

# Book of ABSTRACTS

## FASHIONING RESURGENCE

Our Time is Now





Book of Abstracts

Pearl Academy, India

26th - 29th October, 2021

# CREDENTIALS

A total of **109** submissions were received for both paper and non-paper submissions for IFFTI **2021**. The submissions were double blind reviewed for abstract and full paper status. We would like to thank all our reviewers who worked tirelessly in spite of challenging times during the pandemic.

The organising team truly appreciates your efforts and contribution in the review process to ensure the excellence and **academic rigor of the papers presented by colleagues at the conference.**

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Special thanks to Anthony Kent and Noël Palomo-Lovinski for being a torch bearer to execute this conference. We started this journey in November **2020** and would also like to thank each and every person or organization who was directly or indirectly involved in this process.

# INTRODUCTION

In the past few decades, the entire fashion value chain has evolved as a vanguard and catalyst for societal change, cultural impact, and economic growth. This is a platform where people from the industry converge for insightful conversations and discussions and make actionable plans for the future of the global fashion industry and affiliated fields.

We are faced by three kinds of temporalities calling for immediate attention and action in the current global situation:

## The Emergent

The aftermath of the recent global pandemic has compelled us to reform fashion consumption, and recalibrate our future endeavors in material diversity, resource exchange, emergent philosophies, and beyond.

## The Urgent

This agenda explores the relation of fashion and nature, the habit and habitat and its impact that surfaces with assembled perspectives and actions.

## The Incumbent

The recent progressive experiments have reimagined the makers' space, connected the consumer to the artisans, while celebrating craftsmanship and appreciating their skills.

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The Emergent (26th October 2021)

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2.	Barbara Shepherd	Manchester Fashion Institute	Rekit- Upcycling redundant Manchester City football shirts to reduce paediatric distress and anxiety in hospital	Research paper
3.	Tarryn Handcock, Jenny Underwood, Rebecca Van Amber, Emma Yench, Verity Prideaux, Sonya Kraan	RMIT University	Reflecting on Place and Materials: Interdisciplinarity Practices for Fashion	Research paper
4.	Fiona Hackney	Manchester Fashion Institute	Resolution: S4S Designing a Sensibility for Sustainable Clothing	Non-paper
5.	Sumit Mandal, Lynn M. Boorady, Nur-Us-Shafa Mazumder, and Karla Knoepf	Okhlahoma State Univeristy	Homemade Textile-based Masks during COVID-19 Pandemic – An Innovative Solutions to Meet Needs of the Residences in an US	Research paper

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2.	Prof. Dr. Dirk Hofer	Institut für Alltagskultur, Bewegung und Gesundheit	How to implement a sustainable fashion curriculum at textile universities via e-learning – preliminary results of the European research project Fashion DIET	Research paper
3.	Lidya Chrisfens	Lasalle College of Arts, Singapore	Process of Interiorisation - Explorations of a novel approach in fashion technique pedagogy	Research paper
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2.	Rachna Imam	IIAD	Re-considering Sustainability in Craft	Research paper
3.	Kunal Singha Pintu Pandit	NIFT, Patna	Development of Covid-19 Facemask Using Natural Human Hair Melanin and Vitamin D Against SARS-CoV-2 Infection	Research paper
4.	Aryapriya Ganguly Megha Chauhan	IIAD	Workshops and Hackathons: Transformative pedagogic formats to embed Sustainable Development within existing Fashion Business, Economics and Management curricula	Research paper
5.	Daphne Mohajer va Pesaran and Jake Nakashima-Edwards	RMIT	Against Durability — A wardrobe made of paper	Non-paper

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2.	Mallika D Samant	SOFT	Unfolding the Woven Blessings of "Ghongadi" for Holistic resurgence through Fashion	Research paper
3.	Silvia Pérez Bou and María Valerio Galán	ISEM Fashion Business School. School of Architecture	Filling the gap between Sustainable Fashion and Circular Architecture: The Retail Store	Research paper
4.	Mukthy S Dr . Puneet Sood	NIFT	Model of Ethical Consumerism: A study on Handloom Reusable Menstrual Pads Adoption	Research paper
5.	Nicolette Ow Keng Ngee, Michael Charles Daniel Rezandi, Clarice Ng, Stefanus Andri Ilyas Liesan, Valina Sinka, Andrian Firmansyah	LASALLE College of the Arts Singapore	Alternative Futures: Reclaiming and Speculating Eastern Javanese Craft	Non-paper

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3.	OU Na	University of Paris	A Global Perspective from China: Sustainable Fashion	Research paper
4.	Ankur Chhabra	Pearl Academy	Darts: Evolution from basic fundamental of garment making to trend in Fashion	Non-paper
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2.	Henry Navarro Delgado	Ryerson University	Social Practice Fashion: Towards a Decolonizing Framework for Fashion Studies and Practices	Research paper
3.	Ritika Skand Vohra	RMIT, Australia	Liberating flows in a craft-making practice using sensory constraints and tactile experiences	Research paper
4.	Hazel Lim-Schlegel and Ginette Chittick	LASALLE College of the Arts, Singapore	Aesthetics of Care: Situating Domestic Craft in Contemporary Art Practices	Research paper
5.	Ilse Terpstra – Kamstra	Saxion UAS	Transformation and Innovation in Dutch Universities of Applied Sciences in Times of Change	Research paper

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1.	Patrick S. Ford & Dr. Nina Yiu	York College, UK	Weaving Experience Into Memory': A cross disciplinary project investigating the intersection of Art and Design	Research paper
2.	Tong Liu Dr.Carolina Quintero Rodriguez	RMIT	How craftsmanship, material, country-of-origin and brand reputation influence luxury fashion consumption	Research paper
3.	Maureen	Norwegian University of Science and Technology (NTNU)	Capturing multi-sensory experiences of everyday clothing: a methodological review	Research paper
4.	Hazel Lim-Schlegel and Ginette Chittick	LASALLE College of the Arts Singapore	Sewing Discord	Non-paper
5.	Georgia McCorkill	RMIT	Ideational Stocktake: Poetic processes for material repurposing	Non-paper

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1.	Pauline Van Dongen Yosser Dekker Zinci De Brouwer	Eindhoven University of Technology Bureau Ruimtekoers Studio Palha	Everything starts with a knot: Tying together indigenous crafts and solar design to foster women empowerment	Research paper
2.	Shalini Gupta Alison Welsh Jackie H Morris	Pearl Academy MMU	Handmade textiles in the time of COVID: Communicating the value of women's crafts	Research paper
3.	Prasanna and Gauri Katju	Pearl Academy	Paradigm Shift in Learning Fashion Design - A Case Study	Research paper
4.	Buddy Penfold	De Montfort University	Re-imagining Fashion and Textiles Education: A UK Higher Education perspective of the opportunities and challenges for the discipline and students	Research paper
5.	Krissi Riewe Stevenson	Kent State University	Crafting Clothes: A Post-Pandemic Apparel Design Process	Non-paper

