and launch a platform of new tutor resources that will support educators in considering and applying the why, what, how and with whom of teaching fashion design for sustainability.

The session will connect a network of educators to enable an urgent and evolving process of transformation of both education and of the fashion sector. By fostering mutual learning this session aims to open transnational cooperation between a broad range of tutors working in Higher Education worldwide.

#### **PRESENTERS**

#### UNIVERSITY OF THE ARTS LONDON

#### DILYS WILLIAMS

Professor of Fashion Design for Sustainability and Director of Centre for Sustainable Fashion, University of the Arts London, London College of Fashion, UK

#### NINA STEVENSON

Education for Sustainability Leader, Centre for Sustainable Fashion, University of the Arts London, London College of Fashion, UK

#### NATASHA BONNELAME

Digital Learning Producer, University of the Arts London, London College of Fashion, UK

Centre for Sustainable Fashion (CSF) is a UAL research centre based at London College of Fashion. Established in 2008 by Professor Dilys Williams, CSF places holistic approaches to sustainability as the starting point; fashion is the means of application. CSF's aim is to bring these approaches to fashion through academic research, education (for both undergraduate and postgraduate students), and to share these approaches through a two-way knowledge exchange with key players in the fashion industry.

Education is a fundamental element of CSF's work. Research and outputs in this area are underpinned by approaches termed Fashion Design for Sustainability (FDfS). Building on a longstanding knowledge and practice base, CSF has developed a framework for FDfS in fashion. It is an approach that examines agendas, contexts, issues and mindsets as applied to fashion and is used in experimental curriculum design both online and offline.

WWW.SUSTAINABLE-FASHION.COM/FASHION-SEEDS

#### DESIGN SCHOOL KOLDING

#### VIBEKE RUSBERG

Associate Professor, Designskolen Kolding-DK, Kolding, Denmark

#### ULLA RÆBILD

Associate Professor, Designskolen Kolding-DK, Kolding, Denmark

#### KAREN MARIE HASLING

Associate Professor, Designskolen Kolding-DK, Kolding, Denmark

Design School Kolding (DSKD) is an independent institution under the Danish Ministry for Higher Education and Science. The school trains designers at undergraduate and graduate levels, with 380 active students and a number of PhD students including industrial PhDs

DSKD has accrued considerable experience in developing sustainability-centred learning and creative disruption tools for working with students as well as public organisations and private companies.

WWW.DESIGNSKOLENKOLDING.DK/EN

#### POLITECNICO DI MILANO

#### CHIARA COLOMBI

Associate Professor, Politecnico di Milano, Design Department, Milan, Italy

#### FEDERICA VACCA

Associate Professor, Politecnico di Milano, Design Department, Milan, Italy

#### ELEONORA COIRA

Research Fellow, Politecnico di Milano, Design Department, Milan, Italy

#### ERMINIA D'ITRIA

Ph.D. Candidate, Politecnico di Milano, Design Department, Milan, Italy

Politecnico di Milano (POLIMI) is a scientific-technological university in the fields of engineering, architecture and design. Focused on quality and innovation in teaching and research developing a fruitful relationship with the economic and productive realm through experimental research and technology transfer.

POLIMI Design Department's founding core of criticaltheoretical definition and operational development of research and education includes theories, methods, tools, techniques, poetics, and cultures related to design, design process, material artefacts, communication, and service – also defined as product-system and environment-system, typical of the advanced industrial economies.

WWW.POLIMI.IT

#### ESTONIAN ACADEMY OF ARTS

#### PIRET PUPPART

Professor, Head of Department, Estonian Academy of Arts, Tallinn, Estonia

#### REET AUS

Senior Researcher, Estonian Academy of Arts, Tallinn, Estonia

#### TRIIN AMUR

Lecturer, Estonian Academy of Arts, Tallinn, Estonia

Estonian Academy of Arts (EKA) is the leading university in Estonia in the fields of fine arts, design, architecture, media, visual studies, art culture and conservation. Devoted to continuous progress and an advocate for institutional flexibility, EKA is striving to be among the leading international centres of innovation in the field of visual culture.

EKA Department of Fashion Design provides practiceoriented education in fashion design and associated fields, such as innovation and new technologies along with mapping the needs of target groups at both a consumer and producer level.

