

4th NWFashionConference Local Fashion Communities

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ABSTRACTS

Thursday, 24 November 2016

Keynotes

Heritage Crafts in Fashion Business - Tradition to Modernity

Archana Surana

Local Means Global: African Fashion in Transcolonial Networks

Victoria Rovine

Session 1A: Selective Tradition

Between Tradition and Fashion: Variations in Purepecha Costume

Martha González Lázaro

This paper summarizes a part of my research about the traditional costume of Purepecha women, an ethnic group of Michoacan, Mexico. The dichotomous scheme “fixed suit” vs. “trendy outfit” does not suggest variations in the taste of indigenous costumes and its changing processes. For that reason, a classification of those processes is proposed in order to understand them: accentuation, diversification, homogenization, replacement, additions or juxtapositions and disuse, besides the appropriations of foreign elements to the culture of origin. To understand the indigenous peoples’ clothing it is not enough to consider it as an example of pre-Columbian traditions; rather, we must recognize that it has its own fashions. I

question the supposed opposition between the concepts of tradition and fashion, specifically in the case of the traditional costume and I show with ethnographical evidences how tradition and fashion can exist simultaneously.

Selective Tradition on the Example of Interpolation of Traditional Wear Elements Into Contemporary Croatian Fashion Designers' Collections

Lidija Fistrek

The topic of this paper is the research of processes of *selective tradition* on the example of the interpolation of elements of *traditional wear* into collections by contemporary Croatian fashion designers. The primary reason for choosing this topic is the fact that the area covered by the proposed research is extremely popular, yet insufficiently explored. In the era of globalisation, despite the announced egalitarianisation, the need for highlighting national identity and preserving cultural heritage is still present. The cult of difference and novelty in hyper-production, as well as the flirtatious and fluid relationship towards the surface of the body as the territory for inscribing signs of identity, is very apparent in expressing one's affiliation to a certain social group by means of clothing. Clothes can signify, communicate, semiotically claim and position itself towards the system of objects that enshrine and follow the body, while at the same time having no impact on fashion as change, nor as system of luxury and high craft, often associated with it. By analysing the practices of contemporary Croatian fashion designers, especially those who include elements of traditional wear, I will try to show that the said forms a complex and multi-layered process which should be viewed as a type of process of selective tradition. In this context, I understand selective tradition as defined by Raymond Williams - a process of selecting from cultures of different periods, those elements that correspond to particular interests of lived culture (Williams, 1961:67). The goal of this research is to show and define the manner and importance of the process of *selective tradition* when interpolating elements of *traditional wear* into collections by contemporary Croatian fashion designers.

More Than a Dragon and a Lantern: What Chinese Fashion Designers are Creating Now

Yating Jin, Carolyn Barnes and Nanette Carter

Chinese fashion has been strongly linked to traditional motifs, fabrics, colours and garment types. In this, Chinese designers have positioned themselves as a bridge between China and the wider fashion world, the use of elements of Chinese cultural tradition suggesting the authenticity and individuality of Chinese fashion design in the context of the global fashion industry. This tradition-inflected approach reflects an outsider view of Chinese culture back onto Chinese consumers, but shows signs of coming to an end with many Chinese designers now using other means to create a distinctive fashion identity. Based on a set of qualitative research interviews with eight Chinese designers, our paper explores some Chinese designers' more nuanced approach to cultural positioning. Instead of using overt expressions of cultural origin, the interviewees link creative expression to their individual backgrounds and

experiences, suggesting the burden of showing Chinese culture to the world has been replaced by a focus on individual skills and talents in contemporary Chinese fashion design. The paper shows Chinese designers broadening their sources of inspiration while recognising that the needs and preferences of the Chinese fashion market are similarly diversifying. An increasing percentage of Chinese fashion designers are educated overseas and have overseas experience, introducing a more critical approach to design that runs counter to the project of sustaining cultural traditions as a form of patriotic cultural nationalism. There is increasing government support for creative industries in China, including fashion, accompanied by the aim that they compete on an international level, while the local Chinese fashion media are now far more interested in Chinese fashion and inclined to support it on its own terms. As such, the development of Chinese fashion brands through respect for individuality and tolerance of diversity is becoming understood as a means to advance China's fashion industry.

Session 1B: Local Craftsmen, Global Markets

Handmade: A Collaboration Between Gujarati Crafts and Contemporary Fashion

Alison Welsh

This paper presents the findings of a practice based research project, which examines the potential for a sustainable future for hand-made, high fashion garments, which celebrate traditional Indian craft skills. 'Craft' is no longer a byword for low-cost hand made goods. The new millennium has brought a refreshing approach to products made by expert craftsmen. Just as the world was about to give up on crafts across the globe, the fashion world is now taking notice of exquisite traditional hand made objects. The word craft is now being used in the context of describing how the finest clothes are made. The resurgence of fashionable and beautifully constructed garments made in India or made from fabrics produced by craftsmakers, gives hope that there is a real future for sustaining traditional crafts practice. The fashion world is currently seeking transparency in terms of who makes these clothes, who grows the cotton, who weaves the cloth, and who makes the profits. This paper describes an on-going practice which values the craftspeople who labour to make our clothes, and respects the communities that hand-weave the fabric, and the embroiderer that uses the skills acquired over a lifetime of practice, skills that have been passed on from one generation to another. This research also aims to find out who will appreciate garments which have been made so slowly, carefully and lovingly. Who will pay the real price for the hand made, hand crafted garments so many people now aspire to purchase. Where do they sell? And how much for? As a practicing designer I have been collaborating with master weavers and Rabari embroiderers working in villages in Gujarat for 10 years, the insight I have gained into the production of high quality, handmade clothes will be shared within this paper.

On the Kantha Stitch and Craftswomen

Alka Yadav

The epicentre of world fashion is on demand to drift towards the eastern world, encouraging the crafts to polish themselves and gradually creating a new platform of sustainability for them. Kantha stitch is a traditional thread-work of the area, the skill passed down through generations. It is one such embroidery technique practiced in eastern part of India, originated in West Bengal which needs regarding both the crafts and craftswomen. The society should value the craft and understand the toil through which the working labour goes through. Kantha has given a lot of women the status of being employed, self-sufficient and helped them in managing their livelihood. However they are also exploited. The women face the problems of social mobility and reduced bargaining power in the markets that deter them from competing against their male counterparts. Women employed under a proprietor work on his/her design. The wage is provided after deducting the cost of thread used in the design. If the work is not satisfactory, the stitches are destroyed, money is deducted and work is handed over to the one who finishes it. After all deduction and addition the value received is very meagre. The prime profit is shared amongst the upper hierarchy in the series. Besides all this, according to the craftswomen the job is not permanent, as they are hardly able to make two saris a year or three beds cover a year.

