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

THE DIGITAL MULTILOGUE
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

FACILITATED BY THE AMERICAN UNIVERSITY OF PARIS
32 PAPERS
PARALLEL SESSIONS
3 PROVOCATIONS
26 WORKSHOPS
THE CONVERSATION
STUDENT EXHIBITION
STUDENT THINK TANK
MULTILOGUE MOVEMENT
LIVE PODCASTING
FILMS
### FRIDAY
**1 OCTOBER 2021**
**3.00PM – 7.30PM (CEST)**

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<td>3.15PM</td>
<td>PROVOCATION I – CHRISTINA H. MOON 11</td>
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<td></td>
<td>Associate Professor, Fashion Studies, Parsons School of Design, New York</td>
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<tr>
<td>3.40PM</td>
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<td>facilitated by Valerie Steele</td>
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<td>EE2 • DE-HIERARCHISING FASHION EDUCATION – CURRICULA, INSTITUTIONS, NETWORKS</td>
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<td>facilitated by Elke Gaugele</td>
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<td></td>
<td>EE3 • ALIGNING FASHION EDUCATION WITH SOCIO-CULTURAL CONTEXTS AND PROFESSIONAL FIELDS</td>
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<td>facilitated by Dilys Williams</td>
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<td>THE UTOPIA OF FASHION: IMAGINING THE FUTURE OF FASHION EDUCATION</td>
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<td>7.00PM</td>
<td>PROVOCATION III – ZOWIE BROACH 11</td>
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<td></td>
<td>Professor &amp; Head of Fashion, Royal College of Art, London</td>
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<td>7.20PM</td>
<td>CONCLUSION</td>
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<tr>
<td>7.30PM</td>
<td>CLOSING</td>
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</table>

* 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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### SATURDAY
**2 OCTOBER 2021**
**3.00PM – 7.30PM (CEST)**

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<tr>
<td>3.00PM</td>
<td>OPENING</td>
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<tr>
<td>3.05PM</td>
<td>PROVOCATION II – YVONNE NTIAMOAH 11</td>
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<td>Head of Fashion and Design Department Radford University, Accra</td>
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<td></td>
<td>facilitated by Chiara Colombi</td>
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<td>LL2 • TOWARDS INCLUSION</td>
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<td>facilitated by Sequoia Barnes</td>
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<td>LL3 • TOWARDS NEW SYSTEMS</td>
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<td>facilitated by Philipp Rupp</td>
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<td>LL4 • TOWARDS SOCIAL JUSTICE</td>
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<td>facilitated by Tanveer Ahmed</td>
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<tr>
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<td>WELCOME BACK</td>
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<tr>
<td>5.40PM</td>
<td>THE UTOPIA OF FASHION: IMAGINING THE FUTURE OF FASHION EDUCATION</td>
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<td>7.00PM</td>
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<td>7.20PM</td>
<td>CONCLUSION</td>
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<td>7.30PM</td>
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* The Conference takes place online.

**Register Here**
FRIDAY & SATURDAY
ONGOING

program as at 15 September 2021, updates online

HOPING & DOUBTING
The Student Exhibition
18

THE UTOPIA OF FASHION:
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TOWARDS A COLLABORATIVE COMMUNITY
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22
THE DIGITAL MULTIPLE

ON

FASHION EDUCATION

PROVOCATIONS

I

PROVOCATION

CHRISTINA H. MOON
Associate Professor, Fashion Studies, Parsons School of Design, New York

II

DECOLONISING FASHION EDUCATION

YVONNE NTIAMOAH
Head of Fashion and Design Department, Radford University, Accra

III

PROVOCATION

ZOWIE BROACH
Professor, Head of Fashion, Royal College of Art, London
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 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?

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 Praxis 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.


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 AW04 is part of the permanent collection of the Met in New York. She also consulted for Céline, whilst at the RCA fashion has established a new series of platforms - Systems, Digital 360 and Bios as Design that expands the praxis 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.
BEN BARRY IN CONVERSATION WITH TANVEER AHMED & LESIBA MABITSELA

FRIDAY, 1 OCTOBER, 7.00 PM (CEST)

THE CONVERSATION
SOCIAL JUSTICE | FASHION | EDUCATION

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

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 Parsons. Through his teaching, research and academic leadership, he seeks to systemically redesign fashion education and the fashion system by advancing 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.
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 students 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.
‘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 & TsingYun Zhang.
**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](HTTPS://CALENDLY.COM/MULTILOGUE-PODCASTING/LIVE)←

*Fridays, 1st October 2021, 5.15 - 7.00 PM (CET)*

*Fridays, 1st October 2021, 7.30 - 9.30 PM (CET)*

*Sat., 2nd October 2021, 10.00 AM - 3.00 PM (CET)*

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*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 & Dilies 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/RSTAUS/RZ7S18S2Q8S51
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.
**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.

