

ArtEZ University of the Arts ●→p. 107
and State of Fashion ●→p. 108 welcome
you at the **Fashion Colloquium:
Searching for the New Luxury**,
which takes place on May 31 &
June 1, 2018 in Musis in Arnhem, NL.
Together we will explore how we
can transition to a more resilient
future of fashion. After the Intro-
duction ●→p. 2 you will find an
overview of the Programme ●→p. 6.
Check out our Keynote lectures ●→p. 10
as well as the Paper Presentations
and Creative Practice Contributions
●→p. 18. A selection of contributions
will be published in the ArtEZ Journal
●→p. 110. For the main venues and
lunch opportunities have a look at
the map ●→p. 103. And now, let's enjoy
these two days that have been made
possible by the Fashion Colloquia
●→p. 107, C&A Foundation ●→p. 109,
the Scientific Committee ●→p. 104
and our Project team ●→p. 109.

Introduction

Daniëlle
Bruggeman

Professor of Fashion,
ArtEZ University of
the Arts, Arnhem, NL

During the *Fashion Colloquium: Searching for the New Luxury* ● we will actively engage in in-depth conversations and explorations on the role of fashion in urgent socio-cultural, environmental and economic developments in contemporary society. Fashion is in dire need of more value-based critical thinking as well as design-driven research to thoroughly explore, disrupt, redefine and transform the system. How can we activate the power of fashion – highlighting the role of design, imagination and aesthetics – to act *differently* and to move towards more resilient futures and equitable societies? How can we envision and create an alternative and more engaged future of fashion that does more justice to fashion's human dimension? How can academic research, critical thinking and creative interventions help to (re)imagine and build another kind of future where 'fashioned' human beings and materials have more agency?

At this two-day conference, we will collectively investigate how fashion can serve as a tool for creating societal transformation in itself. We will deeply analyze and critically reflect on the cracks in the system, while simultaneously developing affirmative, alternative approaches. Together, we will share visions and offer concrete suggestions on how to re-engage with the practice of making fashion, with our material resources and how to revalue fashion's human dimension, aiming to transform the often dehumanized production of fashion. This starts with fundamentally rethinking and redefining the value systems from which we live and work, and engage with each other and with the material objects that surround our bodies. We are proud and excited to host more than 40 experts who will present their academic research, visions, designs, concepts, future scenarios and new materials, offering a

deeper insight into alternative approaches to the pressing issues in the fashion system today. We believe that research-through-design and research through artistic and creative practices leads to new insights, thought-provoking questions and radical imaginations regarding urgent challenges in fashion and society.

As argued in *Dissolving the Ego of Fashion* (2018), when aiming to create systemic change and design alternative systems that start from ethical engagement, it is important to not only focus on the level of the system, nor solely on the level of materials and technologies. We also need to explore an alternative future of fashion at the level of subjectivity and identity – taking into account personal values and emotional connectivity – while recognizing the affective relationship between human beings, sensorial bodies and material objects. It is important to focus on an embodied approach to acknowledge the ethical dimension of human subjectivity and the agency of all people and materials involved. Fashion generally operates as a homogenous system, yet at a deeper level there is diversity at the heart of the system. We need to do more justice to the blood, sweat and tears of all diverse embodied subjects involved in the system. In doing so, it is essential to further explore the emotional value of fashion and the affective relationship between human beings and material objects of fashion, which is particularly important for the debates on sustainability and circularity. Let's initiate designing human ecosystems, and learn from nature and from alternative systems in other cultures. Many bodies and materials in fashion need to matter more. They need more love, care and attention. Fashion matters, design matters, humans matter, new technologies matter and matter matters.

The *Fashion Colloquium: Searching for the New Luxury* starts from cooperative thinking to build ecosystems of people from diverse backgrounds who want to share expertise, and genuinely commit to contribute to realizing our shared visions. We will build upon existing networks and expertise and develop new ones, to nurture long term and durable relationships to think, research, make and act cooperatively. On behalf of the ArtEZ Fashion Professorship, I wish you an inspiring and thought-provoking conference and I am looking forward to continuing the conversations that we start at the Fashion Colloquium in order to further develop our research community and to take collective responsibility together.



09.00–10.00	Doors open Registration / Choose Parallel Sessions a
	Plenary session Moderator: Ian King ①
10.00–10.30	<ul style="list-style-type: none"> • Welcome Marjolijn Brussaard (President ArtEZ University of the Arts / Opening Statement José Teunissen (Curator State of Fashion) / Opening Statement Daniëlle Bruggeman (Professor of Fashion ArtEZ University of the Arts)
10.30–10.50	<ul style="list-style-type: none"> • Take Back Fashion! Fashion held in common Keynote lecture by Pascale Gatzen
10.50–11.00	<ul style="list-style-type: none"> • Discussion with José Teunissen, Daniëlle Bruggeman and Pascale Gatzen
11.15–12.45	Parallel Sessions #1 → overview p. 8 ①②③④ In the restaurant Jans' of Musis you can also visit a broadcasted talkshow and interviews by online radio JaJaJaNeeNeeNee . Talkshowhosts: Arif Kornweitz and Radna Rumping
12.45–14.00	Lunch Break *
	Plenary Session Moderator: Farid Tabarki ①
14.00–14.05	<ul style="list-style-type: none"> • Opening Farid Tabarki
14.05–14.25	<ul style="list-style-type: none"> • Re-imagining Fashion as an Ecosystem of Commons Keynote lecture by David Bollier
14.25–14.45	<ul style="list-style-type: none"> • ASAP As Sustainable As Possible – vision, practice and proposal Keynote lecture by Oskar Metsavaht
14.45–15.05	<ul style="list-style-type: none"> • Panel discussion with David Bollier, Oskar Metsavaht, Pascale Gatzen and Louise Fresco
15.05–15.30	<ul style="list-style-type: none"> • Break
15.30–15.50	<ul style="list-style-type: none"> • Aesthetic Sustainability Keynote lecture by Kristine Harper
15.50–16.10	<ul style="list-style-type: none"> • Loved Clothes Last Keynote lecture by Orsola de Castro
16.10–16.30	<ul style="list-style-type: none"> • Panel discussion with Kristine Harper, Orsola de Castro, Otto von Busch
17.30	VIP-Opening State of Fashion b at De Melkfabriek (Milk Factory) with a performance by Adele Varcoe 'Onesie World' All for Onesie Onesie for all – Sewing Machine Orchestra facilitated by ArtEZ University of the Arts

09.00–09.30	Doors open Registration new guests ** / Choose Parallel Sessions a
	Plenary Session ①
09.30–10.00	<ul style="list-style-type: none"> • Fashion and Biosocial Growth Keynote lecture by Otto von Busch
10.00–10.30	<ul style="list-style-type: none"> • Response by Daniëlle Bruggeman
	<ul style="list-style-type: none"> • Alt Here (Left), Alt Right (There), Alt Everywhere – Thoughts on malls Keynote lecture by Timotheus Vermeulen
	<ul style="list-style-type: none"> • Response by Anneke Smelik
10.45–12.15	Parallel Sessions #2 → overview p. 8 ①②③
12.15–13.15	Lunch Break *
13.15–14.45	Parallel Sessions #3 → overview p. 9 ①②③④
14.45–15.15	Break
15.15–16.45	Parallel Sessions #4 → overview p. 9 ①②③
16.50–17.15	Concluding statements ① Scientific committee / Closing Words Nishant Shah (Dean Graduate School ArtEZ University of the Arts)
17.30–19.30	Drinks and bites c at the Rietveld Canteen at ArtEZ University of the Arts, with tour to the BA Fashion

Each Parallel Session consists of presentations of papers, creative practice contributions and moderated discussions with speakers and public. → overview on p. 8 & 9

* Please have a look at p. 102 for a list of restaurants near the main venue that offer a special quick Fashion Colloquium lunch.

** Participants of day 1: please bring your keycord!

Venues → map & addresses on p. 103

a Musis:

① Muzenzaal ② Jubileumzaal ③ Balkonzaal ④ Promenoir

b Melkfabriek (Milk Factory)

c ArtEZ

Parallel Sessions

#1 → Thursday, May 31, 11.15–12.45

Muzenzaal ①	Jubileumzaal ②	Balkonzaal ③	Promenoir ④
Parallel Session #1.1: Social responsible businesses moderator: Kim Poldner	Parallel Session #1.2: New Luxury moderator: Femke de Vries	Parallel Session #1.3: Emerging materials moderator: Ian King	Parallel Session #1.4: Emotional connectivity moderator: Anneke Smelik
Fashion and crowd-funding – A successful marriage? Alina Pavlova, Carolina Dalla Chiesa & Mariangela Lavanga	Finding the New Normal Charlotte Bik Bandlien	SaXcell®, Virgin fiber made from domestic cotton textile waste Gerrit Bouwhuis & Ger Brinks	The Human Factor – Craftsman-ship in increasing the emotional durability of sustainable luxury bags Diana Yichu Cao
Balancing the Creative Business Model in the Fashion Industry Annick Schramme & Walter van Andel	Artefacts of Mass Production Ricarda Bigolin, Chantal McDonald, Clemens Thornquist & Anna Lidstrom	Luxury and the New Natural – How designing with living systems can lead to disruptive models of production for the luxury sector Carole Collett	Revaluing the Worn and Torn – Vintage clothing as the future of luxury fashion Nora Veerman
Conscious Contemporary Craft – Creating Communities Claire Swift & Barbara Guarducci	Misfit * Marlene Haase	Biogarmentry – What if textiles were alive and photosynthesized? Roya Aghighi	Res Materia – From individual storytelling to communal matter * Sanne Karssenbergh

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#2 → Friday, June 1, 10.45–12.15

Muzenzaal ①	Jubileumzaal ②	Balkonzaal ③
Parallel Session #2.1: Strategies for new luxury moderator: José Teunissen	Parallel Session #2.2: Critical fashion narratives moderator: Kim Poldner	Parallel Session #2.3: Ecosystems moderator: Anneke Smelik
The Relational Future of Luxury Luca Marchetti	More ‘Real’, Less ‘Fake’ – The rhetoric of new authenticity in ‘slow’ fashion print Daria Mikerina	Luxury and the Labyrinth Sean Ryan
Conscious Couture Jennifer Craik & Anne Peirson-Smith	Conversation Pieces Ruby Hoette	Going Eco, Going Dutch – The value of slow fashion Theresia Grevinga, Ger Brinks & Lucie Huiskens
Exploring the Role of Independent Fashion Designers in Creating the ‘New Luxury’ Alternative Mariangela Lavanga & Taylor Brydges	Publishing Fashion, Fashion as Publication – Or: what do they do every day at Vogue? Hanka van der Voet & Femke de Vries	Phylogenetic Atelier Tina Gorjanc

Programme

* Short introduction of creative practice that will take place outside the parallel session

#3 → Friday, June 1, 13.15–14.45

Muzenzaal ①	Jubileumzaal ②	Balkonzaal ③	Promenoir ④
Parallel Session #3.1: Material agency moderator: Anneke Smelik	Parallel Session #3.2: Slowness and human values moderator: Pascale Gatzen	Parallel Session #3.3: Future fashion education moderator: Ian King	Masterclass: Masters of Change moderators: Luca Marchetti & Hakan Karaosman
In Touch with the Now – Stimulating mindfulness through smart fashion Pauline van Dongen & Lianne Toussaint	Making Time – Value-rich clothing by Friends of Light Cooperative Heike Jenss	Mahatma Gandhi and the Model of Fashion Education, Activism and System(s) Asit Jagdishbhai Bhatt	Pitches – Rafael Kouto – Matti Liimatainen – Anneke Hymmen & Kumi Hiroi – Button Masala – 11.11 – Kristina Walsh & Elisa van Joolen
Silence Suit – Sustainably integrating spirituality and technology Danielle Roberts & Vera de Pont	The Linen Project Mark van Vorstenbos	Recrafting Craft – Exploring speculative scenarios for tomorrow’s fashion education Mascha van Zijverden & Dirk Osinga	
Fabricating New Meanings of Luxury Maarit Aakko	Fashioning Tradition – The Tai Lue Project Alison Welsh & Jasper Chadprajong-Smith		
Merging Formable Textiles and Flexible Moulds * Karin Peterson & Rikka Talman			

#4 → Friday, June 1, 15.15–16.45

Muzenzaal ①	Jubileumzaal ②	Balkonzaal ③
Parallel Session #4.1: Embodied research & the senses moderator: Daniëlle Bruggeman	Parallel Session #4.2: Sensing (social) media moderator: Femke de Vries	Parallel Session #4.3: Engaging communities moderator: Ian King
Feeling the fashion magazine – Regaining agency over disciplinary fashion imagery using embodied research methods Chet Bugter	Thinking and Feeling Fashion in the Instagram Era Anna Pirooska Toth	Genuine Unauthorized Clothing Clone Institute – Copyright, trademark and modern sumptuary law Abigail Glaum-Lathbury
Affective Patterns – Exploring the agentic openings of flat patterns Julia Valle Noronha & Maarit Aakko	Sustainability and Luxury on Instagram – An empirical approach Anna Keszeg	Cabinet Stories – Curators in the community Alison Moloney
A Seamstress Constructs – A garment Kasia Gorniak	Slowing Down the Internet, Uncommodifying Fashion – Niche magazines in the middle earth among fashion, art, and imaginary Emanuela Mora, Marco Pedroni & Maria Paola Pofi	Borrowed Cloth – Whose luxury is it, what does it mean and where do we go from here? Kirsten Scott
		Repairathon * Sasa Nemec

In sharing and disclosing ourselves we become common; distinct and particular. By protecting and naming ourselves we create individual identities, generating ourselves exclusive; being for and against people, we become isolated and general, disempowering our communities and ourselves.

How can we actively engage fashion's compassionate potential to meet our common needs for connection, belonging, joy, mutuality and well-being?

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Pascale Gatzien is the new head of the Fashion Design Master's program of ArtEZ University of the Arts. Herself an alumnus of the ArtEZ fashion department, Pascale is developing a completely new curriculum for the Master's that is based on her ongoing quest

Contributions

to formulate a different perspective on fashion based on human values such as community, well-being, play and joy. Gatzien

has a clear vision of the current fashion system. "Choices are made because they yield the biggest profit margins, not because they are more beautiful or because they make us happier. How you dress is about how you position yourself in the world. How do we take fashion back into our own hands and make it a catalyst for social change?" Based on a holistic approach to fashion and clothing, the future participants in the Fashion Design Master's will continue

Take Back Fashion! Fashion held in common

Pascale Gatzien

Keynote lecture
Thursday, May 31
10.30-10.50
Muzenzaal

the quest into forms, systems and interactions which are the result of a heightened awareness about and that contribute to human and ecological well-being. Gatzien worked at Parsons/The New School in New York for 10 years. Among other things, she developed an alternative fashion curriculum there. Driven by the desire for a different economic and social reality, in New York she co-founded the worker cooperative *friends of light*.

Many players in the global fashion world are increasingly concerned about problematic industry norms and practices – from energy-intensive supply chains and abusive labor practices to transgressive marketing and elitist sensibilities. Is it possible to imagine a more humane and eco-responsible fashion system? David Bollier, a leading activist-scholar of the commons, will describe how diverse commoners around the world are pioneering creative, post-capitalist forms of provisioning, peer governance, and social practice. The principles of commoning – autonomous 'world-making' from within capitalist systems – may hold some answers.

David Bollier is an activist, author, and blogger whose work focuses on the commons as a new paradigm of economics, politics, and culture. He is currently Director of the Reinventing the Commons Program at the Schumacher Center for a New Economics (Massachusetts, US). Bollier's work at Schumacher Center draws on his experiences as co-founder of the Commons Strategies Group, an international advocacy/consulting project

(2009–present), and as founding editor of *Onthecommons.org* (2002–2010). He has co-organized a wide variety of pioneering international conferences on the commons, strategy workshops, seminars, and public events, especially in Europe. In 2012, Bollier received the Bosch Berlin Prize in Public Policy from the American Academy in Berlin for his work on the commons. Bollier's mostly widely read book on the commons is *Think Like a*

Re-imagining Fashion as an Ecosystem of Commons

David Bollier

Keynote lecture
Thursday, May 31
14.05-14.25
Muzenzaal

Commoner: A Short Introduction to the Life of the Commons (2014), now translated into French, Italian, Spanish, Polish, Greek, and Korean; a Chinese translation is underway. His other books include *Patterns of Commoning* (2015) and *The Wealth of the Commons* (2012), both with co-editor Silke Helfrich; *Green Governance* (2013), co-authored with the late Professor Burns Weston; and *Viral Spiral* (2009), *Brand-Name Bullies* (2005), and *Silent Theft* (2002). Bollier blogs at *Bollier.org* and lives in Amherst, Massachusetts.