The above mentioned problems suggest the need of the craftswomen to be more self-sufficient, more stable, and also more sustainable. We are making a concept based ready to wear collection that enhances the skill and the put in labour of those women. The work would aim to make focus on the beauty of textile. Such fashion shows should be international for greater recognition. The designers should directly heir such women instead of any middle, this will increase their value in the market.

Promoting the Craft of Dabu Printing to Earn Global Acclamation

Megha Goyal

In modern era, it is possible to create a synergy between industrial designers and artisan groups to stimulate the development and preservation of a local craft in a sustainable and commercially viable way. This study aims to explore how designers can make contributions to the artisan community. In this research we have analyzed the art of Dabu block printing. Also known as mud resist printing, is a traditional craft practiced primarily in the Akola village of Rajasthan, India. This paper highlights the value of the alliance between craft and design as a mutual learning mechanism, where both sides can exchange knowledge and can help foster the craft of local communities. The century's old craft of Dabu printing faces modern pressures, ranging from fewer skilled artisans and competition from less labor-intensive screen printing to water shortages and rising cost of materials. While retailers sell Dabu printed products at a premium price, a fraction of this reaches the actual workers. The printers are looking out for cheaper, faster options of increasing the output- putting this trade at risk. Best artisans are fading off and the number of artisans are increasingly rare. In some ways the only way to keep the tradition alive is to contemporize it. The purpose of this article is to

elevate the significance of the long-established craft of Dabu print in a manner to multiply the number of people engaged in this craft. Designers play an important role in stoking consumer demand by creating modern prints and styles. Being designers, we have proposed to deliver the craft of Dabu printing internationally by representing the laborious work of the artisans through a garment collection called “From Dirt to Design”. This will encourage the widespread of the craft globally, thus aiding the craft to get its deserved recognition.

Session 1C: Independent Fashion Designers

System D Moroccan Style: The Art of Self-Reliance in the Moroccan Fashion Community

Angela Jansen

While the Moroccan fashion designer Said Mahrouf decided to move from Amsterdam to Casablanca a few years ago because the Moroccan fashion system holds more opportunities for him, the designer Amine Bendriouich has been spending an increasing amount of time in Berlin precisely because of the difficulties the same system is representing. After only seven editions, the Casablanca Fashion Week had to give up due to a lack of support from the city, the industry as well as the government while the textile industry continues to be the country's most import employer. In order to increase its competitiveness on an international level, Morocco's largest textile and clothing association AMITH has been initiating a series of programs in the last ten years focusing on innovation and design, including a brand new fashion academy CasaModa, yet talented and innovative young designers like Ghita Laskhrouif feel disregarded by the industry, which continues to work with a high percentage of foreign designers. While the success of local fashion bloggers is greatly based on their explicit Moroccan identity, with a high percentage of Moroccan followers around the world, they are predominantly supported by foreign brands.

Although fashion can be an important engine in the environmental, cultural and economic sustainable development of communities and has the potential to be a crucial element in the cultural ecosystem that nourishes identity formation, it is not always acknowledged, supported and nourished as such in so-called developing economies. This paper aims to critically analyse the local fashion community of Casablanca, which particularities of custom-made, informality and self-support seem to be both its strength and its weakness. The paper is based on new research conducted in 2016 in Casablanca and focuses on a number of case-studies consisting of fashion designers, bloggers, journalists, events, schools, associations, public services and local initiatives.

Fashioning a Domestic Creative Industry: Examining the Strategic Spatial Dynamics and Locational Choice of Independent Fashion Designers in Canada

Taylor Brydges

When envisioning the fashion industry, London, Paris, New York and Milan often come to mind. Indeed, the fashion industry is associated with a highly urbanized and hierarchical global system (Breward and Gilbert, 2006). Despite this dominant image, unique local fashion industries not only exist - but thrive - outside of these traditional markets. To challenge the notion of fashion as an exclusive urban industry, this paper examines innovation and competitiveness of the Canadian fashion industry. Empirically, this research draws on over 80 interviews with independent fashion designers and key informants from the Canadian fashion industry. The Canadian fashion industry is unique in its industrial structure: a lack of large, international fashion design firms encourages aspiring fashion designers to become entrepreneurs and start their own labels to gain employment in the fashion industry. As a result, the majority of the Canadian fashion industry is comprised of small-scale, independent fashion brands. Given this industry structure, this paper will examine the spatial and locational dynamics of independent fashion designers in Canada. It will probe the ways in which independent designers enact strategies of labour mobility in choosing where to locate their business. While conventional wisdom may suggest designers would flock to the largest urban area, in fact designers were found across the country. Not only do fashion designers move across urban hierarchy depending on their circumstances, but also utilize intermediaries to establish a presence in markets outside of their own. In examining the nature of independent creative labour, locational choice, and the strengths and weaknesses of Canadian regions and cities, this paper seeks to contribute to the literature on talent attraction, labour mobility, and career trajectories in the creative economy (Florida, 2002; Hracs and Stolarick, 2014), while also providing local policy recommendations.

Haute Couture: Over My Dead Body: Creating a New Fashion Dynamic in Lebanon

Jason Steel

Beirut, September 2013. The Lebanese American University launches its four-year Fashion Design B.A. in collaboration with University of the Arts London: London College of Fashion and ELIE SAAB. In establishing a new program, two distinct and opposing factors became prevalent: the high-octane world of glamour and the fluid political situation. Whilst Lebanon has broken into the global fashion platform, with leading designers infiltrating red carpet events and dressing royalty, the country as a whole has few designers successfully selling ready to wear. Ateliers and small factories struggle to make ends meet and many have closed down with artisanal techniques and production skills being lost forever. Meanwhile students fully expected to be learning the time-honored traditions of haute couture but were in for a rude awakening. The program was not envisioned to support glamour or bridal outcomes. Instead a rigorous exploration of what it means to be Lebanese within a global framework of fashion is the starting point. Many international collaborations fall flat due to the lack of understanding of regional dynamics or the market. Outcomes can be badly designed, ill-fitting

and lacking finesse: as consumers we inherently know when something lacks refinement. As the first generation move towards their final year, expectations are high as to the visual dynamic of the program. Results were at first mixed until the student cohort realized there were no shortcuts to excellence; instead they are exploring myriad references from political to social reform in rich and diverse methodologies. The program has one-quarter menswear, textiles for fashion, tailoring and sportswear etc. In fact any working method is accepted as the way forward in a sector crying out for practitioners who understand the dynamics of a developing sector within the Middle East. This visual presentation explores the program and wider implications for the region.