# AMSTERDAMS

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# Recalibrating Fashion Education in light of Emerging Fashion Tech

## Research Paper

### Abstract

“The industry is quite old fashioned so to say, and with every step in the value chain there is an opportunity to leverage technology and digital to improve processes. So that’s something we understand as fashion tech, that we can use technology and digital in every step of our value chain from design to selling, B2B and end consumer, and make that more efficient and better and sustainable.” (PVH, 29 June 2020)

“Covid-19 will completely re-shape and re-focus the Fashion and as consequence the Fashion-Tech market, curricula and employability profiles” – Eng.D. Enrico Cozzoni (PhD), (Grado Zero June 2020).

In light of COVID-19, devastating impacts to the fashion industry have forced businesses to accelerate, change and evaluate options to transform and respond to many challenges and difficulties. It is acknowledged that fashion-tech is operating in the context of a rapidly changing landscape for both the world, and fashion business and jobs. The integration between fashion and tech sectors has enabled a systemic shift in the fashion industry towards new business models, revenue streams, and improved sustainability and circularity. Fashion-tech when integrated across the full breadth of the supply chain leverages data is creating smarter and more sustainable products and services. In larger companies, fashion-tech incubators and start-ups are leading digital processes and upskilling, influencing and infiltrating within the business. The fashion designer having 3D design skills has become essential for current and future fashion-tech jobs. Finally, the focus on technical innovations for textiles and product development is directly linked to sustainable production and consumption. This paper is presenting the first outcomes of FT Alliance, an Erasmus + 3-year academia-industries partnership (2020-2023) aimed to facilitate the exchange, flow of knowledge and co-creation within the Fashion-Tech sector and universities to boost students’ employability and innovation potential. The project consortium comprised twelve partners from six countries: 5 fashion, design and engineering Higher Education institutions, 2 large fashion and apparel enterprise, 5 SMEs representing the Fashion-Tech ecosystem and the different supply chain segment and 1 Research Technology Organisation. Grappling with the concerns and global impact on the health, safety and vulnerability of employees and job stability, HEI partners worked in collaboration with industry partners to co-design different focus groups to discuss the future of Fashion-Tech. This paper shares research findings of these focus groups, outlining an integrated and embedded approach for interactions of HEIs with industry, guidelines on new pedagogical approaches and outlining future job roles.

**Keywords:** Co-creation, fashion-tech, sustainability, employability, innovation



**JOSE TEUNISSEN**

London College of Fashion  
UAL



**GABRIELLE MILLER**

London College of Fashion  
UAL

Professor José Teunissen is Dean of the School of Design and Technology at London College of Fashion, UAL, and Professor of Fashion Theory. She was the principal investigator of 3 European funded project around Fashion Tech and digital learning (E4FT, FT Alliance, DeFINE) Next, she works as a free-lance Fashion curator. From 2002- 2016 she held a Professorship in Fashion Theory at ArtEZ where she established the Centre of Expertise Future Makers, dedicated to digital innovation and sustainable solutions for the Fashion discipline. She is currently a board member of Dutch Creative Industries Council, IFFTI (International Federation of Fashion Technology Institutes), IAF (International Apparel Federation), Sonsbeek/State of Fashion and Fashion for Good.



**DARIA CASCIANI**

Politecnico di Milano

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



**CHIARA COLOMBI**

Politecnico di Milano

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

# Rekit - Upcycling redundant Manchester City football shirts to reduce paediatric distress and anxiety in hospital

## Research Paper

### Abstract

Each season, world-renowned football club, Manchester City Football Club (MCFC), produce replica kits, which consist of shirts, shorts and socks. Re-designed annually to generate income, they have a limited commercial lifespan for the Club and unsold kits are redundant stock. In an aim to encourage greater sustainability, this research evaluates the potential value and benefits of upcycling football shirts into hospital gowns for children under-going a surgical procedure in a local National Health Service (NHS) children's hospital. Children undergoing surgery need to deal with the psychological challenges and pressures associated with a stay in hospital, and 'Rekit' began with the premise that wearing gowns made from MCFC football kits could distract from and reduce that stress for vulnerable patients and their parents, in an unfamiliar clinical setting. The aim of this research was to determine to what extent co-designed repurposed football kits into hospital gowns, would benefit children going into hospital for a surgical procedure.

A co-design methodology underpinned by theories of emotional design was developed and applied during the project. This involved online focus groups and workshops between designers and manufacturers, as well as medical practitioners and the parents of the vulnerable patients, as the final product was developed. All communications between these key stakeholders were undertaken online due to the restrictions of the COVID-19 pandemic.

An online questionnaire was used to collect user data from clinical professionals and parents of the children, to determine the efficacy of the upcycled product development.

This paper describes the co-design process and project end-product. It investigates both the functional requirements for the new design and explains how the re-designed surgical gown increased the sense of psychological and physical comfort for the vulnerable patients, compared to its predecessor. It further illustrates how universities in general, and the Manchester Fashion Institute in particular, can work innovatively during a pandemic to address a design challenge and clinical need by using academic research and its practical application to provide a sustainable garment solution.

**Keywords:** Co-design, emotional design, football, clinical gowns, repurposed sustainable clothing.



**BARBARA SHEPHERD**

London College of Fashion  
UAL

Commercial Director and Academic, with board level experience of working in British fashion across all major UK high street retailers.

Recognised as a UK sector specialist for garment manufacture and with an experienced understanding of both UK and global supply chain management. Chair of the Steering Group for the E- Textiles network [www.e-textilesnetwork.com](http://www.e-textilesnetwork.com) and Head of Business Engagement at Manchester Fashion Institute <https://fashioninstitute.mmu.ac.uk/> at Manchester Metropolitan University

Working with the textile and fashion sectors to support and develop business and to deliver research expertise that transfers cost benefits for this industry sector.

Recent work on the response for UK manufacture of PPE has seen Barbara appointed to the PPE workstream of the Greater Manchester Recovery plan and also to the working group for the NHS England Make and Innovation Team.