WWW.ARTUN.EE



#### FashionSEEDS SESSION AGENDA

SATURDAY 2 OCTOBER 2021 5.00 - 6.30 PM (CEST)

WELCOME AND INTRODUCTION

IN-CONVERSATION WITH PROJECT LEADS

VIRTUAL TOUR OF FashionSEEDS PLATFORM (\*pre-recorded film)

BREAKOUT ACTIVITIES see below

DISCUSSION FORUM

#### PROVOCATION AND CLOSE

BR	BREAKOUT ACTIVITIES*			
B1	INTRODUCTION TO THE COURSE DESIGNER WITH NINA STEVENSON			
B2	DEVELOPING SELF-REFLEXIVE PRACTICE & CO-OPERATIVE PRACTICE AS FASHION EDUCATORS WITH DILYS WILLIAMS	Details		
вз	NAVIGATING FASHIONSEEDS WITH NATASHA BONNELAME	Details		
В4	EXPLORING THE LEARNING ACTIVITY TOOL WITH KAREN MARIE HASLING	Details		
В5	EXPLORING THE FASHIONSEEDS CARDS WITH PIRET PUPPART	Details		
В6	INVESTIGATING THE FINDINGS OF THE FUTURE SKILLS FORESIGHT REPORT 2030 WITH REET AUS	Details		
В7	BENCHMARKING REPORT: EXPLORING FASHION DESIGN FOR SUSTAINABILITY EDUCATION AND RESEARCH IN EUROPE WITH CHIARA COLOMBI	Details		
В8	DESIGN CANVAS - ENABLING A CONTINUOUS PROCESS OF KNOWLEDGE ENHANCEMENT IN THE FIELD OF FASHION DESIGN FOR SUSTAINABILITY WITH ERMINIA D'ITRIA	Details		

<sup>\*</sup>no pre-registration required

register → here 103

#### THE DIGITAL MULTILOGUE x Fashion SEEDS

#### **BREAKOUT ACTIVITIES 1 – 8**

NO PRE-REGISTRATION REQUIRED

#### **BREAKOUT 1**

INTRODUCTION TO THE COURSE DESIGNER WITH NINA STEVENSON

The aim of the FashionSEEDS Course Designer is to equip tutors and course teams with a tool to work with colleagues or independently to foreground and apply Fashion Design for Sustainability principles and practice in teaching and learning design. This session will introduce the Course Designer, taking you through a holistic analysis of why, who, what and how you are teaching fashion using the key terms, principles and resources of Fashion Design for Sustainability, as developed by FashionSEEDS.

#### **BREAKOUT 5**

EXPLORING THE FashionSEEDS CARDS
WITH PIRET PUPPART

The aim of the FashionSEEDS Cards is to invite and inspire teachers and academic staff to build up sustainability-oriented fashion, textiles and accessories courses using a new repository tool that will help reform, transform or complement the current way of teaching. This session concentrates on exploring a curated selection of guidelines, information and instruments in the form of the cards, to support tutors facilitate courses in a time-poor environment.

The cards suggest systematising sustainable approaches via four founding pillars of the FashionSEEDS project and a gradualdevelopment through 3 transformative levels- from introductory to transformative. This enables easy identification of the elements and cross-use of them according to personal requirements.

#### **BREAKOUT 2**

DEVELOPING SELF-REFLEXIVE
PRACTICE & CO-OPERATIVE PRACTICE
AS FASHION EDUCATORS
WITH DILYS WILLIAMS

A process of co-learning is not easy, especially when those involved are time poor and in different situations. FashionSEEDS has designed a methodology to support a participatory research process towards learning and change within tutors as learners. In this session, Dilys will discuss why FashionSEEDS has focused on the tutor as a leverage point for change in fashion education, and how we can embed self-reflexive and cooperative practice to develop our own agency in Fashion Design for Sustainability.

#### **BREAKOUT** 6

INVESTIGATING THE FINDINGS OF THE FUTURE SKILLS FORESIGHT REPORT 2030 WITH REET AUS

The Future Skills Foresight 2030 Report has informed the FashionSEEDS platform by providing insights into the type of sustainability skills future graduates will require in order to meet the changing needs of the fashion and textile industry.

This session will discuss the outcomes of an analysed dialogue between academia, industry, design professionals and relevant policymakers in order to offer tutors evidence-based knowledge upon which to develop teaching and learning for a new generation of design graduates.

#### **BREAKOUT 3**

NAVIGATING FASHIONSEEDS WITH NATASHA BONNELAME

Whilst there has never been more information available or more talk about sustainability, tutors are often time poor, lack structures for developing their own sustainability knowledge and practice and have limited access to high quality, directly relevant resources created by their peers and educators in other universities. This session will take you through the different areas of the FashionSEEDS online platform and explore different user journeys for a range of tutors based on your needs and capacity. The FashionSEEDS platform has been designed to be a set of resources that you can return to over time as your needs and practice evolve.

#### **BREAKOUT 7**

BENCHMARKING REPORT: EXPLORING FASHION DESIGN FOR SUSTAINABILITY EDUCATION AND RESEARCH IN EUROPE WITH CHIARA COLOMBI

The FashionSEEDS Benchmarking Report is the first element of the FashionSEEDS project. The Report maps existing good practice in fashion and sustainability across the European fashion education system.

