



THE DIGITAL MULTILOGUE

ON

FASHION EDUCATION 2020



THE PROCEEDINGS

FRANZISKA SCHREIBER & RENATE STAUSS (EDS.)



»A MUCH NEEDED SPACE!«

BÁRBARA ESTREAL, MEXICO

»The conference was absolutely amazing. There have been some silver linings that have come from the current global pandemic, and I believe that this conference being hosted online has been one of them.«

HEATHER CLARK,
WILSON SCHOOL OF DESIGN, KPU, CANADA

»A GREAT OPPORTUNITY; IT HAS BEEN VERY INSPIRING.«

GIULIA MENSITERI,
IDHES-PARIS NANTERRE, FRANCE

»What a fantastic, dynamic, pioneering and exciting event... The multilogue was a first, a much-needed new approach to convening ideas; exchange of knowledge, visually super strong and critical discussion for/about/with fashion educators, bravo indeed and huge thanks – so important right now.«

DILYS WILLIAMS, THE CENTRE OF SUSTAINABLE
FASHION, LCF, UK

»AWESOME INFO AND INSPIRATIONAL CONTENT«

IYESHA STOLARCZYK, VILLIOTI FASHION
INSTITUTE JOHANNESBURG, SOUTH AFRICA

»A TRULY INSPIRATIONAL MULTILOGUE CONFERENCE!«

POLINA STEPANOVA,
POLIMODA, FLORENCE, ITALY

»An incredible event... I was so happy to meet and work with non-American scholars and educators who had some really refreshing perspectives ... This is the first time since the pandemic began, really, that I've felt hopeful about the future of fashion education and the fashion industry.«

LAUREN DOWNING PETERS,
COLUMBIA COLLEGE CHICAGO, U.S.

»GREAT INTERACTION«

SHAWANA KHALIL, PAKISTAN INSTITUTE OF
FASHION AND DESIGN, PAKISTAN

»Such an inspiring line up of speakers ... so much of what they had to say is still resonating and making me think of new approaches to our pedagogy. Such an incredible afternoon and an excellent way for us all to engage before the conference when it comes.«

ANDREW GROVES,
UNIVERSITY OF WESTMINSTER, UK

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WITH CONTRIBUTIONS BY

ZOWIE BROACH
MATTHEW DRINKWATER
KIMBERLY JENKINS
SARAH MOWER
ALISTAIR O'NEILL
DILYS WILLIAMS
ET AL.

THE DIGITAL MULTILOQUE

ON

FASHION EDUCATION 2020

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TOWARDS A COLLABORATIVE COMMUNITY OF FASHION EDUCATORS.

Participants of the Digital Multilogue on Fashion Education 2020 were invited to join this global community mapping. Please join! <https://padlet.com/rstaus/43wzlizj7ujju8n>

THE DIGITAL MULTILOGUE ON FASHION EDUCATION on 25 September 2020 was an open-access space for collaboration. It brought fashion educators together – not just to listen, but to meet and start multiple international dialogues. This **MULTILOGUE** brought together more than 300 participants from 200 institutions, 40 countries, five continents – fashion educators and students, who took three-and-a-half hours and paused. We paused to think and talk about what we do, how and why we learn and teach fashion today.

The **MULTILOGUE** offered a series of short provocations, a conversation and at the heart of it 18 small-scale workshops – all generously facilitated by some of the most inspiring voices in fashion education and on the edge of it. Framed by thought-provoking talks, the workshops were important opportunities to meet, exchange experiences, learn from each other and develop ideas together.

As such, the **MULTILOGUE** was a key moment in fostering much-needed cross-disciplinary and trans-cultural reflection and collaboration.

We originally planned to meet in person at The American University of Paris for the Fashion Education conference for two days in October 2020. Yet, through this online format, we were able to have four times as many participants sharing a space – and our collective carbon footprint was much smaller. This **MULTILOGUE** was not meant to substitute the conference. It was a prelude. Hopefully many of us will be able to meet this year for the conference; in person or online.

We take the fantastic response to this **MULTILOGUE** as a sign of two contradictory things: firstly, fashion education¹ is fashionable. Secondly, fashion education is in crisis.

Since the 1990s fashion education has hugely expanded, for the past ten years even more so.² We have seen its global expansion and marketisation, its privatisation, hierarchisation and digitisation.³ There are many chances and challenges. We teach more and more students every year to go into fewer and fewer jobs. In the UK, for example, every year 4000 students graduate in fashion design to less than 500 jobs.⁴ Covid-19 has only amplified these developments. The didactic and pedagogic questions, the pragmatic and philosophical questions we are asking ourselves as fashion educators have changed significantly in recent years and more so in the last twelve months. How relevant is the current fashion education system? How and why do we learn and teach fashion in times of a global health crisis, in times of social, environmental and democratic crises? These questions stood at the inception of this **MULTILOGUE**. We wanted to explore together: What questions and challenges do we share? What experience and solutions can we share and develop together? We need collaboration not competition.

This online, open-source publication brings together the program and outcomes of **THE MULTILOGUE**; transcriptions of the three Provocations and the ensuing dialogues, the Conversation, descriptions of the workshops and some of their outcomes. As such, it constitutes not only a continued multilogue, but also an important resource in a field that is little reflected and documented.⁵

In the opening Provocation *'Habits of Dress: Habits of Mind'*, Dilys Williams, founder and director of the Centre for Sustainable Fashion at the London College of Fashion, introduces ideas on creating conditions for transformation and recognition of our interdependence. The interrelatedness of habits of mind and habits of dress exemplify the distinction and significance of fashion design for sustainability. She argues: "Fashion is very well placed to be part of a necessary transformation of consciousness; from individualisation and consumption to interdependence and care."

Kimberly Jenkins, the founder of the pathbreaking *Fashion and Race Database* and Assistant Professor of Fashion Studies at Ryerson University in Toronto, shares her journey and work. *'The Fashion and Race Database: Building a New Home for Fashion*

Education' gives insights into the development, challenges and opportunities of building a resource to de-centralise fashion studies. She poses the central question: "When we talk about beauty ideals and the Western beauty ideals, or the Western beauty cannon, how can we situate the racialised body in there?"

The Fashion and Race Database illustrates the enormous potential of the digital realm for fashion studies and education. *'Fashion | Education | The Digital'* is the topic of the Conversation facilitated by Alistair O'Neill, curator and professor of Fashion History and Theory at Central Saint Martins. "We are witnessing a seismic shift in how we engage with fashion, as both a physical and remote experience", he opens the conversation with Sarah Mower, MBE, chief critic for Vogue.com, and Ambassador for Emerging Talent at the British Fashion Council, and Matthew Drinkwater, Head of The Fashion Innovation Agency at London College of Fashion.

Introducing his latest experimentations in cloth simulation, virtual creation and immersive show experiences, Matthew Drinkwater argues that "[the] blending of physical and digital allows us to imagine new ways of making and new ways of consuming." Sarah Mower champions the innovative spirits of the Class of 2020. "[They] and so many more prove [...] their potential, not just to make clothes, but also their ready-made generational ability to crack the conundrums of blending meaning and creativity into communicating fashion in a very near future."

1 We propose that "Fashion Education" designates the enabling of fashion making and fashion thinking in combination. This understanding is shaped by our respective specialisation in design (Franziska Schreiber) and theory (Renate Stauss), the potential of which unfold in collaborative practice and calls into question overtly commercial fashion education which sees itself as part of the existing fashion industry and is primarily aimed at the more efficient design, marketing and sale of fashion.

2 Lightfoot, Liz (2015) 'UK fashion schools top global rankings, but are their students ready for work?' in: *The Guardian*, 24 August, (<https://www.theguardian.com/education/2015/aug/24/fashion-school-ranking-students-central-saint-martins-csm>) (28.9.2019).

3 Schreiber, Franziska & Stauss, Renate (2020) 'Mapping Fashion Education: Kontext, Dimensionen und Zukünfte' in: *Design & Bildung*, Vol. 3, pp. 118–29.

4 Dhillon, Kam (2016) 'Failure to Launch: Is Fashion Education Failing Young Designers?' online resource, 1 June, <https://www.notjustalabel.com/editorial/fashion-education-failing-young-designers> (27.2.2019).

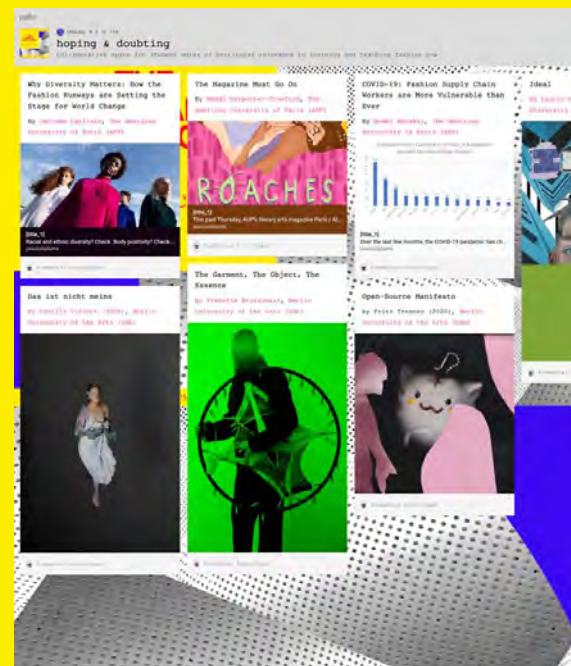
5 Schreiber, Franziska & Stauss, Renate (2020) 'Mapping Fashion Education: Kontext, Dimensionen und Zukünfte' in: *Design & Bildung*, Vol. 3, pp. 118–29.

In the ultimate provocation ‘*Fashion+++*’ Zowie Broach says: “We need to find new perspectives, new routes forward, create solid ground to leap from, if we are to make changes.” The Head of Fashion at the Royal College of Art in London and co-founder of Boudicca leaves us with a reflection on the limits of knowledge, the power of materiality, the interrelatedness of elementary forces, the potential of deep beauty and love over desire. She leaves us with a call to care and action: “Activism is an essential act.”

The Workshops formed the heart of the **MULTILOGUE**; Facilitated by 40 fashion educators from 12 countries, each workshop was led by two or more educators or intermediaries from different educational, disciplinary or cultural contexts. Thematically these ‘Between’ workshops covered a wide range of pedagogic and didactic challenges. Through processes of making, drawing, writing and debating, they explored questions of embedding inclusivity, diversity and circularity in the curriculum; of changing educational and professional roles and perceptions of time, space and the archive in fashion.

The Workshops constituted a much-lauded opportunity for participating fashion educators and students from different subjects and institutions to meet, explore, share and collaborate.

In order to feature students’ voices and visions in this **MULTILOGUE**, we also opened up a space of student work that has particular relevance to learning and teaching fashion now: “Hoping & Doubting”. Prior to the event, we invited educators to add some of their students’ work in the space to create a common and growing resource to learn about and from our students, to get challenged and inspired.



HOPING & DOUBTING

Collaborative space for student works
<https://padlet.com/rstauss/hplclf8peeg4n6au>

Both this student space and the mapping “Global Community of Fashion Educators” will remain open to grow more globally and lead to new connections until the digital Fashion Education Conference at The American University of Paris, 1-2 October 2021. Until then, **THE MULTILOGUE** continues in *Fashion is a great teacher* – the fashion education podcast (<https://fashionisagreatteacher.buzzsprout.com>) and in a growing list of sources and resources on fashion education on the conference website.

We hope to see many of you at the conference. Please spread the word, stay in touch and enjoy the read.

fashioneducation@aup.edu

300

PARTICIPANTS

200

INSTITUTIONS

40

COUNTRIES

5

CONTINENTS

PROGRAMME

THE DIGITAL MULTILOGUE

ON

FASHION EDUCATION

How and why do we learn and teach fashion in times of a global health crisis, in times of social, environmental and democratic crises? The didactic and pedagogic questions, the pragmatic and philosophical questions we are asking ourselves as fashion educators have changed significantly. What questions and challenges do we share? What experience and solutions can we share and develop together?

We see a strong need for reflection and discussion, a great interest in collaboration across disciplines and institutions. The Multilogue on Fashion Education was conceived as a space of contemplation and exchange, an opportunity for fashion educators of different subjects and institutions to meet, exchange experience, to learn from each other, develop ideas together and collaborate.

3.00 PM OPENING

3.10 PM PROVOCATION BY DILYS WILLIAMS
HABITS OF DRESS: HABITS OF MIND

3.30 PM PROVOCATION BY KIMBERLY JENKINS
*The Fashion and Race Database:
Building a New Home for Fashion Education*

3.50 PM CONVERSATION
FASHION | EDUCATION | THE DIGITAL
A CONVERSATION WITH MATTHEW DRINKWATER,
SARAH MOWER AND ALISTAIR O'NEILL

4.20 PM COLLABORATION

4.30 PM **THE MULTILOGUE WORKSHOPS**
(free, registration required, limited places)

6.05 PM PROVOCATION BY ZOWIE BROACH
FASHION+++

6.25 PM CONCLUSION

PROVOCATION | DILYS WILLIAMS

HABITS OF DRESS: HABITS OF MIND



PROFESSOR DILYS WILLIAMS
DIRECTOR OF CENTRE FOR
SUSTAINABLE FASHION

HABITS OF DRESS: HABITS OF MIND

What an incredible event. It's great to be part of something that would have been rather unusual five years ago and unthinkable a decade ago. But we are in a time of thinking the unthinkable, of radically changing how and what we teach and with whom we teach and learn. We need to reconsider the epistemology of fashion.

It's a consequence of our habits of thought, based on ideas of modernity, industrialization, globalization, power, progress, dominance, and related habits of dress, that we are living out, here and now in a three-fold health crisis at planetary, personal and societal levels.