# Reflecting on Place and Materials: Interdisciplinarity Practices for Fashion

## Research Paper

### Abstract

The fashion and textiles sector is undergoing a moment of deep reflection. Technological innovations and improved environmental, social and ethical practices are transforming the global fashion and textiles industry, fundamentally changing how clothes are made, consumed and experienced. Simultaneously, society and consumer behaviour and expectations are changing. Conscious consumers are buying less but better and are wanting more meaningful experiences. Various industry reports (such as the Global Fashion Agenda, 2020) highlight the challenges, as well as opportunities, facing the industry. These challenge the global fashion and textiles education community to rethink how it prepares graduates for industry. What knowledge and skills will graduates need? As educators, how do we adapt and transform curriculum offerings to provide graduates opportunities for meaningful employment, meet the needs of industry whilst ensuring that we work within planetary boundaries and strive for best ethical and social practices.

When considering future employability of graduates, three key considerations will inform and shape the fashion and textiles industry: (i) Sustainability and the shift to a circular fashion system requires new ways of working; (ii) A new material intelligence is needed that will support the analysis and development of the next generation of materials within a framework of sustainability, and (iii) Interdisciplinarity through a multi-stakeholder approach to support 'Age of entanglement' (Oxman, 2016) ways of working.

This paper outlines the conceptual philosophy for the learning design of two core courses co-delivered to all first-year students in the School of Fashion and Textiles. These courses seek to scaffold and complement students' discipline-specific learning of design (fashion design and textile design), enterprise (fashion enterprise) or technology (sustainable innovation). Both courses seek, in different ways, to promote interdisciplinary learning which enables students to develop shared language sets around sustainability and materials, and to recognise and establish relationships between disciplinary sectors. Furthermore, it is argued that interdisciplinary courses can provide opportunities to explore diverse strategies for actioning sustainability locally and in connection to global issues.

**Keywords:** Interdisciplinary, Sustainability, Material intelligence, Fashion education, Future Skills

## DR. TARRYN HANDCOCK

Designer in Naarm (Melbourne),  
Australia

Tarryn Handcock is a cross-disciplinary artist, writer and designer based in Naarm (Melbourne), Australia where she currently lectures in the School of Fashion and Textiles at RMIT University. Tarryn is originally from Sydney, where she gained a Bachelor of Design with Honours and the University Medal for design, from COFA (UNSW). She holds a practice-based PhD in fashion and textiles from RMIT, investigating sites for design innovation between bodies, skin and dress. Recent research projects and publications explore caretaking and dress at an urban scale, and use walking practices to study and form relationships between fashion and place. As a part of her commitment to ethical practices, Tarryn works as a member of RMIT's human research ethics committee, is a Reconciliation Action Plan representative, and advocates for belonging strategies in learning and teaching.



## SONYA KRAAN

Royal Melbourne Institute  
of Technology

Sonya Kraan currently works at the School of Fashion and Textiles, RMIT University, as a lecturer specialising in material studies and fashion design. Sonya does research in chronic illness and creativity with a particular focus on pain, cognition and alternate methodological practices. Her current project is 'Disease State: Illness embodiment in creative practice'. Concurrent to this, Sonya worked in the medical industry as a pathology laboratory assistant for 17 years, and brings this knowledge to her work in fashion and textiles. Sonya also ran a Melbourne based women's wear clothing label prior to commencing her doctoral studies, creating garments with transformable elements to enable the wearer and garment to interact and respond to changes in temperature, comfort and design needs.

## VERITY PRIDEAUX

Royal Melbourne Institute  
of Technology

Verity Prideaux is a lecturer in textiles, teaching across studio courses and within the print workshop at RMIT University. Alongside this she has worked in bespoke printing studios and freelance as a commercial textile designer and illustrator; her main areas of interest are surface pattern design for hand and digitally printed textiles. She has a Masters of Arts in textiles design and is a representative for the School of Fashion and Textiles working on RMIT's Belonging strategies, as well as with the Brunswick campus Indigenous dye garden.



## DR JENNY UNDERWOOD

Royal Melbourne Institute  
of Technology

Dr. Jenny Underwood is Associate Dean, Fashion and Textiles Technology, in the School of Fashion and Textiles at RMIT University. In this role, she provides strategic and academic leadership for the technology discipline in the school and undertakes research. Jenny's research is practice-based and inter-disciplinary in approach. She explores textile based making practices and digital technologies to develop methodologies for responsible material innovation and enhanced material experiences.

## DR REBECCA VAN AMBER

University of Otago, and  
Deakin University

Rebecca is passionate about textile and apparel sustainability, research and development, and designing test methods and experiments for textiles and apparel with specific properties/end uses (e.g. human health, sports, and the outdoors). As a textile scientist, she is interested in interactions between clothing and the body, and understanding how material properties can interact with and influence design. She is particularly committed to improving sustainability within the fashion industry, which is currently the world's second largest polluter. Rebecca is originally from Minnesota, USA, where she gained a Bachelor of Science with Honours in Clothing Design from the University of Minnesota. Following that, she completed her Masters of Consumer and Applied Sciences and PhD in Clothing and Textile Sciences at the University of Otago in Dunedin, New Zealand. Rebecca has undertaken two postdoctoral fellowships at the University of Otago, and Deakin University, respectively. In 2017, Rebecca was a member of one of the H & M Foundation's Global Change Award winners as part of the "Denim-dyed-denim" team from Deakin University.



## EMMA YENCH

Royal Melbourne Institute  
of Technology

Emma Yench is a Senior Learning Designer with 20 years experience in the Higher Education sector. She's worked across a broad range of disciplines at RMIT, La Trobe University, UNSW and University of Sydney. Currently she's working with the Royal Australasian College of Medical Administrators and as an independent researcher on the Fashion and Textiles study. From 2018-2020, Emma worked closely with the School of Fashion and Textiles to redevelop their programs and implement the two courses that are part of the study. She has a particular interest in integrated blended learning experiences, and how tactile and embodied learning experiences can be translated and enhanced by the online environment.