Oskar Metsavaht, founder of the Brazilian *Instituto-E* and creative director of *Osklen*, will talk about his 20-years trajectory on sustainability. He will challenge the audience to become engaged in a holistic approach towards sustainability. Metsavaht started with supporting small farmers in Brazilian backwoods working with sustainable raw materials to increase their production. This resulted in the project e-fabrics which identifies sustainable materials that can be used by the textile industry and fashion supply chains and attempts to create a conscious consuming culture.

It is also the concept of ASAP: As Sustainable As Possible in order to avoid eventually getting stuck in the pursuit of the 100% sustainability utopia. This project was developed in partnership with NGOs, companies, academic institutions and research centers. And is guided by the idea of a 'New Luxury' where ethics and aesthetics stand side by side.

Contributions
Oskar Metsavaht is the founder and style director of *Osklen*, one of Brazil's most iconic fashion brands, which began in 1990 by selling winter sportswear,

before refocussing on the luxury segment 10 years later. Metsavaht is also known for his work as photographer, acting as art director for the brand's photo shoots and films. He is also creative director of his own arts

ASAP | As Sustainable As Possible

— Vision, practice and proposal

Oskar Metsavaht

Keynote lecture
Thursday, May 31
14.25-14.45
Muzenzaal

and special projects studio, *Om.Art*. Metsavaht has also been recognised for his role as an environmentalist and leader of the sustainability movement — pioneering the concept of 'New Luxury' in the high-end fashion market. His work has been cited by the World Wild Foundation, who also named him a 'Future Creator,' and he is a regular speaker at global conferences covering the topic, such as the Milan Fashion Summit and the Ethical Fashion Show in Pairs. Metsavaht is also the

Why do we readily dispose of some things, whereas we keep and maintain others for years, despite their obvious wear and tear? Can a greater understanding of aesthetic and emotional value lead to a more strategic and sustainable approach to product design? In order for an object to have a long lifespan it must be more than durable and wear resistant. It must be aesthetically sustainable and thereby a continuous source of aesthetic nourishment.

founder of *Instituto-E*, a non-profit organisation based in Brazil that encourages sustainable human development, with projects including the development of socially and environmentally friendly fabrics. In 2012, UNESCO named Metsavaht a Goodwill Ambassador and an official representative of Rio +20. Through *Instituto-E*, Metsavaht established the Premio E award for the event, which celebrated environmental initiatives developed over the past two decades.

Kristine H. Harper is the author of *Aesthetic Sustainability – Product Design and Sustainable Usage* (Routledge 2017). Does a greater understanding of aesthetic value lead to a more strategic and sustainable approach to product design? This book offers guidelines for ways to reduce, rethink, and reform consumption. Its focus on aesthetics adds a new dimension to the creation, as well as the consumption, of sustainable products. Harper has been working as an Assistant Professor at the

Aesthetic Sustainability

Kristine Harper

Keynote lecture
Thursday, May 31
15.30-15.50
Muzenzaal

department of Sustainable Fashion at Copenhagen School of Design and Technology for a decade. Her research focuses on sustainable product design and philosophical aesthetics. It is related to emotional durability in the sense that the focus is on the psychological and sensuous bond between subject and object. Harper has written a wide range of articles on sustainable design and durable aesthetics. Her academic background is within Philosophy and the History of Ideas.

As a response to the Rana Plaza disaster in Bangladesh Orsola de Castro and Carry Somers founded in 2013 Fashion Revolution, a not-for-profit global movement that campaigns for systemic reform of the fashion industry with a focus on the need for greater transparency in the fashion supply chain. De Castro's keynote will discuss the Fashion Revolution magazine issue *Loved Clothes Last*. It explores waste and mass-consumption in the fashion industry, and hopes to inspire readers to buy less, care more, and know how to make the clothes they love last for longer.

Orsola de Castro is a pioneer and an internationally recognized opinion leader in sustainable fashion. In 1997 she started *From Somewhere*, a revolutionary label that was the first to address the issue of pre-consumer waste and reproducibility in recycling for the fashion industry. *From Somewhere* collaborations include upcycled collections for Jigsaw, Robe Di Kappa, Tesco and Speedo. In September 2006 de Castro co founded *Estethica*, the sustainable fashion

area at London Fashion Week. In 2011, de Castro together with partner Filippo Ricci founds *Reclaim To Wear*, an organization that brings designers, producers and distributors to create upcycled capsule collections. *Reclaim To Wear* collaborations include Central Saint Martins; HKDI; as well as *Reclaim To Wear* by Topshop. Since 2013 de Castro is co founder and creative director of *Fashion Revolution*, a not-for-profit global movement that was created in response to the Rana Plaza disaster in Bangladesh. *Fashion Revolution* campaigns

Loved Clothes Last

Orsola de Castro

Keynote lecture
Thursday, May 31
15.50-16.10
Muzenzaal

for systemic reform of the fashion industry with a focus on the need for greater transparency in the fashion supply chain. De Castro is a Practitioner in Residence at MA fashion and Visiting Fellow at Central Saint Martin's and a regular lecturer and key note speaker at various international sustainable fashion events and summits.

As part of the Fashion Colloquium, and as the opening act of *State of Fashion*, Adele Varcoe will release 300 onesies, made by a Sewing Machine Orchestra. Racks and tables packed with up to 300 onesies in various sizes are available, while a team of 20 onesie makers are working up a sweat to the humming beat of their machine to keep up with the demand and production of Onesie World. To further bring people together the sounds made by the sewing machines will be composed into a sound piece by ArtEZ music students and danced to by ArtEZ dance students who will invite onesie wearers to move with them.

Onesie World is a large-scale interdisciplinary collaborative performance from performance artist Adele Varcoe with students from ArtEZ, from the MA programmes Fashion Strategy, Music and Theatre Practices. The project aims to bring people together through making and wearing onesies.

Adele Varcoe is an Australian artist and designer who creates fashion experiences that explore the social affects of fashion, dress and clothes. She brings people together to construct

participatory performances that explore the elusive nature of fashion. Working with actors, models and the public Adele investigates how fashion affects the interactions and relations between

Onesie World

All for Onesie | Onesie for all
—
Sewing Machine Orchestra

Adele Varcoe

Performance
Thursday, May 31
17.30
De Melkfabriek
(Milk Factory)

Facilitated by
ArtEZ University
of the Arts

us. She is interested in the behaviour fashion evokes and the role social interaction plays in shaping our perception of dress. Recently, Adele completed her PhD in the School of Fashion and Textiles at RMIT University. She also teaches and runs workshops with various Universities and organizations around the world.

We must think of fashion beyond buying stuff. At its best, fashion is a shared intimate space of aesthetic anticipation, not unlike good flirting. It is a sense of growth, the pleasure of sensual expansion, of one's world merging with that of another. It is shared space you enter together, quite like music. But it is also an ability you can train; do it amongst friends, experience it amongst lovers.

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Otto von Busch is Associate Professor in Integrated Design at Parsons School of Design in New York. He has a background in arts, craft, design and theory. His work primarily explores how fashion design can mobilize community capabilities through collaborative craft and

Contributions

social activism in the support of social sustainability, peace, and justice. In his research he explores the emergence of a

new hacktivist designer role in fashion, where the designer engages participants to reform fashion from a phenomenon of dictations, anxiety and fear, into a collective experience of empowerment and liberation. In such practice, design and craft is reverse engineered, hacked and shared among many participants as a form of civic engagement. Over the last years, he has been putting forward a realist perspective on design, a parallel to Realpolitik he playfully calls

Fashion and Biosocial Growth

Otto von Busch

Keynote lecture
Friday, June 1
9.30–10.00
Muzenzaal

Response by
Daniëlle Bruggeman

Realdesign. In these studies, design is not primarily concerned with how things ought to be, but how things are, that is, how they are instruments of proposition as well as corruption, in games of Machiavellian deception, domination, and violence. A perspective of *Realdesign* may offer a point of departure towards strategies of resistance, nonviolence and phronesis, towards more virtuous, but also realist, practices of design. Much of his research can be found at selfpassage.info.

Vermeulen will situate the 'new luxury' in fashion, or what Bjarke Ingels, talking about architecture, has called 'hedonistic sustainability', within broader cultural developments. His particular interest here lies with the passage from what is often referred to as a postmodern cultural dominant to a metamodern structure of feeling. As he has argued elsewhere, the postmodern sensitivity can be compared to a shopping mall, eternally, algorithmically, looping from front to back, a hermetic simulacrum isolated from the outside world. The metamodern mood may be understood as a generational awareness, heightened simultaneously by technological prostheses and political-economic wear and tear, of knocks on and cracks in the wall, signs, presumably, of the disavowed nature; as well as the subsequent fictional reorientation towards the possibility of the outside, or outsides.

Timotheus Vermeulen is a scholar and critic. He is associate professor in Media, Culture and Society at the University of Oslo, Norway. His research interests include cultural theory, aesthetics, and close textual analysis of film, television and contemporary art. Vermeulen

is the author of multiple books and has edited various anthologies and special journal issues. He publishes in academic and popular contexts alike, writing for amongst others *The Journal of Aesthetics and Culture*, *Screen*, *Monu*, *The American Book Review*, *E-Flux*,

Alt Here (Left), Alt Right (There), Alt Everywhere

— Thoughts on malls

Timotheus Vermeulen

Keynote lecture
Friday, June 1
10.00–10.30
Muzenzaal

Response by
Anneke Smelik

The International Encyclopedia of Communication Theory and Philosophy, as well as various collections and catalogues. He is a regular contributor to *Frieze*. Together with Robin van den Akker and Alison Gibbons he edited *Metamodernism: Historicity, affect and depth after postmodernism* (2017). He is currently preparing a project on the use of fiction as method in contemporary culture and lives in Norway.

Alongside traditional business models, an increasing number of entrepreneurial initiatives use crowdfunding to test the market and access financial resources from ‘the crowd’. Crowdfunding is a growing phenomenon (Onnee & Renault, 2017) spread amongst approximately 1,250 websites worldwide that reached a transaction volume of US\$ 34 billion by the end of 2015 (Massolution, 2016). New business models are emerging where in-demand features are combined with a Two-sided market (Zvilichovsky, Inbar & Barzilay, 2015).

However, while crowdfunding for Music, Games and Comics tend to have quite successful rates, in fashion industry it has lower results. In a professional article by Business of Fashion, crowdfunding is recognized as a ‘powerful concept – but one that has rarely worked in practice for fashion labels aiming to crowdfund their growth’ (Sherman, 2016). While general success factors in crowdfunding are already discussed, we need a more nuanced understanding of success factors

Contributions

in a diverse range of creative industries and across different types of online platforms. Our paper aims at fulfilling this gap by understanding the extent to

Fashion and Crowdfunding

A Successful Marriage?

Alina Pavlova

Student MA,
Erasmus University
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Carolina Dalla
Chiesa

PhD candidate,
Erasmus University
Rotterdam, NL

Dr. Mariangela
Lavanga

Assistant Professor in
Cultural Economics,
Erasmus University
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→ Massolution (2015). *Crowdfunding industry report*. Crowdsourcing LLC, New York, NY.

→ Onnée, S., Renault, S. (2016). Crowdfunding: principles, trends and issues. In: Olleros, F.X. and Zhegu, M. *Research Handbook on digital transformations*. Cheltenham, UK: Edward Elgar publishing

Paper Presentation
→ Parallel
Session #1.1:
Social responsible
businesses

Thursday, May 31
11.15–12.45
Muzenzaal

→ Sherman, L. (2015) Is There Still Hope for Fashion Crowdfunding? With new equity crowdfunding regulations now in place, some fashion labels and platforms see new potential in the model. *Business of Fashion* (26 November)

→ Zvilichovsky, David, Yael Inbar, and Ohad Barzilay. (2013) *Playing Both Sides of the Market: Success and Reciprocity on Crowdfunding Platforms*. SSRN Scholarly Paper ID 2304101. Rochester, NY: Social Science Research Network. <http://papers.ssrn.com/abstract=2304101>

which crowdfunding works in fashion. By selecting projects in niched platforms (such as ‘Gustin’ and ‘I Am La Mode’) and non-niched ones (such as ‘Kickstarter’), we want to develop a content analysis of fashion crowdfunding campaigns from the designer, product and production perspectives. In doing so, we will provide an analysis of success factors of fashion crowdfunding projects. We expect that the ‘emotional durability’ of a fashion good (Chapman, 2009), in particular, can act as a key factor in explaining success, revealing a possible path for new sustainable and innovative products. In conclusion, our research contributes to the analysis of the usage of crowdfunding to support to the creation, production and distribution of cultural and creative goods.

When one talks about Antwerp and fashion, reference is still made to the *Antwerp Six*. Recent research into the impact of fashion in Antwerp shows that the *Antwerp Six* – after 30 years – continue to strongly define the image of Antwerp as a fashion city, in which creativity, idiosyncrasy and innovation come first.¹ The reasons for their success, however, are largely based on chance and the gut feeling, rather than on a well thought-out strategy. Today, someone who graduates from the fashion academy can no longer afford to develop their own label in this way. After all, the global context has changed considerably. Young/starting designers are forced to think in a more strategic way about the business model they want to use from the outset, because of the cut-throat competition; Starting designers have to choose a way of working that fits with their value proposition and how will they respond to challenges like sustainability, digitization and internationalization. And how can they integrate these challenges into their business model. In this contribution we first take a more general look at the concept of ‘business model’. What exactly do we mean by

Balancing the Creative Business Model in the Fashion Industry

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Footnotes

¹ T. Goesaert, E. Gerdes, J. Schrauwen, and A. Schramme, *Onderzoek naar de impact en toegevoegde waarde van de mode in Antwerpen*, in opdracht van Modemuseum en Flanders DC, 2015.

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a business model in the creative industries? Is it more than a buzz word that is used by entrepreneurs in the creative industries? And what are the building blocks? Then we will have a look at the different ways of doing business in the creative industries. Recent research about the potential growth of companies in the creative industries distinguish 3 generic types or roles of doing business. Each of these types has another focus, depending on the product or service that they deliver. The 3 typologies can be used as a framework to better understand their unique way of doing business in the creative industries. To illustrate the different types of working we will zoom into a number of cases from the creative industries, including one from an independent fashion label in Antwerp. We will look where the fashion case is fitting in our framework and if there are any comparative elements between the different creative sectors. We will also look at the impact of the environment on the fashion company and consider these as parameters for future development.

Conscious Contemporary Craft: Creating Communities promotes the effectiveness of two social facilities, a therapeutic community and prison, to support rehabilitation and introduces young designers to fashion as a tool for personal development and social change.

Working with menswear designer and London College of Fashion (LCF) graduate Bethany Williams, women in the weaving workshop at San Patrignano have created innovative textile samples from industrial waste materials, textile fibres, plastic tapes and electrical wires, using traditional handlooms.

These textile samples inspired students at LCF's BA (Hons) Fashion Design and Technology: Menswear, to design garments and accessories reflecting contemporary issues: 'protect', 'migrate', 'protest' and 'survive'. Six garments incorporating fabrics woven at San Patrignano, have been produced in LCF's workshops.

The student's accessory designs will be interpreted and made by women at HMP Downview from the fabrics woven in San Patrignano. Earlier in the project, decorative neckpieces were made by the women at HMP

Contributions

Conscious Contemporary Craft

— Creating Communities

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Downview as gifts for the women in San Patrignano who, in turn, made purses from hand-woven fabrics for the women at HMP Downview. The women wrote accompanying messages with each gift as a way to communicate and connect with each other.

Conscious Contemporary Craft: Creating Communities proposes luxury in the dynamic of the virtuous circle – a series of actions where each activity increases the beneficial effect of the next, promoting self-development and social change.