The Chinese symbol for crisis is formed of two elements: danger and opportunity. I actually first came across this symbol in the work of Michael Shellenberger and Ted Nordhaus in their work on the death of environmentalism [*Break Through: From the Death of Environmentalism to the Politics of Possibility*]. It was one of the provocations for me in setting up the Centre for Sustainable Fashion in 2007. Since then, we are very proud of our graduates. We are proud of the impacts of our research, of our policy, advocacy and hugely respectful of the work of so many incredible people, very many people here today.

This is amazing and we have seen huge change. However, we are all still outsized by a fetishization of innovation, ideas of novelty, growth, reinvention as the means of progress and markers of success. It is stifling creativity and diminishing our lives. For fashion educators we have an opportunity and necessity to teach and, learn a deep and lived understanding of our interdependencies with each other in nature. It is our only source of prosperity as social beings. Our errors and habits of thought are made starkly explicit in our anthropocentric behavior, and through social constructs that facilitate exploitation and powerlessness.

This extends way beyond fashion education, but as a set of principles, relationships, practices, values and ideas about ourselves and each other, mediated by materials and processes, engaged in by all clad

humans. Our habits of dress, which in themselves threaten us, hold the potential, I believe, to change and be changed by our habits of thought. We sit in a tension, all of us as tutors, between a responsibility in preparing learners for employment, for fulfilling work within a one-to -three-year, maybe time span, depending on course length. It is a system, that puts designers to work as pushers of perceived need, promoters of individualism as a means to stimulate consumption. Students have curiosity and need for work and we have to understand also our duty of care to nurture creatives, who have the agency and resilience to thrive. Whilst there is an increasing evidence that graduates with an ecological understanding are really starting to make their way, it is still easier to learn outmoded understandings of fashion. It is still easier to be recognized if your practices harm.

WE NEED TO RECONSIDER THE EPISTEMOLOGY OF FASHION.

So, what do we do? Well, when in danger, we are to storm in, garbed in protective clothing, the intention to survive against the odds, against the opponent, the other. We hide, decked in camouflage, intending to survive the storm, convincing ourselves is not really real. We've survived in the past. We think what we have built is stormproof. Or, we imagine ourselves differently. We look down at what we are wearing and think about ourselves as part of this danger. And change ourselves to thrive in it, with it. But the direction that we take depends on our perception of what is going on and our intentions, what we value. Crisis draws on our root beliefs. It shapes our hopes and ideas. It helps us to show our true colors.

Universities are great places of reflection and action, so it's up to us to be condition creators, to hold the space, to engage in these really tricky tensions of our times. But to engage in them through pedagogies of hope and to explore habits of dress and habits of mind through our pedagogic approaches. It's not up to us to tell students which way to go, but to foster resilience to take considered decisions. Fashion education, involves many different elements. Four key elements that Sterling shows in his work are: Vocational, we all know about that, creating the skills and capabilities for work.

Socialization; enabling learners to learn and explore their identities, and their contribution in the world; Disciplinary, expanding knowledge and practice relating to a field of study. But also transformational; this relates to perception and consciousness. This, I would argue, is what shapes how we explore and approach the others. This is true particularly now as a vocational aspect to education whilst vital, it is pushing towards business need. And this is reducing creativity and sustainability to problem-minimizing, risk management, simplification, a focus on symptoms rather than causes. If we are to realize the potential of fashion education, we need to move from existence minimum, to a more expansive quality maximum, to reference Manzini's work.

**UNIVERSITIES ARE GREAT
PLACES OF REFLECTION AND
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CONDITION CREATORS, TO
HOLD THE SPACE ...**

Design is the activity that takes a situation and shifts it into another realm. But a real shift in products, services, systems, and mindsets necessitates an understanding of our inter-being, to reference Thich Nhat Hanh. Ai Wei Wei's quote here, I think, is a call to action for all of us: 'There is no beauty, no aesthetic judgment that is not related to morals and how we look at the world.'

Our role as tutors is to create the conditions for transformation and I so want to take the next few minutes to draw on the work that I am doing around transformation design. I have looked at literature from across different disciplines to be able to consider three important dimensions of transformation.

Each of them is important and all of them have to work together. The first is about awareness; How we teach about sustainability to identify problems, recognize them, care for those affected, to gather evidence of the situation. This in itself can save lives and species. It can be recognized for its value, but it's not enough on its own. We also need to consider deation, teaching for sustainability. Creating the conditions for where new materials, products, and services, that factor in elements of the cost in na-

**OUR ROLE AS TUTORS IS TO
CREATE THE CONDITIONS FOR
TRANSFORMATION**

ture and human cost, is part of the process. It creates better, but within current world views. Its framing is related to adaptation. This is important, but it's not the whole story of change. Shifting teaches sustainability in action. It's part of an era change from an industrialized society committed to economic growth, to a life-sustaining society committed to the health of the world. We can't kid ourselves about the radical nature of the scale. It is already taking place. We have all got students around us doing incredible things. However, we are very far from fully realizing it.

We need to do so much more. And these three elements can be mutually reinforcing; if and when there is a recognition of the need and value of all three. When they are used as criteria in the teaching and learning in practice of fashion education, they can give us an idea then of where we are and where we are going. As a personal, cultural, economic and social practice, fashion is very well placed to be part of a necessary transformation of consciousness; from individualization and consumption to interdependence and care. This can be played out through our habits of dress, our habits of mind, our activities, the artifacts and the relationships in attire. We have worked on a number of different pedagogic processes and practices and I look forward really to sharing some of these in the conversations and to this Multilogue; to learn from each other. I said in the beginning, this idea that we can all come together to be open and honest about where we are, what is happening, and what we can build upon.

Q & A WITH QUESTIONS FROM THE AUDIENCE

RENATE STAUSS — THERE IS A CONSIDERABLE WORRY THAT COVID-19 MOVED CLIMATE ACTION AND SUSTAINABLE DEVELOPMENT TO THE BACK OF THE AGENDA, BEHIND ECONOMIC QUESTIONS (AND OBVIOUSLY HEALTH QUESTIONS). DO YOU SHARE THIS CONCERN FOR EDUCATION FOR SUSTAINABILITY?

DILYS WILLIAMS — Brilliant question. I don't think there's ever one answer to world issues and problems that are affecting different people in different places in different ways. I do, however, think that there is, more than ever, a recognition of the connection between the personal and social issues, and the climate issues of health. COVID is an exemplar of that.

Whilst we work with a lot of different businesses, none of them have said that the climate emergency is any less important than it was, but obviously, being realistic, a lot of people are grasping and dealing with the immediacy of how we change so quickly to new ways of operating and living. But I think in education it's similar. On the one hand there's a nervousness about actually, no, we are so used to doing this in a particular way, how are we going to do things differently, how are we going to learn and teach people? But on the other hand, already in real life – today is an example – we are seeing there's new ways of being able to consider ideas from lots of different perspectives, and I think we're broadening the participation and the different perspectives of tutors and learners. For me, I think that's an incredible opportunity. Yes, we've got to be steadfast, we have got to work out how we can change whilst being able to deal with the short term of the fact that some people are really badly affected by the situation that's around us. We have got to take care of our students and our tutors, but at the same time I think there's an incredible opportunity for us to see that we can change. And as we know, there's not going to be any vaccine for the climate emergency, we've known about it for a very long time. So; I feel that it has amplified the recognition of that.

RS — WHAT ARE THE IDEAS OF THOUGHTS OF THE ECONOMIC BASE FOR TRANSFORMED FASHION PRACTICE?

DW — Well, the work that I do in looking from an ecological perspective and thinking about the systems within which we live and work, the biosphere is the context of our work, and too often the economy is seen as the beating heart of the fashion industry. If we subvert that and see the biosphere as the only source of prosperity and the economic elements of the fashion sector as a really important means to be able to live and work, but the economy as part of the biosphere rather than the biosphere being a means to create economy. So, I think we do have to invert the system and systemic approach. It doesn't mean that economy isn't important, but economy needs to be a subset of nature, not nature a subset of economy.

RS — YOU HAVE DEVELOPED A HOLISTIC APPROACH FOR FASHION EDUCATION WITH SUSTAINABILITY AT THE CENTRE, WHICH SEEMS TO BE A PARTICULAR MODEL WHICH INCLUDES MINDFULNESS, FOR EXAMPLE. DO YOU THINK THAT THIS MODEL CAN BE UPSCALED AND USED AT OTHER INSTITUTIONS?

DW — I'd love to do so, and I'd love to learn from other people what they're doing. As part of our work and taking that idea of the context being the biosphere rather than the context being the economy and the problems of current practice, we've developed a set of pedagogic approaches and a set of mindsets that we explore with students as a means to, first of all, to get rid of the overwhelm of thinking that you have to do everything simultaneously, working out a resourcefulness mindset and really digging into that; it's going to be quite different from somebody else who takes an activist approach. Sometimes the different mindsets combine. But I would be really keen to be able to explore how we could learn and play out some of these at different universities in different parts of the world. Whilst we do have different students from different places in UAL, I think that we only really learn and expand our knowledge when we work with others in other places. So, yes please, is a very long way of saying that.

RS — THANK YOU. THIS IS EXACTLY THE SPIRIT OF TODAY, TO WORK TOGETHER WITH OTHER PEOPLE FROM OTHER PLACES AND TRY AND BRING THEM TOGETHER. PRECISELY FOR THAT COMMON GOAL. THANK YOU SO MUCH DILYS, FOR SHARING YOUR THOUGHTS WITH US AND FOR THE FIRST PROVOCATION OF THE DAY.

The Q&A has been condensed and edited for clarity.



»I DON'T THINK THERE'S EVER ONE ANSWER TO WORLD ISSUES AND PROBLEMS THAT ARE AFFECTING DIFFERENT PEOPLE IN DIFFERENT PLACES IN DIFFERENT WAYS.«

DILYS WILLIAMS

'There is no beauty, no aesthetic judgement that is not related to morals and



SCREENSHOTS FROM THE DIGITAL
MULTILOGUE ON FASHION EDUCATION
@ DILYS WILLIAMS

ual: London College of Fashion

CONTINUED MULTILOGUE

FOLLOWING THE DIGITAL MULTILOGUE
DILYS WILLIAMS ANSWERED FURTHER
QUESTIONS POSED BY PARTICIPANTS
IN THE CHAT IN WRITING:

Q — IS THE INDUSTRY SUSTAINABLE AND HOW CAN YOU CREATE AN EDUCATIONAL SYSTEM THAT DOES NOT MERELY FEED INTO AN INDUSTRY BASED ON MAXIMIZING CONSUMPTION?

The industry is made up of many different models, approaches, people and practices; the dominant practices however, are based on a broken model – of taking from nature without recognising the detrimental impacts of its practices – from biodiversity loss, to water scarcity, pollution, carbon emissions and much more. The model of overstimulation of the market, over production and low price, is also based on an industry model where modern day slavery is rife. This is not socially, morally, environmentally or culturally sustainable. It is not economically sustainable for long – due to the diminishing resources, increasing climate emergency and stuffification felt by many people in the west. There is no fashion business on a dead planet.

However, as there is still no social stigma for these companies, insufficient legislation and a pervasive consumer culture – the short term continuation of this model continues – time is short for change, but change will and must come.

Q — HOW CAN WE RETHINK CURRICULUM TAKING UNDER CONSIDERATION DIGITAL REVOLUTION AND CLIMATE CRISIS?

Platforms such as the multilogue are vital in this change. At CSF, we are also working on a set of resources for all tutors, which will be open-sourced and available to all tutors around the world from next February. Please check CSF website for details of Fashion SEEDS.

Q — HOW CAN WE ENSURE STUDENTS ARE FUTURE PROOF AND CAN NAVIGATE AN INCREASINGLY CHALLENGING WORLD?

Teach critical thinking, deep ecology, self-reflexive practices and engage in participatory learning with a range of peers, tutors and people across disciplines and locations.

Q — GREAT QUOTE ABOUT AESTHETIC JUDGEMENT AND MORALITY, I MISSED, WHO FROM PLEASE?

Ai Wei Wei in *The Guardian* 22 March 2020

<https://www.theguardian.com/artanddesign/2020/mar/22/ai-weiwei-an-artist-must-be-an-activist>

Q — COULD YOU EXPAND A BIT ON YOUR CRITIQUE OF THE 'FETISHISATION OF INNOVATION?'

The current paradigm of 'the modern project' assumes that newness is always good, that growth equals success and that the application of new ideas into commercial practice is progress. The technocentric approach to sustainability assumes that we can 'fix' issues of sustainability through continuing the approach that got us into this mess. Whilst there are many fantastic innovations that are important – unless we shift our thinking about our intentions – to put earth and equity first, we will not succeed in doing more than slightly putting on the brakes, but still going over the edge of 1.5 degrees temperature rise – and more.

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

PROVOCATION | KIMBERLY JENKINS

THE FASHION AND RACE DATABASE: BUILDING A NEW HOME FOR FASHION EDUCATION



© CEO Portrait

PROFESSOR KIMBERLY JENKINS
RYERSON UNIVERSITY AND FOUNDER OF
THE FASHION AND RACE DATABASE

THE FASHION AND RACE DATABASE: BUILDING A NEW HOME FOR FASHION EDUCATION

What my provocation is going to really center on is a solution, that I am proposing, to the field of fashion studies and to the entire field of fashion education.

I think that this conversation is relevant now more than ever. For those of us who are racialized, there is sort of this head-scratching moment of how this is suddenly as developed as it is now, when this has been our lived experience; this experience of being underrepresented or misrepresented for as long as we can remember.

Thinking about especially now, as an American scholar, who is now in Canada at Ryerson University, and also the date of this event today. In the United States, just yesterday, for people, who identify as Black – we have this devastating news, of a woman named Breonna Taylor, who was killed in her home months ago and that the final judgment or assessment of the situation was that even though she was unarmed, it was still justified. What I am getting at is, we can't sort of detach the political climate and the things that, for racialized individuals and what they are dealing with and their lived experiences, can't be detached from the work that we are doing in our respective fields, such as fashion in my case.

I THINK THAT THIS CONVERSATION IS RELEVANT NOW MORE THAN EVER.