# Resolution: S4S Designing a Sensibility for Sustainable Clothing

## Non-Paper

## FIONA HACKNEY

Manchester Fashion Institute

## Abstract

Resolution ([https://www.youtube.com/watch?v=rf-lmkEIs\\_I](https://www.youtube.com/watch?v=rf-lmkEIs_I)), a twenty-minute film documenting the Arts & Humanities Research Council-funded project 'S4S Designing a Sensibility for Sustainable Clothing' (<https://s4sproject-exeter.uk/>), examines the quietly activist potential in women's everyday skills, knowledge, and capacities to address our dangerous fashion system. An interdisciplinary project, S4S combined co-creative textiles, participatory arts-based and social science research methods. The central aim was to investigate how stitch groups might shape, uncover, or draw out incipient sensibilities – ethics, mind-sets, imaginaries, values, qualities – for sustainable fashion choices and behaviours by engaging in and reflecting on creative making, repurposing, and repair activities. The film introduces S4S aims and methods, participants, and the research team in an engaging and accessible way. It explains why the mantra 'thing, feel, act' became a guiding principal and how a set of research tools and activities: making workshops, wardrobe audits, videos, clothing diaries, and questionnaires were developed and used by participants to reflect on and challenge their clothing choices and behaviours in embodied and affectual ways. Film footage shows participants engaging in a range of making activities, from deconstructive knitting to spinning and creating upcycled leather goods. While researchers consider the value of the project in a wider political, social, and environmental context, participants reflect on their own clothing behaviours, the degree to which, and how they might have changed.

S4S contributed to the UK Government's Environmental Audit Committee Report Fixing Fashion: Clothing Consumption and Sustainability (2018). Resolution shows how participatory fashion and textiles practices are potentially an important tool for generating a sensibility for sustainability and informing policy on behaviour change, contributing to debates about slow fashion, craftivism and social making. In addition to Resolution there are around thirty short project films (3-5 mins) on the projects YouTube Channel: S4S: the project (<https://www.youtube.com/channel/UCISPU0KuQXLMtSoLKRSE8Eg>)

Short film (20 mins) and series of 20+ 2-5 min films (optional)

**Keywords:** Sustainable fashion, stitch, behaviour change, affect, creative communities

# Homemade Textile-based Masks during COVID-19 Pandemic – An Innovative Solutions to Meet Needs of the Residences in an US Community

## Research Paper

**NUR-US-SHAFA MAZUMDER**

Design, Housing and Merchandising, Oklahoma State University

**LYNN M. BOORADY**

Design, Housing and Merchandising, Oklahoma State University

**SUMIT MANDAL**

Design, Housing and Merchandising, Oklahoma State University

**KARLA KNOEPFLI**

OSU Extension, Oklahoma State University

## Abstract

Apparel designers create beautiful garments that enhance attractiveness. However, designers also focus on the functional properties of a garment. This past year, the knowledge of design and textile science came together to solve the issue of and how to lower transmissions from a spreading pandemic. This research possesses an emerging philosophy for transformative actions with collaborations to solve community needs in pandemic situation. Since December 2019, more than 75,000,000 COVID cases and 1,650,000 deaths have been reported globally. Studies show that the SARS-CoV-2 virus spreads through moisture droplets produced from a person exhaling, coughing, sneezing and talking. Face coverings have been proven effective in reducing the spread of this virus. In the U.S., the Centers for Disease Control and Prevention (CDC) has recommended wearing face coverings where maintaining six feet distance is difficult. Due to the shortage of commercial N95 and surgical masks, CDC recommended wearing homemade facemasks. However, it was evident that the public was not aware of proper scientific techniques to make and use these masks. Additionally, due to the shortage of masks, there was a need to provide scientific knowledge and distribute homemade textile-based masks to mitigate the spread of the virus. Primary aim of our present study was to provide scientific knowledge about homemade textile-based masks to a city of 50,000 residents using an innovative approach to an urgent need. Our objective was to train and educate the residents of this community about making masks at home and their proper use. Our secondary goal was to produce masks in our department's sewing lab under the protocol we developed and provide the masks to the community for proper protection. To fulfill the above aim, relevant literature was extensively reviewed and summarized key findings of making and wearing of masks. The findings were communicated to the residents through electronic media (i.e., e-poster, YouTube). The second outreach was designing the mask for protection and easy assembly. Fabric was sourced and purchased through a government COVID grant program. This fabric was cut to size specifications, bundled together with instructions on proper assembly of the mask. These kits were distributed through University Extension Agents to volunteers throughout the state for sewing. Completed masks were returned to us within two weeks, which were then distributed to the community residents via university philanthropic partners. It was been found that crucial factors of making and wearing masks for protection are related to fabric selection, design, construction, handling and care. The fabric materials for the masks should be a multilayered system using fabric with at least 300 yarns per square inch. The outer layer as a barrier to the outside airborne droplets, a middle layer that can absorb wearers' droplets, and an inner layer that is in contact with the wearer. Our research efforts helped to prepare ~1400 masks for the direct community and ~45000 across the state. This project was proven very beneficial to the community especially in the early stages of the pandemic when there was a shortage of masks in the market.

**Keywords:** Homemade Masks, COVID-19, textile materials, mask design

# Will I wear the same thing twice: An anthology on young consumer's impact on fashion consumption

## Research Paper

## Abstract

Generation-Z relies on their digital impact on social media rather than physical presence. The generation focusses on appearances for social media platforms like Instagram and Snapchat which involve creating looks with multiple layers of garments and accessories that are in-trend. The frequency of interaction with social media database and ensuring uniqueness and newness of one's appearance leads the generation into consuming massive quantities of apparel and accessories. This adds to tendencies of over consumption, which in turn lead to an increase in adverse environmental issues already caused by the fashion industry. On the other hand, Generation-Z has also evolved into a more aware consumer, conscious of the perils and impact of their excessive purchasing habits. They are constantly striving to create an equilibrium in creating new-ness for the 'gram' and being conscious sustainable consumers. The rise of the cognizant consumer, has led to more awareness about the organizations with which they engage, and they are strongly exercising their consumer choice.

Fashion brands and labels capitalize on the situation and tap into social media platforms to access their target market, humanise their brand personality and maximize their profits at the same time. Consumerism is so rampantly perpetuated currently that fashion brands have needed to ramp up their marketing strategies, in the effort to create a language that is perceived as authentic to their brand's values. Social media platforms are constantly adapting to new ways in which information (trends) is being presented to an appropriate audience. New forms of story-telling have been embraced by consumers and brands including disappearing or ephemeral content storytelling. With new social platforms emerging at a rapid pace there is the opportunity of discoverability for brands to find what works for them. The paper attempts to explore the dichotomy of social media marketing keeping in mind a 'woke' consumer who desires newness and simultaneously endeavours to champion the cause of environmental consciousness. An argument is presented that fashion brands have, and will continue to need to, innovate the manner in which information is disseminated to their consumer and how the feedback received thereof is incorporated in creating innovative and yet

sustainable design. Key decision makers and more brand conscious consumers, Generation-Z is very aware of narrative corporates tell while making a choice. The paper intends to reveal and re-contextualise the notion of 'creative newness' and amalgamating the same with conscious purchasing intentions.