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<td>ALIGNING FASHION EDUCATION WITH SOCIO-CULTURAL CONTEXTS AND PROFESSIONAL FIELDS facilitated by DILYS WILLIAMS</td>
<td>RE-DESIGNING FASHION EDUCATION – VALUES, METHODS, PROCESSES facilitated by MARLOES TEN BHÓMER</td>
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<td>MARCO PECORARI The New School Parsons Paris</td>
<td>LUCIANA SCRUTCHEN Parsons School of Design New York</td>
<td>TIMO RISSANEN University of Technology Sydney</td>
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<td>BEYOND THE OXYMORON: PRACTICE &amp; THEORY IN FASHION STUDIES EDUCATION</td>
<td>POLYCULTURAL ALLYSHIP IN PEDAGOGY: INFUSING BLACK AND GENDER IDENTITY INTO FASHION CANONS</td>
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<td>YUNIYA KAWAMURA FIT Fashion Institute of Technology New York</td>
<td>FREDERICA BROOKSWORTH Independent Fashion Scholar</td>
<td>JEPPE UGELVIG DIS Copenhagen</td>
<td>AUDE FELAY HEAD Genève</td>
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<td>TEACHING THE &quot;ARTISTIC TURN&quot; IN FASHION EDUCATION</td>
<td>FASHION EDUCATION'S EPHEMERA</td>
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<td>ALESSANDRA VACCARI Università Iuav di Venezia</td>
<td>CHET BUGTER &amp; HANKA VAN DER VOET ArtEZ University of the Arts</td>
<td>NOËL PALOMO-LOVINSKI Kent State University</td>
<td>HOPING &amp; DOUBTING Student Exchange I</td>
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<td>EXPERIMENTING WITH UCHRONIA IN ITALY: A SPECULATIVE METHOD TO FASHION HISTORY</td>
<td>&quot;WE HAVE NEVER BEEN INDIVIDUALS&quot;: WHAT FASHION CAN LEARN FROM FUNGI</td>
<td>THE SPACE BETWEEN: NEGOTIATING THE BALANCE IN SUSTAINABLE EDUCATION</td>
<td>SARA WYNN IN CONVERSATION WITH CAMILLA INGE VOLBERT &amp; (TBC)</td>
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<td>ELLEN Sampson Northumbria University Newcastle</td>
<td>FIONA DIEFFENBACHER Parsons School of Design New York</td>
<td>DILYS WILLIAMS Centre for Sustainable Fashion London</td>
<td>SHELLEY FOX Parsons School of Design New York</td>
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EDUCATIONAL ENQUIRIES
facilitated by Valerie Steele, Elke Gagele, 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

JEFFREY UGELVIG
DIT Copenhagen

NOÉL PALOMO-LOVINSKI
Kent State University

HOPING & DOUBTING – Student Exchange I

SARA WYNN, NATALIE HILLYER & CAMILLA INGE VOLBERT

EE4
RE-DESIGNING FASHION EDUCATION – VALUES, METHODS, PROCESSES

LAUREN DOWNING PETERS
Columbia College Chicago

AUDIE FELAY
HEAD Geneva

SHELLEY FOX
Parsons School of Design New York

REGISTER HERE
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 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.

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.

ELLEN SAMPSON
Northumbria University Newcastle

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 word and term “enclothed knowledge,” it explores how a more holistic understanding of the relationships between theory and practice of fashion studies might further understanding of the embodied experience of dress.

YUNIYA KAWAMURA is the author of Fashionology (forthcoming in 2021). Her research interests include fashion, embroidery techniques and sustainability. She is currently conducting research on 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.

ALESSANDRA VACCARI
Università Iuav 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.

ALESSANDRA VACCARI is Associate Professor of fashion theory and history at the Università Iuav 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 Del 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 Worri was published by Bloomsbury in 2020.
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 ‘Queer Theory for Lichens’ David Griffiths states: “We have never been individuals” (Griffiths 2015). We will investigate how this can be translated into iterating 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 being fashion, and one of the founding members of Warehouse | A Place for Clothes in Context.

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.

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 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.
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.

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 conferenpaper addresses the need for an “artistic turn” in contemporary fashion education by reviewing several recent fashion practices in the art world.