When I come into the classroom and talk to the students, I teach a class called Fashion Theory, I had to open up with my students yesterday and let them know: "I am feeling kind of down." I have to reveal that to the students let them know why. And it was an eye-opening experience. There was a student who had revealed and really in the innocence of her ignorance, she said, "you know, this class helped me

realize, that as a young white woman, when I wear a hoodie or loose 'street wear' clothing, I didn't realize that there are Black people who can wear the same thing and be criminalized." And for some people in this room you might think, "well, of course," but for others, this is an eye-opening moment.

In this racial reckoning that we are experiencing, it was really a coincidence that I had re-launched my digital-humanities project The Fashion and Race Database. I founded this database in 2016/2017. The reason that I had created it – it was this humble website that I had created when I was teaching, I was a part-time lecturer at Parsons School of Design and a visiting assistant professor at Pratt Institute in New York. I had created this sort of glorified bibliography onto a website or syllabus as a response to the dearth of resources, or at least the organization of resources, that we could find in the fashion libraries when it comes to the issues of race, racism, ethnic studies, cultural studies, non-Western fashion, anything that has been "othered" throughout time. It was certainly out there. You could find these things about representation, like through Stuart Hall in cultural studies. Or you can find work on African-American dress in African-American studies, or the issues of dress and criminalization in critical race studies. Even the dress practices of people who had been formerly enslaved by people like Dr. Monica Miller in literature, or in English studies.

What I sought to do in creating the Fashion and Race Database, was collecting all of these disparate resources, from all over, in different fields and disciplines, and concentrating them into one space, in service of students, tutors, professors, lecturers, researchers, adjunct faculty, practitioners, all in one space.

And not only that, but creating a proposed framework. What we do with all of this? Now that I have surveyed all of the information that I can find, how can we structure this into a framework that can be situated in fashion studies? So, when we talk about the body in all of the different ways, we do in fashion studies, how can we integrate also the racialized body there?

When we talk about beauty ideals and the Western beauty ideals, or the Western beauty cannon, how can we situate the racialized body in there? Where does this come from, how can we historicize these Western beauty ideals and make sense of this caste system, that has existed for centuries, that has deemed anything outside anything outside of the Western beauty systems as inferior? So, some things like that, and of course cultural appropriation or misappropriation, cultural borrowing; all of these things, the practice of extraction; which one could argue is a little different from just some “innocent inspiration” or cross-pollination for the creative genius. The list goes on, but in the past few years since 2016, I have sought to create a framework of how we can make sense of all of these sources and how I can use my own classical training in fashion studies to then also integrate the work that I found in other fields. To help also address this glaring problem that we have of racism and racial oppression, which still exists today.

WHEN WE TALK ABOUT BEAUTY IDEALS AND THE WESTERN BEAUTY IDEALS, OR THE WESTERN BEAUTY CANNON, HOW CAN WE SITUATE THE RACIALIZED BODY IN THERE?

That was my goal in creating the Fashion and Race Database. So, the Fashion and Race database, in case someone hasn't seen it already, you can find it by going to fashionandrace.org. This summer, thanks to some startup funding that I received from Ryerson University (the institution where I am now), I was able to hire a web developer and really take this kind of proposed syllabus and framework to the next level. Essentially, we have created this library of everything that you could possibly need to find when it comes to non-Western fashion, challenging the Western gaze in fashion, exhibitions, books, articles, podcast episodes. [...] I want to explain the framework that I have set up for the Database, so when you visit the website you can see how its laid out and what my strategy is in doing this. We have six sections which you can find on the database. The heart of it is “the Library.” “The Library” contains books, scholarly articles, popular articles,

podcast episodes, exhibitions - all there in terms of fashion outside of the Western lens, non-Western fashion, things like that. “Objects That Matter” is a column that I created where it is a profile of an object. It's either a garment, it could be a magazine cover, it could be an accessory that belongs to a non-Western group of people or it has been designed with racist intent. We give you a profile of how it is supposed to be worn or what its original context was, and then when you scroll down to the bottom, we have examples of how it has been appropriated, misappropriated, or how it has been used in an honorable way, in a flattering or respectful, non-harmful way.

And then “Profiles” is similar to “Objects That Matter”, where we are going to start publishing profiles of figures who have fallen outside of the canon of fashion history. And then “Essays and Opinion” I am quite excited about, because it's going to invite research pieces, essays - long and short, and even family photo albums, from BIPOC individuals, people who identify as Black, Indigenous, Asian. They will get to write their pieces there and we will publish that. And then “The Directory” also has a list of additional resources. It gives a nod to other organizations or sites that are doing this work with us, such as the organization Decolonizing Design. And then “The Calendar” - self-explanatory, we have calls for papers, exhibitions, events that are happening, that all have to do with figures or events that fall outside of the Western lens or are celebrating BIPOC individuals, or deal with issues related to race, systemic oppression and things like that.



Photo: A relative from Kimberly Jenkins's family archive (1930s)

An introduction to the content

The Fashion and Race Database is organized into six distinct sections:

1. The Library
2. Objects that Matter
3. Profiles
4. Essays & Opinion
5. The Directory
6. The Calendar

»WE ALREADY KNOW THAT VERY LITTLE IN OUR WORLD IS UNTOUCHED BY THE SOCIALCONSTRUCT OF 'RACE.' SO HOW DOES RACE INFLUENCE THE FASHION SYSTEM AND THE WAY WE 'FASHION' OURSELVES IN SOCIETY?«

KIMBERLY JENKINS



Prospectus

The Fashion and Race Database

[HTTPS://FASHIONANDRACE.ORG](https://fashionandrace.org)



SCREENSHOTS FROM THE DIGITAL MULTILOGUE ON FASHION EDUCATION @ KIMBERLY JENKINS

Q & A WITH QUESTIONS FROM THE AUDIENCE

FRANZISKA SCHREIBER — HOW DOES THE FASHION AND RACE DATABASE ADDRESS RACE BEYOND COLOR?

KIMBERLY JENKINS — Let me take you over to our project team: I have been very lucky to be able to have funding that can compensate and hire a small team of individuals to assist me. And so, these are our two research assistants who I cannot commend highly enough. These two students are undergraduate students. They have carried this Database and fleshed it out to what you see today. And while I, as a Black scholar, can bring the Black experience and literature to the Database, Safia Sheikh really wanted to bring the Muslim woman's experience, so we're talking about ethnoreligious issues. Everything that you're finding on the Database right now related to Muslim fashion – thanks Safia for that. She has found countless resources. And the same with Adriana Hill, who has brought pieces on Asian identity, First Nationhood.

As a scholar coming to Canada, one thing I admit that I haven't been as educated about has been the issues with First Nation peoples in Canada. As a Canadian, young and budding scholar, she has really, added material. So, I hope that answers the question.

For the past four years I created and taught a class called Fashion and Race where I bring in issues and assign readings like Irene Guenther's *Nazi Chic*, which explores the ideal Aryan woman as the counter to the Jewish woman – and so ethno-religious identity. When we talk about the racialized body, I define it broadly: people who have been "othered" through this insurmountable caste system. So yes, it can go beyond skin color, but skin color definitely is prominent in these issues.

FS — WHICH UPCOMING ARTISTS AND BRANDS THAT ARE WORKING ON PROMOTING THE SAME ISSUE THAT YOU DO, YOU CAN NAME AS THE TOP THREE OR FIVE TO WATCH IN 2020?

KJ — One person whom I love, Fabiola Jean-Louis, is a Haitian artist and designer and photographer. She meticulously makes large, adult-human-sized

paper dresses, inspired by 17th-century and 18th-century dress – but in it, she embeds disturbing pieces of literature in the stomach area. She has just completed one exhibition, so she is in high-demand and is a figure whom I really like. Also, in the fashion world, Ib Kamara is a stylist and editor who is working more in fashion proper, or Fashion with a capital F, has really been expanding visual representation, when it comes to whack bodies in fashion editorials and magazine covers. So those are just two people whom I really respect.

FS — HOW DO YOU ENVISION THE FIELD TO BECOME INCLUSIVE OF NON-ENGLISH-SPEAKERS?

KJ — Oh, that's a good question. There has been so much excitement with the launch of the Database – which really just speaks to the need for something like this – is moving faster than I had anticipated. We are a core team of about four or five people. Our inboxes are loaded with people wondering, 'how can we expand this, how can we add other languages?' So that is a good question that I can't fully answer for you because I would love to do that, but I have to think about the logistics, the cost. [...] How can we create these other sections for alternative languages than English, so that this can fully be inclusive?

That's a really good question, and we need help. If anyone has guidance on what that can look like, because I teach full-time and I can only do so much, because I also have to get back to my classes. This has become kind of like a start-up, an academic start-up. We've turned into this company, and we're hiring people and trying to build all these new, best practices. We have brands, fashion brands wanting to support us and become our sponsors. It is just more than we were prepared for.

FS — HOW HAS YOUR OWN EDUCATION IN FASHION, WHICH INCLUDED AN MA AT PARSON'S, ENABLED YOU TO BE THE CHANGEMAKER THAT YOU ARE? AND WHAT WAS MISSING?

KJ — I really can't see anything negative about my experience. I tell often people that those were a couple of the best years of my life, moving to New York City to go into the fashion studies program, studying under Heike Jenss, Christina Moon, Francesca Granata. I was introduced to concepts and theories that was just completely a foreign language to me; concepts I had never thought about that

excited me and thrilled me about thinking about the body. Things that I have thought of before, but I didn't have the language for it. I was a sponge absorbing everything we had to learn in those two years, about fashion theory and getting introduced to all the scholars and theorists who we often refer to. It wasn't until afterwards that I had realized that I've got the core knowledge, the history, the theory - and I was also a teaching assistant under Elizabeth Morano for fashion history. I took everything about in terms of what we 'know' about this, and then I thought about, 'ok, now that I have all of the core knowledge that everyone understands, how can I expand beyond that?' So, I guess in answering the question was, I did see some holes in what we were talking about. In this moment I don't really fault my professors for that, there was a wide-open space for me to build on to this. It was very iterative, it was very much an experimentation, the constant progress, a project of constructing this field of fashion studies - we still argue, are we a field, are we a discipline? It left plenty of room for me by 2013, I was a student from 2011 to 2013, to think about how can I be a co-architect in this, a co-author in this narrative. It's never this final framework; and that's what I'm most interested in being, is an architect in all of this scholarship."

FS — THANK YOU VERY MUCH AGAIN KIM FOR THESE WEIGHTY WORDS!

The Q&A has been condensed and edited for clarity.

CONTINUED MULTILOGUE

FOLLOWING THE DIGITAL MULTILOGUE
KIM JENKINS ANSWERED FURTHER
QUESTIONS POSED BY PARTICIPANTS IN
THE CHAT IN WRITING:

Q – HOW TO THINK RACE BEYOND COLORIMETRY?

To consider that, we would need to address the root of the racial construct, for which its caste system depends upon color (amongst other phenotypic factors) to organize and evaluate human beings. Putting this into practice, this would require a consistent and sustained effort of opposing the presumed values of certain colors by positioning the person in a place of power. In terms of fashion, this visual message would include more prevalent and prominent representation in fashion images.

Q – WHICH UPCOMING ARTISTS AND BRANDS THAT ARE WORKING ON PROMOTING THE SAME ISSUE?

(continued) In fashion we start finally noticing more and more upcoming designers that are talking about radicalized beauty, body and culture. Whom would you name?

In terms of styling and photography, I would add Ib Kamara, Tyler Mitchell, Renell Medrano. Top brands: I like what Telfar is doing, which is not-so-subtly subversive, and transforming our notions of capital and value. There are countless brands out right now - too many to think of. Telfar has had a lasting impact and is doing something interesting without making a performative "radical" statement.

Q – SOCIAL JUSTICE, AT LEAST IN THE WESTERN WORLD, HAS SEEN A HEIGHTENED LEVEL OF INTEREST DURING THESE TIMES OF COVID-19. DO YOU THINK THIS INTEREST WILL CONTINUE TO GROW AND WILL THE FASHION INDUSTRY TAKE A STEP FORWARD IN TERMS OF ACTIONS TO DEAL WITH INDUSTRIAL SYSTEMATIC RACISM?

I hope so. We are only a few months away from "the black square" posted in unison on Instagram as a symbol of concern and suggested solidarity, but what this moment calls for is steps towards structural change in terms of practice and ideology. This is a "long-game" effort, which poses an uncomfortable challenge to the fashion industry, as it runs on a rapid cycle with little time or patience for introspection. The solutions for this will involve implementing an

education and training program to help re-assess the value-system within, and this cannot be resolved in the form of a brief workshop or meeting. In addition, the everyday consumer and social media user is wise enough to not buy into a surface-level fashion campaign that models “diversity.” This passive strategy is what some call “the illusion of inclusion,” which presents the imagery of diverse representation to suggest the values and awareness of a brand. In effect, it doubles down on its ability to connect to those impacted by the implications of race, as it labors and capitalizes on the racialized body to manage the impression of a powerful brand. At the time of this response, many brands are seeking to implement Diversity & Inclusion programs as well as education programs and committing to long-term sponsorships to underserved communities to address this issue—supporting their bottom line in some regards.

Q – HOW DO YOU ENVISION THE FIELD TO BECOME INCLUSIVE OF NON-ENGLISH SPEAKERS? BOTH FOR PRODUCING AND ACCESSING KNOWLEDGE.

(continued) As the concept of “inclusivity” expands throughout the field and we consider the fullest definition of the term, I anticipate that we will make a concerted effort to integrate scholarship and design thinking amongst non-English languages into some of our most critical resources and learning spaces. How would that look? I am already thinking about how we can integrate non-English scholarship and resources into The Fashion and Race Database in the next year.

Q – HOW CAN WE MAKE THE DATABASE WORK FOR THOSE WHO DON'T WANT TO SEE THIS KIND OF 'FACTS'?