**Keywords:** Interpersonal influence, conscious purchasing intentions, new age creative strategies



**GAURI KATHJU  
PUROHIT**

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Gauri is currently pursuing a PhD in the impact of Geographical Indications in Crafts from the IIS University, Jaipur. She holds a Post-Graduation Diploma in Strategic Design Management from National Institute of Design and a Bachelor in Design graduation in Knitwear Design from National Institute of Fashion Technology, Mumbai and a summer school in Intellectual Property Rights at Franklin Pierce Law Centre, USA. She started her career as a knitwear designer with brands like Raymonds and Arvind Mills and gradually transcended into design academics. She has been an active academician with over eight years of teaching experience across institutes. She is a member of BOS at KIIT, Bhubhneshwar and has been a visiting faculty at NIFT Jodhpur and NID Kurukshetra. She is also a consultant on intellectual property and design related issues with various organizations and has been conducting seminars and workshops for the same. Some notable seminars include ones for MSME, Department of DST, Government Women's Polytechnic, Manipal University and NGO Digantar. At present she is an Associate Professor at Pearl Academy Jaipur. Her areas of interest include Design and Intellectual Property Rights, design thinking and contemporary design issues.



**PUJA ARYA**

Pearl Academy, Jaipur

Puja Arya studied fashion design at NIFT (New Delhi) for two years and was then awarded scholarship by Nottingham Trent University (Nottingham, U.K.) and The Charles Wallace Trust Fund (British Council, India) to complete her course as a degree at Nottingham Trent University. Her final collection at NTU was selected for showing at the Graduate Fashion Week in London along with the best design collections from all over U.K. The label Puja Arya was launched in June 2000 and it focuses on hand block printed garments embellished with hand embroidery. The inspiration has been to breathe fresh air into a dying traditional craft; to create an international silhouette by experimenting with traditional techniques of printing, dyeing and embroidery.

## **E-learning, a tool to implement a sustainable fashion curriculum at textile universities in Europe – preliminary results of the European research project, Fashion-DIET**

### **Research Paper**

Prof. Dr. Dirk Hofer was educated in theoretical medicine (human biology) at the Philipps-University of Marburg, where he finished his PhD 1992. In 1998 he graduated for a postdoctoral lecture qualification in anatomy and cell biology at the Medical Faculty of the University of Würzburg. From 2001-2020 he was CEO and Medical Director at the Hohenstein Institutes, an international textile research and testing company, being mainly responsible for life science affairs. Since 2008 he is also adjunct professor at the University of Education Freiburg, where he is working since 2020 as a scientific researcher at the Institute for Everyday Culture, Sports and Health. Dirk Hofer is also a member of the expert panel „managing hygiene-relevant surfaces in medical facilities“ of the Association of German Engineers VDI.



**DIRK HOFER**

University of Education  
Freiburg, Germany

### **Abstract**

A strong demand to transform the textile and fashion industry towards sustainability imposes a continuous implementation of the guiding principle Education for Sustainable Development (ESD) in education and industry. To reach this goal, the European research project “Fashion DIET – Sustainable Fashion Curriculum at Textile Universities in Europe. Development, Implementation and Evaluation of a Teaching Module for Educators”, co-funded by the Erasmus+ Programme of the European Union (2020-1-DE01-KA203-005657), aims to generate an ESD module for university lecturers and research-based teaching and learning material, provided via an e-learning portal.

First, an online questionnaire was rolled out to define university lecturers' attitudes towards and needs for ESD contents and methods. The feedback questionnaire allowed selecting the most important data for the elaboration of an action- and research-oriented further education module for ESD in textile education, which will be accessible by an information & e-learning portal. The e-learning portal can be used as a web-based tool to apply and evaluate the project's outcomes, e.g. the further education module and teaching and learning material for educators. Furthermore, it provides country-specific data for the fashion and textile industry and its market. By all means, the portal represents the web-based platform to support the dissemination of ESD as a guiding principle.

Fashion DIET explores the use of e-learning in enhancing teaching and learning on ESD by educating the educators and enabling them as multipliers for a sustainable textile and fashion industry. On a higher level the European project strengthens the quality and relevance of the learning offer in education towards the latest developments in textile research and innovation in terms of a more sustainable fashion.

**Keywords:** E-learning, web-based tool, guiding principle, ESD module

# Process of Interiorisation - Explorations of a novel approach in fashion technique pedagogy

## Research Paper

Lidya Chrisfens is a fashion lecturer in Lasalle College of the Arts, Singapore. She is a practice-based fashion designer, a researcher and an educator. Her work explored different experimentation in fashion, her research focused on interdisciplinary theories and methodologies by taking inspiration from disciplines outside of fashion contexts. Lidya's philosophy as a designer plays a great part in her learning and teaching philosophy. She believes that these values stem from exposure to a diverse range of life experiences and influences. She believes to provide her students the best learning exposure through various methodological multidisciplinary approaches.



**LIDYA CHRISFENS**

LASALLE College of the  
Arts, Singapore

## Abstract

This paper offers an exploratory journey on the experimentation that explores atmospheric space's spatial, emotional, and narrative capabilities. The experiment's approach investigated atmospheric space's ability to act as a catalyst for storytelling and collective imagination as the source of inspiration to the creative process for design project development, particularly for fashion design in this context. This paper also opens up the possibility of a novel approach to fashion technique methods using the Process of Interiorisation. This methodological approach will open up a line of research inquiry specific to fashion design. By exploring blind-draping and blind-drafting, this experiment investigated how space without area triggers emotions and memories that played vital roles in the interiorisation process to stimulate one's imagination. The methodology challenged the traditional fashion-making method, where visual is always necessary, and it is uncommon to externalise emotions into a garment. With that context, this paper offers possibilities for new ways to address fashion technique methods. The method will strongly emphasise the process rather than the final product. The findings from this intense experiential process led to discovering new phenomenology theory of Atmospheric Space, Collective Unconscious, Conceptual Space, and the Emergence of Imagination, all of which contributed to the creative output into a fashion design collection. Simultaneously, they ground the theoretical frameworks for the methodology and pedagogy. This paper presents analyses of the data collected and questions related to the student-teacher engagement process, creating possible fashion narratives into a wearable garment. I adopted evocative autoethnography as a qualitative research methodology, alongside theoretical references, and present a relatively descriptive style that demonstrates my reflexivity, perceptions, and insights gained during this experimentation process with students' subjects. This research proposes new concepts and meanings, experiencing new methods and approaches, putting material, theoretical framework, and sense-making into design philosophy, injecting unique methodology into the novel design process.