The proposed presentation will introduce and guide the MULTILOGUE participants in exploring the Fashion-SEEDS Benchmarking Report and its findings. The session will also report gaps and possible intervention points used in developing the project's subsequent outputs. These features could enhance a reflection about change towards sustainability within HEIs.

#### BREAKOUT 4

EXPLORING THE LEARNING ACTIVITY TOOL WITH KAREN MARIE HASLING

In this breakout room, visitors will be introduced to microscale curriculum development taking departure in the FashionSEEDS Learning Activity Tool. The session will focus on the structure and content of a learning activity and how learning activities can be combined into a course module.

#### **BREAKOUT 8**

DESIGN CANVAS - ENABLING A
CONTINUOUS PROCESS OF KNOWLEDGE
ENHANCEMENT IN THE FIELD OF FASHION
DESIGN FOR SUSTAINABILITY
WITH ERMINIA D'ITRIA

The FashionSEEDS Design Canvas is a follow-on tool that supports academic leaders and practitioners teaching fashion design. Educators are guided in identifying their strategic priorities with a holistic understanding of Fashion Design for Sustainability and designing teaching and learning activities using the FashionSEEDS key concepts and resources.

Whilst accessing the FashionSEEDS tools and library of resources participants will be guided in an intuitive, project-based approach journey. Mapping out and setting visions, values, goals, and decisions to plan an educational curriculum with a holistic understanding of Fashion Design for Sustainability.

#### THE DIGITAL MULTILOGUE

#### **BOARD OF ADVISORS**

ALISTAIR O'NEILL
Professor of Fashion History and Theory,
Central Saint Martins, London



ELKE GAUGELE
Ph.D., Professor of Fashion and Styles, Institute of Education,
Academy of Fine Arts Vienna



CHRISTINA H. MOON Ph.D., Associate Professor, Fashion Studies, Parsons The New School, New York



VALERIE STEELE
Ph.D., Director of The Museum at the Fashion
Institute of Technology, New York



DILYS WILLIAMS
Founder & Director of Centre for Sustainable Fashion,
London College of Fashion, UAL



ZOWIE BROACH Professor, Head of Fashion RCA, The Royal College of Art, London



#### PROFESSOR ALISTAIR O'NEILL

is a writer, curator and professor of Fashion History and Theory at Central Saint Martins (University of the Arts London). He is a member of the Photography and the Archive research centre, sits on the editorial board of Fashion Theory and writes regularly for Aperture magazine. His research interests include twentieth-century and contemporary fashion; menswear; fashion photography in relation to visual culture; fashion curation and histories of display; and London as a centre for fashion cultures.

#### CHRISTINA H. MOON

is Assistant Professor of Fashion Studies in the School of Art and Design History and Theory at Parsons School of Design. Her research looks at the social ties and cultural encounters between design worlds and manufacturing landscapes across Asia and the Americas, exploring the memory, migration, and labor of cultural workers. Moon writes on fashion, design and labor, material culture, social memory, the ephemeral and everyday, and ways of knowing and representing in ethnographic practice. She is a fellow of the Social Science Research Council, Graduate Institute of Design, Ethnography, and Social Thought and India China Institute at The New School, and member of the Fashion Praxis working group at Parsons. Her most recent book project is *Ephemera*, in collaboration with the photographer Lauren Lancaster, which traces fast-fashion across Los Angeles, Seoul, and New York. She is also author of Labor and Creativity in New York's Global Fashion Industry and the co-edited volume, Fashion and Beauty in the Time of Asia.

#### PROFESSOR DILYS WILLIAMS FRSA

is founder and Director of Centre for Sustainable Fashion. a University of the Arts London Research Centre, based at London College of Fashion. Dilys' work explores fashion's relational ecological, social, economic and cultural elements to contribute to sustainability in and through its artistic, business and educational practices. Trained at Manchester Metropolitan University and holding a UAL professorship in Fashion Design for Sustainability, Dilys publishes widely on fashion and sustainability in peer reviewed academic journals and published books. Dilvs' work draws on extensive experience in lead womenswear designer roles for international collections, including at Katharine Hamnett, Liberty and Whistles. This industry experience is complimented by a longstanding internationally recognised teaching and research portfolio centred on the development of sustainability centred design practices, based on principles of holism, participation and transformation design. She is a member of the UNFCCC Global Climate Action in Fashion and sits on advisory committees for Positive Luxury and the Global

Fashion Agenda. Her place on the Evening Standard London's Progress 1000 list in 2015, 2016 and 2017 evidences the public and academic influence of her work alongside regular appearances on broadcast television, radio and magazines including recent appearances on BBC World, Sky News, Radio 4, WWD, the Gentlewoman, Vogue and Elle magazine.