It is a wise consideration that many from the industry (and even our field) may not embrace—let alone visit—the database. It is my hope that those amongst us who appreciate the database will take what they need from it and share what they have learned with their colleagues, students and associates who may hold more critical or stubborn views.

Q – TALKING ABOUT, 'DECENTRALIZE' AND 'DECOLONIZE' ... WHAT IS THE DIFFERENCE?

My adoption and use of the term “decentralize” was more of a personal and professional preference. To decentralize means to transfer the power, focus or authority of one aspect (thing, person, phenomenon) to another—or at the very least, obfuscate the defined parameters of a centralized way of thinking and understanding. The term “decolonize” has been taken up in popular culture and situated in our collective consciousness much in the same way that “cultural appropriation” has for the past ten years, and I want to maintain the integrity of its definition and progress by sharing the dedicated work of scholars on the database.

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

CONVERSATION
FASHION

ALISTAIR O'NEILL
IN CONVERSATION WITH
SARAH MOWER &
MATTHEW DRINKWATER

EDUCATION

ALISTAIR O'NEILL

PROFESSOR OF FASHION HISTORY AND THEORY,
CENTRAL SAINT MARTINS, WRITER AND CURATOR

SARAH MOWER

MBE, FASHION JOURNALIST, CHIEF CRITIC VOGUE.COM AND
BRITISH FASHION COUNCIL'S AMBASSADOR FOR EMERGING TALENT
AND CHAIR OF THE NEWGEN COMMITTEE

MATTHEW DRINKWATER

HEAD OF THE FASHION INNOVATION AGENCY,
LONDON COLLEGE OF FASHION

THE DIGITAL

ALISTAIR O'NEILL — The COVID-19 pandemic has brought about radical change in how the fashion industry and fashion education use digital technology to communicate. We are witnessing a seismic shift in how we engage with fashion, as both a physical and remote experience. I am joined by two speakers here at the vanguard of these changes, helping to bring voice and enable a new generation of fashion-focused digital natives.

So, it gives me a great pleasure to be able to introduce Sarah Mower, MBE, who is chief critique for Vogue.com, ambassador for emerging talent for the British Fashion Council, and a trustee of the BFC's new education foundation. Sarah is internationally acclaimed for her forthright and decisive critiques. She is a passionate advocate of emerging British fashion talent and has been really instrumental in helping shape the creative influence of London Fashion Week internationally.

Matthew Drinkwater is a world-renowned expert in emerging technologies and their application to the creative industries. Matthew is head of the Fashion Innovation Agency at London College of Fashion, working with emerging technologies to help designers and brands change the way the make, sell, or show their collections. Matthew and his team are building a pathway for truly digital businesses, so I would like to welcome Sarah and Matthew. It's a pleasure to have you with us.

MATTHEW DRINKWATER — Hi everyone. We have beautiful remit from the college to explore any emerging technology and its impacts on the fashion and retail industry. What we try to do is build proofer concept with that emerging technology and show it to the fashion industry. In fashion no one believes anything until they actually see it. I hope we can accelerate the pace of change within the industry. What we're also able to do is bring those projects back into the college and share with our student base cutting-edge software and hardware, and hopefully send out another generation into industry, who have a much greater understanding of what technology can do.

So, let me just jump through and show you some of the things we are doing. We've recently built our own photogrammetry rig at the college that allows us to capture fully digital renders of physical



products. So, in this case, you can see some work that we did for Mulberry. This is a purely digital bag, we are also not just doing it for accessories, but for garments as well. A couple of years ago the progression in cloth simulation is getting to a point where we can get photo-realistic garments, and that movement of the piece itself is beginning to look as real as it does in the physical world. We also wanted to begin to look at what does that mean, if we can begin to get photo-realistic renders? [...] This is a scan of a model and clothes, taken separately, a two-minutes scan with a mobile phone, to a point which is so accurate, that we can be to imagine what a new era of virtual try-on for the industry might look like.

THIS BLENDING OF PHYSICAL WITH DIGITAL IS HUGEY IMPORTANT TO THE FUTURE OF THE INDUSTRY.

MATTHEW DRINKWATER

Beyond just capturing products, we believe that these technologies have a place in showcasing as well, and our students clearly have an interest in what the future of fashion shows will look like. And this blending of physical with digital is hugely important to the future of the industry. A couple of years ago, we collaborated with Lucasfilm, the makers of Star Wars, to show what a mixed reality version of fashion week could look like. And we rendered, on top of this beautiful venue in central London two hours of real-time rendered visual effects, creating really quite a stunning metaverse where digital models were living next to real

physical models and the longer you stayed at this venue, the more that it came to life. [...] What we're able to do is to massively increase dwell time at fashion week and also the interaction that people have between designer and audience. COVID-19 has obviously had an impact on physical shows though, so what we felt it was an opportunity to demonstrate how purely virtual show could make a massive difference; both in the way that we experience fashion and the way that we communicate it.



One of the things that is often said and has been spoken about during these digital fashion weeks, is that you can never recreate the emotion of a physical show in a digital form. And we've set about challenging that with the rise in media and built an entirely virtual show. You could experience this through virtual reality headsets. It's still in place in the Museum of Other Realities. The excitement and feeling that you get when you're inside this [...] was equal to what you see in a physical show. And I think one of the other amazing parts of creating purely virtual shows is that we livestream this in real time. This has had over a million streams to date, providing an audience for young emerging designers, that would simply be impossible through traditional form.



I'll touch really briefly on artificial intelligence, because it's a course we've been running since

CLOTHING DOESN'T NEED TO BE PHYSICAL TO BE REAL.

MATTHEW DRINKWATER

February, that has been using neural networks, in this case feeding neural networks, thousands of images of dresses and watching it generated, so every single one of these dresses is computer-generated. If you can do it for dresses, you can do it for the catwalk too, with existing catwalk images. Some of you may have seen more recently a student project that we have collaborated on with some amazing talent at London College of Fashion where we were able to take existing video footage from our old MA shows and use an algorithm to extract motion and skeletal data, so we could take the models, literally out of this old footage, and build them into a new immersive, entirely digital environment that we've built. [...] These are bleeding-edge technologies that are changing the way that students can create content. And I think, this blending of physical and digital allows us to imagine new ways of making and new ways of consuming. Can we get to a point where, in this case, this purely digital Burberry puffer, creates a revenue stream for brands and a new way of making for young designers? Clothing doesn't need to be physical to be real.

[...]

AON — I'm amazed by your ability to extract motion capture from existing footage.

[...]

SARAH MOWER — Hi everybody, I am humbled and hugely respectful – congratulations to everybody who is teaching in these times. I can't even imagine what it's like dealing with kids at home. This is an article [Uni-fied: The Class of 2020] I wrote for the British Fashion Council website during the June shows here. They were digital shows, mostly, or entirely actually, and simultaneously obviously the graduation was going on. And so, I reported on the students from 14 colleges, seeing what they have done during lockdown. I really did find it so incredibly stimulating and interesting and far more interesting than what big brands are doing. So, the students you see here are from The University of West England. You might be able to

read the caption. This is a quote that really captivated me, from Shadia Hussein. She said: ‘The rules, they’re not going to be the rules anymore.’ I wrote: “Here is a brave new world of the class of 2020, imagined by this year’s fashion graduates in lockdown. Through the windows of London Fashion Week platform, we can see into the landscapes and witness the conversations of students who’ve just spent twelve weeks in isolation, who are rethinking everything they thought they were aiming for. Facing the fact that there will be no catwalk shows, that there will be classes on Zoom, that instead of studio space there might be the four walls of a bedroom, no fabric, maybe even no access to a sewing machine – these are the inspiringly resourceful solutions, created by the BA students of 14 colleges throughout the UK.”

**I AM HUMBLLED AND HUGELY
RESPECTFUL – CONGRATULATIONS
TO EVERYBODY WHO IS TEACHING
IN THESE TIMES.**

SARAH MOWER

“What they had been going through is a microcosm of the massive reconsideration of what the fashion industry at large needs to tackle. How it needs to reform, include voices from everywhere, become more human, less wasteful, and present fashion in ways that have values embedded within them, that are far beyond just the clothes themselves. A young student from Manchester Metropolitan University said: ‘I hope that we can value people more than profit.’” And this is a theme, which is really strongly coming through. I know that this is what you’re hearing. “Young people today are the advance guard of the change the industry needs. Their education and their ways of life mean they are qualified with knowledge, that even people who graduated ten years ago don’t know have.” I mean I think we’re all in the position – I feel it more strongly than ever – that young people are teaching us.

“Their ability to turn on a dime and come up with low-cost and irrepressibly uplifting solutions, is a resilient characteristic that shines through whatever you care to dip into these presentations.

This is the upside, the flipside, of the constraints they face while the whole fashion world has been

on pause. And it is a liberation into doing things differently and self-acquiring new skills at speed in a matter of weeks. Just as a taster, there are students from Middlesex, who made miniature collections on dolls and learned to animate. Jake Treddenick at the Royal College of Art, who made a Zoom house party with friends at a distance; Brighton College of Art’s students who came up with a dreamy, hand-crafted video compilation shot in front rooms and summer fields. What they and so many more prove is their potential, not just to make clothes, but also their ready-made generational ability to crack the conundrums of blending meaning and creativity into communicating fashion in a very near future – I mean now – that will be doing without the old catwalk system.”

“We have also been told, all of us, that there will be jobs in the future that never existed in the past.” And we really have to think about how we’re preparing students for what the industry is going to look like or be like. “Roles which can contribute to team thinking, often at a distance, are part of the way that things are already happening in the industry – the new reality. This is what the young generation offers to forward-thinking corporations. Not just design talent” – in terms of being fashion designers, you need more than just being a fashion designer – “but also in terms of direct intelligence they supply. Their voices with points of view which should be co-opted at board level. We can do better than making the viewing of this generation’s talent a spectated sport.” To end, I’ll underline the words of Edinburgh University’s fashion department: “Please reach out to support them, to mentor them, and to open your doors to paid positions in your industry, however large or small,’ or, I would add, very different.”

AON — Great, thank you Sarah, and thank you Matthew, too, for your introductions. It seems to me that we’re hearing about a digital technology that is at the high echelons of innovation and about a technology that’s kind of a low-tech form, it’s accessible, the kind that students have on their smartphones. And it seems that, Matthew, you are able to bring this kind of high-tech technology into a fashion college and allow students to access it.

But it seems to me there is also a low-fi way of doing things that can have equal results in terms of

impact, as Sarah shown in her report. I would just like to ask you both: what do you think fashion education should be offering students in terms of training in digital technology? What do you think the future holds?

MD — I think from our perspective we're really fortunate to be able to work at kind of both ends of that spectrum. From whatever Silicon Valley is pushing out as its latest innovation, to something which is much more accessible. But what the industry needs to recognise is that there is not just one path. In my work I am not trying to replace all of those physical ways of making. It's simply about trying to find the different path. That diverse nature of what the industry needs to be is something that should be retained. We don't try to force as much of that. A lot of the courses we run internally are elective, it's for students who have an interest. But the accessibility of these technologies is becoming so widespread, [...] it is possible for students to get involved at a very basic stage and begin to make their own way through these technologies.

AON — I think in a very similar way, many of us had Microsoft Teams in our office package, but haven't really used it until the pandemic has come along, and now it's almost the only way which we communicate now. I think that we're in a new era for the use of technology. But one thing that seems really strange in all of this is the kind of persistence of the fashion show as the kind of format for testing these new forms of engagement.

SM — I think it's very weird. There is this lack that so many companies are sticking to this idea that people walking up and down the catwalk is what fashion presentation is. And, actually, it's the most boring. It's been really apparent to me and my colleagues – we talk about this offline – that many of the larger companies, loaded with their millions, are being the least creative and the least nimble.

[...]

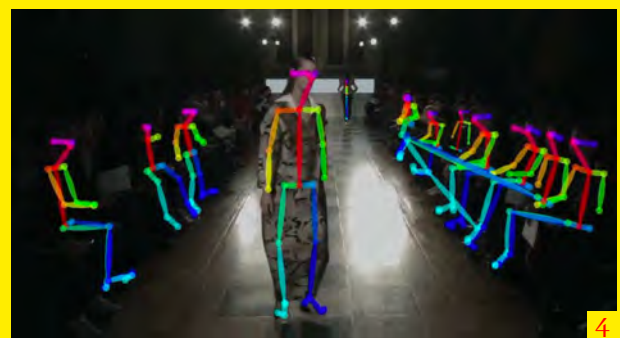
This interface that we have now means that we, even at a distance, we can all be much closer to who the creators are. I think that's what's being kind of overlooked by the industry as a whole. Yes, of course, what Matthew has been showing is

another sphere which comes out of I guess gaming, that language that every kid knows that I don't know. I've never played a computer game.

[...]

It's very interesting. But I really am just so encouraged by all the ideas that the industry needs to get on board with, are being spoken about by young people and shown in such a compelling way, with what they already have, with actually no resources. And I think that that is what larger companies need to co-opt.

AON – Why are large-scale tech companies particularly interested in fashion? Microsoft have recently launched this Augmented Atelier project, where they commissioned four London fashion designers to use 3D-design and apply it to garment construction. Google have their We Wear Culture initiative for the arts and culture platform to focus in on fashion in the museums and galleries, and fashion educational institutions they partner with. They are also launching a sustainability platform which is about tracing the sustainable nature of raw materials around the world, in partnership with Wildlife Fund and fashion brands like Stella McCartney. Why does fashion matter so much to these tech companies? What is it that they get from it?



MD – I think why I would say more than why does fashion matter, is why does that technology matter? These are enabling us to create new experiences and, of course, there is an enormous draw to the industry. There is that element which has always been so powerful, and it still retains that. We've worked over the last three years with Microsoft at the college on accelerated programs,

incubated programs, which are putting into the hands of young creatives, enabling technologies that are going to transform the way in which they create product and design future businesses. In a way which is far more sustainable, far more interesting than the previous models that existed and far more sustainable in a business sense, but a product sense as well. There is an enormous power that lies in those technology companies, but there is an underpinning technology, that enables us to work in an entirely different way. I think that is their opportunity across every sector. The way in which we are talking today, living our lives, is almost permanently through a digital sense. So, I would suggest that it's probably the reflection of their power in the world we live in today.