**Keywords:** Novel fashion technique, Novel approach to fashion pedagogy, Emotive Blind-draping/drafting, Novel sense-making design approach, Makers movement

# BREAKERS & GAMERS

## Non-Paper

### LUKE STEVENS

London College of Fashion

## Abstract

This workshop explores the potential of lies, hyperbole and fake news as a framework for testing new forms of innovative design thinking aimed at creating a more progressive fashion industry post-Covid. Universities produce cohorts of conscientious practitioners seeking to 'right fashion's wrongs'; designers who challenge convention by asking what might be possible if we expand our thinking beyond existing methods. If these practitioners are capable of imagining alternatives, why is the industry incapable of implementing them? What if, despite our best intentions, it is our approach to 'doing the right thing' which is wrong? In the wake of US presidential elections and the UK's decision to leave the EU, we have come to understand a more complex ecology of truth; one in which being right is often wrong. In today's political landscape lies proliferate; diverting attention, challenging convention, and proposing alternatives. These lies set in motion a series of chain reactions through which reality becomes increasingly difficult to grasp. The effectiveness of the lie depends upon two key players: those that create it (the breakers), and those that enact it (the gamers). This workshop explores this dynamic in two parts. Firstly, participants (the breakers) are split into groups, taking into consideration their individual backgrounds and areas of interest. The breakers collectively author a lie addressing the state of the fashion industry in 2070, presenting this in the form of a fake news article. Secondly, the facilitators (the gamers) work alongside participants to generate a believable set of events which could result in the article becoming reality, taking into consideration changes in the socio-political, environmental and technological landscape.

Through this workshop, we hope to better understand the environment conducive to innovative fashion thinking. With the intention of further developing these methods as pedagogical practices for collaboration and exchange between academia and industry.

**Keywords:** Lies, Hyperbole, Innovation, Co-creation, Restructuring

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# Mapping the Extent of Circularity in Indian Fashion & Textiles industry using ReSolve framework

## Research Paper

### Abstract

The traditional model of circularity originated to tackle the aspects of environmental damages by advocating the integration of sustainable business practices. This approach gained global acceptance as a phenomenon to achieve sustainability. Further, the pace of technological advancements gave impetus to a new approach of considering Circular Economy as a driving force for economic development that operationalizes the business activities in a way, that complement the concept of sustainable development. Indian fashion & textiles industry is one of the core manufacturing industries which contribute to 7% of industry output in value terms, 2% of India's GDP and to 12% of the country's export earnings while giving employment with over 45 million people directly. However, along with these benefits the industry has its own negatives. Concurrent fast fashion has given rise to manufacturing, while creating low-life products. It is estimated that at the current level of post-production global solid waste generation and end-of-use, fashion industry's waste is expected to be 148 million tons, 60% increase from 2015 to 2030. In India, textile waste is considered to be third largest source of solid waste in urban localities. Considering India is a global hub of apparel production, it is bound to clearly generate a substantial quantity of fashion & textile waste. However, the research on circularity with respect to Indian businesses do not account fashion & textiles industry significantly. Given the importance of fashion & textile industry for Indian economic growth and India becoming a go to destination for global apparel reverse cycle; it is relevant to analyse the extent of circularity incorporated in Indian fashion & textile industry. The research paper is aimed at mapping the actions undertaken and initiated by Indian fashion & textiles businesses for transition to a circular economy against a comprehensive circularity framework 'ReSOLVE' (Regenerate, Share, Optimise, Loop, Virtualise, and Exchange) by conducting literature review through content analysis of selected papers and available information in public domain for relevant companies. The key findings of the study indicate that fashion & textiles industry actions pertaining to circular economy has so far been limited in India. The practices adopted are isolate and disintegrated. Some of the key areas were identified where the focus of the industry and policymakers was needed for evolution and integration in order to achieve the circularity. A major limitation of this study is that the sample only represents the companies for which data is available in public domain thus some findings cannot be generalized to all. To the author's knowledge, this paper is the first of its kind to investigate the circularity in Indian fashion & textiles industry against a comprehensive framework.

**Keywords:** India, Circularity, fashion & textiles, textile waste, framework



**NUPUR CHOPRA**

NIFT, Gandhinagar

Nupur Chopra is an associate professor in Department of Fashion Technology, NIFT Gandhinagar. She is a B.Tech (Textile Technology) from UPTTI, Kanpur. After her graduation she was associated with Intertek Testing Services as Customer Relationship Manager. She has completed her masters in Fashion Technology from NIFT, New Delhi in 2007. She has worked in Madura Garments Exports Ltd., Bengaluru as assistant manager, merchandising and process control for various international buyers. She has joined NIFT, Gandhinagar in the year 2009 as a faculty. Her area of teaching is Apparel Merchandising and Costing, Production and Operation Management, Supply Chain Management, Apparel Quality Management, Apparel Manufacturing Technology & Management. She has contributed in various research projects and publications in addition to teaching and guided many graduation and post-graduation projects. Circular economy and textile-to-textile recycling as her major areas of interest, she is currently pursuing her Ph.D. from NIFT, New Delhi having recycling of post-consumer textile waste as central idea.



**DR. DIVYA SATYAN**

NIFT, Gandhinagar

A graduate from the Delhi University and a Post graduate in Master of Fashion Technology from NIFT, and M.A in Economics; Divya Satyan holds a Doctorate in Economics. She has an extensive industry experience of 29 years having worked with renowned brands like Liz Claiborne, Otto Versand Int'l, Spiegel, Eddie Bauer and with leading Chennai exporters and as a private consultant. A prolific reader and collector of knowledge, she has interests in all subjects related to apparel manufacturing with a passionate interest in Sustainability as related to Apparels. A firm believer in the amalgamation of design and technology, she spearheads the design centric thinking in her parent technology department at NIFT Chennai. She has coordinated several prestigious design and technical projects at NIFT and contributed over twenty five papers through National and International presentations and publications. She is an active contributor to the Administrative structure of the institute and contributes to NIFT's industry connect through her wide alumni network.