Session 2A: Micro-Macro

Tehran's Fashion Industry Today

Azadeh Fatehrad

This paper aims to reflect on the complex fashion industry that exists in the city of Tehran, Iran. There are many small fashion communities, either based around individual designers or run by groups of tailors like cooperatives, which have enjoyed significant success over the last 10 years compared to the more traditional mass-producing factories and large importers of foreign brands. This paper adopts a number of different methodologies to compare and contrast these micro and macro models and, in particular, to examine their growth and sustainability. More particularly, this paper will look closely at the effect of the current socio-political context of Iran on the fashion sector including underground fashion shows, the role of advertising in Tehran and the Islamic 'obstacles' it faces, the popularity of certain products and markets and, finally, the pricing structure and unexpected competitiveness of the micro businesses, which will be supported by various facts and statistics. This paper will also touch upon fashion education in Tehran today. This will be at university level and include interviews with graduate students presenting their final shows to draw a bigger picture of what inspires fashion design in Iran. This section is elaborated on with my recent ethnographical case study on women's clothing in Iran in the late 19th century to trace similarities in terms of patterns, shapes, colours, and fabrics between that time and the present day. This brief reflection offers an insight into the ever-changing fashion identity of Iran while highlighting the permanent elements that have been preserved throughout the history of Iranian dressmaking. This paper aims to answer the question, *How can local fashion communities contribute to the sustainable development of the fashion industry and the cultural identity it represents? And how can manufacturing and distribution be kept local and, at the same time, sustainable?*

A Study of Local Fashion Communities from Ethiopia and Ukraine and Devising Solutions for their Fashion Products/Commodities

Karan Khurana and Kateryna Ryabchykova

The ever-increasing share of fast fashion consumerism shadowed the profound craftsmanship of fashion products across the globe. This subsequently created hardship to the local communities and designers across the non-western world. Beyond this the fashion commodities saw a substantial fall in design elements which made the products very banal in nature. Consequently, the trade turned towards conscious consumption and here emerged a few sustainable designers and craft oriented communities which attracted attention in the recent past. Problems of sustainability and consumption are burning issues nowadays, fashion houses and international brands propagandize these issues for better consumer base, whereas originally sustainable local-based craftsmen still stay in the shade. Due to lack of expert management and target allocated branding real sources of national heritage cannot gain fame on international level. In this research we have studied and analyzed the problems faced by hereditary communities and ethnic designers from Ethiopia and Ukraine. Particular attention is given to communities and designers who promote national heritage. During this study we also realized that there is a lot of learning for the western world as well in finding more sustainable ways of production. Qualitative research methods were employed to compile this research which includes authors experience in brand consulting and personal interviews. Secondary information was collected and analyzed through academic journals and online articles. Summarizing research we also devised sustainable marketing and branding solutions for strategic business.

Crafting Fashion in India: Artisans, Designers and Cultural Heritage

Eiluned Edwards

Viewed from the perspective of the Western industry, the components of 'modern', transnational fashion have emerged only recently in India. The country's first fashion week was held in New Delhi in 2000, and Indian editions of *Vogue*, *Marie Claire* and *Elle* were established only in the last decade. Formal fashion education was introduced in 1986 when the National Institute of Fashion Technology (NIFT) was established at Gandhinagar, Gujarat, under the aegis of the Ministry of Textiles. But the apparent 'newness' of the industry in India belies the longstanding influence of the subcontinent on global fashions (consider chintz, Kashmir shawls and 'hippy chic') as well as the changing mores of its domestic fashions. Indian culture, shaped by trade, conquest and colonisation, has endowed its designers with a rich legacy of textiles and dress; the survival of many craft traditions on the subcontinent has also enabled them to unite the handmade with a modern design sensibility and an international outlook. A sense of heritage allied to superb craftsmanship has become the USP of Indian fashion; these characteristics – manifested in different ways by individual designers – have enabled it to gain traction on the global stage in the past 2-3 decades. This paper will explore how fashion is crafted in India, analysing the relationship between designer and artisan. It will also address how the global fashion industry has impacted craft production on

the subcontinent, and the interplay of fashion, heritage and sustainability (of culture and environment) will be discussed. It draws on research with Delhi-based designer Aneeth Arora (label Péro), fashion retailers Fabindia and Anokhi, and with block printers in Gujarat and Rajasthan.

Session 2B: Local Fashion Spaces

Flea Speech: Micro-economy, Wardrobe Mobility and Style Identity in Barcelona

Manuel De Sousa

The city of Barcelona is well known as one of the most touristy cities in Europe. This fact positions the Catalan Capital on a constant gravitation around the top ranking of the most visited cities in the world. Consequently, its economy receives a significant contribution from the tourism industry. Unable to escape from the consequences of the credit crunch and the global recession from 2008 on, the city's economy suffered an important impact, not only in the hospitality sector but perhaps more dramatically in the retail and clothes consumption sector. However, from those economically vulnerable years and until today, alternative fashion-related business initiatives blossomed within the city and a sort of "local fashion micro- economy" emerged. Therefore, the consumption of vintage and second hand clothes, as well as the foundation of a garment-sharing textile library and new businesses promoting local designers has conformed a new circulation of style-construction-conscious individuals throughout specific areas or "barrios". This paper aims to examine this "wardrobe mobility phenomena" and vows to asseverate how this "textile transmission ontology" has shaped a process of valorization of "fashion knowledge" in confrontation with the "information" that big brands tend to inculcate. In that event, new "circles of belief" have contributed to the inception of a decodified fashion and style identity with a local edge.

Temporary Spaces and Sustainable Fashion Curation: Are They Here to Stay?

Anja Overdiek

One effect of the economic crisis and changing retail behavior in the global West during the last seven years has been the huge availability of commercial space. In high streets, shopping centers and derelict industrial spaces, this has given opportunities for creative and cultural 'makers' to experiment with new services and retail concepts. Real estate developers let their property for low price or free, to safeguard value and safety. A lot of sustainable fashion initiatives have taken this opportunity. With the economies recovering, this situation is quickly changing. Predominantly in tear one cities such as London, Paris and Amsterdam, real estate prices are rising quickly and creative initiatives are 'crowded out'. However, this does not seem to be the case for so called tier two cities: In Birmingham, Detroit and The Hague e.a., there is still a lot of empty (retail) space and communities ready to experiment with new forms of value creation. In theory, the pop-up space as a format knows three defining characteristics:

temporality, interstitially and immersion. These characteristics ask for a paradoxical mix of organization and improvisation on the part of the fashion entrepreneur. How do these 'new fashion entrepreneurs' use the temporal space in their favor? In how far are they not only able to sell sustainable fashion (concepts), in how far can they also create sustainable businesses and careers for themselves? And: what impact do they have on their surrounding communities? The paper will further develop the theory of temporary spaces and focus empirically on three cases, three sustainable fashion 'curators' in the city of The Hague. The findings of this case study will be compared to research in other fashion geographies to determine commonalities and differences.