[...]

AON – What do you think will be the next technology that's going to hit the industry? Is it augmented reality or virtual?



MD – I think the area of our expertise is largely around immersive technologies, so we are hugely passionate about augmented realities and virtual realities. I think, inevitably, what you'll see is this digital layer over the physical world and the opportunities that that presents. I mentioned at the end of my talk 'Digital Fashion', the ability to create in real-time garments that exist in the physical world – you'll start seeing that as a business opportunity. But underpinning all of those will be artificial intelligence and our ability to scale up all of those and entirely look across every part of the creation and the value chain within the industry; whether its manufacturing or production, those are areas which will be completely transformed by emerging technologies like artificial intelligence and robotics.

AON – Great, thank you. We just have a couple of questions: "Considering the reach of digital showcases and the potential to reach a global audience, how does the panel feel about hybrid showcases, which mix live and digital, once live shows are allowed again?"

MD – Yes, please, more of that. I think it is inevitable. I think the use of both, augmented reality and kind of the advent of 5G, which will enable far more interaction into those experiences will be really big for the industry. And I think it creates much more interesting, exciting, connected experiences for people. But also shooting against LED walls as well will allow for us to do what the film and television industry is doing currently. So, I think you'll see this really amazing. And I think if we do go to a physical show – I want to be excited by it. Like Sarah, I don't want to sit through another show that I've seen a million times before. Let's bring an element of amazement and excitement and emotion to it.

AON – Sarah, are you more for a democratic experience at a fashion presentation?

SM – I don't know. I actually sense that many young people I am speaking to, are now coming off Instagram. They're limiting their time on screen. They're looking after their mental health. One of the things that they very strongly feel. They feel they need to recharge their spirit. They need to make things by hand. And they really don't approve of the idea of robots making clothes. They are talking about localism and very, very radical re-shapings of, not even what you would call the industry.

Some of this does worry me, that we are expecting, in your view, Matthew, that we're expecting for people to spend their entire lives on a screen. We all know how time-consuming that is. How can one person keep their sanity by doing that?

MD – Yes, I think it's a really important question. Somebody in the chat mentioned the ethics around it and how we push those technologies forward. I think one of those things we're really conscious of is how students respond to it, what kind of feedback we get. We've done some interesting work around Deep Fake just to see some of the horror in response. We're always really conscious of what is

that response, what feels right, what should we be working on. But I think it's also important for the industry to recognise that some things are coming and that there are better ways of working. I think it's not to replace all of those things, but it's to rebalance the way the industry is shaped currently.

THERE IS A LOT OF TALK AROUND THE NEOLOGISM “PHYGITAL” AS A BLEND OF THE PHYSICAL AND THE DIGITAL AND PERHAPS THAT MIGHT BE THE SORT OF MEDIUM IN WHICH WE ALL MOVE FORWARD, IN EMBRACING THE DIGITAL TECHNOLOGY.

ALISTAIR O'NEILL

SM – I guess we're at a fork, aren't we? There's one world going that way, and there's the other world going that way. Who would you recruit? How would you recruit? What would you be looking for in terms of students?

MD – Hybrid skillsets is a massive issue. Seven, eight years ago we had very few students coding in Unity or Unreal, that's changed a great deal.

AON – It seems to me that a hybrid approach might be a way that we all move towards. There is a lot of talk around the neologism “phygital” as a blend of the physical and the digital and perhaps that might be the sort of medium in which we all move forward, in embracing the digital technology. So, thank you Matthew, thank you Sarah for your really generous insights.

The Q&A has been condensed and edited for clarity.
Illustrations 1 - 5, screenshots from
The Digital Multilogue @ Matthew Drinkwater

SARAH MOWE, MBE is a fashion journalist and critic for *Vogue.com* and an advocate for young designers. She is the British Fashion Council's Ambassador for Emerging Talent and Chair of the NEWGEN committee, the scheme responsible for the rise of a constellation of design stars who show in London Fashion Week, including Christopher Kane, Mary Katrantzou, JW Anderson, Jonathan Saunders, Roksanda Ilincic, Nicholas Kirkwood, Peter Pilotto and Simone Rocha. A trustee of the new British Fashion Council Education Foundation, Sarah, with Meribeth Parker, is a campaigner raising much-needed scholarships for the students who will contribute to the health of the industry's future in all its developing areas

MATTHEW DRINKWATER works at the crossroads of Fashion, Retail and Technology to head up London College of Fashion's Innovation Agency. Using emerging technology to alter the way that the fashion industry is making, showcasing and retailing, Matthew and his team are building a pathway for truly digital designer businesses. Matthew has delivered a stunning range of projects that have captured the imagination of both the fashion and technology industries. In 2018 he worked alongside Lucasfilm's immersive entertainment division ILMxLAB to bring their new performance-driven augmentation technology, LIVECGX, to London Fashion Week - a project that demonstrated the potential for digital models, digital clothing and a world filled with real-time visual effects. Matthew was named as a 'fashion-tech trailblazer changing the course of retail' by *Drapers* and a 'pioneer and visionary' by *Wired*.

ALISTAIR O'NEILL is a writer, curator and professor of Fashion History and Theory at Central Saint Martins (University of the Arts London). He is a member of the Photography and the Archive research centre, sits on the editorial board of *Fashion Theory* and writes regularly for *Aperture* magazine. His research interests include twentieth-century and contemporary fashion; menswear; fashion photography in relation to visual culture; fashion curation and histories of display; and London as a centre for fashion cultures. <https://www.arts.ac.uk/research/ual-staff-researchers/alistair-oneill>



PROVOCATION | ZOWIE BROACH

FASHION+++



PROFESSOR ZOWIE BROACH
HEAD OF FASHION AT THE ROYAL COLLEGE OF ART

FASHION+++

Today, I have turned my provocation upside down. So, I am going to begin with thanks. I would like to thank the School of BOUDICCA for not making any money, for pushing me to ask further questions and my partner for having conversations, and similar investigations into and about our world.

WE NEED TO FIND NEW PERSPECTIVES, NEW ROUTES FORWARD, CREATE A SOLID GROUND TO LEAP FROM, IF WE ARE TO MAKE CHANGES.

These are the mountains we passed as we felt an uncomfortable emotion, coming away that Monday morning from Genoa and the ‘Globalise Resistance’ marches held back July 2001. I am thankful for these moments that made me, but maybe I should have just fought harder. Today, like *Stranger Things*, we find ourselves in the world upside down, an under-world with monsters and darkness, a world folding in on itself, that we can’t find the way out of. But, of course, this is not the TV show; this is San Francisco, as of two weeks ago.

We need to find new perspectives, new routes forward, create a solid ground to leap from, if we are to make changes. So, this is the reading list for this talk: each book breaches each other and I looked at interweave. *Designs for the Pluriverse* by Arturo Escobar who very much inspires Sasha Costanza-Chocks’ *Design Justice*, and her first chapter you also find in Jōichi Itō’s edited *Resisting Reduction*. If you put *Vibrant Matter* next to *Object-Orientated Ontology*, you will see them kind of clash in debate and porously push in and out of each other. Shoshana Zuboff’s *The Age of Surveillance Capitalism*, talks about parasitic systems and mutations of capitalism, whilst Priya Sarukkai Chabria takes us to this beautiful hyper-modern cloning future, and yet weaves it back with ancient Indian storytelling. Finally, Robert Macfarlane’s “Understory” [in *Underland*], links with *Grain Vapor Ray*, where multiple voices tell us about the textures of the Anthropocene. Fit allof that within Carlo Rovelli’s *Reality Is Not*

What It Seems, who talks about quantum gravitational theory.

In these books, I begin to find clues. They confirm, through these readings, a pointing towards my thoughts; ideas I seemed unable to articulate in practise or text. I feel the minerality of my bones, the metal of my blood and the electricity of my neurones; a future flash of an invisible skin of Penumbra – a cytoplasmal streaming, flexible, fluctuating skin. A spin foam quantum texture, a sharp lens attaches to me, assisting me to see better, act better with others far from me, offering thinking I can feel responsible to, to listen, to begin to understand and act with.

Sasha Costanza-Chock says: ‘There is a need to move past current globalised systems, that is spiralling rapidly towards ecological collapse.’ So, what have we learned? Maybe that we haven’t learned or listened enough. Listened to the hidden or invisible histories, lived experiences of people work world’s voices across interrelated crises about race, gender, class, climate, energy, poverty, migration. However smart we are in 2021, however much wealth is reportedly made, even during a lockdown, we don’t appear to have rapid response, we don’t appear to commune our best thinking.

TOUCH MAKES US AND WE MAKE WITH IT.

What do we know... that we still have much to understand and know? The material that holds us, anchors all structures and yet, we don’t understand it, is termed dark matter. It is only five percent of the universe, that is matter we know.

Touch makes us and we make with it. And yet within this mere five percent, we excavate, mine and fill the planet with our excretions. The lived environment gives us the lived experience: ‘solastalgia’, a form, a psychic or existential distress caused by environmental change. This term was created by Glenn Albrecht nearly 20 years ago, to people’s response to their lived environment in Australia. They knew the coal mines were the source of their distress, but they had a difficult time describing. He states it was ‘as if there were experiencing something akin to homesickness, but none of them had

left home.' Today, there are many, many, 'solastalgic' communities.

Bjørnar Nicolaisen of the Lofoten archipelagos of Finland met Robert Macfarlane. Bjørnar knows the "underland" of the sea. He is an environmental activist against the degradation of further oil drilling, off the shelf of Norway. Oil as data is as gold and has supported much of the modernity of our times, but as Bjørnar says, 'when man has become so crazy, he is willing to offer his food in order to get more rich.' Well...Bjørnar, after six months of intensive activism broke down. He tells Macfarlane: 'With my boots in the sea, my front hand to the people on the shore, fighting against mankind, and with the edge waiting to claim me. This, this was the image that surfaced from my subconscious at that time.'

Activism is an essential act. We see Greenpeace throwing extra-large granite rocks into the seas of Dogger Banks. Tsitsi Dangaremba in Zimbabwe, Veronika, Svetlana and Maria and Belarus all protesting against the corruption of systems; to name a few. Laura Karup Frandsen joined Extinction Rebellion in her final year. Erica So asked through her work, 'Please don't remove my rights, don't remove my opinion, don't remove my identity.'

So, to the virtual escape. Most of the books published over the past last few years, discuss the moral position and exponentiality of artificial intelligence; Shoshana Zuboff clearly outlines the systems.

ACTIVISM IS AN ESSENTIAL ACT.

Throughout our reading, we pass over politics, regulation, humanity, philosophy and culpability. But less is discussed about the future physicalization of self; whether in the virtual space, or intertwined in augmented back into the real. I ask: Are we the host for the data, the data as a virus? Or will tech become a tool to assist, act better, design better and be better? A student said to me recently, they felt that our only material is data. We live in an undermined society, where the time it takes us to think and consider is slower than the augmented trading algorithms used to gain financial power, but then go on to own more of our own data. Here,

N. Katherine Hayles talks about non-consciousness. She shows you: consciousness happens at 500 milliseconds; non-consciousness 200-300 milliseconds; trading algorithms trade at five milliseconds. So how do we debate the ethics of our data selves? What about the experiences of beauty and the emotion of when our bodies truly return to each other; if we can change our rituals, or habits, or language, can fashion offer a new beautiful dimension, that expresses new experiences, new emotions about our identities, with new, imbued values? Sissel Karnerskog states: "Society is taking small steps forward in the right direction. The thing to be aware of is that this moment of inclusion doesn't become a trend, because it is the solution. We have an opportunity and responsibility to pave the way for future generations to come." They state: "We must keep having the social debate and discussion about the importance of diversity and inclusivity. Action makes for change."

WHAT KEEPS ME ALIVE IS HOW MUCH MORE I HAVE TO LEARN.

Marcella Baltarete sees their work as a therapeutic journey, situated at the intersection of post-genderism and trans-humanism. The starting point was given by their own experiences of depression and gender dysphoria, where they started imagining an alternative reality in which they wouldn't feel limited by any of these physical or mental constraints. A re-embodiment and "reworlding", where they would have the freedom and control to design their body and identity. So, I ask that we look to new valued aesthetics. What is going to be the aesthetic of post-commercial fashion?

What keeps me alive is how much more I have to learn. I feel humbled with how little I know, disappointed with how little I have fought, and sometimes exhausted with how much I have tried and still have to know and do. Janaya Future Khan on *Gurls Talk* reminds us with this resounding statement: 'Is this the best we can do?' So I end with my introduction: a single strand of coded protein, packed in a fatty shell, so small that it is almost immune to gravity, is changing humanity as we know it. We are multiplying, continuing to create an industrialised,

globalised world based about power and ownership. Rather than a global world that in 2021 learns, listens, and connects using local systems over industrialised systems, to answer the very connected world of earth, energy and our cells. Do we design better, or refuse to design at all? What is the affordance that fashion design is the answer for? For all our smarts, bravery and community, exhausted by repeat and slow response, the loops from Gaia theory, to Naomi Klein, to a documentary on *Missguided* – we seem to still have it all so wrong. So, I repeat Janaya Future Khan's provocation, as this stained me, and I don't have words better than hers: 'Is this the best we can do?' Today this year has to be one we mark in history as a level of human endeavour, to establish what we know to be true; to be heard and acted upon, to find the edge of the darkness, but sense we can achieve deep beauty.

**DESIRE IS A KEY PART
OF FASHION AS AN INDUSTRY
AND AN EMOTION
THAT CREATES MANY OF
OUR ISSUES.**

Finally, I just want to talk about desire. Desire is a key part of fashion as an industry and an emotion that creates many of our issues and we know that when we desire, our brain lights up.