# Re-considering Sustainability in Craft

## Research Paper

### Abstract

This paper explores the collaboration of design and craft for holistic sustainability. It documents the development of product and skilling the tribal community with the use of a renewable material abundantly available – bamboo, in a field-tested project involving designing for sustainability. It provides an insight into craft-design collaboration to create sustainable products and provides livelihood to the tribal community. It challenges the current practices that are unsustainable and suggests a practical framework using renewable material for sustainability to protect the environment, grow the economy and also sustain and nurture the culture. The research was aimed at increasing and sustaining the livelihood of the tribal families by product development and training them in the production of bamboo furniture and handicraft products by using alternate methods to industrially engineered ones. This sheds light on the fact that design efforts even if they are aligned to markets that sell sustainable products and involve green material, need to go beyond green design and commercial viability if they have to impact all the dimensions of sustainability in a holistic manner. The research involved the Kotwalia community located in South Gujarat. This community has traditional knowledge of bamboo crafts and have traditionally depended on basket making. They are landless, live on the outskirts of villages and have low education levels. The project was conducted in the three districts in Gujarat - Dangs, Tapi and Navsari; the first two are among the 100 most backward districts of the country. Methodology- both exploratory and descriptive research design techniques were used. Interviews with 5 expert designers/ design thinkers/ researchers, 150 urban consumers (between the age of 25 to 50) residing in Delhi/NCR, 3 bamboo artisans, and 3 sellers of craft products were conducted. They included both open and close ended questions. Focus group discussions with 4 groups including designers, artisans, retailers of craft products, academic researchers etc. were conducted. Observations and field notes were used for data collection. It was analysed through categorization and sorting. The intervention included supporting the community with bamboo plantation, enhancement of skills, design and product development. Almost 900 families were positively impacted. Intended results demonstrate transition of this community, from struggling for subsistence to enhanced artisanal capacities, sustainable livelihoods, and a superior quality of life. Implications- have been two-fold; on the one hand this research has led to an understanding of holistic sustainability and also made the way for further research in this field. On the other hand, its application has paved the way for the community out of poverty by enabling them to produce valuable and sought-after products that sustain the planet as well as the culture, tradition of the society. Per capita income of artisans has increased, and there is increased expenditure on quality food, clothing, and education for children. There has been an increase of confidence in the artisans, especially women: they are empowered and have moved up on the social ladder which comes with financial growth and stability.

**Keywords:** Holistic Sustainability, Design, Craft, livelihood



**RACHNA IMAM**

Indian Institute Of Art and  
Design (IIAD)

Fashion Design Graduate from NIFT Delhi, Masters in Fashion Marketing from Nottingham Trent UK. Her areas of specialization are craft research, fashion forecasting, fashion product development, portfolio design and presentation, fashion blogging, fashion illustration and sketching, conceptualizing executing and styling the fashion collection, creative fashion presentation, planning a fashion show. She's earlier worked with Tarun Tahiliani Design Pvt Ltd. as Head Sales and Marketing where she was responsible for the sales and marketing of the brand Tarun Tahiliani pan India. She successfully conducted events and promotions to introduce these brands in new locations including participation in international fairs such as Tranoi, Paris and Coterie, USA. She has also been a faculty with Pearl Academy, NIFT (senior project associate USTTAD, a project with the craft sector funded by the ministry).

She worked closely with Judy Frater and Panchachuli weavers of Kumaon to promote skill development for the artisans.

Apart from being an educator and designer, she is also an active consultant to an NGO, SILF Sasakawa India Leprosy Foundation (NIPPON of Japan), working for the upliftment of the lepers.

Papers presented

IFFTI (International Foundation of Fashion Technology Institutes) in 2012- Jaipur 2013- L.A (USA), 2015 - Italy.

88th International Textile Conference in Malaysia in 2014

NID- NIMHANS 2017

The Design History Conference organized by NID (Ahmedabad) in 2018

National Institute of Fashion Technology, International conference-2018

Cumulus Korea 2018

Poster presented at the Higher Education Conference in FICCI in 2018-19

# Development of Covid-19 Facemask Using Natural Human Hair Melanin and Vitamin D Against SARS-CoV-2 Infections

## Research Paper

### KUNAL SINGHA

National Institute of Fashion & Technology (NIFT), Patna

### PINTU PANDIT

National Institute of Fashion & Technology (NIFT), Patna

## Abstract

Melanin is a trustable source of immunity that can prevent and reduce SARS-CoV-2 virus infection or Covid-19 novel virus. Melanin's action is believed to be more synergized with the action of Vitamin-D which can enhance the rate of melanin synthesis and regulate of furin expression. A person immunity against Covid-19 virus can significantly enhanced due to the injection of natural melanin, which are free from any carcinogenic ingredients along with the mixture of Vitamin-D. With this direction, in this paper we have proposed a unique development of a facemask which can prevent current out breaking of Covid-2019 or SARS-Cov-2 infection more efficiently than a conventional mask. We have extracted natural melanin pigments from human hairs and mixed it with Vitamin-D extracts. This exact is then used to prepare a cotton facemask which can prevent novel SARS-CoV-2 virus protein regulation or prevent the viral entry due to inactivation of furin protease and thus improving the prevention more efficiently than a conventional facemask protection at the cellular levels.

**Keywords:** Melanin human hair, Vitamin-D, Covid-19, SARS-CoV-2 virus, cotton facemask

# Workshops and Hackathons: Transformative pedagogic formats to embed Sustainable Development within existing Fashion Business, Economics and Management curricula

## Research Paper

### ARYAPRIYA GANGULY

Indian School of Business and Finance

### MEGHA CHAUHAN

Indian Institute Of Art and Design (IIAD)

## Abstract

Students face significant challenges in response to living in a globalised world, threatened by catastrophic planetary changes induced by our actions, with a premium being placed on cultivating a critical sense of ecological, economic, social, and cultural responsibilities. Compartmentalised education within disciplinary silos have driven students to think in reductive ways, disregarding coherent interdisciplinary interconnections, making it challenging to channel their values and capabilities to respond to these complex issues. IIAD and ISBF are two partner institutes of UK Universities (Kingston University and University of London) designed with a focus on inquiry-based and place-based learning to make international education more accessible. However, content analysis of the curricular content revealed a lacuna to the authors, in incorporating Education for Sustainability Development (ESD), and Sustainable Development (SD). Having identified the incumbency of sustainability and its lack of representation, we argue for 'teaching' sustainability and embedding ESD in a higher education curriculum. The paper's aim is threefold: To investigate the existing set of values, assumptions and approaches to learning, but particularly those relevant for ESD and SD in the business of fashion; to nurture stakeholders' capacities for dealing with trans-disciplinarity in a world defined by volatility, uncertainty, complexity and ambiguity (VUCA); by incorporating participatory activities that encourage critical thinking and appreciation for the interconnectedness of the disciplines studied in their courses, while continuing to meet the rigorous demands made of them by their existing summative assessment systems. A series of voluntary workshops on sustainable thinking, every alternative week at IIAD for Fashion Business students, to enable them to critically engage with challenging concepts in sustainability and their interconnectedness; a two-day students' hackathon on ways to embed 'sustainability and responsibility' in an e-commerce start-up's organisational culture, as a formative assessment at ISBF, were developed as pedagogic formats informed by participatory and critical traditions, in the absence of an overarching pedagogic approach to sustainability at these two institutes. Further, participant observation, questionnaires, and semi-structured interviews were conducted for qualitative data collection, to evaluate the 'sustainability consciousness' as well as the existing understanding of SD of the participants. Stakeholders' (Students and Educators) associations with SD tend to lean towards environmental and ecological facets, overlooking the Hydra-like regenerative nature of SD and its varied impact potential. Further, learners' commitment to SD in the absence of curricular sticks argues for a systemic approach to ESD, engaging the institute and the faculty cohort for its durable implementation. The study offers pedagogic formats to embed education on SD into existing curricula at IIAD and ISBF, extending and scaffolding students' learning within the current assessment systems. The results will seek to make recommendations for pedagogic approaches and formats, which other fashion and business universities, in their bid to embed SD in their teaching, learning, assessment systems, can customise and adopt.