Exploring the Concept of 'Terroir' in Understanding Local Fashion Communities: The Case of Belgian/Antwerp Fashion

Ching Lin Ping and Ezgi Toprak

In this conceptual paper we explore the theoretical possibilities of the 'terroir concept' (Vaudour 2002; Charters 2010) in understanding local fashion communities and more specifically the case of Belgium/Antwerp. Terroir as a concept is usually invoked in relation to the consumption of wine—and often used to market wine—centers around the idea of place as identity with reference to the physical environment, a sense of shared origin and destiny at the imagined level. These properties render the wine quality, *typicalité* (typicality) (Vaudour 2002) and 'authenticity' (Charters 2010). Terroir as social construct seems to chime with new approaches of fashion and fashion communities as cultural phenomenon and especially the fashion tale of Antwerp and Belgium. In a poly-centric fashion world (Skov 2011) the terroir concept allows for a focus on the periphery rather than on the center of fashion and how second tier fashion cities seem sufficiently robust to survive and at times to thrive despite and or because of neoliberal forces of economies of scale. We will also discuss the nexus terroir and transculturalism. Our findings are based on literature study, interviews and case studies.

Session 2C: The Local in Fashion identities

Local Bodies in Foreign Clothes: The Hidden Geometries of Japanese Fashion

Toby Slade

After its long self-imposed seclusion, Japan's reengagement with the world from 1868 and with the clothing fashions of European Imperial elites was faced with a problem: how to fit the new clothes of modernity to Japanese bodies that were—and remain—significantly different to the ideals presented in foreign tailored garments. What developed and what still remains are particularly localized solutions which accentuate bodies and artificial proportions via hidden

geometries. They tailor, cut and frame around different principles in various ways to approach a non-indigenous ideal. This paper will examine some of the first examples of tailoring amongst the Meiji era elites and follow these innovations into the twentieth century. These innovations will be mapped onto the changing perceptions of the body—how it should rightly be shown, held and moved. Artistic engagement with the human body was never a priority of Japanese arts and the body's sudden elevation to the centre of artistic and sartorial ideals of beauty created a wide range of consequences. With proportions that were not Vitruvian, the Japanese body was and is hidden and whole clothing systems designed around the subtle manipulation of bodily form via clothes. This was a solution that was both global in its outlook, as part of a desire to be “western” style power, and local in that it met, and continues to meet, the needs of local consumers and their bodies.

Creating Local Fashion Norms Between 1918-1923: Women's Magazines and Associations In the pre-Turkish Republic Era

Özlem Dilber

The absence of a national fashion was an outstanding topic and was first mentioned after the proclamation of the Second Constitutional Monarchy in 1908 when *çarşaf* (chador) was already evolving in the direction of European *tayyörs* (ladies' suit) and women's clothes in the magazines started to display European influence in the Ottoman Empire. However, the Great War put aside this issue and postponed the possibility of a national fashion. With the end of the war, once again the subject of local fashion identity was handled and a national fashion movement to create new and national standards in the fashion of clothes was started. In these campaigns, previous studies demonstrated that the magazines played a pioneering role. My first aim in this paper is to state the role of women's associations in these campaigns. Moreover, I want to examine the role of fashion in the construction of the new gender identity of “the new woman” in the Armistice Period before the establishment of the Turkish Republic. I also investigate how fashion problematized and idealized the contemporary Turkish woman. I attempt to show how the educated discussed the Western influence in fashion and the necessity of a national fashion. Another aim in this paper is to reveal the ideal norms of women's physical appearance in this period. Finally, I want to put forward that, although the number remained insignificant, in this period, along with the policy of creating a national form in clothing, there were newly opened small scale firms for local fashion production. These firms played considerable role in the construction of the local norms.

Belgian Fashion Designers' Pathways to Success: A Configurational Perspective

Annick Schramme and Sofie Jacobs

An increasing coverage of Belgian fashion designers is seen in international publications (Ceulemans, 2013). This creative sector is characterized by a large number of small enterprises and a high level of self-employment (Bakhshi & Throsby, 2009). In such small firms, the creative entrepreneur is both the person who manages and the founder of the

business (Camelo-Ordaz et al., 2012). However, Jeffcut and Pratt (2002) state that in existing research on the creative industry, much attention has focused on the macro-level, and they suggest the need for a better understanding of what occurs at the micro-level, especially looking into particular variables which influence the performance of creative firms.

Therefore, this paper presents an explorative comparative case study of 20 cases in the Belgian small-sized fashion design sector, analyzing two different pathways to success: economic success and perceived success. These pathways are researched at the micro-level, as configurations of ambidexterity, entrepreneurial orientation, and context variables typical for the fashion sector. Such a configurational approach takes the interaction between these different concepts into account, which reflects the complex reality of success in small fashion firms. This configurational approach is also a meaningful addition to the well-known approaches of qualitative studies and econometric modelling in creative industries research.

Friday, 25 November 2016

Keynote

The story of ‘The Antwerp Six’

Annick Schramme

‘The unfashionable foot: people, planet and science’

Catherine Willems

At a time when landfill sites are choking with the remains of millions of shoes made of non-biodegradable material, and when (in)tangible cultural heritage is being either swept away or commoditized by market forces Willems shows possible alternatives on how to make footwear that is sustainable for environment and body. The manufacturing of footwear – the supply of the raw materials and the assembly of different components- makes the footwear industry a polluting business. Besides the negative effects of the footwear industry on the environment also come the negative effects on the body; i.e. problems of wearing restrictive footwear, such as hallux valgus (bunions) or the shortening of the calf muscle tendon as a result of wearing all too often high heels.

Willems questions if indigenous footwear – worn in different regions over the world- has similar damaging effects on environment and feet. During the lecture she will talk about her research protocol ‘Future Footwear’ that combines three disciplines – anthropology, design and biomechanics – and analyses adequate cases for comparative research by:

- (1) living and working with indigenous cobblers and studying their craft and skills around shoes and feet;
- (2) studying their bio-mechanics and foot health; and
- (3) working together to create new shoes (inspired by their designs) for urban lifestyles at the same time (critically) exploring the modern global shoe industry and being able to compare different production options (including the latest technologies) in order to achieve sustainable production.

Session 3A: Local Fashion Scenes

Cambodian Fashion NGOs: Are They Doing Good?

Katalin Medvedev

During the Khmer Rouge's genocide in the 70s, Cambodia's entire infrastructure was destroyed, including its cultural tradition of textile weaving, and among the nearly 2 million who lost their lives were most of the artisan weavers. However, recently Cambodia has emerged as a top garment producer and has also made great strides in restoring its world-famous sericulture. Fashion items are produced in large factories, in nongovernmental organizations/associations and in private enterprises. While large-scale fashion production is Cambodia's biggest export industry, the designs and market for the fashions produced in such factories are exclusively Western. In contrast, NGOs/associations have significantly affected the country's social development and laid the foundation for an emerging local fashion scene. NGOs recruit employees from the most disenfranchised segments of the population, resulting in fashion production becoming the primary source of income for them. These employees include formerly prostituted women; women infected with HIV/AIDs through no fault of their own, but shunned by their communities; polio and landmine victims; and homeless children and underprivileged youths. The NGOs help these employees get skills training, harness their creativity and produce fashion products from trash and recyclables, often imbued with Khmer aesthetics. While these often target the tourist industry, some have reached Western markets as well. In earlier essays I have provided detailed case studies of 3 fashion producing Cambodian NGOs that are exemplary leaders of social, economic and environmental sustainability. In this paper, based on field notes from dozens of site visits, I summarize the positive lessons that the West can learn from Cambodian NGOs. I also contextualize and problematize the issues that appear to hinder Cambodia from overcoming its manufacturer-only status and becoming a major player on the global fashion scene, duly recognized for its unique Khmer fashion flair.