“When I first heard about ‘norm-core,’ the trend among the privileged toward anti-fashion clothes of the kind available at Wal-Mart, I thought immediately of a passage in F. Scott Fitzgerald’s unfinished novel, *The Last Tycoon*, describing the plans that various wealthy Hollywood types made back in 1932 to survive the revolution they believed was coming.”¹ Thomas Franks essay in *Salon* from 2014 on the same year’s most googled fashion trend, was perhaps mixing up the concepts ‘acting basic’ and ‘norm-core’ – both put forth by the ‘trend analyst’ group K-Hole – but nevertheless points to a phenomenon worthy of further analysis. Normcore was in fact nothing short of a conceptual epiphany. This paper employs the timing of post peak Normcore to investigate both its ideological subversive intention and potential and its misconception (or success depending on ones outlook) – line with du jour talk of critique ‘from within’ – as a prism to shed light upon viable strategies to tackle a fashion system about to implode: “It used to be possible to be special – to sustain unique differences through time, relative to a certain sense of audience. As long

Finding the New Normal

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Footnotes

1 https://www.salon.com/2014/04/27/hipsters_they%E2%80%99re_just_like_us_normcore_sa

2 <http://khole.net/issues/youth-mode/>

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→ Parallel Session
#1.2: New Luxury

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→ ibid (1904) *Fashion in International Quarterly* 10, p 130–155, <http://modetheorie.de/Simmel-Georg.861.0.html>

→ Thomas, Dana (2008), *Deluxe – How Luxury Lost its Luster*, Random House

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as you were different from the people around you, you were safe. But the Internet and globalization fucked that up for everyone. In the same way that a video goes viral, so does potentially anything.”² The quest for the new is imperative both to the avant-garde and to capitalism. Stripping everything off laying bare nothing but the distinction value, Normcore proposed nondistinction as the radical new – thus answering to the call for contributions attempting to challenge our perceptions, in this case, our notions of both luxury and of the new. Combining anthropology, consumption theory, critical theory and fashion theory with a practice-based background in trend analysis and brand planning as well as the art school context – this paper investigates the speculative powers of fashion – in searching for not merely the new luxury, but for the new normal.

everyones-got-normcore-totally-wrong-say-its-inventors

→ https://www.theguardian.com/books/2014/mar/06/stitched-up-anti-capitalist-book-fashion-tansy-hoskins-review?CMP=share_btn_link

→ <https://www.theguardian.com/commentisfree/2006/sep/13/comment.shopping>

→ <http://news.bbc.co.uk/2/hi/entertainment/1162348.stm>

“Luxury is the use that one makes of wealth and industry to obtain a pleasant way of life... there is luxury at all levels, in all societies: the savage has his hammock that he buys with pelts; the European has his sofa, his bed; our wives put on rouge and diamonds; in Florida women put on blue and wear glass beads.”¹

The identifiers of luxury have historically occupied the territory of the embellished and the decorative. The esteem of these aesthetics has largely been measured by competencies of the hand and access to materials inherently expensive or difficult to obtain. The combination of these elements has embedded visual hierarchies throughout culture.

The production qualities of the image and the machine made have reached an ever-increasing capacity to replicate and emulate these elements of luxury on mass. As we become an increasingly visually centric culture, the lines between luxury and the mass-produced become less defined.

Contributions

In its relative geographical isolation, the Australian experience of luxury has long been one participated in through the image and it could be argued that the Swedish have mastered the

Artefacts of Mass Production

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Footnotes

¹ De Saint-Lambert, ‘Luxe’, Encyclopédie, p. 764, from article Luxury in Europe 1600–1815: Negotiating Narratives 2010–15, Lesley Ellis Miller, p. 115–141, published online 22 November, 2017, <https://doi.org/10.1080/20511817.2017.1352221>.

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replication of luxury through the likes of the fast fashion conglomerates that hover in the shadows of Swedish fashion. Perceptions of luxury amongst the current generation of designers from both locations are therefore complicated, implicated through the phenomenon of globalisation and fast fashion, and, it’s ever confusing conflation with luxury fashion.

It is within this that we pose the questions of ‘how do we now define luxury and or mass production?’ and ‘how do the expectations and experiences of luxury shift according to generational and geographical domains?’. To make more astute a response we are placing restrictions on the contributors to establish a clearer account of the understanding of this area of fashion, asking them to ‘produce a swatch of luxury using a massproduced item’.



‘Swatch of luxury’
example response,
Chantal Kirby →
Materials: mass-
production sequin
cloth, unpicked
hand threaded
sequin chain, 1 metre

My research for the project *Misfit* is inspired by the topic of commodities that circulate within a society, such as clothing donations. In the last years the number of clothing donation storages in Berlin has increased up to 108 storages. This growth is explained by the rising awareness of the society on the topic of migration and refuge.

The storages belong to non-profit organisations, limited companies, associations or citizens' initiatives and are an expression of societies commitment as well as social solidarity.

The donated clothes themselves therefore have a very special role because they represent a direct interconnection and exchange of cultures.

To find out about the cycle of clothing donation I went on a field research in Berlin. Berlin's biggest storages receive 800 kg of clothes each day. In each storage, the donated clothes are sorted. There are four different destinations for the clothing to go: refugee accommodations, recycling, waste disposal, and shops. I found out that 60% of the selected clothes can not be past on and are mostly thrown away. Only three organisations that I interviewed organized a

Misfit

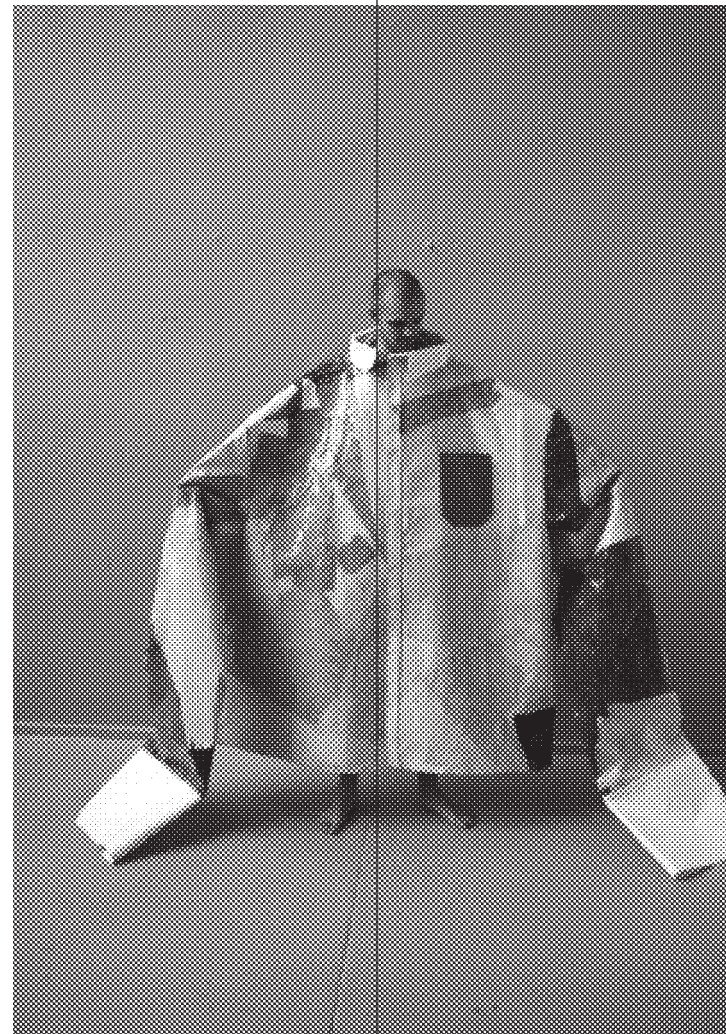
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Contribution
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recycling possibility. The main reason for the waste production are the donations that arrive in the wrong season (summer clothes donated in winter season and the other way around) I thought of alternative cycles for those clothes or about the possibility of bigger storages. During the research it became even more evident to me that the issue of waste inside the fashion industry is something everyone has to be aware of. 800 kg of donation per day does not only indicate societies commitment but also the mass clothing of consumption.

For the project *Misfit* I documented thousand pieces of clothing. I analysed them on colour and pattern. What I found out is that the men's shirt is the mostly donated garment. With this research I found the average donated clothing in Berlin. The shirt as symbol of solidarity and at the same time as critical object that represents the incredible huge amount of clothing overproduction is the leading actor of the story I tell with the work *Misfit*. As material for the outfit I used donated shirts.

For the fashion industry, it is of utmost importance that designers are aware of the production possibilities and properties of recycled fibers, yarns and fabrics. Many research groups are developing technology to reduce the environmental impact of the textile industry. Two routes exist to recycle textile waste. The first one is mechanical recycling. In this process, the textile waste is unraveled and the thus obtained fibers are used to produce an Open-End spun yarn. The color of the yarn is defined by the color of the waste and often a specific percentage of virgin fibers is added to realize sufficient strength. The quality of mechanical recycled yarns is suited for a number of applications but is insufficient for the high-end luxury applications. The second route is chemical recycling leading to new virgin fibers. Cotton and waste cotton consists of a very high percentage cellulose (>95% pure cellulose), thus making it a perfect source for the production of man-made cellulose fibers.

Contributions

In the EU domestic, discarded textiles are collected. The collected volume is 3 bln kg in 2016, of which at least 20% is cellulose based, making this huge source of cellulose based textile fibres.

SaXcell[®], Virgin Fiber made from Domestic Cotton Textile Waste

Ger Brinks &
Gerrit Bouwhuis

Research group
Smart Functional
Materials, Saxion
University of Applied
Sciences, School of
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Enschede, NL

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Our research to reuse discarded cotton waste started in 2011. The aim is the reuse of cotton waste as feedstock for the production of man-made SaXcell[®]-cellulose fibers. The process to produce SaXcell[®]-fibers consists of two phases. It starts with collecting and sorting, followed by cleaning, discoloring and preparation for solubilization. The second phase is the wet-spinning process, where the SaXcell[®]-fibers are produced. Pilot scale equipment is used to produce two batches of fibers. The batches are used to make woven fabrics (210 and 280 g/m² plain and twill construction for apparel and workmen cloth as well as a terry towel (Co/SaXcell[®]) and a knitted pique (140 g/m²). We used standard industrial equipment and -processes to produce the fabrics.

The impact on the environment has been studied using LCA-methods and its advantage over traditional cellulose and cotton production was clear. In comparison with other fibers the SaXcell[®]-fiber shows excellent properties.

We are at the cross road of a sustainable paradox. On the one hand, there has never been greater universal commitment to address sustainable challenges, as evidenced in 2015 by the launch of the United Nations 2030 Sustainable Agenda. But on the other hand, increasing world population, expanding linear economies and rampant consumption patterns put more pressure than ever on our natural resources and our ability to preserve and sustain the value of Nature. Whilst the luxury sector thrives on both innovation and tradition, it also very much depends upon raw natural material security and on sustaining access to rare and limited natural resources. Exploring new luxury models inscribed within the 21st century bioeconomy can align the sector's interests with long term sustainable goals. In the past 5 years there are been a sharp increase in bio-based material development, including ground breaking new materials derived from synthetic biology.

Contributions

Arguably inscribed within a sustainable narrative, these new materials can offer radical new perspectives for design and manufacture and fuel developments for bio-circular

Luxury and the New Natural — How design— ing with living systems can lead to disruptive models of production for the luxury sector

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Paper Presentation
→ Parallel Session
#1.3: Emerging
Materials

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Balkonzaal

economic models. For designers, this is a context of both tremendous challenges and great opportunities, and the paper will examine the following research questions: In the context of material scarcity and technological abundance how can we explore biomimicry principles to challenge craft and design practices in the luxury sector? How will synthetic biology and the organism industry impact on the future of luxury? Can the luxury sector facilitate a shift from manufacturing towards biofacturing? How do we design for luxury when living cells have become factories of new enhanced natural materials? Examples of innovative design projects will illustrate disruptive creative thinking that can lead to new ways of making in cooperation with living systems, and help envision a future sustainable luxury biomateriality inscribed within circular and biological models of production.

Biogarmentry is a case study of my graduate project in Industrial Design at Emily Carr University, Vancouver, Canada. Designed to address the drastic increase to the environmental impact of textile waste, the project employs the fields of synthetic biology and design as a way to open up possibilities for the future of fashion.

The work consists of a series of interventions in pursuit of creating a biodegradable living textile capable of photosynthesis. With the help of a group of scientists at the University of British Columbia, we created the first proof of concept for the survival of photosynthetic living cells on natural textiles-such as different kinds of cellulose and protein based fibers. The next step is spinning the cells into natural fibres to create the living textile fabric.

If successful, the textile will be 100% natural and biodegradable. Both fully compostable, and more importantly, through photosynthesis, while living, it will work to purify the air. Since the life cycle of the living photosynthetic textile is directly dependent on how it is taken care of, the work challenges our current relationship to clothing, while acting as a catalyst for behavioural change.

Contributions

Biogarmentry — What if Textiles were Alive and Photo- synthesized?

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This project ultimately aims to introduce a possible and alternative world for textiles and explore the application of biology and science in design in order to provoke thinking and to imagine new roles and ideals for design.



From ‘logomania’ to the cult following of ‘It’ bags, bags have been fueling the growth of luxury brands. From selling products to selling experiences, the psychological and emotional satisfaction and indulgence become increasingly important in seizing the insatiable consumers. The emphasis on craftsmanship is omnipresent in marketing the material and symbolic values of luxury bags. In the new age of championing ethical and sustainable values of luxury products, there is an urgent need for converting the rarefied value of craftsmanship to the power of emotional durability.

Contributions
This paper aims to explore how craftsmanship reinvents the perception and interpretation of sustainable luxury by increasing emotional durability. The paper focuses on three case studies of sustainable luxury accessories businesses: Carmina Campus, a Milan-based label whose Italian craftsmanship breathes new lives into industrial wastes and remnants; Sarah’s Bag, a Beirut-based business exploring new craftsmanship in the process of creating; and Okapi, a South African company whose adoption of traditional crafts encourages customization and add-ons instead of

The Human Factor — Craftsmanship in Increasing the Emotional Durability of Sustainable Luxury Bags

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Paper Presentation
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#1.4: Emotional Connectivity

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replacements. Emotional durability is crucial in facilitating the ‘slow fashion’ movement as it incentivizes the consumers to prolong the lives of products. This paper investigates how consumers achieve better emotional fulfillment by the brands’ adoption, promotion and innovation in craftsmanship. I use the ground-breaking six-point experiential framework proposed by Jonathan Chapman as a guideline to evaluate the emotional durability of the bags. Originally developed as a reference in designing sustainable products, this framework contributes to the successful integration of sustainability in fashion. Using luxury bags as an example, the paper further argues the ultimate benefit for sustainable luxury is not to achieve excessive self-indulgence but a better emotional connectivity with the objects. This paper fills in the gap of examining novel, sustainable, luxurious and emotionally durable products through one specific kind of accessories and through the lens of craftsmanship, one of the most enduring characteristics of luxury.

One of the main origins of the problems faced by the contemporary fashion industry in its quest for sustainability and durability is the capitalist drive for newness. The quest for a new definition of luxury in aesthetic terms which simultaneously answers to ideas of a regenerative society, is thus a complicated one. Therefore, instead of proposing a newly conceived aesthetic, it seems more realistic to discard the quest for a new aesthetic and argue for a revaluation of what is already there: an abundance of high-quality vintage clothes. Drawing on



Roland Barthes' understanding of fashion as a code and the post-modern semiotics of Jean Baudrillard, this essay deals with the potential of vintage clothes as point of departure for developments in luxury fashion.

A "discourse of vintage fashion" is already existent in post-modern fashion.¹ Baudrillard already pointed out the appreciation of vintage fashion as a testimonial of craft-value, that

Contributions

"repudiates the stigma attached to industrial production."² Adding to this, the durability of vintage clothing is proved by its lasting existence. Furthermore, the apparent uniqueness of

Revaluating the Worn and Torn: Vintage Clothing as the Future of Luxury Fashion

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Footnotes

¹ Efrat Tseëlon, 'Jean Baudrillard: Post-modern Fashion as the End of Meaning', in Agnès Rocamora and Anneke Smelik (eds.), *Thinking Through Fashion: A Guide to Key Theorists* (London and New York: I.B. Tauris & Co), 226.

² Tseëlon, 'Jean Baudrillard', 226.

³ Fred Davis, *Fashion, Culture, and Identity* (Chicago, IL: University of Chicago Press, 1992), 12.

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many vintage garments supports an emotional connection between wearer and garment. The establishment of such an emotional connection is potentially further enhanced by the investment in the garment of an imagined narrative concerning its previous wearer. These aspects make vintage clothes widely desired and desirable.

The revaluation of vintage clothing as a luxury good, however, poses three major problems. It demands overcoming the negative connotations that vintage clothing still bears for some, by careful selection and treatment of garments and composition of imaginary narratives in advertising. Secondly, in the current fashion system, "the transmission of code modifications is launched, inhibited or regulated by different parties in fashion", including fashion designers.³ Thirdly, there is an end to the amount of qualitative vintage clothing and the production of new luxury garments will at some point be required. The solution to the latter two problems presents itself in a design approach based on the values of vintage clothing: attention to craft-value, durability, slow and small-scale production, encouragement of re-use and appreciation of the worn.

The main theme in my work as a designer and researcher within the field of fashion is the preservation of the identity of the wearer in times of mass production and over-consumption: How can garments become agents for change and transformation, instead of merely representing 'the new'? What role can emotional connectivity play in the creation of alternative strategies within fashion's value production?

The project proposes a more personalized form of reproduction than the industry standards. *Res Materia II* consists of the following protocol: a

40 person brings in a garment with a history, a piece one would not throw away but also no longer want to wear. This garment gets destroyed, its remnants to be re-used as a new and unique layer on another garment of the wearer. The latter for example being a neutral blouse, a sign of uniformity.