Timor Rissanen co-edited Shaping Sustainable Fashion (2011) with Alison Gwilt, and co-authored Zero Waste Fashion Material Ecologies Design Lab at UTS.

Jeppe Ugelvig is an independent curator and scholar of art, fashion, and its intersections. He is the author of Fashion Work (Humani, 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, FIT, 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.

Noel Palomo-Lovinski is an independent curatorial scholar and knowledge exchange facilitator. He was a member of the United Nations Framework Convention on Climate Change (UNFCCC) Global Climate Action in Fashion and sits on advisory committees for Positive Luxury and the Global Fashion Agenda.

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 transitional way forward.

Timor 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 Material Ecologies Design Lab at UTS.

Jeppe Ugelvig is an independent curator and scholar of art, fashion, and its intersections. He is the author of Fashion Work (Humani, 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, FIT, 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.

Noel Palomo-Lovinski’s research examines how to inoculate 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.
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 of 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 inclusively, here it is argued that high-minded ideals of size inclusivity into action, and approaches—that must occur in order to put the systemic transformations—in thought, content and approach—that must occur in order to put the high-minded ideals of size inclusivity into action, will be discussed.

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, workshops 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.

SARA WYNN IN CONVERSATION WITH CAMILLA INGE VOLBERT & NATALIE HILLYER

HOPING & DOUBTING STUDENT EXCHANGE

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-Curator 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 working as an influencer 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 curiosity of intercultural communication from her observed experience. She is passionate about representation, human rights, and the intersection of culture and sustainability in fashion.

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 intangible 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 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 curent 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.
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.

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 alternative 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.

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 F astrack 2015 and SA Menswear Week AW16 with her brand Pilgrim Clothing ZA.
PLEASE REGISTER FOR THE CONFERENCE → HERE ←

WE LOOK FORWARD TO YOUR PARTICIPATION!
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.
## Details

**TIMING**
5.15 – 6.45 PM (CEST)

**PARTICIPANTS**
ca. 12 per workshop

**PLATFORM**
individually provided by facilitators

**ACCESS**
free of charge, registration required

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### Schedule

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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.

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?

Daria Casciani & Chiara Colombi & José Teunissen

WHAT ARE THE SKILLS VALUABLE TO THE FORMATION OF RESILIENT AND TECH-SAVER 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 F’Alliance project.

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

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

WHAT ARE THEIR LIMITS AND BENEFITS?

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 projects.

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.

JOSE 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, F’Alliance and involved in FashionSEEDS.

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 Design, New York. Her research practice is located at the intersection of dress, embodiment and materiality, with a particular emphasis on the ‘space in between’ theory and practice. A second edition of her book Fashion Thinking: Creative Approaches to the Design Process, Bloomsbury, was published in December 2020.

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

**Talía Cu** is the founder of Dora 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.

**Bárbara Estreal** is 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 non-scholarly Latin American audiences.

**Sandra Mathey García-Rada** has an MA in Fashion Studies from Parsons Paris and has previously studied Fashion Design at Mod’Art Peru and the Fashion Institute of Technology. She is an independent researcher, educator, consultant, curator and 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.

**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 she 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.
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.

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 a non-English country, with international students with different academic, cultural and professional expectations.
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 workshop 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.
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 introduction, 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.

JONNA HAEGGBLÖM, 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.

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 retail services, to reverse supply chain logistics and how to ensure recyclability at end-of-life. The workshop gives insights to the training which is based on a design-thinking methodology, including phases of understanding, ideating, prototyping and testing. A set of worksheets will be presented to give the participants an impression of the process built up to come up with innovative, desirable and feasible solutions for circular fashion. The content and methods will be either experienced or presented and discussed.
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.

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.

RUBY HOETTE is a designer/researcher exploring critical and experimental modes of engaging with and producing fashion. By framing the garment as an artefact carrying traces of social, cultural and economic interactions and transactions, her work aims to unpick and reconfigure relationships between object and system. She is 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 London.

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

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.
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.

**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 competence. 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.

**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.

**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_.
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 uncertainty 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.

**APATHY**
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**
How will we find fulfilment and serenity in the midst of these unsolvable issues?

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**JENNIFER WHITTY** is an 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. 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.

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

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 experimenting 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 & Bianca Koczan

BETWEEN DESIGN AND PUBLICS

Design4Debate

Design for Debate

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

MARTINA GLOMB

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 MA in Fashion and Textile Design and worked as a professional designer for various companies.

MARIA SILIES

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 incorporate fashion case studies into their own sustainable fashion teaching.