Fashion in Fiji: The Potential of Design Within the Context of a Declining Manufacturing Industry

Amanda Smith and Angela Finn

This research reveals the struggle of an island nation, Fiji, to move from being a manufacturer of others' designs to becoming known as a producer of fashion designed by local designers. Fiji has a long and successful manufacturing history of making fashion garments. At its peak the textile and garment industry represented 31 per cent of Fijian exports. This was due in part to international investments with many companies establishing manufacturing businesses to benefit from apparel quota systems and trade agreements between Fiji, Australia and New Zealand. With the demise of such agreements during the late 1990's and political unrest in the early 2000's the textile manufacturing sector has suffered, with many companies closing their

doors, resulting in high numbers of unemployed but skilled workers. In a reaction to this there have been two major shifts, one in the manufacturing companies that remain and the other in a repositioning of design as a central premise for the survival of the local textile and apparel industries. The manufacturing shift in Fiji has focussed on a move from mass-production to reposition itself with an emphasis on smaller, elite, niche market business. This value-added manufacturing stance forms alignments and linkages with the idea of an emerging need for local designers to support a growing national design identity. This paper uses historical research, immersive design led workshops with local Fijians, in conjunction with experiential evidence gained at Fiji Fashion Week to explore the possibilities, advantages and limitations that surround Fiji's emerging fashion design status. The authors build on their knowledge of fashion, manufacturing and education to reflect on the state of fashion in Fiji and discuss how this contributes to our understanding of local design and manufacturing systems, and for emerging models of fashion education.

Session 3B: Local Brands

Moda Polska - Oasis Of Luxury Behind The Iron Curtain

Dominika Łukoszek

Moda Polska (Polish Fashion House, 1958-1993) was a company established in 1958 to create a luxurious fashion brand in socialist Poland. The official idea behind the company was to prove that Poland has its own fashion that does not need inspiration from the 'rotten West' and was capable of designing original and desirable products.

However, like many other initiatives during the socialist epoch, the result was a compromise between the government idea, the available materials and the dreams of the people standing on the front line of Moda Polska: Jadwiga Grabowska and Jerzy Antkowiak. Grabowska, the first director of Moda Polska (1958-1968) was well acquainted with Parisian fashions, due to her contacts from the pre-war period. Jerzy Antkowiak, Grabowska's successor, and the *enfant terrible* of fashion in Poland, had always been a devoted admirer of Yves Saint Laurent. With eyes turned toward Paris, they always tried to bring the latest trends to Polish customers.

While researching the history of Moda Polska, two questions needed to be answered: how did Moda Polska realise the government's idea of a socialist, luxury fashion brand, and to what extent was its product range filtered through the Parisian influence?

In my paper, I would like to investigate the relations between Moda Polska and Parisian fashion. The research is based on the fashion and lifestyle magazines where Moda Polska's collections were presented (mostly *Ty i Ja*, *Przekrój* and *Moda*) and interviews with a selected group of people (mostly journalists, designers, clients, models and photographer) who remember Moda Polska as the brand that confronted the overwhelming greyness in the streets and was the oasis of luxury in the country behind the iron curtain.

Case Study Kamensko; Textile industry, Privatization and Local Community Engagement

Ivana Čuljak and Lea Vene

In 1949 Kamensko, a former textile factory based in the center of Zagreb (Croatia) was opened with an aim of producing garments intended for mass consumption. It was an important economic and cultural engine during the socialist period in Yugoslavia and it contributed to the local economy and community employing around 500 workers. After the break-up of Yugoslavia and the end of socialist regime the company undertook structural changes in the economic transition and privatization in the 90's and finally went bankrupt in 2010. The whole case didn't go unnoticed. Textile workers who hadn't received salary for five months went on strike in the public place of Zagreb. It was one of the rare cases where textile workers occupied the public space so as to articulate their message regarding the financial problems of the factory and their position as workers there. A hunger strike they organized was supported by many civil organizations and got a lot of media and public attention. Regardless of the community pressure and the strike the factory was closed down and the textile workers (mostly aged around 50+) were forced to find new jobs. Workers were too old and not skilled enough to compete for new jobs so they had to find an alternative way to incorporate themselves in the system. Our research is focused on the specific case study of Kamensko and we wish to highlight the transitional phase of the factory production in the context of new social and economic changes of the 90's but also to analyze the way local community reacted to the factory being closed down. There were several creative initiatives that tried to tackle the issue in order to raise awareness and contribute to the formulation of new possibilities for textile workers.

Session 3C: Local Fashion Lexicon

The Local Lexicon of Clothing and the Global Fashion Dictionary: A Case Study

Maria Catricala

The presentation aims to show the differences between the traditional local vocabulary of clothing and the lexicon of the new fashion trends, both used today in Calabria, a region in the South of Italy. The differences are various and numerous. First of all, the traditional habitus (used in the rural area until the economic boom of 1950-60) was related to a social function and connected to the territory: in every village the colour of the skirts or that of the hats were identity markers, and they could be easily interpreted to understand the age, the economic status and the activities of the members of local communities. Today the international brands are present in the small towns and the *boho-chic* (<*boheme+hippy*) garments are worn from teenagers and their elderly teachers indifferently, in both cases without a liaison with the environment and the landscape (Riello-McNeil 2010; Rak-Catricalà 2013). Concerning linguistic aspects, the two nomenclatures are different in terms of grammatical structures,

formation of the words and their etymology. In the first group we can find traces of the old Greek substratum and the signs of contact with other languages (Catricalà-Guidi 2010), and the origin is related to materials or to some symbolic function. In the second case, the origin of many exotic terms are without meaning and their semantic valence hailing from a specific community remains obscure. Last but not least, the lexicon of the traditional costume is characterized by a particular conceptualization of clothing and it is possible to understand the most important categories and their mainly spatial logic. The recent global fashion is not connected to a specific mapping and the space of the Vitruvian man is not the base of the linguistic constructions and of their “ethnic-knowledge”. The risk that the Calabrian *pacchiana*'s garments will not tell its history to future generations and that modern millennials do not understand what they wear, and why, is high, but we can still avoid it.