The transformed garment will be send back to the wearer in a folded casing. Earlier, this cardboard packaging material was used as a framework

Contributions

to transform the blouse in. The garment is attached to the casing during the transformation process. When folded open into a 2D shape, they appear as one layer.

RES MATERIA — From individual storytelling to communal matter

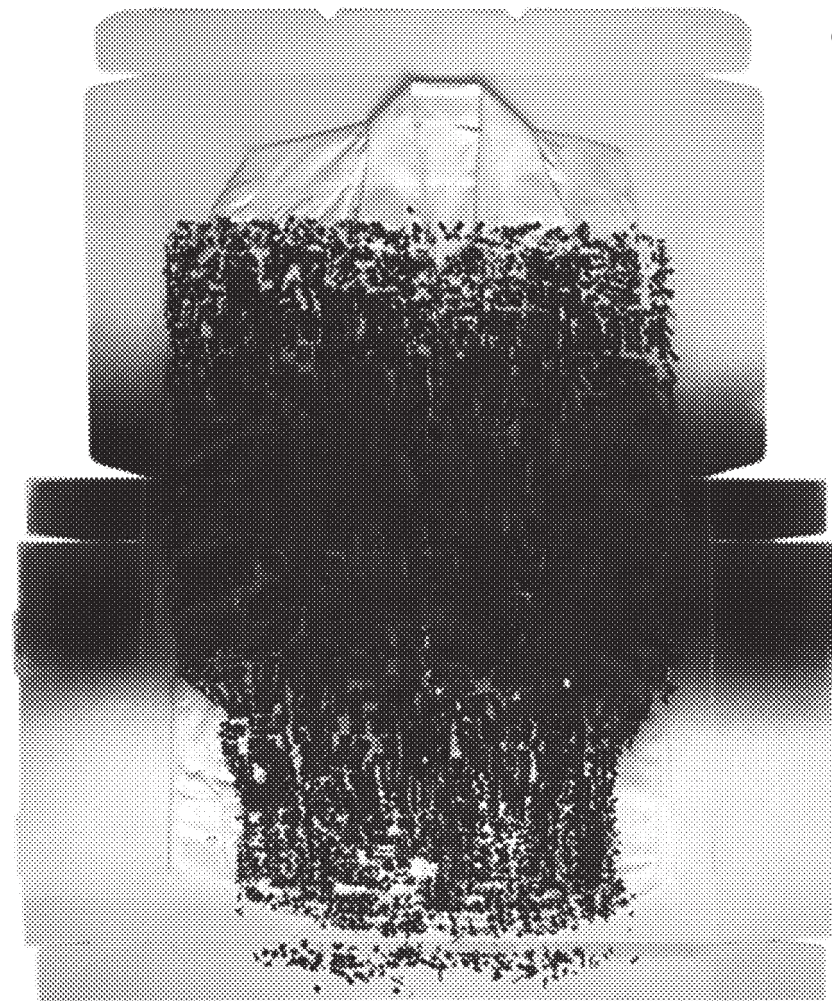
Sanne
Karssenber
fashion designer

Creative
Contribution
→ Parallel Session
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Connectivity

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Promenoir

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creative practice that
will take place outside
the parallel session

It is up to the wearer to keep the garment as a souvenir, a manifestation of emotional durability, or unpack and wear it again. Instead of creating a new story to be branded and contribute to a yet again impersonal and disconnected form of consumerism, the focus here lies on the process of transformation in which agency is the key factor; the wearer, garment and designer are interdependent as equal and authentic actors.



In a more and more globalised and economically fragile world, the future of luxury will have to be *relational*. From a perceptive point of view, researches in ‘new materialism’ (Negrin, 2012) revealed how the relevance contemporary fashion resides in the redefinition of the *relationship* to one’s body, its embodied being and its insertion in contexts of human interaction. Parallel to this, semiotics studies on cultural imaginaries (Spaziante 2016) too, highlighted the ability of luxury culture to let individuals experience divergent modes of existence and explore alternative representations of identity or gender enriching inter-individual *relationality*. This, since luxury and fashion are two of the most absorbing and eclectic areas within contemporary culture. They grow through contaminations from heterogeneous cultural fields and establish always renewed conceptual and aesthetic *relations* among them (Lipovetsky, Serroy 2013).

Contributions

Last but not least, more and more luxury players in recent years, seem to aim a redefinition of ‘quality’ in terms of sustainable *relationships* among all the components of their business (from the proposed representations

The Relational Future of Luxury

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→ Parallel Session
#2.1: Strategies for
New Luxury

Friday, June 1
10.45–12.15
Muzenzaal

→ Pezzini, I., (2017), ‘Da Greimas a Barthes, dal lessico al sistema. Alle origini della semiotologia, la moda’ in Bruno, M.W., Fadda, E., (eds.), *Roland Barthes Jazz Band*, Macerata, Quodlibet.

→ Spaziante, L., (2016), *Icone Pop: Identità e Apparenze tra Semiotica e Musica*, Milano, Bruno Mondadori.

of gender and identity, up to the exploitation of raw materials and manpower) and reconsider in this sense pivotal aspects of this field such as comfort, aesthetics, knowledge or excellence (Gardetti, Torres, eds, 2014).

From a wider perspective, contemporary luxury seems to extend the *relational* notion of ‘system’ Roland Barthes (1967) used to explain fashion functionings, from a structural and linguistic level to a social and global scale (Pezzini 2017).

The contribution will explore the emerging concept of *relational luxury* through a critical reading of its imaginary from the angle of curatorial practices. From seminal fashion exhibitions basically displaying artefacts, to the representation of fashion visual imaginaries in art spaces, to end by the contemporary curation of multi sensorial experiences (Marchetti, Segre-Reinach 2017), the paper will finally analyse the growing phenomenon of art foundations entitled to major luxury names (such as Fondation Louis Vuitton or Fondazione Prada) as *relational* contexts.

The luxury fashion industry globally faces an critical inflection point, driven by macro-economic challenges that have reduced luxury sales, in addition to the erosion of the exclusivity of luxury goods by their ubiquitous availability via e-commerce channels and their questionable high-class manufacturing origin. This readjustment of consumption values also aligns with a paradigm shift in consumer desire, whereby upcoming generations of consumers are more desirous and mindful of experiential and value-laden offerings in the form of conscious couture as a lifestyle choice. While



large luxury fashion houses and conglomerates struggle to recalibrate production across their supply chains to comply with sustainability guidelines and ethical standards in a reactive sense, some smaller, emerging fashion brands appear to be more agile in embracing sustainability as part of their core brand values and ethos by making sustainability a seamless part of their brand offering and brand narrative. This can be done by purely sourcing hand crafted, small runs of sustainable or ethically created textiles and trims as the basis for their collection in a more micro, exclusive, yet affordable way. The paper will apply the ‘small

Conscious Couture — Redefining and re-evaluating new notions of luxury fashion through the lens of conscious consumerism

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is beautiful’ thesis (Schumacher, 1972) to the fashion system, which advocates a redefinition of sustainable materials and the way that they are increasingly made. This represents a more desirable and valued symbolic and cultural capital for end consumers, based on their heightened social, cultural and environmental awareness. In this analysis, the paper will use a comparative and descriptive case method analysis of a cluster of small scale, niche fashion brands, including *Loom Loop*; *Grana*, *A Boy Named Sue*, *RUMI X* and *Niin* for example, in the Hong Kong market having relocated their operations to China. Findings will suggest that high status is increasingly being associated with transparency and responsibility by the aspirational class who are preferring to vote with their wallet and invest in fashion brands using the language of conscious consumerism to highlight their brand narratives, whether focussing on ethically sourced gem stones, organically sourced and crafted textiles, high quality natural fabrics or recycled plastic bottles for athleisurewear. As a consequence, fashion brands are moving towards conveying a newly interpreted sense of high value luxury often being showcased and executed by adaptive independent fashion brands.

This research explores the value creation strategies of independent fashion designers concerning the evolution of the ‘new luxury’ fashion retail segment. In 2002, the Boston Consulting Group proclaimed we are in the midst of ‘democratization of luxury,’ whereby “middle-class consumers are selectively trading up to higher levels of quality, taste, and aspiration” (BCG, 2002, pp. 2–3). Whereas ‘old’ luxury was expensive and elitist, the new luxury market comprises a variety of product forms, price bands, and retail segments, from Starbucks to BMW to Tiffany

& Co. (BCG, 2002). However, what can be or should be considered as ‘new luxury’ today seems to have an important core characteristic: sustainability. We aim to understand how – and with whom – are independent brands engaging with the concept of ‘new luxury’ and what kind of innovations emerge as a result. We will present a comparative case study of independent fashion designers in the Netherlands and Canada. While the size of these countries is different, they

Contributions

share some similarities in the geography and structure of the fashion industry. First, while most academic research focuses on traditional world fashion capitals, the Netherlands and Canada host

Exploring the Role of Independent Fashion Designers in Creating the ‘New Luxury’ Alternative

A Case Study from the Netherlands and Canada

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New Luxury

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a network of tier-two fashion capitals (e.g. Amsterdam and Toronto). Second, neither country is renowned for producing international luxury brands. Instead, homegrown brands typically fall into one of two categories: either a mass market brand or a small independent fashion business (e.g. Smelik, 2017 on Dutch fashion; Brydges, 2017 on Canadian Fashion). In our research, we found that independent fashion designers are positioning themselves as a ‘new luxury’ alternative. It will be demonstrated that rationale behind this ‘new luxury’ strategy is twofold. First, rather than competing on price, independent fashion designers emphasize classic designs, high-quality manufacturing practices, and unique branding strategies to carve out a niche for their products (Leslie et al., 2014; Brydges et al., 2014; Brydges, 2017). Second, it will be argued that ‘new luxury’ is a way to create an intervention into the dominant logic of the fashion industry, promote more sustainable consumption patterns, and possibly engage with millennials. Here, we will focus on the independent retail boutique (Leslie et al., 2015) as a key space where the designer and consumer interact and experience clothing together, thus allowing the consumer to engage in the “politics of reconnection” (Hartwick, 1998).

In recent years ‘fashion’ (rapid changing of styles) has become no longer ‘fashionable’ The fashion and luxury industry is redefining itself against the backdrop of its unsustainable pace and the emergence of experience economy. As Business of Fashion and McKinsey&Company’s report *The State of Fashion 2017* claims, today consumers do not need more ‘stuff’, but demand something valuable and emotional. Longevity and ‘sense of sincerity’ are becoming key values for luxury sector. Representation of fashion as ‘slow’ and ‘authentic’ is largely evolving by ‘slow’ fashion print (with the rise of digital, print is not dying out, but becoming book-quality and more exclusive). As it is explicitly written on the website of biannual fashion magazine *The Gentlewoman*, it is a place “where real women, real events and real things are enjoyed”. The idea is that people are tired of ‘fake’ fashion and are looking for ‘real’ fashion. What does it mean, the ‘real fashion’? ‘Authenticity’ is a tricky term, it does not have the truth values, it is not a quality. We just believe that something is ‘real’ or perceive that something is ‘fake’. By using tools of discourse analysis, this paper analyses the construction of ‘authenticity’

More ‘Real’, Less ‘Fake’ — The rhetoric of new authenticity in ‘slow’ fashion print

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fashion narratives

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of luxury fashion in two successful ‘slow’ fashion magazines: *Fantastic Man* and *The Gentlewoman*. The paper addresses a ‘mismatch’ between images and captions in these magazines. Photographs are artistic and experimental; they do not ‘properly’ display and ‘sell’ the garment (often they artistically display only a part of it). Descriptions of garments are, on the contrary, highly detailed, technical and precise. They encourage the reader to pay closer attention to the material qualities, to ‘back-translate’ from ‘fashion clothing’ (construction, traditionally understood as ‘opposed to natural’) to the aesthetic utility of ‘real clothing’. Shifts are not only concerned with the representation of garments, but also with the representation of women. In journalists’ texts they are presented as women of their own style, they are fashion-aware, but they are not fashion-led. To have own style, to have own wardrobe means to be ‘authentic’. Yet to be stylised (by editorial team) means to be ‘fake’. The paper attempts to analyse approaches ‘slow’ magazines use to ‘authentically’ represent a woman in fashion magazine and not ‘empty’ her specificity. As the result, the list of characteristics of representations of ‘authenticity’ of fashion is introduced.

Fashion is commonly associated with making a statement – ‘statement pieces, a statement outfit’. What if fashion were to be considered in more fluid terms? As a conversation, a discussion, an exchange, a negotiation or even a heart to heart? What insights does this provide for engaging with materials, process and value? Based on this premise the project *Conversation Pieces* explores different forms of the ‘conversation’ as alternative modes of production. These exchanges might be material (between multiple wearers, viewers or makers) or symbolic (between the representation of an object/garment and its use/function). They also include the interplay between the visual and textual representations of fashion and the verbal exchanges that emerge around these in various social and cultural contexts.

Conversation Pieces responds to Scenario 1: New imagination of luxury by proposing a new approach that effectively reconnects production and consumption in fashion. Through processes of ‘un-making’ the project challenges the conventional role of the designer and opens up opportunities for nuanced and durable

Conversation Pieces

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Creative
Contribution
→ Parallel Session
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relationships between designer, garment and wearer to emerge. The project is as much about designing the production process as an experience (through conversations) as the objects (products) themselves. This dynamic approach facilitates a process of design that is inclusive, interdisciplinary and iterative. It requires embracing the complexities of collaboration and a slow approach to production, which results in uniquely crafted objects and experiences. *Conversation Pieces* is an intentionally small-scale and site/context responsive project in order to nurture a new luxury: active engagement in fashion making and embodiment.



Publishing fashion, fashion as publication is a public conversation in which Hanka van der Voet and Femke de Vries share their explorations on the cultural, social and economic dimensions of fashion publishing.¹ By approaching fashion publishing from various perspectives (content, form and context) we want to critically address fashion magazines and their role in the construction of fashion, and confront the paradox of the fashion magazine being both a commodity and a symbolic object.

Starting point of our discussion is our own creative practices.

☞ Hanka van der Voet is founder and editor-in-chief of the independent fashion magazine *Press & Fold*. The magazine was initiated to address the lack of representation of critical fashion practices and their ideas on the material, ideological, representational and performative qualities of fashion in contemporary fashion media.

In her research project *Garment Grammar* Femke de Vries explores fashion magazines through the perspective of text. By analyzing the interaction between text, image and clothing and specific types of words and syntax, Femke critically explores

Contributions

Publishing Fashion, Fashion as Publication Or: what do they do everyday at Vogue?

Hanka van der Voet

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Femke de Vries

artist/researcher, Co-founder of Warehouse, a place for clothes in context in Amsterdam, NL

Footnotes

¹ This is part of an on-going discussion that was initiated at the conference *Everything and Everybody as Material* at The Swedish School of Textiles in Borås, Sweden in June 2017 under the title *Coated Papers*, in collaboration with Laura Gardner.

² This workshop will take place in February and March 2018.

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the role of text as a tool for value production, and how through these strategies connections with economic and social dynamics are created.

After a presentation of their projects, Femke and Hanka will initiate a discussion on fashion media using a critical zine-making workshop with students from the MA Fashion Strategy from ArtEZ as a starting point.² In this workshop fashion magazines are deconstructed and analyzed from the perspective of social and environmental issues that influence the construction of contemporary fashion, and then reconstructed into a new magazine by combining existing material with self-produced work questioning form, content and context. During this part of the presentation, members of the audience can join the discussion.

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“Is there, perhaps, some connection between the labyrinth and luxury?”¹ Indeed. And what could a reflection on Creto-Minoan culture and mythology possibly have to offer to a contemporary understanding of the fashion system? Why speculate on some barely historical, inchoate experience of luxury when, as urgency demands and in accordance with the very logic of fashion, we are now pressed to seek something new? Or is that not precisely the problem?

This paper takes its departure from Heidegger’s brief and enigmatic meditation on the possible relationship between the original meaning of *luxus*, namely, as displacement and dislocation – let us speak in terms of diversion – and the topic of the labyrinth, the locale in which diversion serves its own end, as well as the gleam and glimmer – the glamour – that one might experience in the artefacts left behind by labyrinthine culture.

Contributions
Its target is the concept of the systematic, whether it be the predation of the fashion system or the promised safety of the ecosystem. The idea of a system, of the arrangement and organisation of the parts of a whole, no matter how abundant its elements

Luxury and the Labyrinth

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Footnotes

1 Heidegger, Martin, *Sojourns: The Journey to Greece*, trans. John Panteleimon Manousakis (State University of New York Press: Albany, NY, 2005), p. 23.