BETWEEN PROBLEMS AND SOLUTIONS

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

BETHAN ALEXANDER & 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 experiential retail place and spaces. She is a regional editor for Bloomsbury Fashion Business Case Studies.

BETHAN ALEXANDER

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 editor-in-chief for the Bloomsbury Fashion Business Cases, a digital resource helping students develop essential fashion industry skills.

NATASCHA RADCLYFFE-THOMAS

M. Joe Brooks © Natascha Radclyffe-Thomas

Mi Fan brush. © Natascha Radclyffe-Thomas
"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.
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.

**TEACHING LABOR CONDITIONS IN FASHION EDUCATION AT FIT:**

**IMPACT OF COVID-19 AND BEYOND**

**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.

**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 reengineering, 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 barbershops 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.
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, Dussmen, 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.
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.

Zaida Godoy Navarro is Assistant Professor of Spanish in the Department of Modern Languages and Cultures at the 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.

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 techniques to understand 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 focuses 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 interpretations of image object and text that shape meaning, discourse and behaviour across the fashion industry.
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 & Teresa Kroenung

BETWEEN TEXT AND SPACE

CAPTURING THE SUBJECT

Michelle Guo & Teresa Kroenung

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 Weimar-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.

MULTILOGUE MOVEMENT WITH EMILY RANFORD

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

FREE ONLINE PILATES CLASS OPEN TO ALL LEVELS

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, Ottawa, Frankfurt, St Etienne 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, Mme 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.
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)
**Towards Learning Innovation**
facilitated by Chiara Colombi

- Shawana Khalil, PhD Pakistan Institute of Fashion and Design
- *Fashion Education: A Cultural Interaction for Future*

### LL2 (SESSION 2)
**Towards Inclusion**
facilitated by Sequola Barnes

- Ricardo Bigolin & Robyn Healy
  - RMIT University Melbourne
- *Any Other Fashion System – Changing Fashion Design Knowledges and Beliefs in Australia*

### 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*

### LL4 (SESSION 4)
**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 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 Catalonia, 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

ANDREW GROVES
University of Westminster

LL4
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)

HOPING & DOUBTING – Student Exchange III
SARA WYNN, MARLENE HAASE & MINA BONAKDAR (RIOTPANTPROJECT)

ANDREW GROVES
University of Westminster
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.

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, bio-fabrication, 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.

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.
Paper Exchange — The Learning Laboratory — 1.2 (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 perpetuating 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 unrecognised 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.’

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 collections acknowledging fashions’ 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 Eurocentricity to engage with individual localities.

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 explores 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.

ROBYN HEALY, Professor, is a curator, educator and researcher currently based in the United Arab Emirates who practises through students with visual impairments (VI). 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 VIIs 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.

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.

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 (VIIs). Inclusive pedagogy presents multisensory challenges for practitioners and VIIs. 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 VIIs 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  
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 Monasterios-Tan  
Lasalle College of the Arts Singapore

Situating Fashion Studies in South East Asia: Practical Methods

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 perpetuating 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 unrecognised 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.’

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 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_Stubbend_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.

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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 Mullita Baumeister and a practicing fine artist. He was formerly 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 Farfetch Learn. Her work aims to usher in a new era of deep systemic change for global fashion, reimagining and expanding the curricula at Parsons School of Design 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.

JAN TEPE
University of Borås

BODY, DRESS, AND TECHNOLOGY: 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.

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 reality, virtual reality, and CAD software 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.

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 Ciebula, Goetze, Plammingtort Ceci and airline de Pinto). He taught fashion design courses at Berlin University of The Arts and Femond Berlin and currently holds a professorship of Fashion Design at Burg Giebichenstein University of Art and Design Halle.

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.

ANDREW GROVES, Professor, is the founder and director of the Westminster Menswear Archive, which he established in 2006. It is the only publicly accessible menswear archive in the world, and it is used by industry, researchers, and students. It includes over 2,000 examples of some of the most important menswear garments from the last 120 years.
How service design can be used to activate textile artisan

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 PPR codes of practice are developing strategies to align with new and alternative systems promoting social justice. This short film presents a 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 & FRANCESCO MAZZARELLA
London College of Fashion, UAL.

TOWARDS SOCIAL JUSTICE
facilitated by Tanveer Ahmed

DIVERSITY IN FASHION EDUCATION: CENTERING POSITONALITY 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 fashion industry. 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, 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 & KATALIN MÉDVEDEV & JALEESA REED
University of Georgia

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 teaching and fashion NOW.