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Fashioning Brazil and Brazilian Self-Fashioning, As Seen Through the Lens of National Geographic

Elizabeth Kutesko

This paper discusses fashion in Brazil and Brazilian self-fashioning, using *National Geographic* as a lens through which to look at global dress practices in the wider context of U.S.-Brazil relations. From our twenty-first century social media vantage point, self-fashioning is a timely topic; we are all performing, whether for other people, the camera, or ourselves. With the advent of online multimedia platforms, and the now ubiquitous 'selfie', there is a huge traffic of images in everyday life and countless opportunities for self-presentation. This paper traces a longer history of self-fashioning, self-presentation and self-dramatisation in the context of Brazilian dress and fashion practices, as explored through the gaze of the now globally recognised brand, *National Geographic*. As a popular scientific and educational journal, *National Geographic*, which was established in 1888, has positioned itself as a voice of authority within mainstream U.S. print and digital media, offering what purports to be an unprejudiced 'window onto the world'. In recent years, academic scholarship has critiqued the magazine's quasi-anthropological gaze, for organising hierarchies of race, gender, sexuality and identity and, under the guise of objective science, pursuing a form of U.S. driven cultural imperialism. This paper brings everyday, universal preoccupations to our knowledge of U.S.-Brazil relations, and uses instances of Brazilian self-fashioning and fashion in Brazil to re-think previous critiques of the magazine. It examines how Brazilian subjects have *self-fashioned*, through the strategic appropriation of clothing and ideas derived from an existing and dominant global culture, but also how Brazil has been *fashioned*, using *National Geographic's*

archetypal popular ethnographic gaze as a lens to consider these cross-cultural dynamics across time and space.

Session 4A: Micro-Macro 2

Locally Trending Trans-global Style: The Travelling Abaya

Lezley George

The recent trend in coloured abayas has returned the ‘abaya-as-coat’ to the travel wardrobe of women from the Gulf. Often made in fabrics not previously used for the predominantly black outerwear covering, wearing a coloured abaya can now embellish ‘travel wear’ dressing with local knowledge and global *saviour-fair*. With these new abayas and associated outfit combinations increasingly designed with travel in mind, women wear them proudly as a local emblem of fashionability styled alongside covetable international brands. Played out on social media sites, particularly Instagram and Snapchat, travel shots posted by bloggers and designers portray themselves as global style hunters, uncovering new ways to construct fashion identities by self-curating through scrap-book collages using clothing items, style-scapes and lifestyle accessories. This research examines these global cultural flows that transform and create new placeless and placed identities (Robins, 1999), and the desires the travelling abaya displays to culturally appropriate, assimilate and mimic Western fashion (Shob, Belk and Gressel, 2012). By examining the strategies of travel wardrobes and associated blog posts that cater for the female gaze, allowing women to share experimental dress ideas (Rocamora, 2011), this paper reveals an instant glimpse into local ‘vanity networks’ (Pham, 2015) created by style influencers and taste communities. I use visual analysis of social media content from bloggers and designers from the Gulf, combined with material from ethnographic interviews conducted with women who wear the abaya on a daily basis in the United Arab Emirates (UAE), to analyse the tactics that these influencers use to negotiate the shift of self- presentation from home to away spaces. This research investigates how abaya- wearers view these style changes and explores the ways in which women are self- branding, using self-entrepreneurship that foregrounds the local in a global fashion consumptionscape.

Re-fashioning the Chinese Carrying Bag

Wessie Ling

When Louis Vuitton endorsed the checked laundry bag in 2007 and Céline adapted the bag’s plaid pattern in 2013, it was not the Chinese origin of the original object that was highlighted in fashion promotions. Instead, reference was made to the plaid logo of Tati, the inexpensive bazaar-like department store in Barbès, a Paris neighborhood largely populated by African migrants. With its little-known Hong Kong origins (via Japan and Taiwan), the stripped polyethylene material was first commonly used for the construction industry in Hong Kong,

where it was subsequently made into carrying bags. Commonly known as “Red-White-Blue” in Hong Kong, the bag is identified as the city’s icon and serves as a potent symbol in the postcolonial time. Over the past few decades, the manufacturing of the Red-White-Blue have moved to Mainland China to take advantage of low-cost labour and production facilities. The worldwide dissemination of inexpensive Made in China products means that the Red-White-Blue carrying bag has found a global audience. Its little-known origins in Hong Kong permit new users to imagine new meanings for the bag. Because of its low retail price and widespread availability, the Red-White-Blue primarily suits the needs of the migrant and is found in different corners of the world. Its wide visibility saw designers worldwide refashioned the plaid pattern to create distinctive fashion commodity. Many even claim ownership of its imagined identity for their discerning creation. This paper discusses the extent to which a Chinese import has played a part in the realities and identities of certain communities and the re-fashioning of Chinese imports into a fashion commodity. The questions addressed include transnational interactions, authenticity, and cultural identity and its relationship to Chinese production and the European-American fashion system.

Ethno Tendance Fashion Week Brussels: A Counter-Practice and –Narrative

Christine Delhaye and Rhoda Woets

The *Ethno Tendance Fashion Week Brussels* (ETFWB) saw the light in 2012 and has been hosted in Brussels yearly ever since. Its aim is to promote diversity in the field of fashion, while providing a showcase and a place of expression for designers from around the world. Founder Cérina De Rosen, herself a stylist, noticed time and again that fashion weeks excluded designers from Africa, Asia and Latin America. Therefore, she began to organize the ETFWB in order to move designers -mainly those from African descent - into the limelight. The event is also much more inclusive than common fashion weeks as far as the models are concerned: they are of various ethnic origins, have different skin colors and diverse body types. All these practices seem to critically question mainstream western fashion rules; the discourse accompanying the fashion event does so too. The marketing materials speak of ethno fashion, ethnic solidarity, etc. The used concepts are part of a discourse that subverts mainstream fashion that is glamorous on the one hand, yet exclusive, unethical and repressive on the other. In this paper we will analyse the counter practices and narratives of the ETFWB and show how participants on the one hand challenge dominant fashion practices and discourses while they appropriate historical and colonial concepts on the other. By doing so, we will challenge the mainstream use of the concepts ‘global’ and ‘local’. Are the collections presented at the ETFWB ‘local’ because they make use of cultural specific design, garments or forms which are in many instances the result of cultural exchange and thus the effects of global dynamics? And is the ETFWB seen as a ‘local’ fashion week in contrast to the mainstream western fashion weeks such as Paris, London, New York that are staging ‘global’ fashion?