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Balkonzaal

and adaptive their relationship, leaves no room for luxury, for diversion itself, which must eventually serve some systematic purpose. The diversion afforded by a system is that of the novelty of things, the endless succession of objects. The closure of the labyrinth, however, unlike that of the system, is not that of a unified arrangement of objects (or experiences). The labyrinth, paradoxically, is open, it is utterly free of anything – or rather, there is only one thing to be encountered in a maze, namely, amazement itself, whose glimmer conceals itself around every corner. ●

The research project *Going Eco, Going Dutch* (2015–2017) is a unique pilot project. It examines the potential of textile waste as a valuable renewable source. In this project producers and researchers develop locally produced textile fibers to be used into yarns and woven and knitted fabrics. In addition, designers are looking into the ‘design for recycling’ and ‘recycling in design’ principles to develop new garments with a result to more attention for slow fashion.

The fast fashion industry creates a lot of textile waste that ends up on landfills where it pollutes the environment. Current design and manufacturing systems as well as economic models lead to unsustainable fashion over-consumption. Consumers, producers and designers increasingly demand transparency throughout the fashion and textile supply chain to realize the required reduction of the environmental impact of textiles. Designing and producing garments is still done in the classic top down approach. But

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to achieve the required changes innovation in the textile development and -design, and production chain is necessary. Only then it is possible to realize the required improvement

Going Eco, Going Dutch — The Value of Slow Fashion

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and make the textile industry green. Young and innovative designers as well as established companies are looking for sustainable alternatives for conventional raw materials, new production methods and recycling options throughout the whole chain.

At the same time fashion must inspire, delight, and desire through novelty and originality. However, design choices in style, cut, fit, and fabric are infinite, there are no absolutes. Only timeless classics remain, despite the periodic shifts in fashion, the time ahead (Black, 2011). To implement a way of environmental consciousness of product and design-development, the environmental impact must be taken into account in an early stage.

The whole situation can be seen as a complex problem that needs creative problem solving, a breakthrough in design thinking, questioning of current practices, and open collaboration between different industrial and marketing partners (Niinimäki, 2013). In this research project, we developed series of new biobased and locally produced yarns and textiles which were used to design and produce new garments, a right step towards slow fashion.

“In its earliest days, luxury meant ‘excess that is sinfully self-indulgent.’ Over time, this definition softened, losing the air of judgment, but retaining the sense that a luxury is enjoyable or comfortable, but not necessary.” (Luxury – dictionary definition, 2016)

Luxury can be a divisive word. Traditionally, luxury denotes a status symbol and works as a social interface in a context of privilege and exclusivity. The last few decades have seen a decline in the possession of material based luxury items and seem to have shifted more towards the notion of psychological enhancement. Luxury appears to have started refining itself from its social interest and become far more personal and individualistic.

Scientists, futurists, and philosophers have theorized about the immortality of the human body as the ultimate stage of the luxury hierarchy and advocate that human perpetuity could be achieved in the indefinite future. This awareness regarding the possibility to extend our stay on the planet combined with the new responsibility towards next generations to come – felt by most of us as the remainder of the excessive exploitation

Contributions

New Bio-Ethics of Luxury

— How will advances in tissue engineering technology redefine today’s concept of luxury?

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of our resources – seem to have infused the meaning of the term with a more nostalgic aftertaste. This new approach to the idea of luxury puts its values in an entirely different context that emphasizes on the notion of identity and inheritance.

Expectations towards more sustainable solutions that could partly regenerate if not completely eliminate the consequences of our overindulgence seem to have been put mostly on the shoulders of new emerging bioengineering companies. Their ambitious plans towards redesigning and reprogramming living organisms are presenting us with a tempting future scenario that seems to feed into the new concept of luxury – the ability to save our decaying planet. But how much exactly are we prepared to widen our ethical, legal and moral boundaries in order to achieve this vision?

In an 24/7 economy, mindfulness is the new luxury. The ‘always-on’ society causes restless and stressful states of mind at the expense of our ability to simply ‘be in the present’. Using a responsive garment that gives the wearer gentle haptic feedback as a case study, this paper explores how smart fashion can encourage a more mindful relation between wearer, garment and environment.

This paper proposes a postphenomenological approach to smart fashion, acknowledging the ways in which interactive garments can mediate human experiences and practices. First, the post-phenomenological notion of ‘material aesthetics’ (Verbeek 2005) will be employed to emphasize the central role of materiality in enabling more ‘mindful’ wearer experiences. We will use interview data to provide insight into the role of materiality in actual wearer experiences of our case study: an interactive garment that echoes social interactions through the sensation of a subtle stroke on the back. Based on these personal accounts, we then discuss how the integration of haptic technology into fashion influences the wearer’s embodied

Contributions

In Touch with the Now — Stimulating Mindfulness through Smart Fashion

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experience. Finally, we will address how smart fashion can stimulate the wearers to become more mindful of their bodies and, ultimately, more in touch with the now.

The paper is unique in combining design practice and theoretical reflection, with insights gained from interviews with wearers. Noting how technology often tends to direct our attention away from, rather than towards, our embodied subjectivity, we develop a critical argument for designing intelligent fashion from and for embodied experience. ●

Silence Suit is a wearable that allows users to capture biometric and environmental data during meditation. The suit is part of a learning system that will optimise the environment of each individual user for meditation. Users can: experiment with, explore and improve their own meditation practice. Users may build custom applications with their data e.g. artistic visualisations or feedback systems.

The wearable and the system enable people to connect in new ways to the garment:

- Biometric data is very personal. User may explore this data, act on it and watch their development. The garment feels you and is a tool for getting to know yourself better.
- Garment is also a manual for use. We aimed to ritualise the dealings with the electronics and make it meditative.
- The user can log sessions on the garment thus making their practise tangible and re-enforcing the bond with the garment.

Silence Suit — **Sustainably Integrating Spirituality and Technology**

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Vera de Pont

Fashion researcher
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The focus was on data ethics and sustainability:

- Custom software that goes with the wearable runs completely stand alone. This ensure privacy and data safety.
- The software will provide users with true insights from their data, creating data literacy.
- The electronics, 3D printed containers, software and patterns are designed with open source distribution in mind. Owners will spend time on assembling the wearable. This slow fashion production is in itself meditative and strengthens the connection.
- Sustainability is achieved by simply separating the electronics from the textile layer. Laser cut techniques create subtle details in finishing and make the production process elegant.

The creators will explain further how all these components create a modern, high-tech habit and how owning and wearing it can be considered a luxury.

Luxury is generally seen as something extraordinary, that which goes beyond the mundane, and its lure is associated with feelings and emotions. Since luxury has the power to uplift materially and spiritually, it can be both material and immaterial (McNeil and Riello 2016). Today, in the midst of serious and progressing environmental challenges, in my mind, future luxury is related to unpolluted nature, fresh water and air, biodiversity, and the beauty of natural world. Furthermore, the often busy and hectic lifestyles and the complex

political atmospheres render time, simplicity, and peace as the immaterial luxuries of life.

By working through “an engaged collaboration with the earth”, and by cultivating human values, we may enjoy such luxuries also in future.

This practice-led study, in the field of fashion design, is inspired by such conceptions of luxury. It is carried out by designing and making three pieces of garments that embody similar ideas – elements that cultivate future luxury – such as simplicity (of materials and form), high quality (supporting longevity), and environmentally sound fabrics, while keeping a focus on materiality and visuality without the

Contributions

Fabricating New Meanings of Luxury

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label of eco-aesthetics. Considering also time as luxury, the process involves craft-based methods that are allowed to be slow and contemplative; craftsmanship is considered having a potential of reflecting affinity of human values and emotion (Niederrerr and Townsend 2014). Throughout the study, attention is also given to the agency of materials, for example to natural dyes (e.g. plant-based dye-stuff and food waste), by welcoming the unpredictability of such dyeing process.

The article contemplates alternative meanings and expressions of luxury, as well as the concept of material agency. While it is a reflection of the creative and craft-based practice within that context, the emphasis is given to the meeting of theoretical understanding and the insight that emerges through the process.

Rikka's research explores how inherent changeable qualities can be embedded into textiles in order to create materials that change or evolve over different timespans, thus enabling the designer to tailor a more appropriate lifespan for both textiles and the artefacts made from them. The research explores how different materials can be combined with textile structures to create expressions that change over time or in use, ultimately challenging the notion of permanence as a sign of quality in textiles.

Karin's research examines ways to mould and 3D print garments. Suggesting the use of an amalgam of analogue and digital techniques its primary focus is the exploration of expressive qualities within a design process where the development of garments strive towards a simultaneous creation of surface and form. Mimicking processes commonly found in the fields of glass and ceramic, the work challenges the predominant use of cut and sew techniques when creating and producing full scale, fully functional and reproducible garments.

Exploring the expressive possibilities of woven textiles

Merging Formable Textile and Flexible Moulds

In search of new design methods and expressive qualities in the fields of textile and fashion

Rikka Talman & Karin Peterson

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Formable wovens, 2018 →
Rikka Talman

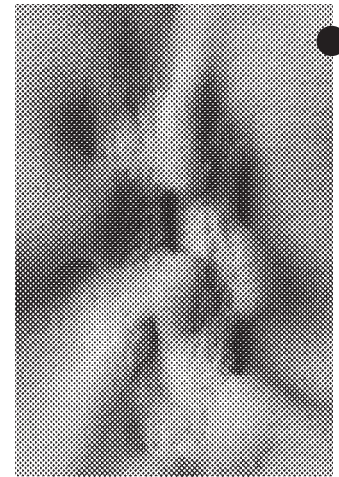
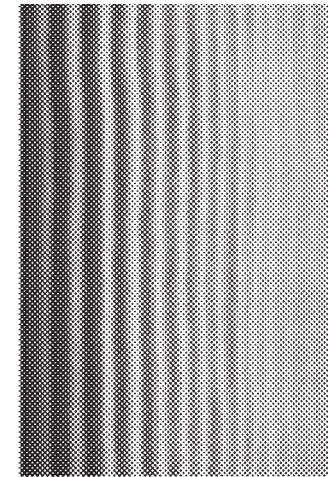
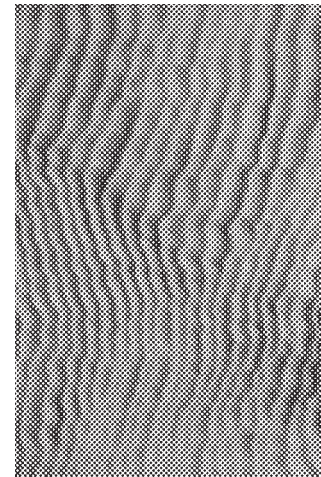
Simple T on flexible mould, 2018 →
Karin Peterson

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Short introduction of creative practice that will take place outside the parallel session

with inherent form-giving qualities in conjunction with moulds obtained for simultaneous creation of surface and form in garment making, our venture challenges existing predominant ideas surrounding material, construction and aesthetics in the field of textile design as well as that of garment making. Further, it proposes alternative methods for design within both fields, challenging our understanding of 'new luxury'.



Fast speed of production, distribution and consumption are at the core to increase economic gains in fashion, often at the cost of a diminishing value of the actual clothing. Promoting instant accessibility, speed driven fast fashion shifts the appreciation of fashion from the material product to the experience of the purchase; a moment of temporary gratification. The dramatic increase in clothing consumption per head, suggests that the value of clothing lies therefore less in their potency as goods to be worn, but as goods to be bought often and to be frequently replaced. This type of clothing has been described as value-free fashion out of sync with people and soil (Fletcher 2014: 141), where ephemerality works against forging sustainable relationships to garments. With an emphasis on the connection between fashion and time, and clothes and people, this paper explores a mode of alternative fashion practice, focusing in on the work of the weaver cooperative *friends of light*. Located in New York

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and the Hudson Valley, the cooperative was founded by a group of designers, textile artisans and educators (Pascale Gatzien, Mae Colburn, Nadia Yaron, Jessi Hight), who collaborate to

Making Time — Value-Rich Clothing by Friends of Light Cooperative

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and human
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produce jackets made to order from locally sourced and spun fibers, and hand-woven to form for individual clients. Made in an intimate process of co-production, they describe each jacket as “the expression of the collective knowledge of the people involved in its creation”, including the spinner, weaver as well as client. Each jacket takes about 150 hours to make. The time invested in making, and the space this time allows to foster connectivity, between texture and senses, heart and hand, between weavers or producers and client, substantiate the value of the garment for both maker and client. Drawing on material analysis and interviews with members of *friends of light* the paper explores the meaning or experience of value in relation to clothing, fashion, making and wearing, as well as with regard to experiencing time and place through the materiality of clothing.

The Linen Project is a multi-disciplinary research project within the Ecosystems area of studies in Fashion held in Common, the new curriculum of the ArtEZ Master Fashion Design programme that will start in September 2018. From a radically new perspective the programme emphasizes a holistic values-based understanding of the world. This specific project aims to explore, research and activate the economic viability of small-scale linen production in the Netherlands and possibly in other localities. Just as all ecosystems demonstrate the vital importance of a healthy biodiversity, prospective participants come from a wide variety of fields such as biology, agriculture, (landscape) architecture, design, contemporary art, economy and innovative business strategy. This research community will feed and nourish each other attracting a diversity of local and international partners that together create realistic viable new business models that meet actual and future needs within fashion, culture and society as a whole.

Contributions

This project investigates the role and responsibilities of the future of fashion design. How will these be affected when we start to grow our own raw materials

The Linen Project

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and human
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again? Can we create self-sustaining ecologies and regenerative ecosystems by reviving local production in a sustainable way? And how can the development of hybrid business models and social enterprises that are focused on strengthening local communities and production help us to connect to the deep transformative human values of fashion and improve the quality of our lives by establishing a more natural balance with the earth we live on? *The Linen Project* offers a down-to-earth and value-based approach to redefining the potential of fashion, design, agriculture and the economy as an ecosystem to create social, cultural and ecological change. We will be working closely together with local farmers to learn how to prepare and work the land to grow flax, harvest and manually process its precious fibres. We believe it is through spending time, energy and dedication that we can start to relate and unite on a deeper level. Depending on personal fascination, motivation and fields of knowledge, participants are encouraged to take this project in any direction they see relevant, so the outcome will organically sprout from their input to let innovative ideas and initiatives blossom and flourish into the future.

Highly skilled traditional hand-loom weaving is normally appreciated and purchased by small numbers of knowledgeable and wealthy clients with a special interest in heritage crafts, or by those that have hand weaving as part of their own culture. Yet there is immense scope to further develop the market for hand-made, eco-friendly and natural dyed fabrics. The contemporary consumer is searching for a new form of luxury garment, one that embraces human values.

2 This paper will examine the outcomes of a residency in Nan Provence in Northern Thailand.

The residency was an initiative to revitalise the work of accomplished Tai Lue textile weavers of the Silalang community. It was part of a global programme to support and equip local makers with design thinking and the integration of authentic cultural identities into their products and to support the artisans in the communication of their skills to the wider public.

Contributions The residency focused on gaining an understanding of traditional fabrics and patterns, and an open minded and experimental practice-led approach led to the construction of new

Fashioning Tradition — The Tai Lue Project

Alison Welsh

Jasper
Chadprajong-Smith

Manchester
Metropolitan
University, UK

Paper Presentation
→ Parallel Session
#3.2: Slowness
and human
values

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products using Tai Lue textiles. The initial research was undertaken through a dialogue with the weavers, photographic documentation and a survey of Tai Lue textile designs, through which an understanding of their culture and practices gradually developed. Designs were developed in response to this research, new patterns were cut and the weavers constructed their own prototype garments, which will be market tested through public exhibition in Thailand.

Central to the design process was the need to expose the unique qualities of the fabric in order to appreciate and understand the emotional value embodied within these textiles. This paper will document the strategies for collaboration and the haptic innovation developed through the making of eco-friendly garments, and key aspects of the research and design process will be unpacked.

Prominent fashion educators namely Lidewij Edelkoort and Jose Teunissen have time and again pointed towards the crisis of fast-fashion system marked by the rapid and excessive production-consumption patterns that manifest a throwaway society with the vast cultural wastelands. However, we still educate our young people to become catwalk designers and unique individuals; whereas this society is now about exchange, new economy and working together in teams and groups (Edelkoort, Anti_Fashion, 2015: 01).

Contributions Pedagogy, in this precise sense, apropos to fast-fashion system is indeed based upon a flat ontological ground or singular identity; which resemble a vast agricultural field protected by the scarecrow in order to harvest only a particular type of crop. What is required is a type of wilderness – an ecosystem – interdependent as well as symbiotic relationship among the heterogeneous groups of individuals to realise life's capacity to flourish and maximise its true potential. Here, the question is this: In what ways fashion education may play an active role in inculcating the values of cooperative, collaborative, correlative and

Mahatma Gandhi and the Model of Fashion Education, Activism and System(s)

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Paper Presentation
→ Parallel Session
#3.3: Future
fashion education

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collective modes of production-consumption within contemporary fashion system(s)?