Our synapses look like fireworks. So, the business and industry is cleverly playing with our very chemical cells. I leave you with Hannah Arendt's question and maybe we can see any answer, a simple word, to a human route forward. She asks: 'Do you know the difference between love and desire? When you desire strawberries, you eat them. When you love strawberries, you plant them.'

Stay gold.
Be Buffalo. Thank you.

ZOWIE BROACH is Head of Programme for FASHION RCA. Since arriving in 2015 she has radically changed the paradigm of what it means today to consider how we might design in FASHION. Zowie previously co-founded the label BOUDICCA, the first independent British Label to show during Couture, Paris, as well as exhibit at and become part of the permanent collections in a number of international museums, such as Chicago Arts Institute and The Metropolitan Museum of Art, New York. Whilst at the RCA, FASHION has established a new series of platforms – Optimal Systems, Digital 360 and Bio as Design that expand the practice 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 practice 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., Sky News, Radio 4, WWD, *The Gentlewoman*, *Vogue* and *Elle* magazine.

+++ FASHION

»TODAY... LIKE STRANGER THINGS WE FIND OURSELVES IN THE WORLD UPSIDE DOWN AN UNDERWORLD WITH MONSTERS AND DARKNESS A WORLD FOLDING IN ON ITSELF THAT WE CAN'T FIND THE WAY OUT OF«
ZOWIE BROACH

FASHION+++

Design for the Pluriverse	Arturo Escobar	17
Design Justice : community led practise to build the worlds we need	Sasha Constanza-Chock	20
Resisting reduction : designing complex futures with machines	edited by Joichi Ito	19
Vibrant Matters	Jane Bennett	10
Object Oriented Ontology – a new theory of everything	Graham Harman	18
The age of Surveillance Capitalism	Shoshana Zuboff	19
CLONE	Priya Sarukkai Chabria	18
Understory	Stuart McFarlane	19
GRAIN VAPOUR RAY textures of the Anthropocene	MIT multiple voices	14
Reality is not what it seems	Carlo Rovelli	16



stay gold
Be Buffalo*
* Imagine the T shirt or print the words in both on one you already own

SCREENSHOTS FROM THE DIGITAL MULTILOGUE ON FASHION EDUCATION @ ZOWIE BROACH

Q & A WITH QUESTIONS FROM THE AUDIENCE

RENATE STAUSS — QUESTIONING EVERYTHING, FUNDAMENTALLY QUESTIONING WHAT WE DO, QUESTIONING OUR ROLE IN THE WORLD; HOW ARE YOU STRIKING THAT BALANCE OF FUNDAMENTAL RADICAL QUESTIONING AND STILL TEACHING EVERY DAY, TEACHING INCREASING NUMBERS OF STUDENTS AND SHOWING THEM A VISION FOR A FUTURE, OR ENABLING THEM TO DEVELOP THEIR OWN VISION?

ZOWIE BROACH — I don't teach. And I think in the last two weeks I just met with 70 of the incoming second years. I think it's about us listening to each other. My passion is this idea of wisdom and freedom, that although you have experiences when you're older, that they have this immense freedom, and that collision between those two is very crucial; that you can also feel the same as them. I'm asking the same questions they're asking. I don't have the answers. I feel as confused as they are. I think it's, at this point, more radically than ever before, that we can support their questions, their debates, their unique perspectives, but also really be learning ourselves. I feel that it's been a dramatic year, and we need a dramatic response.

RS — I AM WONDERING AGAIN ABOUT STRIKING A BALANCE BETWEEN THE SKILLS THAT WE TEACH OUR STUDENTS – AT THE ROYAL COLLEGE OF ART YOU'VE OPENED UP THIS FUSION BETWEEN FASHION, STEM, PHILOSOPHY, ACTIVISM – WHICH IS REALLY PATH-BREAKING. BUT, HOW DO WE FIT ALL THE DIFFERENT SKILLS WE WANT STUDENTS TO TAKE AWAY IN THE SPACE OF A DEGREE?

ZB — You can't. I'm still learning, and so are they. I think it's about helping them make the best decisions of the skills that are appropriate at that time. You don't just become a designer within a degree. You don't just become an artist in the degree. It's a pathway, just a passage. Obviously the digital now has been really exacerbated, but to learn Rhino, Blender, Clo3D, I mean, it's crazy. I think you can collaborate with people who have better skills than you, I think that's one way forward. But I think this is where time is really important to me. I think it's a way to decide whether this is what you want for your life. For me, education is less about saying

you become a designer, but you have a value of an opinion, and you know what your values are and what your position is for the rest of your life.

I mean, to be an amazing pattern-cutter for real, let alone with software, that takes years of fittings. I was a terrible pattern-cutter, my pattern cutter taught me how to tap dance when I was at school. I didn't learn to pattern-cut until I met Brian [Kirby] and worked with various different pattern-cutters, and I did years and years of fittings, and lots of really bad cutting. And it's a beautiful skill. I remember early on someone saying to me that someone at Chanel had taken eight years to make a sleeve or an armhole, and at the time I was naïve and didn't understand. Now I do. I think we have to think about time differently, not to kind of think that we have to pack it all in. We have to listen and support. What do they need? What's their individual requirement? What's going to make the difference for them? How do they use that time for themselves? It's their choice, it's their beautiful luxury, if you like. Skills are there. They are important, but it's not that you have to pack it all in – that would be my take.

RS — THANK YOU VERY MUCH. THERE ARE SOME VERY BEAUTIFUL REACTIONS AND COMMENTS IN THE CHAT THAT WE WILL MAKE SURE TO COPY AND SEND TO YOU. LOTS OF THANK YOUS FOR A VERY INSPIRING AND PROVOCATIVE TALK TO CLOSE THIS MULTILOGUE. THANK YOU SO MUCH FOR JOINING US ZOWIE.

The Q&A has been condensed and edited for clarity.



**CONTINUED
MULTILOQUE**

FOLLOWING
THE
DIGITAL
MULTILOQUE
PARTICIPANTS
ASKED
ABOUT
ZOWIE BROACH'S
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THE DIGITAL MULTILOGUE

THE WORKSHOPS

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

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

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

AIMS — to provide an opportunity for fashion educators of different specialism and institutions to meet, exchange experience and to facilitate an interactive and outcome-oriented exchange which enables all voices to sound.



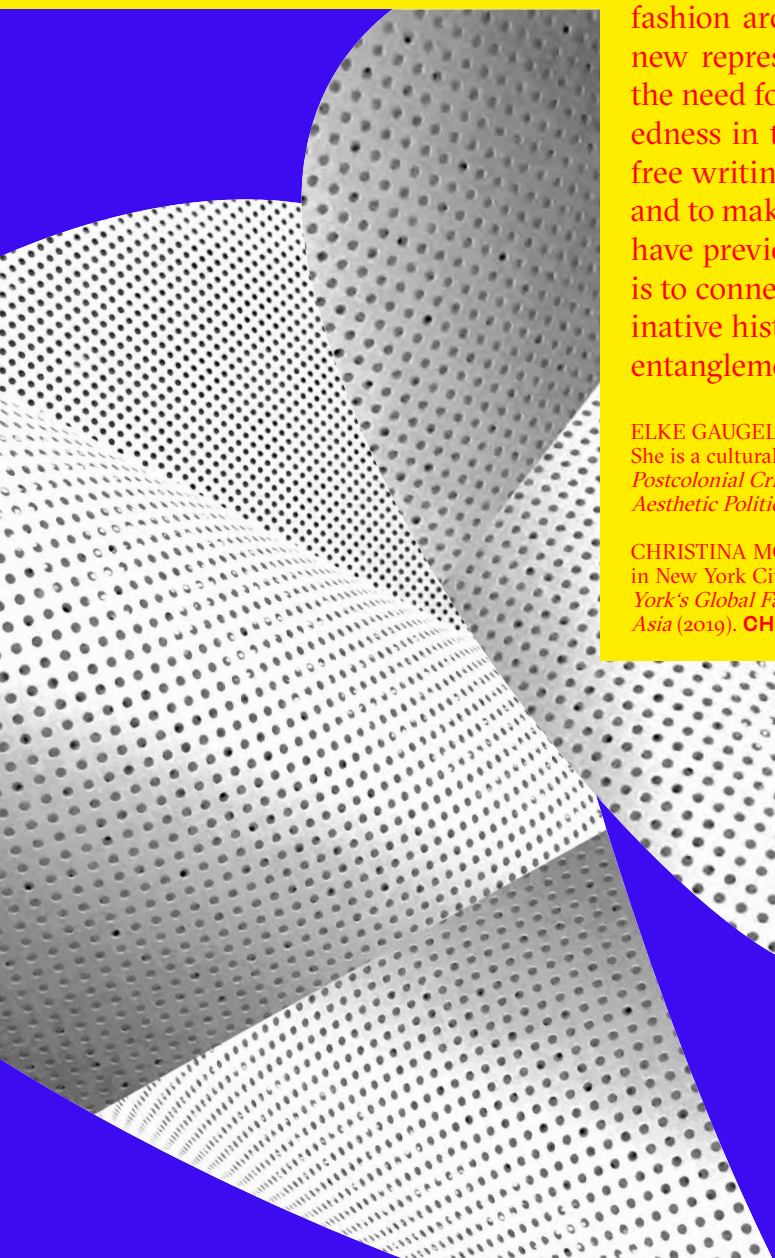
BETWEEN ARCHIVE AND IMAGINATION

FASHION ARCHIVE OF WISH IMAGES

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

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

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



BETWEEN CANONS AND IDENTITIES

NOMADIC EXPERIENCES
IN FASHION STUDIES

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

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

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



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

BETWEEN CRAFTS AND DIGITAL IMAGERY

KITCHEN CRAFTS

Digital platforms have long been a meeting place for knowledge exchange and experimentation in textile and fashion design. However, these usually do not support developing critical thinking skills, or grant meaningful tacit-material interaction between students and tutors. New major challenges are brought about by restrictions due to COVID-19, e.g. the lack of materials, tools and space experienced by students in their often makeshift work environments. This workshop will explore strategies for critical making in HE. Focusing on material improvisation and group interaction, we aim to rethink and evaluate the potentials of crafts in the context of digital imagery and making.

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

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



BETWEEN CURATION AND EDUCATION

EXHIBITIONISM: THE FASHION MUSEUM AS AN EDUCATIONAL RESOURCE

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

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

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

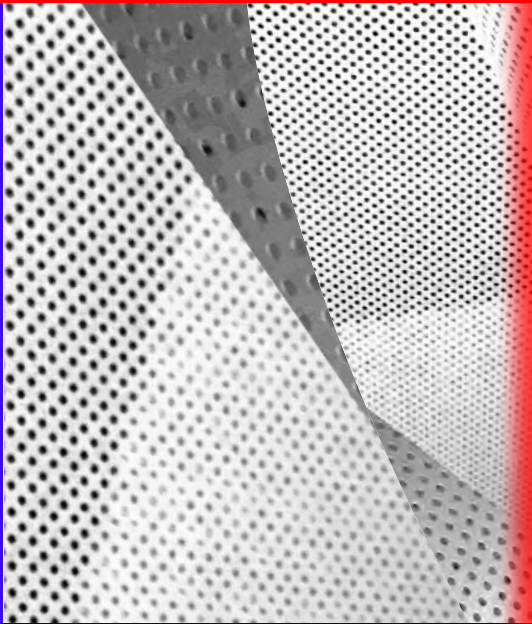
TANYA MELENDEZ-ESCALANTE, MFIT Senior Curator of Education and Public Programs, organizes all Museum symposia and education programming including international symposia, lectures, tours, and school programs. During her time at FIT, Melendez-Escalante has organized over 90 programs for a diversity of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



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

»NOTHING IS MORE
DECENTRALIZED
THAN FASHION
SINCE THE
17TH CENTURY.«

GIULIA MENSITIERI

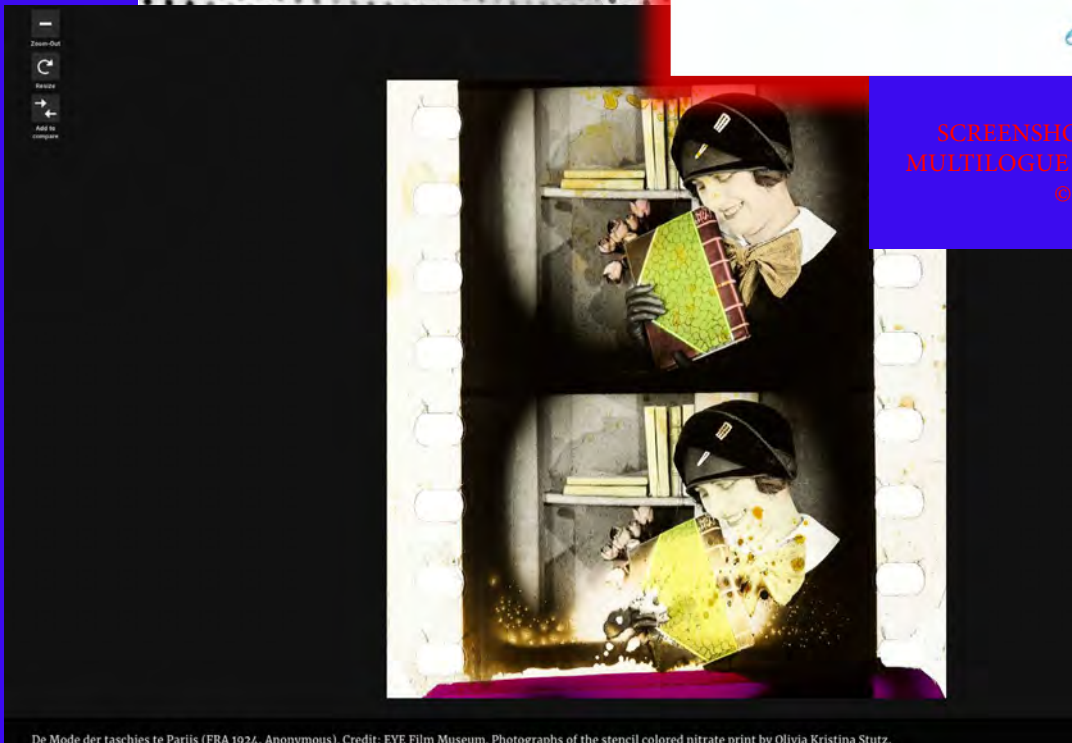


Wish-Image / Archive

For me an archive should offer participation, memory, access and remembrance through a variety of media. To build up an archive and to run it a lot of teamwork and thought is needed.