Session 4B: Alternative Fashion Systems

Fashioning an Alternative Approach to the Current Fashion System: A Legal Perspective

Tania Phipps-Rufus & LÍgia Carvalho Abreu

Fashion despite being connected to business is also a part of a broader system of culture. Taking into account the four United Nations pillars of sustainable development - environmental, economic, social and cultural - this paper presents examples of independent designers who have implemented different models of fashion production and design-thinking as well as marketing strategies, based on benefit sharing, protection and the promotion of cultural identities and environmental values. The aim is to point out, from a legal perspective, illustrated by case studies, alternative ways for independent designers to compete with powerful fashion houses, emphasising the mutual benefits of working with local and indigenous communities and the transformation of traditional products and knowledge into avant-garde design of both aesthetic and ethical value. This contribution aims to show how using legal frameworks, based on UN based international legal principles, as a structuring mechanism in fashion business can provide an alternative approach to the current fashion system and seeks to inspire fashion designers to explore opportunities to participate in design approaches that move towards visioning a more sustainable future for fashion - one that brings culture, law, socio-economic & environmental development together. It does so through the theoretical lens of sociologist Bourdieu's philosophy and theory on cultural production in order to present a case for laws place in the creative industry of fashion.

Behind the Scenes in Dutch Fashion: Bridging the Gap Between Independent Fashion Designers, Craftsmen and Fashion Intermediaries

Mariangela Lavanga and Liane van der Linden

The fashion industry is one of the most important "building blocks of the European economy" (EC, 2013). However, it also faces significant restructuring. As the location of production moved to the far East and fast fashion is on rise together with a higher speed of fashion cycles, independent fashion designers have to develop new strategies to cope with fierce competition, a dynamic global market, digitalization, global intermediaries, and search for new materials and production/manufacturing sites. Within this framework, a significantly increasing number of fashion designers seek to stay local, rediscover local craftsmanship skills and wish to exert greater amounts of control over the production process, while also infusing an artisanal ethos and emphasis on quality into their collections (Brydges *et al.*, 2014; Leslie *et al.*, 2014). These locally focused strategies are accompanied by new ways to reach the (global) intermediaries and the market. The aim of this paper is to provide a first exploration of the shift in business and working practices of independent fashion designers in relation to production systems and intermediation processes. In doing so we focus on: a) The practices

between independent fashion designers and local craftsman (especially in regard to sustainable/slow fashion); b) The practices between independent fashion designers and intermediaries (especially in regard to fashion fairs, buyers of (offline and online) multibrand stores and online platforms). The paper will present the results of the research project “Behind the scenes in Dutch fashion; Bridging the gap between independent fashion designers, craftsmen and fashion intermediaries” which has been awarded the Creative Industry - Knowledge Innovation Mapping (KIEM) grant from NWO (The Netherlands Organization for Scientific Research) and CLICKNL (The Dutch Creative Industries Knowledge and Innovation Network). The city of Rotterdam in The Netherlands will be used as a case for a first exploration of these issues.

Creating Aspects of Global Market for Local Fashion Business on the Example of Bagru Printing

Akshita Airan

In the last decades rising demands and popularity of technologies have integrated fashion to the digital level. Mass market was overflowed by chemically-produced materials and machinery originated garments. While new generation are making steps towards more sustainable future using innovative process-oriented manufacturing, traditional production way carried by craftsmen still stay unnoticed. In this paper we wanted to discuss way of life and local business of particular community based in India, village of Bagru. Local community named Chippas reproduce traditional heritage of Rajasthan – natural dyeing using vegetables named Bagru printing. Due to abovementioned changes in global market environment and range of other economical reasons village became dying community what consequently will lead to the death of technique itself. With regards to global trends young generation lost interest and economical profitability of family-carried business, thus skills and knowledge of experienced craftsmen don't find its' followers.

In our research we have proposed probable solution to appeared problems by representing hard life and work of craftsmen in collection of garment. The main idea is in delivering local heritage on international level by combining technique of bagru-printing in textile with western design elements which will be applicable to the daily life of modern consumers. Current solution will glorify beauty of natural hand-made techniques as well as village itself. This, in turn, will increase popularity and interest of new generation to carry hand-work of their ancestors.

Session 4C: The Local in Fashion Education

Research Based Educational Method in Design to Equalize the Indian Heritage in Crafts With the Contemporary Global Market

Bianca Pinheiro Mendes

The process of designing cannot be considered in a separate vein from research and likewise the processes of education in design. As designers, we have the power to create innovative solutions that connect the heritage and the modern, and as educators we may awaken, through research and empathy, the awareness in new generation of professionals for constructing design sensible to the society which surrounds us. Mathur (2014) "It is very difficult to standardize design education for the whole world to use. In a way, the Bauhaus model has reached larger markets and its internationalization brought about changes in design education across the globe. The story of its applicability in the Indian context is, however, quite different and somewhat complex. We have a vast tradition of craft practices which deal with our design needs." The statement, by the former professor of painting in the Faculty of Fine Arts of the Maharaja Sayajirao University of Baroda, describes well the general scenario of design education in India, in which most of the students are very skilled in handicrafts but the practical applicability of their knowledge to the contemporary context does not result in economically viable and globally accepted products for the market. This paper reports the author's firsthand experience through delivering disciplines of contextualization and cultural referencing in design and examples taken from exercises conducted during fieldwork for foundation courses of Fashion, Interiors and Jewelry Design in the institute Arch Academy of Design in Jaipur, India, which served as the main studied object and source of primary data. The applied methodology explores the holistic characteristics of design, guiding the learner to a contemporary understanding of locals' heritage and development of social and environmentally conscious projects via research studies, bringing different streams of design in India to international market visibility and commercial standards.

Contemporary Education for Traditional Weavers in India

Ruth Clifford

This paper focuses on the development of design education for rural artisans in India, with a particular focus on the handloom sector. Drawing upon ongoing PhD research, it discusses initiatives that have emerged in India over the last decade in response to the decline of traditional crafts. So far, two institutions have been established that address the specific needs of artisans: Somaiya Kala Vidya (SKV) in Kachch district, Gujarat, and the Handloom School in Maheshwar, Madhya Pradesh. Both regions have a strong weaving heritage. SKV is centred on local traditions of practice, while the Handloom School invites weavers from all over India, via local NGOs. Both institutions aim to provide design and business skills that will enable artisans to connect directly with their clients. The research draws on the areas of craft development, anthropology, design history and education. It addresses a number of questions, including: how does design education fit the local context? who owns traditional and other designs? what is the value of craft from the viewpoint of the artisan-designer as well as that of the market? It also explores how traditional methods of learning to weave compare with learning and applying contemporary design concepts. The paper will present an assessment so far of the effectiveness of these institutions in nurturing innovation and entrepreneurship in the handloom sector, and to what extent they enable artisans to design and make craft products attuned to the demands of the contemporary market.