The paper argues that the Gandhian model has a great potential in articulating possibilities that are quite timely and crucial in relation to the present discourse on Fashion system(s); where the Gandhian model encompasses Mahatma Gandhi's idea of ecology, work, crafts, education and fashion. The paper concludes that the Gandhian model is subversive in nature and does inculcate the values of cooperative, collaborative, correlative and collective modes of production-consumption whilst facilitating a spirit of activism in order to imagine Fashion outside the purview of the industrial and post-industrial capitalism. Here, the dialectics of the life (praxis) versus mechanisation (techne) appears to be an obvious trap, which the paper avoids by developing a kind of dialogical framework – a relationship to the environment quite radically different than that of humanism and anthropocentrism.

Through round table discussions *Recrafting Craft* would like to address the theme of the Fashion Colloquium, the transition towards a new fashion system, by exploring speculative scenarios for tomorrow's fashion education. *Recrafting Craft* is a research by Mascha van Zijverden which inquires the possible synergy of traditional and future crafts within fashion design education in the Netherlands. Part of this research Dirk Osinga wrote six 'Speculative Scenario's for Fashion Schools' as an epilogue.

Our shared vision is based on the notion that fashion education should renew its connections with society, technology and science in order to create new pedagogical models, where the fashion workshop serves as the central learning environment. So in order to provide fashion education with fresh new perspectives, we invite students, practitioners and academics coming from the field of fashion and textiles, to collectively explore, reflect and elaborate on these proposed speculative scenario's for the future fashion school.

Are there possibilities to implement these scenarios? And what other alternative scenario's are possible for fashion

Recrafting Craft — **Exploring Speculative Scenarios for Tomorrow's Fashion Education**

Mascha Van Zijverden

Dirk Osinga

Creative Contribution
→ Parallel Session
#3.3: Future fashion education

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education? In the workshop we emphasize especially the importance of the 'what-if' question as the initiation of change towards possible new futures. Ultimately, our research is aimed at creating new inspirational educational models which can serve as a vehicle for the innovation of today's fashion education.



Through an international Open Call, designers, NGO's and artists were invited to submit ideas and products for *State of Fashion 2018 | Searching for the New Luxury*. Projects that, in connection with the theme of *State of Fashion*, offer new perspectives on the fashion system and the way we deal with the things that surround us that we use. Thanks in part to the network of scouts from the Prince Claus Fund, to international contacts of the curator and the organisation, as well as via social media, *State of Fashion* was able to reach participants in Asia, Africa and South America. The best ideas are included in the exhibition.

The winners were selected by an international jury consisting of: Han Nefkens (Han Nefkens Foundation), Johan Maris (Control Union), Joumana El Zein Khoury (Prince Claus Fund), Corinna Gardner (V&A Museum), Hakan Karaosman (Politecnico Milano) and curator José Teunissen. The following designers were selected:

Contributions

- Rafael Kouto 'All the nothing that will remain'
- Matti Liimatainen 'Self-Assembly'
- Anneke Hymmen & Kumi Hiroi 'Remodeling'

7 Public Pitches — Masters of Change

Rafael Kouto
Matti Liimatainen
Anneke Hymmen & Kumi Hiroi
Button Masala
11.11
Kristina Walsh
Elisa van Joolen

Related event
→ Whataboutery 1:
Masters of Change
Friday, June 1
19.30–22.00

Het ketelhuis
Nieuwe Kade 1
6827 AA Arnhem

Public Pitches
→ Parallel
Session #3.4:
Masterclass
Masters of Change

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Promenoir

- Button Masala 'Button Masala for Craft'
- 11.11 'The Khadi Way'
- Kristina Walsh 'Footwear Beyond the Foot'
- Elisa van Joolen 'Portal'

During their stay, *State of Fashion* offers these designers a platform for their ideas during the Fashion Colloquium and brings them into conversation with experts and peers during a masterclass.

During these parallel sessions led by Luca Marchetti and Hakan Karaosman the *Masters of Change* pitch their project. In the evening, they will participate in a public debate led by Kestrel Jenkins in the Whataboutery, the event space of *State of Fashion*. The theme of the conversation is how these designers are 'drivers of change' and how they develop innovations within the fashion industry. What are the new values and what does luxury mean in relation to their projects and practices? What does this mean for business models, production processes and their role as designers?

The influence of the gender binary and its corresponding codes can be felt in every aspect of our society. A construct such as the wage gap might seem like something of the past, but it appears that being a man or woman still determines wages earned for the same professional activity.¹

On a more individual level, the codes for what it means to be male or female dictate every aspect of our being: posture, movement, body shape and hair, identity, social position and dress. The relationship between fashion and the gender binary



knows many contradictions.

Whereas fashion and its multitude of options can serve as an ideal means for constructing and liberating one's identity, one aspect of the fashion system, namely the fashion magazine, remains a very strict disciplinary factor in enforcing the gender binary upon its readers. Through the fashion magazine, we are bombarded with perfectly stylised lifestyle propaganda, portraying exactly what it means to be a submissive hyper-woman and respectively a dominant hyper-man.

In this research paper, I want to utter a cry of resistance. The fashion system, with the

Feeling the fashion magazine — Regaining agency over disciplinary fashion imagery using embodied research methods

Chet Bugter

ArtEZ MA Fashion
Strategy Generation
#26, Graduate Class
of 2018

Footnotes

1 *Gelijk loon voor gelijk werk? Banen en lonen bij de overheid en bedrijfsleven*, 2012. Published on www.cbs.nl, 17 November, 2014, accessed on 24 October, 2017.

References

→ Shinkle, E., *Uneasy Bodies: Affect, Embodied Perception and Contemporary Fashion Photography*. In Papenburg, B., Zarzycka, M. (editors), *Carnal Aesthetics: transgressive imagery and feminist politics*. 2013, I.B. Tauris, London/New York.

Paper Presentation
→ Parallel Session
#4.1: Embodied
research &
the senses

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Muzenzaal

fashion magazine as a main disciplinary agent, should no longer rule over what it means to be a man or a woman. I believe that by critically analysing the fashion magazine's rhetoric strategies, we can move towards regaining agency over the 'fashionable image' and the relation between our material bodies and the material bodies as posed in the image. By highlighting the importance of affect and embodied perception (Shinkle, 2014; Bruggeman, 2014) in addition to semiotics in the analysis of fashion imagery, I hope to open up the fashion magazine and its imagery to a range of re-contextualised rhetoric strategies, freeing the magazine of its disciplinary role in the fashion system, subsequently leading to a more liberated approach to the fashion system per se.

→ Bruggeman, D., *More Than Meets the Eye: Dutch Fashion, Identity and New Materialism*. Doctoral Thesis, 2014.

Patternmaking is generally a phase of fashion design or a separate step in which a patternmaker develops patterns according to the designer's vision. Thus, a fashion designer is considered the author of the work and the patternmaker a technical facilitator. Taking a different approach to that status quo, this practice-based study brings forth the potential agencies behind pattern cutting. What can a flat pattern do? Considering patterns as active objects, two designer-researchers examine the affordances of patterns and analyze how it affects the work of designers and patternmakers.

In the first phase, both designers create a pattern individually (fig. 1) and a sample based on that. Next, the designers exchange the patterns with each other and create a garment out of those patterns. The patterns do not contain any instructions nor define how the final garment should look like; instead, they are communicative objects, which the other designer may have dialogues with. Through the dialogical garment creation, the final garment embodies the subjectivity of both individuals involved in the design and production process as well as the affordances of the pattern itself.

Affective Patterns — Exploring the agentic openings of flat patterns

Julia Valle
Noronha &
Maarit Aakko

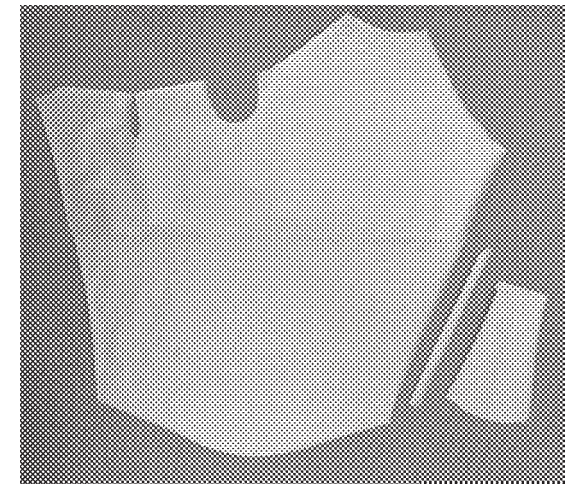
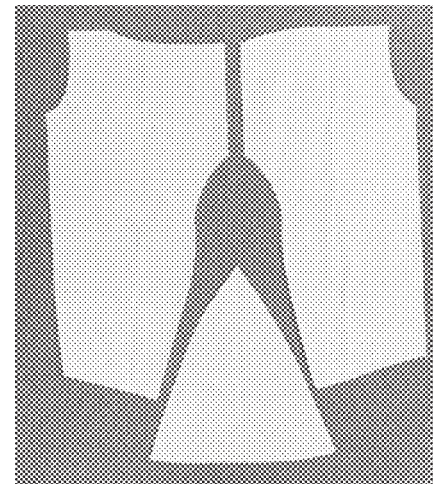
Department of Design,
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Creative
Contribution
→ Parallel Session
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Lastly, the patterns are disseminated to other practitioners: designer-patternmakers participating Fashion Colloquia are invited to join the dialogue and execute their own garments based on the provided patterns. The patterns will be shared as kits, containing the flat pattern, fabric, and a leaflet with a clear description of the project.

As the outcome, all the garments created through the project will be showcased at the conference (fig. 2). This exploratory project considers patternmaking as a dialogical process, in which not only the designer and the patternmaker, but also the patterns hold active roles. The final garments, as the personal interpretations of the original flat patterns, will illustrate the shared authorship and demonstrate the agencies behind the process.



A Seamstress Constructs A Garment is a durational performance piece involving a seamstress constructing one garment from start to finish. The piece aims to bring the garment making process to the forefront, framing it as a public performance, involving the functional acts of sewing, pinning, pressing and hand-finishing. The resulting garment is a prop rather than the outcome of the seamstress' work.

The work is inspired by a text by Seth Shapiro, 'A Season To Remember (Fall 1999)', accompanying his fashion collection of that season. It is an

empowering story of a group of garment factory workers who abandon their role of making clothes for 'elegant ladies', in favour of initiating an underground movement where they only design and make clothes for themselves. They become idolised and leave the elegant ladies 'in rags'. The text relates to the state of mass garment manufacturing today, where the making of the garments is often far removed, both socially and geographically, from the end consumers.

The performance will aim to raise awareness of the work that goes into making a garment – and the way that this should correlate to the

A Seamstress Constructs A Garment

Kasia Gorniak
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value consumers place on the garments they choose to purchase. The garment will be designed by the seamstress for herself to wear. The pieces of the garment will be pre-cut, with the focus on the making phase. The work will endeavour to discover if the emotional value of a garment is raised if the audience witnesses the making process, as well as exploring the aesthetic appeal of a garment when a 'designer' is removed from the process.

The piece will initiate a larger study I am undertaking within my design practice, aiming to bring to light the process behind garment design and creation and exploring new types of outcomes that can emerge.

Since the birth of fashion's favorite social media platform (aka Instagram) we've been witnessing quite a few cases dealing with intellectual property anomalies with a very peculiar unease surrounding this subject. And while a couple of emerging designers and young or veteran creatives have seen their ideas being 'copied' by established (not to say leading) players, the whole fashion industry has been embracing the visual platform as the new land of promise of the artistic capitalism. Even overtly anti-social-media brands like Céline or Bless have succumbed to the temptation and pressure of today's aestheticized fetishism and voyeurism. However, this new world order ruled by the hegemony of the 'visual' has proven itself as dangerous as favorable. Critical voices are multiplying and raising attention on one-dimensional fashion practices: made-for-Instagram fashion shows, retail spaces, campaigns, looks and creations. Both brands and designers are getting exhausted of the need to 'feed the feed' and churning out their financial, human and earthly resources to cater to a system that stands on a basis built in the last century and perverted by the inventions

Contributions

Thinking and feeling fashion in the Instagram era

Anna Piroska Toth

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(social) media

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of the transaesthetic hypermodernity. Fashion is in the need of new approaches to relate to garments, new ways of apprehending clothing as a multi-dimensional experience. The aim of this paper is to explore some of the challenges and experiments for conceiving fashion as both an immaterial (idea based, intellectual and emotional) and a strongly material and sensory experience. By observing the spin-offs of the actual 'mobile-screen-optimized' fashion system, it intends to propose a set of convictions that could serve as a basis for brand strategies for sustainable fashion businesses. Towards a new idea of abundance under the surface.

The aim of this paper is to analyze how interest- or emotion-based fashion communities represent themselves on Instagram, and to point up the gap between the non-professional and professional uses of the terms luxury and sustainability. In the last few years it became common sense that Instagram often plays an overrated but still crucial role in the fashion industry and contributes to the appearance of emotional communities amongst fashion producers, consumers and prosumers. The intersection of professional, amateur and semi-professional content on the platform allows the social scientist to question the multifaceted representations of contemporary fashion-related values. From the scientific background of participatory communication I intend to analyze the connections between luxury and sustainability in the social imaginaries of Instagram via a hashtag-centered methodology.

The empirical data – a database constituted of Instagram images posted with the combination of two hashtags *#sustainable* and *#luxury* – will be collected by the Picodash program which allows multi-criteria research

Contributions

Sustainability and Luxury on Instagram

An Empirical Approach

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Paper Presentation
→ Parallel Session
#4.2: Sensing
(social) media

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on Instagram. I considered introducing *#fashion* amongst research criteria, but excluding the term is more beneficial because it let me discern the visual semantics of the terms luxury and sustainability amongst Instagramers, while avoiding to limit these categories only to fashion. Using the filtered content, a visual content analysis of big visual data was made taking in consideration the following codes: (1) objects on the images, (2) colors and (3) composition. The combination of visual contents related to sustainability and luxury reveals the common social imaginary and the everyday aesthetics associated with the two concepts. It should be noted that even though the main question has a trend analytical ambition at first glance, the purpose of the paper is more embedded in the social scientific tradition of understanding new communities of interest.

The paper will address the topic of the conference under the sub theme of “Fashion’s power to create desire and imaginary worlds in order to transition into a more regenerative future society”. It is devoted to critically show whether and how the editorial world of fashion communication is developing new imaginaries that cope creatively with the challenges related to the sustainability issues included in the global fashion agenda. The paper presents the first findings of a case study about digital platforms and magazines that challenge the traditional boundaries among industry, advertising and photography, on which the fashion media have always based their success.

We point out that their role consist in feeding the evolving imaginary by proposing new aesthetic references and enhancing new designing and productive processes. Reshaped relationship between art, commercial, and design are given birth; textual and visual representations of new materials and sensorial contents are developed; projects of collaboration among subjects traditionally acting at different stages of a traditional fashion chain are fostered. We argue

Slowing Down the Internet, Uncommodifying Fashion

— Niche Magazines in the Middle Earth among Fashion, Art, and Imaginary

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Marco Pedroni

Associate Professor, E-Campus University, IT

Maria Paola Pofi

Università Cattolica del Sacro Cuore, Milano, IT

Paper Presentation
→ Parallel Session
#4.2: Sensing
(social) media

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that this kind of digital editorial platforms reverse the acceleration process of the Internet though they are based in it. They foster slowness and production of contents that aim to be saved and kept as cultural durable products and not to be consumed at the fast rhythm of weekly or monthly magazines. It is therefore argued that the cultural and business model on which these platforms are based on seem to be oriented toward a more sustainable and regenerative perspective. According to it, these media are seen not as mere channels to diffuse/spread aesthetic fashion contents elaborated elsewhere, but as sites where fashion is properly created and media able to produce aesthetic and semiotic contents that nurture the imaginary of those people who read them.

The *Genuine Unauthorized Clothing Clone Institute* (hereafter *G.U.C.C.I.*) is an ongoing project and platform for the liberation of luxury fashion. Appropriated images of garments are used to create an open-source library of image and pattern files that anyone can download and transform to create user-generated works that can be printed and sewn into new luxury garments. The project began as a rejection of dominant modes of expression and consumption, both the exclusionary language of luxury and the labor abuses of fast fashion.

Instead *G.U.C.C.I.* functions as an antithesis, fully embracing the fashion system's language of desire while decoupling users from the exploitation of industrial production and the hierarchical nature of consumption based distinction.