#### ELKE GAUGELE

is professor for Fashion and Styles at the Academy of Fine Arts in Vienna and head of the Austrian Center for Fashion Research (ACfFR). She is a cultural anthropologist, researcher, writer, and curator, her publications include: Fashion and Postcolonial Critique (Sternberg 2019 ed. with Monica Titton); Dressing Dissent: Fashion as Politics, Special Issue Fashion Theory. The Journal of Dress, Body and Culture, Vol. 24, 2019 (ed. with Monica Titton); Aesthetic Politics in Fashion (ed. Sternberg 2014).

#### VALERIE STEELE

is Director and Chief curator of The Museum at the Fashion Institute of Technology, where she has personally organized more than 25 exhibitions since 1997. She is also founder and editor in chief of Fashion Theory: The Journal of Dress, Body & Culture, the first peer-reviewed, scholarly journal in Fashion Studies. As author, curator, editor, educator and public intellectual, Valerie Steele has been instrumental in creating the modern field of fashion studies and in raising awareness of the cultural significance of fashion.

#### ZOWIE BROACH

is Head of Programme for FASHION RCA. Since arriving in 2015 she has radically changed the paradigm of what it means today to consider how we might design in FASHION, Zowie previously co-founded the label BOUDICCA. the first independent British Label to show during Couture, Paris, as well as exhibit at and become part of the permanent collections in a number of international museums, such as Chicago Arts Institute and The Metropolitan Museum of Art, New York. Whilst at the RCA, FASHION has established a new series of platforms - Optimal Systems, Digital 360 and Bio as Design that expand the practise of Fashion. This is not exclusive of values, economy and philosophy of self; taking on board the myriad of potentials that need investigating to assure a practise that can reveal and express the question of identity for our future. Zowie Broach has been voted into the top 500 Fashion Leaders by Business of Fashion for the last 5 years and was a member of the British Fashion Trust jury in 2019.

#### THE DIGITAL MULTILOGUE

#### SCIENTIFIC COMMITTEE

#### AGATA RUDNICKA

Ph.D., Adjunct Faculty of Management University of Lodz, Poland

#### BEN BARRY

Ph.D., Chair and Associate Professor of Equity, Diversity and Inclusion, Ryerson University, Toronto, Canada

#### BERIT GREINKE

Ph.D., Junior Professor of Wearable Computing at The Berlin University of the Arts and The Einstein Center Digital Future (ECDF), Berlin, Germany

#### CALLY BLACKMAN.

Senior Lecturer Fashion History and Theory, Central Saint Martins, London, UK

#### CHRISTINA MOON

Ph.D., Associate Professor of Fashion Studies, School of Art and Design History and Theory, Parsons School of Design, NYC, US

#### DAGMAR VENOHR

Ph.D., Lecturer of History and Theory of Fashion, University of Applied Sciences and Arts Northwestern Switzerland FHNW, Academy of Art and Design in Basel, Switzerland

#### ELIZABETH KUTESKO

Ph.D., Pathway Leader BA Fashion Communication: Fashion History and Theory, Central Saint Martins, London, UK

#### ELKE GAUGELE

Ph.D., Professor for Fashion and Styles at the Academy of Fine Arts in Vienna and head of the Austrian Center for Fashion Research (ACfFR), Vienna, Austria

#### FRANCINE PAIRON

Ex-Founder & Director of la Cambre Mode(s), Ex-Founder & Director of Institut Français de la Mode – Master in Fashion Design & Accessory, Brussels, Belgium

#### FRANCESCA GRANATA

Ph.D., Associate Professor, School of Art and Design History and Theory, Parsons School of Design, NYC, US

#### FRIEDERIKE VON WEDEL

Director and Founder Beneficial Design Institute & Dean of Study Affairs "Sustainability in Fashion & Creative Industries", AMD, Berlin, Germany.

#### LUCIA RUGGERONE

Ph.D., lecturer, School of Applied Social Studies, The Robert Gordon University, Aberdeen, UK

#### MARLOES TEN BHÖMER

Senior Research Fellow, Kingston University, UK

#### MONIKA ROSINSKA

Ph.D., Assistant Professor, Head of Design Theory and Research, Dean's Deputy for Interdisciplinary Projects, Faculty of Design, SWPS University of Social Sciences and Humanities, Warsaw, Poland

#### NINA STEVENSON

Education for Sustainability Leader, Centre for Sustainable Fashion, London College of Fashion, UK

#### SOPHIE KURKDJIAN

Ph.D., Assistant Professor of Fashion Studies, The American University of Paris, Co-Director Culture(s) de Mode, Paris, France

#### STEPHANIE STRAUSS

CEO Mandhari Agency, Co-Director Culture(s) de Mode, Paris, France

#### WOWO (WALDEMAR) KRAUS

Professor of Fashion Design at the Berlin University of the Arts, Germany



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ON FASHION EDUCATION