Decolonising the Local: Beyond Eurocentric Fashion Design Education

Tanveer Ahmed

There is a need for new strategies and resources in fashion design education which can foster anti-racist and culturally progressive forms of fashion design. This presentation will pinpoint some of the ways that contemporary fashion design education at undergraduate level in the U.K reproduces dominant Eurocentric ideas of race, ethnicity and globalisation. Such ideas have long been problematized in the disciplines of art history, film and literature, especially by scholars in postcolonialism and critical pedagogy. These forms of critique have now also become firmly established in the academic field of fashion studies. In order to address the Eurocentric bias in fashion education, there is now a need to translate these critiques into new forms of fashion design pedagogy. Introducing a new PhD project, the presentation identifies some of the theoretical work that could be drawn on to develop anti-racist and culturally progressive fashion pedagogy. It will show the value of Black feminist scholarship that calls for the decolonization of pedagogy, highlighting Mohanty's idea of the local as a relationally constructed site, rather than bounded one. This conception of the local, I will suggest, could be taken up by fashion educators to help encourage students to explore points of connections and disconnection between different cultures and histories. Mohanty's notion of the relational could also be utilised to foster students' active awareness of how local and global cultures and histories might be more creatively and progressively interwoven to create a design process that resists stereotyping, appropriation and racist forms of representation. The PhD project outlined in this presentation has three interconnected agendas: to establish through empirical research how fashion design education has a Eurocentric bias; to prototype new anti-racist pedagogical resources; and to demonstrate how the project of decolonizing fashion design is relevant and important to the goal of sustainable development.

Session 5A: The Local in Fashion identities 2

The Most Fashionable Dream of the 20th Century: Turkish National Fashion

Çilem Tercüman

This paper discusses the phenomenon of fashion introduced to the Ottoman Empire by the West in the 19th century and the local and national fashion conception attempted to be created to protect the local identity and economy against the domination of Western fashion. In this context, it follows the historical development of Turkish national fashion as a concept during the first half of the 20th century through the literary and media debates of the most prominent intellectuals of the time and to outline the position of the attempts toward building a Turkish national fashion vis-à-vis the universalizing Western fashion with a focus on the efforts of the maturation institutes established during the early Republican era as an outstanding example of such attempts. The idea of nationalism gained impetus during the last years of the Ottoman Empire and the first years of the Turkish Republic (1900-1945), a process that witnessed

significant multifaceted debates around Western fashion dominating the country. These debates against Western fashion ignited a local and national fashion conception, which was understood as the creations of Turkish people using nationally produced materials, and also certain government initiatives such as the founding of various production facilities and education institutions. Among the most significant and symbolic of such initiatives are the maturation institutes, which, despite its intellectual background and the government's support, failed to establish itself in international fashion industry and to flourish as a local alternative to Western fashion. This was mainly because Westernization of the Empire and Republican civilization were socially perceived as Westernization with clothing being a public display of identity. The presentation aims at an historical analysis of the obstacles to a local fashion system in Turkey vis-à-vis the phenomenon of universal fashion with strong cultural codes.

Development of a Tanzanian National Dress: Explorations in Co-Design, Recycling and Identity

Karen Shah, Charles Kahabi and Tracy Diane Cassidy

The need and desire for a National Dress for Tanzania has been identified by several agencies including the Tanzanian Government, local tailors, NGOs and the people themselves. In the long-term, it is anticipated that the development of a National dress will help to project a unified image of cultural heritage, traditional norms and galvanise the indigenous textile and clothing sector. From a focused literature review the mechanisms needed to develop a national dress for Tanzania have been identified. Since second-hand clothing dominates the clothing industry in Tanzania an exploration of recycling techniques into the design and manufacture of items has been developed as a particular focus at this stage of the study. In this paper the authors make use of previous knowledge and experience of such practice to conceptualise how recycling techniques may be appropriated into the wider textiles and clothing industry. Drawing on the development of prototypes and techniques that have been carried out over a twenty-year period within a UK context, this study explores practice-based investigations and the development of fieldwork pertaining to the delivery of co-design workshops, in order to draw on these findings and assess their relevance within a non-European context. Indigenous craft techniques such as printing, tie dying, patchwork and applique are considered together with garment design and construction methods. The longitudinal studies that the authors draw upon were originally developed under the guise of social enterprise, where the aim was to show how recycling can provide an alternative to current, traditional manufacturing practices. This paper transcends the boundaries between western and non-western approaches to garment production, considering pattern cutting, manufacture and consumption to highlight how, through fostering global modes of design thinking and design solutions, this can have value for a Tanzanian National Dress.

Session 5B: Local Politics and Fashion

Shoe Design in Communist Czechoslovakia

Juraj Suska

Czechoslovakia was an important footwear producer during the second half of the twentieth century. The industry was fully nationalized and controlled by the state. Furthermore, communist ideology declared the war on western fashion, that was seen and presented as an instrument for class and social segregation in capitalist countries. In such environment, the role of the designer was not limited to provide the best design possible, but rather to keep balance between western trends and eastern ideology, between customer desires and suppliers abilities, and all that perfectly fitted into the five-year economic plan. As there was only limited research work done on the subject in the past, multidisciplinary approach was selected to uncover the recent history. Firstly, analysis of historical footwear magazines reveals the structure of nationalized industry and changing role of designers over the decades. Secondly, semi-structured interviews with former designers and other relevant professionals unveiled subjective confessions related to their daily work. And thirdly, through building a unique “Made in Czechoslovakia” footwear collection, it is possible to conduct an object based research that tells the story of the design, material and technology development in Czechoslovakia. By combining mentioned research approaches and methods, it was possible to reveal some important fragments of so called “socialist fashion”. A unique history.

Modernization and Oil-fashion: The History of Urban Clothing in Iran (1941-1979)

Narges Khodabakhshi

Through the reign of the Pahlavi monarchs in Iran (1925-1979) and along with massive changes in the social and political structures of the country, adopting of the western clothing and lifestyle, as aspects of a modern society, was officially appreciated. Indebted to the huge oil revenues, Iranian industrial and commercial development accompanied by the expansion of the urban population led to emerging the new patterns in consumption, production and clothing culture during the relatively stable era of Mohammad Reza Pahlavi monarchy. This research examines the subject of clothing and Iranian fashion in major cities from 1941-1979 within the interdisciplinary context of fashion studies benefiting from multi-methodological approach across cultural, historical, ethnographic and sociological studies. The main body data for this thesis is collected through empirical methods such as oral history and semi-structured interviews. Beside that the analysis of Iranian mainstream magazines, object and image studies serve this research as complementary methods. This thesis tries to provide answers to the following questions: What is the stand of Iranian fashion studies in comparison with the international approaches in this research field? Why considering the Pahlavi’s modernization is important for developing theories around Iranian fashion? How did the modernization policies since 1941 impact the Iranian lifestyle and clothing in major cities? How did the media reflect the state’s favorite gender norms and beauty culture in urban areas?

How did the emerging Iranian fashion develop during 1960s-1970s? Furthermore it would be discussed that how far the western fashion theories and research methods could be applied to the fashion research within the non-western societies with strong cultural and religious priorities. And if such studies of the clothing in Muslim countries as in Iran require their own research models and new theories.