The fashion industry is growing ever more polarized between luxury conglomerates on one side and fast fashion on the other. Both are aided by the proliferation of deregulated supply chains and the demands of constant growth that capitalism is predicated on. Those without the accumulated wealth to purchase luxury brand garments are left with nearly identical facsimile garments produced

Contributions

Genuine Unauthorized Clothing Clone Institute

—

Copyright, Trademark and Modern Sumptuary Law

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Glaum-Lathbury

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US

Paper Presentation
→ Parallel Session
#4.3: Engaging
communities

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Balkonzaal

in deplorable conditions under the banner of 'democratization'. As the reproducibility of garments grows ever easier and faster, the importance of distinction for luxury conglomerates likewise increases. The result is that intellectual property law is being mobilized into a modern sumptuary code with Louis Vuitton spending a reported 15 million euros annually defending cases of copyright and trademark infringement. Pairing ideas around taste and class found in the work of economist Thorstein Veblen with contemporary law scholar Barton Beebe I argue that the use of the now-ubiquitous dressing-room selfie may be the key to opening up a broader discussion of modern sumptuary code.

This paper will present the theory and practice of audience engagement with fashion exhibitions taking the project *Cabinet Stories* as a case study. *Cabinet Stories* is a travelling exhibition for audiences who have limited access to the arts. It was devised in reaction to the blockbuster fashion exhibitions, with record-breaking visitor figures, confirming audiences' fascination with the subject.

Cabinet Stories is an intimate exhibition and skills-based learning space for curators and the audience to exchange ideas and knowledge. *Cabinet Stories* reduced the exhibition to its original format – the single cabinet – and invited curators from fashion and dress history to step outside of the museum and present displays and lead workshops within spaces closed to the public. *Cabinet Stories* travelled to a women's prison, an NHS facility for patients with borderline personality disorder and a home for older people. *Cabinet Stories* opened to the wider public at a charity shop in east London, run by homelessness charity Emmaus.

This paper will address the subtheme of emotional connectivity, aesthetic sustainability and emotional durability and will argue that if curators are to

Cabinet Stories

— Curators in the Community

Alison Moloney

Curator & Research Fellow, London College of Fashion, London, UK

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engage diverse audiences within their museums, then it is essential for curators themselves to work within communities. Today, propelled by the rise of the fashion exhibition within museums and the media interest this attracts, partners from outside of fashion can see the potential for this medium to communicate with, and engage their communities. It is a 'New Luxury' for fashion curators, who have long strived for recognition within the museum (Gibbons-Smith, 2002) to be able to work within these territories and one we must embrace. As Gaynor Kavanagh states: "Without a feeling for people's lives and histories, museums become remote and irrelevant." (Gaynor Kavanagh, 2000).

Through a practice-led research project, a team of British designer-researchers, a textile technician and a branding specialist are exploring the material properties, meaning and potential uses of an endangered, Ugandan, cultural textile for a western, luxury fashion audience. The project outcomes include the design and generation of samples, garments and accessories, as well as proposals for alternative approaches to sourcing and the branding and promotion of heritage. Through this project, the meaning of luxury is interrogated in

relation to a natural, relatively unmediated cloth that conforms to cradle-to-cradle thinking.

Barkcloth is a non-woven, fibrous textile, sustainably produced from the wild fig tree (*ficus natalensis*) by the Baganda people of southern Uganda for hundreds of years in a manner that reflects a sensitive stewardship of local environment. Traditionally used in clothing and associated with social hierarchy, barkcloth carried connotations of luxury before imported woven textiles undermined its status and production.

Although designated a masterpiece of the Intangible Cultural Heritage of Humanity by UNESCO, knowledge of

Contributions

Borrowed Cloth

—
Whose luxury is it, what does it mean and where do we go from here?

Dr. Kirsten Scott

designer, practice-led researcher, Programme Leader for Fashion at Istituto Marangoni, London, UK

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barkcloth production is dying out. An apprenticeship programme has been implemented, but a sustainable market is needed for the cloth. The British team aims to support this programme, through testing, treating and sampling—sharing the knowledge generated with the makers—and through showcasing barkcloth in sophisticated, luxury fashion outcomes.

As the project has evolved—in addition to its core objectives—it has offered a microcosm through which to examine complex issues, including western and non-western power imbalances, notions of ownership and agency in fashion, aesthetic values, local to global, paternalism, ethics and the post-colonial discourse, as fashion continues to impact the identity and meaning of cultural artefacts in its quest for luxury.

The Clothes Repair-a-thon is a repeating event held in the greater Helsinki area and now also internationally of which the purpose is to inform and engage the community about responsible consumption. The event is open to everyone, free of charge and the people participating are encouraged to bring their own clothes for repairing, mending or up-cycling.

The repairs are made for free and there are also basic sewing lessons offered on-site. The project started as a volunteering effort in the scope of Vaatevallankumous (Fashion

Revolution Finland) aimed at fighting unnecessary textile waste and later turned into a fully fledged project of its own. The facade of a free-repair-event brings me closer to the audience and while engaging in meaningful conversations about ecology, mending, clothes and the purpose of things in general, the act of mending is transformed into a community art practice that brings out personal stories, emotions and hopefully changed mindsets.

The practice now lives in the intersection of craft, activism and community art and plays with the notion of the third-space as safe space where mistakes can be made and

Contributions

The Clothes Repair-a-thon

Sasa Nemec

GingerHeads,
a Helsinki/Ljubljana
based independent
art collective engaging
in art, fashion and
photography

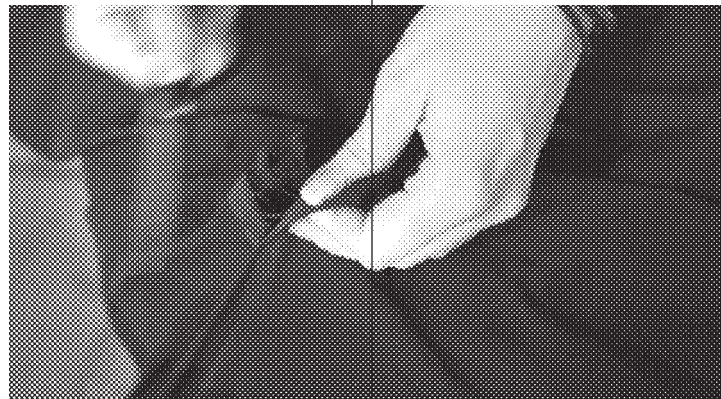
Creative
Contribution
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creative practice that
will take place outside
the parallel session

social interaction is provided. The project can take many shapes: it can be a workshop, a gathering around coffee and tea, a home visit or even an exhibition or, as in the latest instalment, a concert. The project tries to address many facets of the irresponsibility of the fashion industry, but also tries to solve the problem from a different perspective. It is a practice in community building and making it a habit of celebrating mistakes and ruptures in time and fabric.

Sasa Nemec's fashion practice is highly influenced by her artistic approach and her concern for the environment. She pursues her collections through artistic research, leading her to explore digital fabrication intertwined with more traditional tailoring. Her expertise in clothes design led her to develop a community building practice build around sustainability and the right to repair. Her practice spans between exploration of new technologies and use of age old techniques, from mending a loose button to creating garments with 3D scanning technology.



The installation addresses issues that fashion designers and students are facing as the industry is changing. It serves as a space for critical reflection on ethical production, speed, the value of textiles as cultural goods and the tension between original and appropriation.

It is an interactive pop-up production space for wax printed bandanas. They are printed with illustrations of industry stories about the mentioned topics. Wax printed fabrics and the bandana both have complex histories of copying and appropriation. They symbolize pride and belonging as well as politicization and resistance. As such, they reflect the current state of fashion practitioners that are dedicated to their craft yet also opposing the ways in which the industry has worked in the past.

As increasing amounts of information about unethical production conditions are made public, many designers decide to change the industry through more responsible design and production decisions. Transparency in the supply chain, sustainable materials and inclusive products for a diverse public are among the top concerns. Often, these areas

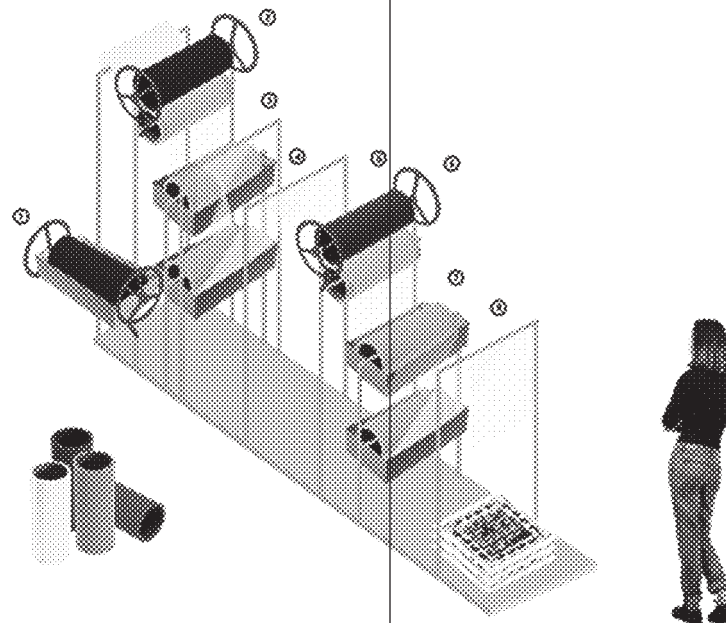
Contributions

100

Authentic Fashion Products!

Aïcha Abbadi

MA Design student,
Universität der Künste
Berlin, DE



Creative
Contribution
→ Installation

Thursday, May 31
Friday, June 1
Muis

are only addressed at a surface level, while the issues run much deeper.

The fashion industry is tied together through a web of global interdependencies with complex histories. International trade perpetuates many of the power imbalances established through imperial and colonial forces between East and West, North and South. At the same time, designers seek to push past these inequalities through inclusive design, collaboration and fair production.

The simultaneousness of best and worst practice, of fair trade and greenwashing, originals and copies makes it difficult to take responsible decisions. There are no simple solutions and therefore it is essential to acknowledge the complexity of the fashion system with its interrelations and blurred boundaries.

Authentic Fashion Products! as an installation and workshop offers an opportunity for critical reflection about the fashion system while actively contributing to it. The resulting bandanas act as reminders of the status quo that invite questioning and ideas for improvement.

Where to Lunch? We recommend the following places for a good lunch. Some of them made a nice offer. Show them your colloquium keycord.

1 BABO

Nice lunches
Second coffee for free
 Bovenbeekstraat 28
 6811 CB Arnhem
 +31(0)26-4434604
 babocafe.nl

2 BAR FLORIAN

Nice design and great lunches
All Pane (Grilled vegetables, Parma ham or Goat cheese) and fresh orange juice for 10.-

Jansplaats 59
 6811 GD Arnhem
 +31(0)26-4451317
 bar-florian.nl

3 BOMBOCA

Portugese and brandnew
 Eusebiusbuitensingel 10
 6828 HV Arnhem
 +31(0)6-40269302
 m.facebook.com/bombocakoffiebar/

4 CAFE RESTAURANT VERHEYDEN

Good Italian lunches
Spaghetti aglio e olio with shrimps / Spaghetti fresh pesto / Avocado salmon salad or tuna salad / each 10.-
 Wezenstraat 6
 6811 CR Arnhem
 +31(0)26-4437035
 cafe-verheyden.nl

5 DADAWAN

Asianfood
 Gele Rijders Plein 15
 6811 AN Arnhem
 +31(0)26-2022399
 dadawan.nl

6 HET ARNHEMSE BAKKERTJE

For real Arnheims take away bread!
 Ruitersstraat 37
 6811 CP Arnhem
 +31(0)26-4422972
 hetarnhemsebakkertje.nl

7 JANS

Nearby and good food!
 Velperbuitensingel 25
 6828 CV Arnhem
 +31(0)26-3547861
 jans-arnhem.nl

8 METROPOLE

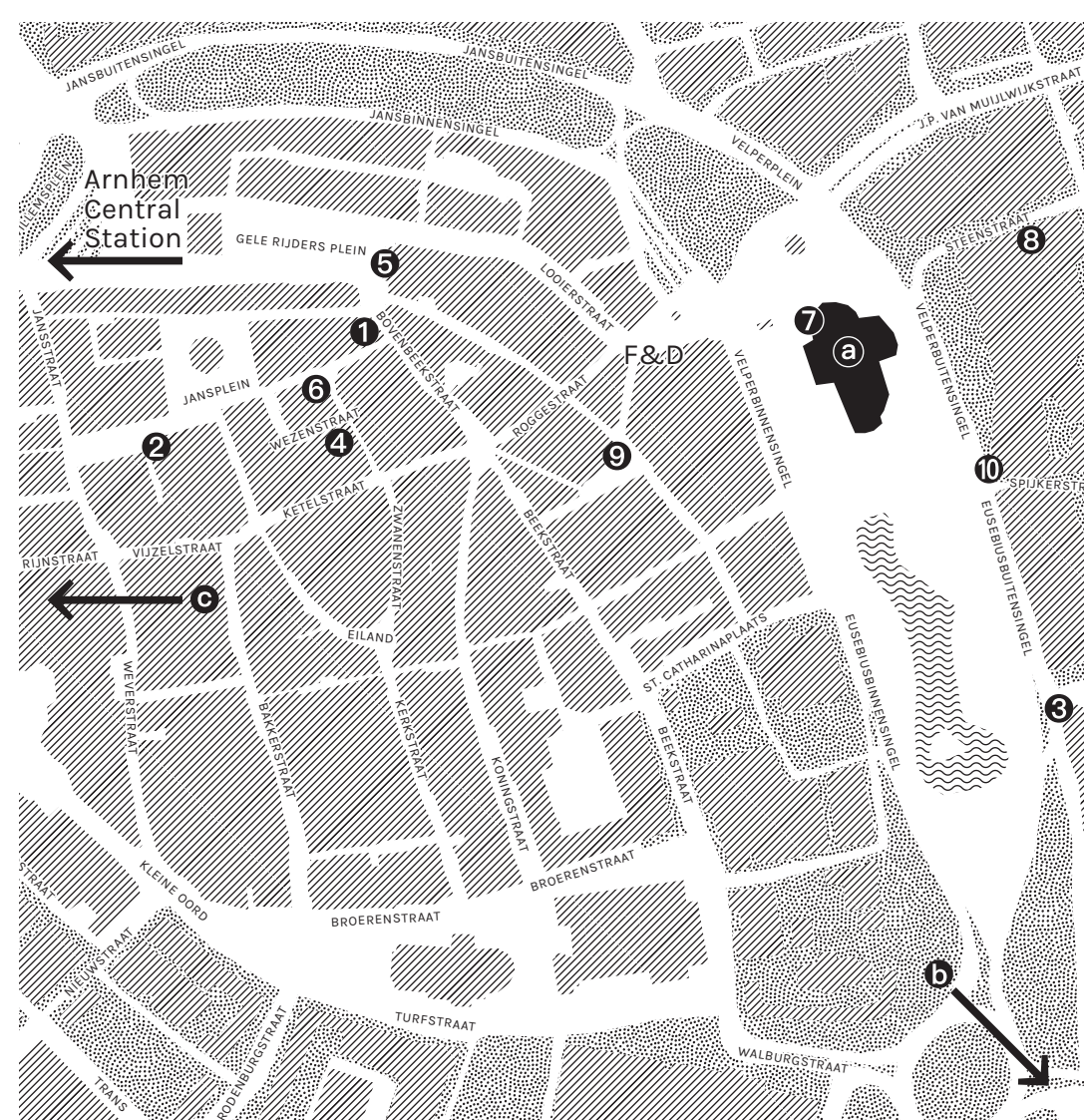
Nice food and great terrace
Lunchplate with a cup of soup, ham sandwich, cheese sandwich and croquette with coffee from our barista for 10.-
 Steenstraat 68
 6828 CN Arnhem
 +31(0)26-4424067
 metropole.nl

9 RAW SOME

Rawfood en vegan
 Brouwersplein 7
 6811 BL Arnhem
 +31(0)26-7851996
 rawsome.nl

10 VRIJDAG

Enjoy the sun!
 Velperbuitensingel 21A
 6828 CV Arnhem
 +31(0)26-7023901
 cafevrijdag.nl



The main conference venue is the Musis stadstheater in the center of Arnhem.