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

KEVIN H. "JOFF"wart (with Marlene Haase & Mina Bonakbar)
(DESIGNER & ARTIST, RIOTPANTPROJECT)

SARA WYNN
Parsons School of Design New York

FASHION EXORCISM

Fashion Exorcism is a paper that delves into JOFF's personal journey-facing excommunication due to his sexual orientation and identity being raised a Jehovah's Witness, and how this experience solidified his ongoing curricular and pedagogical 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 the four iterations, REDIRED Fashion Wardrobe (2017), The Body Unique (2018), Embodifying Universal Bodies (2019) and The Disability Design Principle (2021). While each course iteration is unique in its own right, they all operate on the central 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),

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 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.

HOPING & DOUBTING STUDENT EXCHANGE II

SHA'MIRA COVINGTON

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

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

JOFF
Parsons School of Design New York

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.
THE DIGITAL MULTILOGUE

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FashionSEEDS
FashionSEEDS (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.
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.

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.

Politecnico di Milano (POLIMI) is a scientific-technical 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 critical-theoretical 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.

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 practice-oriented 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.
**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**

**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 |
| B3 | NAVIGATING FASHIONSEEDS WITH NATASHA BONNELAME |
| B4 | EXPLORING THE LEARNING ACTIVITY TOOL WITH KAREN MARIE HASLING |
| B5 | EXPLORING THE FASHIONSEEDS CARDS WITH PIRET PUPPART |
| B6 | INVESTIGATING THE FINDINGS OF THE FUTURE SKILLS FORESIGHT REPORT 2030 WITH REET AUS |
| B7 | BENCHMARKING REPORT: EXPLORING FASHION DESIGN FOR SUSTAINABILITY EDUCATION AND RESEARCH IN EUROPE WITH CHIARA COLOMBI |
| B8 | DESIGN CANVAS – ENABLING A CONTINUOUS PROCESS OF KNOWLEDGE ENHANCEMENT IN THE FIELD OF FASHION DESIGN FOR SUSTAINABILITY WITH ERMINIA D’ITRIA |

*no pre-registration required

**REGISTER HERE**
The cards suggest systematising sustainable approaches and cross-use of them according to personal requirements. The FashionSEEDS Cards are designed to be a set of resources that you can return to over time as your needs and practice evolve.

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.

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.

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.

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 FashionSEEDS 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.

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 aim of the FashionSEEDS Design Canvas 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.
CHRISTINA H. MOON
Ph.D., Associate Professor, Fashion Studies, Parsons, The New School, New York.

ALISTAIR O’NEILL
Ph.D., Professor of Fashion and Style, Institute of Education, University College London.

DILYS WILLIAMS
Ph.D., Professor at the London College of Fashion, University of the Arts London (UAL), and the Royal Academy of Arts, London. She is Head of Programme for Fashion RCA. Since arriving in 2015 she has radically changed the paradigm of what fashion means today to consider how we might design in and through its artistic, relational ecological, social, economic and cultural elements.

ELKE GAUGELE
Ph.D., Professor of Fashion and Style, Academy of Fine Arts Vienna.

VALERIE STEELE
Ph.D., Professor for Fashion and Styles at the Academy of Fine Arts Vienna.

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, museum, 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 Laiwana 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.

DILYS WILLIAMS
is founder and Director of Centre for Sustainable Fashion, a University of the Arts London Research Centre, based at London College of Fashion. Dily’s work explores fashions 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, Dily’s work is widely published in leading journals and magazines and features in academic journals and books. Dily’s work draws on extensive experience in lead womenswear designer roles for internationals and published books. Dily’s work explores fashions relational ecological, social, economic and cultural elements and 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 Vienna and head of the Austrian Center for Fashion Research (ACFR). She is a cultural anthropologist, researcher, writer, and curator; her publications include: Fashion and Postcolonial Critique (Stenberg 2019 ed. with Monica Tilton); Dressing Dissent: Fashion as Politics, Special Issue Fashion Theory. The Journal of Dress, Body & Culture, Vol. 24, 2019 (ed. with Monica Tilton); Aesthetic Politics in Fashion (ed. Stenberg 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 a 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 to today to consider how we might design in FASHION. Zowie previously co-founded the label ROUDBCCA, the first independent British Label to show during Couture. Zowie has been named a 2016 L’Oréal-UNICEF Woman of Worth and has 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.
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 (ECD), 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 FHvN, 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 (ACFR), 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, Deans 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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THE DIGITAL MULTILOGUE ON FASHION EDUCATION

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