Documents with traces of decay remind us of mortality and sensitive material - and the special fluidity of aesthetics. Layer by layer, the archive allows us to adjust our wish images each time anew.

ee / 25.09.2020



SCREENSHOTS FROM THE DIGITAL
MULTILOGUE ON FASHION EDUCATION
© WORKSHOPS

De Mode der taschjes te Parijs (FRA 1924, Anonymous). Credit: EYE Film Museum. Photographs of the stencil colored nitrate print by Olivia Kristina Stutz.

BETWEEN DESIGN AND BODIES

TOWARD A SIZE-INCLUSIVE FASHION PEDAGOGY

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

Questions to be explored include:

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

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

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



© Doyeon Yoni Yu

BETWEEN DESIGN AND SYSTEMS THINKING

THE FIVE STEPS TO SUCCESS – REALIZING A CIRCULAR FASHION SYSTEM

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

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

INA BUDDE ↗

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



BETWEEN DIGITAL RUNWAY
AND PHYSICAL CATWALK

IN AND OUT OF FASHION / BETWEEN THE DIGITAL RUNWAY AND THE PHYSICAL CATWALK

Within fashion education and industry practice, the normal culmination of the creation of a collection is a runway presentation. This year COVID-19 has meant that these shows have been, cancelled, reimaged, occurred virtually, or otherwise been radically altered. This workshop aims to explore the different responses that educators have produced to address this issue, and these prototypes are informed by industry to shape future outcomes. The key questions that this workshop will explore are:

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

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

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



© University of Westminster

BETWEEN EDUCATION
AND INDUSTRY – CO-CREATION

FASHION'S FUTURE RELATION WITH INDUSTRY

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

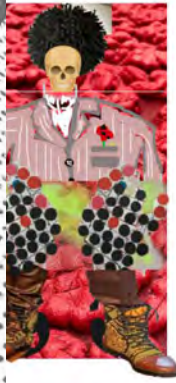
- How do HEIs need to adapt and change the current PG fashion education curriculum and what kind of new skillsets and competences are required for the fashion industry in this new environment?
- How can we move beyond placements into testing industry residencies or something else?
- How can we define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

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

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

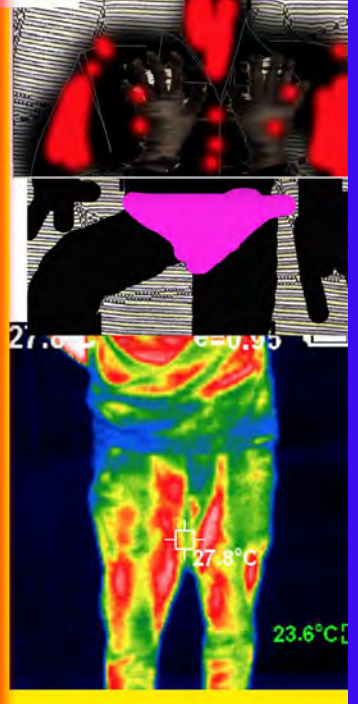


Yuima Nakazato, State of Fashion Arnhem 2018
© Eva Broekema

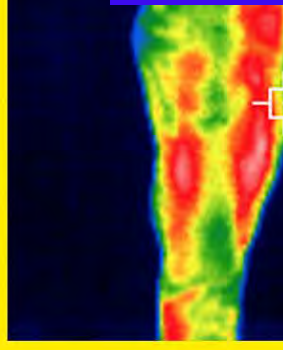


25 septembre 2020 à 17:49

the temperature is rising
in this body you gave me,
and yet i remain calm.
the colors explode
in each of its parts,
and yet i remain neutral.
i am fragmented
in this image of myself,
and yet i feel complete.
is this a monstrous
version of myself,
or is it the real
version of myself?



SCREENSHOTS FROM THE DIGITAL
MULTILOGUE ON FASHION EDUCATION
© WORKSHOPS



BETWEEN FASHION AND DIVERSITY

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

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

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

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

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



Between Fashion and Diversity

CENTERING POSITIONALITY AND SOCIAL
JUSTICE

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

Digital Multilogue
on Fashion Education 2020

BETWEEN FASHION AND LIBERATION

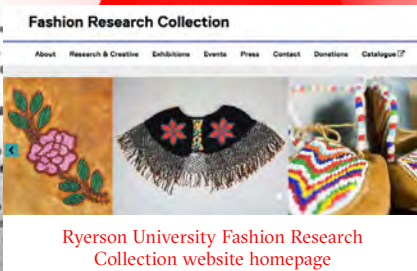
BUILDING A FASHION CURRICULUM BASED ON LIBERATION

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

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

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

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



Ryerson University Fashion Research Collection website homepage

BETWEEN TIME AND FASHION

EXPERIMENTING WITH UCHRONIA

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

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

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



© Ernesto Molin, Data, 2020

BETWEEN INTENTION AND ACTION

CURRICULUM DEVELOPMENT FOR FASHION DESIGN FOR SUSTAINABILITY EDUCATION

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

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

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

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

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



© Karen Marie Hasling and Louise Ravnlokke

The screenshot shows a Zoom meeting interface with a shared slide titled "POINT OF VIEW". The slide is divided into three columns, each representing a design strategy:

Design Strategy #1 e.g. durability	Design Strategy #2 e.g. reparability	Design Strategy #3 e.g. transformability
<p>SKETCH AND DESCRIBE YOUR DESIGN IDEAS</p> <p>Strengthening stress points: Reinforced knees already from the beginning (in production)</p>	<p>SKETCH AND DESCRIBE YOUR DESIGN IDEAS</p> <p>DIY kit for repairing; patches on knees etc</p> <p>Offer repair DIY patches of the original material for repairing</p>	<p>SKETCH AND DESCRIBE YOUR DESIGN IDEAS</p> <p>Redesign strategies: Jeans cut into something shorter</p> <p>Adaptability strategies: Slightly larger seam allowance to have the sizing more adaptable (similar to tailoring)</p>

© 2020 circular fashion

Chat

From Fiona Dieffenbacher to Everyone:
+ 1 Namkyu - preparing students for work beyond traditional post-graduation pathways is key in terms of opening up career trajectories..

From Philipp Rupp to Everyone:
Totally agree with Maureen...Giving so much power to Google? Microsoft?

From Fiona Dieffenbacher to Everyone:
Feel free to add questions to the chat as we go.

From Michela Ornati to Everyone:
Sorry - what are slopers?

From Lucas Maethger to Everyone:
Basic pattern

From Michela Ornati to Everyone:
thanks!

From Fiona Dieffenbacher to Everyone:
Slopers is a US term for Blocks

From Michela Ornati to Everyone:
Perhaps you should digitize this database just like Dr. Kim did - it's a great resource. Once it's known more widely you could also draw donations.

From Fiona Dieffenbacher to Everyone:
Great idea @michela

From Philipp Rupp to Everyone:
That would be amazing

From Me to Everyone:
That's such a good idea, Michela! Thank you!

To: Everyone

Type message here...

The screenshot shows a Zoom meeting interface with a shared slide titled "Design Philosophy: 'To help others find their voice through fashion.'" The slide contains the following content:

Design Methodologies: Image-making, documentation, mark-making, self-draping, collage, half-scale drapes, digital print, and accessory development.

HAPPY FAT!
i have a fat body, and I think it's quite lovely.

"We jiggle, wobble, shake, dance, bend and crawl!"

The slide also features three images: a person in a black top, a hand-drawn sketch of a body, and a person in a white top.

SCREENSHOTS FROM THE DIGITAL
MULTILOGUE ON FASHION EDUCATION
© WORKSHOPS

BETWEEN LEARNING AND UN-LEARNING

THE EDUCATOR: GATEKEEPER OR ENABLE

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

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

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

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

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

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

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



BETWEEN LOCAL AND GLOBAL

BEYOND PARIS: THE DEHIERARCHISATION AND DECENTRALISATION OF FASHION STUDIES

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

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

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



BETWEEN TERMINOLOGY AND PRACTICE

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

Teaching fashion design at multiple universities, we experience a generation that challenges the formal requirements, which fashion design supposedly has; namely the design of garments and fashion collections. The question, how fashion education should be re-shaped we do not want to answer strategically through technological and social inquiry, nor by responding to industry needs, but rather through a cultural self-reflection. We want to describe the status quo, explore which knowledges lie in fashion and aim to establish a vocabulary to situate the current experiments. The workshop is an artistic project, from which we want to gain insights for an updated self-understanding of our role as academics, students and experts alike.

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

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

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



BETWEEN AESTHETICS AND ANALYTICS

BALANCING THE ART OF FASHION WITH BUSINESS TECHNOLOGY IN FASHION STUDIES

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

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

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

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


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



Photo credit: <https://www.shutterstock.com/image-vector/robot-head> / iStockphoto.com
Photo credit: <https://www.shutterstock.com/image-vector/robot-head> / iStockphoto.com


SCENARIO 1
LEVEL 4: BUILDING A SENSE OF COMMUNITY

A community on and off campus
One of the challenges of digital learning will be creating a strong sense of belonging to a single community for all students. Accessible and inclusive, this community is necessary if students are not to be left behind – especially those who may not fit the “traditional” profile.
Digital learning in 2032 will focus on building and nurturing these relationships so that they always have a support structure to fall back on.



Digital learning enabled
From time to time, they will change. Education led by the universities and others...

Student digital experience insights, survey 2020, UK higher education (HE) survey findings
Few students engage in collaborative activities online. This not only impacts workshop practices but also helps to connect students with the wider learning community and can help mitigate feelings of isolation, build support networks, friendships and maintain motivation to study



Student digital experience insights survey 2020, UK higher education... This year, 20,578 students from 20 UK universities took part in our survey.

CATEGORY 1:
1. ASYNCHRONOUS
2. SYNCHRONOUS

CATEGORY 2:
1. STUDENT-TUTOR
2. PEER-PEER

CATEGORY 3:
1. COLLABORATIVE PROJECT
2. PEER FEEDBACK

Linnea Eden Wayt Wingerup
COURSE: Magazine Practicum
SUBJECT: Producing and writing for the student print magazine

Göran Sundberg
COURSE: Sustainable Intervention
SUBJECT: Introduction to sustainability in Design practice

Kien-Phillipp Ara
COURSE: Design Methodology
SUBJECT: perception & variation

Mariella Devo
COURSE: 3D sculpting
SUBJECT: historical interpretation

WRITE HERE: In producing a print magazine, a physical space of learning has its obvious advantages. As EIC during this virtual space, I value time not only with my prof advisor one-on-one, but also with my team (which are half-online, half-in-person). Because of the constraints...

WRITE HERE: One student from three different disciplines form a group and survey their digital (or physical) environment to find a function (a business, a platform, a service etc) that they chose to improve sustainability. Together they make up a sketch/model for their intervention. The model is presented digitally to other students and tutors.

WRITE HERE: The main goal of the module is to create a clear link or tension between design and materialisation and shaping to see live is different as in digital meetings or pictures. To give the

SCREENSHOTS FROM THE DIGITAL MULTIDIALOGUE ON FASHION EDUCATION AS WORKSHOPS

(a) **(b)**

WHAT IF?
collaborative conversations and speculative fashion
18.03.7.2020
online
MS TEAMS
COODICE 69h1j3

EXPERIMENTING WITH UCHRONIA BETWEEN TIME AND FASHION
critical problem finding
asks questions in the service of society
social fiction
parallel worlds
functional fictions
change us to suit the world
narratives of consumption
applied art
research through design
implications
design for debate
satire
conceptual design
citizen
person

FASHION APERTURE UCHRONIA AND UTOPIAN FASHION IN FILM
TEATRINO DI PALAZZO GRASSI

This three-day programme uses film to explore the concepts of utopia (idealised societies) and alternate (alternate) histories in fashion, from the early 20th century to today. The programme enables us to look at fashion as more than just the history of design and style, and to understand its connection to profound questions of personal and political identity, and as a rapidly changing world of new connections, artificial intelligence, digitalising resources and climate change. These are questions that we will explore through the lens of fashion and its history.

05.09.2019 AT 4 PM
Fashion Utopias: modernism, ideal bodies and the posthuman
afternoon workshop (students)

Utopia is an imagined place or state of affairs in which everything is perfect. First coined by the Renaissance humanist Sir Thomas More in 1516 to describe an imaginary island representing the perfect society, the literal meaning of utopia is “no place”. Utopian writers have frequently depicted the luxury and excess of worldly fashion, seeking to put something more rational in its place. But more positive utopian visions of dress came to the fore in the early 20th century avant garde, including in film, alongside some darker, dystopian ones. At the heart of all utopian dress is the idea of inventing a form of clothing for the future, and the workshop looks at many entertaining and revealing visions of future fashions in the modernist and postmodern periods. For as the British dress historian Alison Tibbets writes: “It might [...] seem a foolish exercise to look at imaginary clothing in non-existent societies. But the history of dress is more than the mere sum of fabric and style; it’s a image, wish-fulfillment and fantasy.”

This workshop looks at the following themes:
modernist utopias / technological utopias, visions of the future, ideal bodies, robots and mechanical bodies, failed utopias / dystopia, the posthuman body.