The opening of State of Fashion will take place on the first day (afternoon of May 31) at Melkfabriek. The reception on the second day (afternoon of June 1) will be held at ArtEZ.

a Musis
 Velperbuitensingel 25
 6828 CV Arnhem
 The Netherlands

b Melkfabriek (Milk factory)
 Nieuwe Kade 1
 6827 AA Arnhem
 The Netherlands

c ArtEZ University of the Arts
 Onderlangs 9
 6812 CE Arnhem
 The Netherlands

Scientific Committee

• Daniëlle Bruggeman

is Professor of Fashion at ArtEZ University of the Arts. She teaches at both the MA Fashion Strategy and the MA Fashion Design at ArtEZ, and leads the Centre of Expertise Future Makers in collaboration with Professor Jeroen van den Eijnde. The Fashion Professorship aims to develop critical theories and practices in order to explore, better understand, and re-

think the cracks in the fashion system and the role that fashion plays – and could potentially play – in relation to urgent socio-cultural, environmental and political developments in contemporary society. Bruggeman holds a PhD in Cultural Studies, which was part of the first large-scale interdisciplinary research project on fashion in the Netherlands, ‘Dutch Fashion Identity in a Globalised World’ (2010–2014) at Rad-

boud University in Nijmegen, funded by the Netherlands Organisation for Scientific Research. She was a visiting

scholar at Parsons, the New School for Design (NYC), and at London College of Fashion. She has published on topics like the fluid, performative and embodied dimensions of identity, (Dutch) fashion photography, and fashion as a new materialist aesthetics. Her current research interests include exploring more engaged approaches, vocabularies and strategies, using fashion as a tool for systemic change and societal transformation. On April 25, 2018, Daniëlle Bruggeman will give her inaugural lecture and present the accompanying publication *Dissolving the Ego of Fashion: Engaging with Human Matters* (published by ArtEZ Press).

• **Ian King** is a research professor at the University of the Arts, London and London College of Fashion. He is currently Chair of the Research Degrees Committee at the college. King is widely published in academic journals, media publications. His latest book entitled *The Aesthetics of Dress* (Springer, 2017) explores the relationships between how the body appears and feels in everyday life through aesthetics. King is also the founder and co-ordinator of the

International Fashion colloquium series that originated in 2011. Previous locations for Fashion colloquium include: London; Milan; Paris; New York; Amsterdam, Shanghai, Ho Chi Ming, and Sao Paulo, Vietnam. Future locations include: Jaipur, India; Bahir Dar, Ethiopia.

• **Kim Poldner** is Professor of Entrepreneurship at Wageningen University and Research (WUR), The Netherlands where she is coordinator of the minor Entrepreneurship & Innovation. Poldner obtained her PhD at the University of St. Gallen, Switzerland. For her PhD project she longitudinally studied 58 sustainable entrepreneurs in the fashion industry. Her research interests evolve at the crossroads of entrepreneurship, aesthetics and sustainability and she has written award winning case studies on sustainable fashion pioneers such as Veja and Osklen. Poldner is the leader of the WUR Circular Fashion Hub bringing designers and companies together with researchers and students to answer pressing questions in fashion supply chains. Current projects in collaboration with ArtEZ Centre of Expertise

Future Makers include growing ‘second skin’ from mushrooms, developing alternative ways of dyeing fabrics with bacteria and crafting leather from fruit peel. Poldner is a member of the Scientific Committee of the Fashion Colloquium 2018, because she is fascinated how we can translate sustainable design and technology to marketable innovations. Before she embarked on an academic career, Kim was founder of the first eco fashion store in The Netherlands in 2005 and founder of online platform *Eco Fashion World*. Her green wardrobe, including her up cycled wedding dress, was exhibited during the exhibition *Wear I Am* in 2017. → <https://www.wur.nl/en/article/circular-fashion-2.htm>

• **Anneke Smelik** is Katrien van Munster professor of Visual Culture at the Radboud University Nijmegen, Netherlands, where she is co-ordinator of the MA programme ‘Creative Industries’. She published widely on identity, body, memory and technology in cinema, popular culture, and fashion. Recent books include *Delft Blue to Denim Blue*. *Contemporary Dutch Fashion*; *Materializing Memory in Art*

and Popular Culture; and *Thinking Through Fashion*. A Guide to Key Theorists. Smelik is project leader of the research programme *Crafting Wearables*; *Fashionable Technology*, funded by the Netherlands Organization for Scientific Research, which will be presented together with Pauline van Dongen and Lianne Toussaint at the exhibition of *State of Fashion*. *Searching for the New Luxury*. She is a member of the Scientific Committee of the *Fashion Colloquium*, because she finds sustainability the most urgent issue for contemporary fashion. Anneke Smelik is developing a new research project on ‘slow’ fashion from the perspective of ‘post-humanism’ and ‘new materialism’, to understand how human and non-human factors are interrelated. If we recognize that humans are deeply entangled with things, such as clothes, it may be easier to see why we need to take responsibility for the earth—and change the fashion system. → www.annekesmelik.nl

• **José Teunissen** is Professor of Fashion Theory and Dean of the School of Design and Technology at London College of Fashion, UAL.

She is the curator of *State of Fashion*, *Searching for the New Luxury* (2018). Teunissen is currently a board member of the Dutch Creative Industries Council, and Chair of the network CLICK/Next Fashion, the Dutch Government innovation network for the creative industries in the Netherlands. In 2015 she established at ArtEZ the Centre of Expertise Future Makers, a centre dedicated to new making processes in fashion and design. She holds a Visiting Professorship in Fashion Theory and Research at ArtEZ, and works as an independent fashion curator. Teunissen previously worked as Professor, a journalist for several Dutch newspapers and Dutch broadcast television, and was curator Fashion and Costume at the Centraal Museum in Utrecht (1998–2006). At ArtEZ in 2002, Teunissen was one of the first Professors in the Netherlands to conduct research and develop theory in the field of fashion. She took various hot items from the fashion industry, including the effects of globalisation, sustainability and technology, and used them as the basis for research projects, publications and

exhibitions in association with ArtEZ Press, which earned her an excellent international reputation. Teunissen has co-edited many books including: *Fashion and Imagination*, 2009; *The Art of Fashion*, 2009; *Couturegraphique*, 2013; *Fashion Odyssey*, 2013; *The Future of Fashion is Now*, 2014; and *Everything but Clothes*, 2015; and realised many exhibitions including; *The Art of Fashion*, 2009; *Couturegraphique*, 2013; *The Future of Fashion is Now*, 2014; and *Everything but Clothes*, 2015.

• **Jeroen van den Eijnde** was appointed in 2016 as professor Product Design & Interior Architecture to shape the professorship El|scape. He was trained as a product designer (ArtEZ) and design historian (Leiden University). He did his PhD research on ideology and theory in Dutch design and fashion education. Van den Eijnde is author and editor of books and articles about art, design and design education. In 2018, he will publish a new handbook for design students and young design professionals.

In the function of teacher 'design history' and 'design theory', he taught, among others at Haagse Hogeschool, department Industrial Product Design, Design Academy Eindhoven and still teaches at the Product Design department of ArtEZ. He was a member of the board of Prins Bernhard Cultuurfonds Gelderland and Design Platform Arnhem. He was advisor art and design for, among others, the province of Gelderland and the National Fund for Visual Arts, Design and Architecture (now Creative Industries Fund NL). In May 2015, Van den Eijnde was appointed for a period of four years as a member of the domain committee on Visual Arts, Design and Architecture of the Raad voor Cultuur (the Council for Culture): the legal advisory body of the government and parliament in the fields of arts, culture and media. Since 2016 he is one of the program co-ordinators of the Applied Network Design Research that focus on design research at higher vocational institutes. In April 2018 he will be member of the new program board of *CLICKnl*, the national research and innovation network for creative

industries and responsible for the further development and implementation of the Knowledge & Innovation Agenda Creative Industries 2018-2021.

Moderators

• **Farid Tabarki** is the founding director of Studio Zeitgeist. He is a sought-after keynote speaker, debate moderator and event host. He advises corporations, educational institutions and non-governmental organisations on their strategy of how to cope with the challenges of the liquid society. Tabarki publishes a weekly column in newspaper *Het Financieele Dagblad*, focusing on finance and the economy. In 2016 his first book *The end of the middle – What a society of extremes means to people, businesses and government* was published. Farid is a member of various boards and committees. Among other positions, he is a member of *Platform Onderwijs 2032*, a commission which has presented a vision for Dutch education policy towards the year 2032. On the brink of the new millennium Tabarki became an entrepreneur. He started cooperating with Nederland Kennisland ('Knowledge

Land'), an independent Dutch think tank. He was involved with Carl Rohde's *Science of the Time*, coordinating European 'cool hunts' (trend researches into youth culture) between 2003 until 2007. From 2004 onwards, Tabarki was actively involved in *Coolpolitics*. In 2012 he received the Trendwatcher of the Year 2012-2013 Award. In 2013, Tabarki became the youngest person on the list of the 200 most influential people in the Netherlands, according to newspaper the Volkskrant.

• **Femke de Vries** works as an artist/researcher in fashion where she explores the interaction between clothing as (material) objects of use and fashion as a process of value production. Through deconstruction and re-readings from various perspectives, she aims to expose workings of fashion / modes of fashioning. Seeking alternative scenarios for makers and users she takes in consideration the role of fashion communication formats, cultural references and material culture questioning hierarchies and emphasizing the physical reality of use. Her research led practice is driven by

collaboration and results in works that connect theory and practice. In collaboration with Onomatopée she published two books: *Fashioning Value – Undressing Ornament* (2015, reprint 2018) and *Dictionary Dressings* (2016). Through positions at various universities including ArtEZ Fashion Masters, WDKA (Willem de Kooning Academy) and HKU (University of the Arts Utrecht) she has developed specialized educational programs. Together with Hanka van der Voet and Elisa van Joolen she founded *Warehouse*, a place for clothes in context in Amsterdam.

About

• **Fashion Colloquia** The *Fashion Colloquia* is made up of a core network of 4 institutions (IFM Paris, Parsons New York, LCF London, Domus Milan) connected by their residence and involvement in the four big 'Fashion weeks' across the globe and housed at the London College of Fashion, University of the Arts London. The aim is to attract a rich variety of contributions from a broad selection of people – from academia, media and practice – and utilize contributions for

uploading to a newly established international repository for fashion. At each colloquium there will be a mixture of specific themes of particular relevance to the specific location, and series themes, which will allow different sets of contributions to be added and explored. Some events at each of the colloquia will be streamed 'live' to pre-registered users. We also aim to upload all the content from each colloquium. Previous Fashion Colloquia addressed a variety of topics, including: local production (Ho Chi Min, July 2016); Sustainable development in social, economic, environmental, cultural and geographic dimensions (Sao Paulo, April 2016); The future of the fashion weeks (Milan, September 2015).

• **ArtEZ University of the Arts** has a strong tradition and international reputation in Fashion Design with award winning courses and many renowned alumni such as Viktor & Rolf, Iris van Herpen and Lucas Ossendrijver. As one of the largest universities of the arts in the Netherlands, ArtEZ is the best art college in the Netherlands with the most top programs in

bachelor and masters. ArtEZ has growing reputation as a home base for researchers in the arts and in design. Since 2002, the Fashion Professorship has played a leading role in developing fashion research and theory in the Netherlands, for example. The Fashion Professorship aims to make impact on the sector and society, developing new insights and visions for the future of the fashion system in relation to the changing social, economic and technological developments.

Since 2012 ArtEZ has been leading *CLICKnl* – the Dutch national research agenda for fashion and textiles – in which a strong network of researchers, educational institutes and companies has been created. In 2015, the Centre of Expertise *Future Makers* was initiated. *Future Makers* is supported by the municipality of Arnhem and the province of Gelderland, who have made financial contributions towards innovation projects.

At *Future Makers* researchers work on research projects in cooperation with public partners such

as universities and governments on one hand and private partners like companies and trade associations on the other, focusing on the development and application of new materials and manufacturing processes in fashion and design. The ArtEZ Centre of Expertise *Future Makers* believes that research through creative design practices leads to new insights and thought-provoking questions regarding urgent societal challenges. We envision a more sustainable future in the fields of fashion and design, starting from human values and a more responsible and ethical engagement with material objects that surround our bodies and living spaces.

→ futuremakers.artez.nl

→ modelectoraat.nl

• **State of Fashion** is a four-yearly fashion event that brings together designers, companies, and consumers in fashion and textiles with a shared aim of making the industry more forward-thinking, fair and ecologically sound. The first edition, that opens its doors on 1 June 2018, is themed *searching for the new luxury*, and

inspired the theme for the Fashion Colloquium 2018. *State of Fashion 2018 | searching for the new luxury* explores new definitions of ‘luxury’ against the backdrop of urgent environmental and social issues: less waste and less pollution, more equality, wellbeing, and inclusivity. Culturally and aesthetically, we are on a turning point. The current fashion system, in which luxury brands extend themselves to more affordable offerings, supply chains become globally dispersed as a consequence of fast fashion, and shorter product life cycles challenge environmental and social dimensions, is not sustainable. The fashion system will have to re-define its values. Curator José Teunissen, Dean of the School of Design and Technology at London College of Fashion (UAL), calls on all stakeholders in fashion to join her on a search for how we can apply fashion’s imaginative, seductive and innovative power to create a more resilient fashion cycle. To underline her approach, she introduces a manifesto:

- IMAGINATION = the new luxury
- AGENCY = the new luxury
- ESSENTIAL = the new luxury
- TECH = the new luxury
- CARE = the new luxury
- REUSE = the new luxury
- FAIRNESS = the new luxury
- NO WASTE = the new luxury

The manifesto forms the red thread through an exhibition and a seven week long programme of events, that involve a bold mix of pioneers such as *Fashion Revolution*, *Apparatus 22*, *H&M*, *G-Star RAW*, *Stella McCartney*, *Bruno Pieters*, *Osklen*, *Vivienne Westwood*, *Iris van Herpen*, *Orange Fiber*, *Self-Assembly*, *Pauline van Dongen*, *Rafael Kouto* and *11.11 / eleven eleven*.

State of Fashion 2018 Searching for the New Luxury
1 June–22 July 2018
De Melkfabriek Arnhem, NL
→ stateoffashion.org

Fashion Colloquium Searching for the New Luxury
31 May–1 June 2018
Arnhem, NL
→ fashioncolloquium.artez.nl

The Fashion Colloquium 2018 is organized by ArtEZ University of the Arts, in collaboration with State of Fashion.

Project team

Daniëlle Bruggeman / Anne Hendriks / Melanie Hulzebosch / Marieke Lam / Esther Munoz Grootveld / Catelijne de Muijnck / Dalila Sehic / José Teunissen

Scientific Committee

Daniëlle Bruggeman / Ian King / Kim Poldner / Anneke Smelik / José Teunissen / Jeroen van den Eijnde

Event Production

Organisatiebureau Sophie Schijf

Graphic Design

Catalogtree

Radio

JaJaJaNeeNeeNee

With thanks to

ArtEZ Centre of Expertise Future Makers / ArtEZ Master Fashion Strategy / ArtEZ Master Fashion Design / ArtEZ Press / ArtEZ Studium Generale / Fashion Colloquia / London College of Fashion / Radboud University Nijmegen / Wageningen University & research

Supported by C&A Foundation

C&A Foundation is a corporate foundation here to transform the fashion industry. We give our partners financial support, expertise and networks so they can make the fashion industry work better for every person it touches. We do this because we believe that despite the vast and complex challenges we face, we can work together to make fashion a force for good.
→ www.candafoundation.org

Printing & Binding

Wilco

Paper

Cocoon Offset 120 g/m², 100 % Recycled

For this publication with a print run of 800 copies CO₂ emissions have been reduced by 33 kg compared to virgin fibre papers.

In January 2019 the first issue of a new online journal published by ArtEZ Press and ArtEZ studium generale will present the proceedings of the *Fashion Colloquium Searching for the New Luxury*. It will consist of a selection of peer-reviewed academic papers and other texts by speakers from the conference, and filmed interviews with keynotes by Master students from ArtEZ, WUR and Radboud University. What's unique about the new journal is that it targets a multidisciplinary approach, and offers space to all artistic disciplines to publish their research results in the growing field where art, science and society influence each other.

ArtEZ Journal

ArtEZ Press
ArtEZ studium
generale

Being & Becoming

ArtEZ MA
Fashion Strategy
graduation
presentation
gen. #26 on
sensing fashion

Chet Bugter
Elisa Kley
Lisa Zwiep
Zareb Hoeve

June 1–June 10
Wed–Fri
11.00–18.00
Sat 11.00–17.00
Sun 12.00–17.00

F&D
(former V&D)

Johnny van Doorn-
plein 14, Arnhem
(Across the street
from Muis, the
Fashion Colloquium
main venue)

Being & Becoming presents the projects of this year's ArtEZ MA Fashion Strategy graduates, who collectively plead for bringing back fashion's human dimension.

“Allow for sensitivity to re-enter into the realm of fashion. Reconnect the human being as a spiritual being to the experience of fashion, creating new perspectives on sustainability, resilience and inclusivity. Take it a step further by opening up your rigid system to mindfulness: dressing not only physical bodies but also the mind. Make us humans truly value our garments again, as you have so many undiscovered treasures to offer. Let fashion become embodied again: rebel against the disciplining of human bodies through your out-dated fashionable codes. There is no need to go at this alone. Allow us inside your system, and we will try to guide, teach, inspire and connect with others.”

Fashion Colloquium
**Searching for
the New Luxury**

**state of
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ArtEZ University
of the Arts

C&A Foundation

#FashionColloquium2018