AT 6.30 PM
L’Inhumain
dir. Marcel Verrier, 1944
evening film screening (public)
music by Mike Cooper

09.09.2019 AT 3 PM
Fashion Futures and Future Fashions: Activism, Otherworldliness and the Genderless
afternoon workshop (students)

In the final workshop we revisit both concepts (utopia and uchronia) focusing on their progressive potential today and in the future. There is no reason that Utopian fashions should be seen in the past alone. They are being reimagined in the present based on “otherworldly” concepts exploring the future of fashion. Utopian fashions could be more than just a form of escapism, but can also offer a way to think about the future of fashion, but can also offer a way to think about the future of fashion, but can also offer a way to think about the future of fashion.

AT 6.30 PM
Paris in Burning
dir. Jennie Livingston, 1990
evening film screening (public)

**problematising time
manipulation of reality
alternatives histories
rewriting chronology
speculative fashion
multiple modernities**

» DECENTRALIZING IS AN EXERCISE WITH DIFFERENT LEVELS WHICH PLAY THE ROLE OF WARNING LIGHTS «
GIULIA MENSITIERI

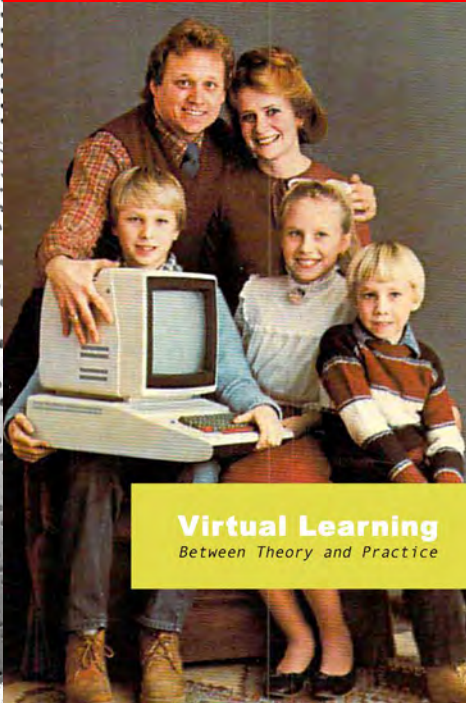
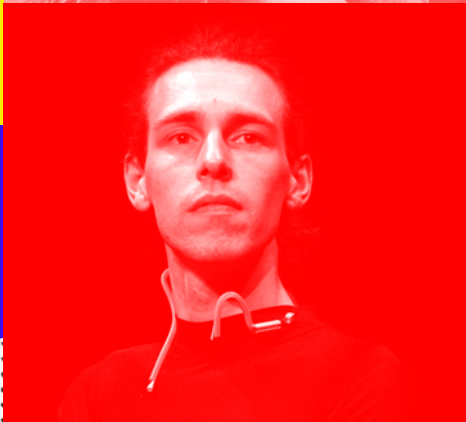
BETWEEN THEORY AND PRACTICE

DIFFERENT SCENARIOS, DIFFERENT SOLUTIONS: A WORKSHOP ON VIRTUAL LEARNING

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

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

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



Virtual Learning
Between Theory and Practice

© Family Computing magazine,
Issue 1, September 1983

BETWEEN AUTHORSHIP
AND COLLECTIVE IMAGINATION

ASSEMBLAGE

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

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

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

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

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



We would like to thank everyone who made this **MULTILOGUE** possible. Firstly, a huge thank you to everyone who joined this **MULTILOGUE** for your inspiring comments and questions and your participation in the workshops!

A SPECIAL THANK YOU

The speakers:

Dilys Williams, Kim Jenkins, Sarah Mower,
Matthew Drinkwater, Alistair O'Neill, and Zowie Broach

All workshop facilitators

Our board of advisers of the conference:

Zowie Broach, Elke Gaugele, Christina Moon,
Alistair O'Neill, Valerie Steele, Dilys Williams

A BIG *DANKESCHÖN* TO OUR FANTASTIC TEAM

Moritz Bailly, digital event manager and podcast editor

Gina Mönch, graphic designer

Hannah Groß, production & research assistant, UdK

Paulina Münzing, production & research assistant, UdK

Johanna Braun, production & research assistant, UdK

THANK YOU VERY MUCH FOR YOUR SUPPORT

Provost Bill Fisher, AUP

Kilian Ordelheide, Director of Communications, AUP

Brenda Torney,

Coordinator of Academic Budgets and Grants, AUP

Waddick Doyle, Associate Dean,

Academic Program Innovation, AUP

THANK YOU FOR ESSENTIAL FUNDING
AND ENABLING THE MULTILOGUE

The Civic Media Lab at the American University of Paris

The Teaching and Learning Centre at AUP (TLC)

Netzwerk Mode & Textil

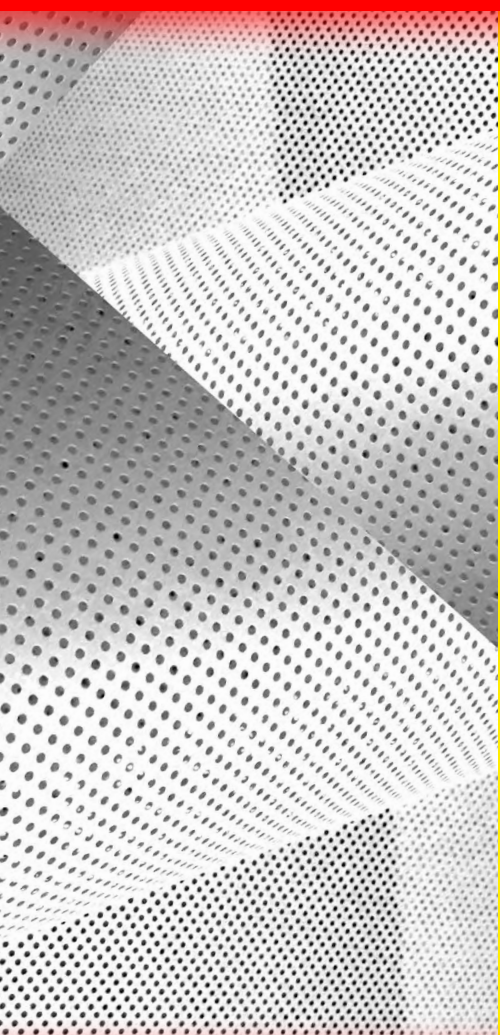
Fashion is a great teacher because it provides a fantastic lens to learn about the world and its people, about history, politics and culture. Join Renate Stauss and Franziska Schreiber, professors of fashion theory and fashion design in Paris and Berlin to discover the most inspiring voices in fashion education, their take on the how and why of learning and teaching fashion, their doubts and hopes, their lessons from fashion.



[HTTPS://
FASHIONISAGREATTEACHER.
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@AUP.EDU

SAVE THE DATE



THE DIGITAL MULTILOGUE

ON

FASHION EDUCATION 2021

A CONFERENCE ON LEARNING AND TEACHING
FASHION IN THEORY AND PRACTICE

1 – 2 OCTOBER 2021

WE LOOK FORWARD TO CONTRIBUTIONS AND PARTICIPATION!

THE DIGITAL MULTILOGUE

ONLINE • FACILITATED BY THE AMERICAN UNIVERSITY OF PARIS

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THE AMERICAN
UNIVERSITY 55
of PARIS YEARS

netzwerk mode textil

PLEASE JOIN!

padlet
rstauss + 2 • 11h
hoping & doubting
Collaborative space for student works of particular relevance to learning and teaching fashion now

Why Diversity Matters: How the Fashion Runways are Setting the Stage for World Change
By Jacinda Carlisle, The American University of Paris (AUP)

The Magazine Must Go On
By Maddi Carpenter-Crawford, The American University of Paris (AUP)

COVID-19: Fashion Supply Chain Workers are More Vulnerable than Ever
By Abdel Benakki, The American University of Paris (AUP)

ROACHES

The Garment, The Object, The Essence
by Frederik Britzmaier, Berlin University of the Arts (UdK)

Open-Source Manifesto
by Fritz Trenner (2020), Berlin University of the Arts (UdK)

Das ist nicht meins
by Camilla Volbert (2020), Berlin University of the Arts (UdK)

HOPING & DOUBTING
STUDENTS PLATFORM

<https://padlet.com/rstauss/hplclf8peg4n6au>

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Digital Multilogue on Fashion Education – Community of fashion educators

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Alistair O'Neill, Central Saint Martins, London, UK

London College of Fashion, John Prince's ...
Matthew Drinkwater, London College of Fashion, London,...

Berlin, Germany
Ehsan Morshed, Berlin, Germany

Florence, Metropolitan City of Florence, It...
Polina Stepanova Florence, Metropolitan City of Florenc...

Istituto Marangoni, Fashion Street, Londo...
Daniele Colucci, Istituto Marangoni, London, UK

Istituto Marangoni, Fashion Street, Londo...
Neuseeland

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COMMUNITY OF FASHION EDUCATORS

<https://padlet.com/rstauss/43wzliz7juju8n>

»AN INCREDIBLE
WAY FOR EVERYONE
TO START THEIR
ACADEMIC YEAR. YOU
WERE BRAVER AND
THAT IS INSPIRED.«

ZOWIE BROACH,
THE ROYAL COLLEGE OF ART, UK

»I wanted to say now thank
you so much for such an amazing and
brilliantly organised event.
Our workshop group was lovely, and
I really enjoyed it.«

CAROLINE EVANS, CENTRAL SAINT MARTINS, UK

»A WONDERFUL
CONFERENCE ...
GREAT WORK
... KEEPING PEOPLE
CONNECTED.«

GARETH P KERSHAW, RMIT UNIVERSITY,
MELBOURNE, AUSTRALIA

»Such a successful and inspiring
conference. It was truly a wonderful
feeling to be connected to these multiple
worlds of fashion in so many different
places, among so many different kinds of
scholars, practitioners, students...«

CHRISTINA H. MOON, PARSONS SCHOOL OF
DESIGN THE NEW SCHOOL, NEW YORK, U.S.

»Such a brilliant and inspiring event! It
was wonderful to share a virtual space
with like minds and familiar faces. I felt
supported and the conversations and
presentations ignited my creativity and
reminded me of why I am in this field.«

KIM JENKINS, RYERSON UNIVERSITY, CANADA

»BRILLIANT
AND VERY
INFORMATIVE.«

NICOLE FUCALORO,
STUDENT, LOS ANGELES, U.S.

»... an incredible experience ...
It was truly one of the most inspiring
and rich conference experiences I have
had to date. Congratulations on creating
a critical space for fashion educators
to come together at such a critical time.

I will be musing on the many
take-aways from the provocations for
many weeks and months to come and
I look forward to the follow-up in
person iteration next year in Paris.«

FIONA DIEFFENBACHER, PARSONS SCHOOL OF DESIGN,
THE NEW SCHOOL, NEW YORK, U.S.

»EXCELLENT EVENT
AND ENGAGING
AFTERNOON«

MICHELA ORNATI, UNIVERSITY OF
APPLIED SCIENCES AND ARTS (SUPSI) LUGANO,
SWITZERLAND

»Such a beautiful conference!
It was so enlightening and I know many
participants left feeling inspired.«

FAITH COOPER, THE MUSEUM AT FIT, NY, U.S.

PUBLISHERS & EDITORS

Franziska Schreiber & Renate Stauss

EDITORIAL ASSISTANTS

Paulina Münzing
Linnea Wingerup

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Gina Mönch

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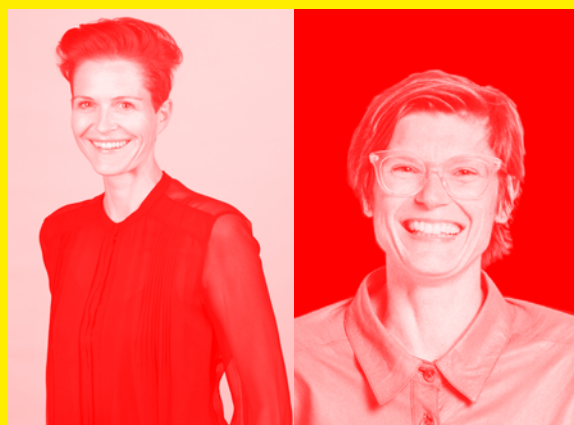
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DR. RENATE STAUSS is Assistant Professor of Fashion Studies at The American University of Paris in the Department of Communication, Media and Culture. She is also a lecturer at the Berlin University of the Arts. Renate has been teaching fashion theory and critical studies since 2003 – at Central Saint Martins, Goldsmiths College and the Royal College of Art in London where she was part of the faculty for ten years. At ESMOD Berlin she co-developed the MA Sustainability in Fashion by conceiving and teaching its Critical Studies curriculum. She completed her PhD on *Dress as Therapy: Working with Dress on the Self in Therapeutic Settings* (UAL). The focus of her teaching and scholarship lies on the sociology and politics of fashion and dress. Current research interests include the perception and potential of fashion, the emergence of fashion theory, and fashion education – how we learn and teach fashion. She is the co-founder of *Fashion is a great teacher* – the fashion education podcast and platform (with Franziska Schreiber).

FRANZISKA SCHREIBER currently holds a visiting professorship at the Berlin University of the Arts. She has been working as a lecturer in fashion design for fifteen years. Following her studies in fashion design at the University of Applied Science Berlin (HTW) she founded the design collective „Pulver“, which was part of the renowned German design scene after the millennium. Since then, she has been working internationally as freelance consultant, designer and model maker for Stephan Schneider Antwerp, Costume National Milan, Reality Studio Berlin / Porto and Liebeskind Berlin amongst others. She is also an art director for static and performative fashion presentations, specializing in both concept and production of various show formats. In 2011 she was responsible for the concept development, and curation of the Humanity in Fashion Award by Hess Natur, which she ran for a number of years. Current research interests include the impacts of technology and digitisation as well as fashion education: how we learn and teach fashion. She is the co-founder of *Fashion is a great teacher* – the fashion education podcast and platform (with Renate Stauss).

STAY GOLD.

ZOWIE BROACH

THE
DIGITAL
MULTILOGUE

ON

FASHION EDUCATION 2020