**Keywords:** Sustainable Development, Fashion and Business Education, Workshop, Hackathon, Transformative Learning, Responsible Leadership

# Against Durability — A wardrobe made of paper

## Non-Paper

### Abstract

This non-paper submission takes the form of a text, video and photo essay which tracks a series of garments made from paper over a period of time. It builds on our technical research on paper clothing in the studio, and on historical research we have undertaken over many years in Japan, studying how paper and paper garments have been made and used for many generations, and across diverse contexts.

Our design and research practice deals with the history and use of paper clothing in Japan — a history of usages that traverses the boundaries between durability and ephemerality and high- and low-value. For this project we propose to produce a wardrobe of paper garments (jacket, shirt, pants, dress) and wear it every day for a set period of time, ending during the conference. We will document our experiences of use, and the material changes to the garments. The aim of this work is to discuss a major contradiction in contemporary fashion design — that it is designed to be socially ephemeral yet made using materials and construction techniques that last much longer in the landfill and waste systems than its social lifespan. This project invites closer attention to garments and how they change over time, as the material carries traces of wear visibly — it promotes an aesthetic of ephemerality and rejects the contradiction of durable fashion design.

This work builds on the work of Adele Varcoe (2016) and Joanne Entwistle (2015), who examine the public, phenomenological and experiential perspectives of dress, as well as that of Alexis Shotwell (2016), whose work “Against Purity” opens pathways for thinking about materials and design objects as having no perfect or pure state. The methodology for this experiment will be as follows: Every day we will produce visual (video and photographic) and textual documentation of the garments. We will consider the following questions: How are the garments changing during wear? How do we need to adapt them to suit everyday life? How does it feel to wear these garments? What changes are occurring in our behavior? Did anything of note happen while outside the house? The outcome of the project will be a web-based series of short texts, moving and still images that will be updated live during the conference on the website [www.dnj-paper.com](http://www.dnj-paper.com).

**Keywords:** Durability, ephemerality, paper, experience-based design testing, toiling



**DAPHNE MOHAJER  
VA PESARAN**

Royal Melbourne Institute  
of Technology

Program Manager of the Bachelor of Textiles (Design) and lectures in the Bachelor of Fashion (Design) (Honours) and Master of Fashion (Design) at RMIT University in Melbourne, Australia. She holds a PhD from Bunka Gakuen University in Tokyo. She is interested in what materials and relationships can emerge in communities of human and nonhuman people. In her research and design practice she works with handmade Japanese paper and garments/products made from paper. She does this through storytelling and documentation in various formats including film, drawing, text, audio, etc, as well as experimentation in the studio. She is currently undertaking research projects on the topic of clothing made from the Paper Mulberry Tree for the British Museum and The Australian Museum.



**JAKE NAKASHIMA-  
EDWARDS**

Royal Melbourne Institute  
of Technology

Jake Nakashima-Edwards is a fashion designer based in Naarm (Melbourne), Australia, graduating from an Honour's degree in Fashion Design from RMIT in 2019. His work engages with material-led design with a focus on sustainable practices. Working with unconventional and everyday materials, Jake asks his audience to rethink their relationships with the objects around them. Jake has exhibited his work at Melbourne Spring Fashion Week and recently facilitated a workshop in collaboration with Artplay. In his spare-time, he daydreams about new futures and the clothes we might be wearing in them.

# Online Thrifting: Understanding the Resale Fashion Experience of Indian Millennials

## Research Paper

### Abstract

Sustainable fashion practices have taken on a new meaning for Indian consumers in the wake of the pandemic (Alwani, 2020). With the realization of different and more sustainable modes of ownership such as renting, refurbishing, swapping, buying pre-owned and thrifting (McKinsey, 2019; Puspita & Chae, 2021), new business models are emerging. In India, these include designer wear rental platforms such as Date-the-Ramp and Stage3 (Chowdary, 2020), and thrifting platforms such as Kiabza and This for That. In addition to platforms accessible through membership or specific channels, Instagram has become an important platform for thrifting Indians who want to bring about a sustainable change, whether from a climate or social justice perspective, by redirecting clothing waste from landfills. There has been a shift from ownership to experience by focusing on alternative aesthetics anchored in individualistic and vintage elements. Thrifting Instagrammers (such as Bombay Closet Cleanse, Lulu Thrift, The Dog Pile Thrift, Fine Finds, Carol's Shop and Tea Room, Aima Vintage, Mumbai Thrift, Panda Picked) practice thrifting in many ways from closet cleanses, donations, export surplus, upcycled clothing to standing up for various social and environmental causes. Such social media-based thrift stores can also engage in a various form of storytelling through the affordances of the platform (Bucher & Helmond, 2017), and help make consumers and enthusiasts aware of developing a more sustainable wardrobe, such as a capsule wardrobe. Hence, thrifting fashion is also an attempt at decoding mindful consumption, aligns with the slow fashion movement which advocates a longer lifespan with existing clothing retained in use for longer (Jung and Jin, 2014) and provided an alternative to the traditional fashion system (widely known as fast fashion) by enabling consumers to enact circular clothing practices.

This study strives to capture a deeper contextual understanding of online thrifting culture in India among young females, in an inductive qualitative manner via netnography (Postill & Pink, 2012) and depth interviews. As a work-in-progress, this paper reports on a pilot study of Instagrammers with public profiles, who are thrifters and who sell thrifted clothing, to explore their lived experiences of online thrifting, including the process of sourcing and selling thrift fashion as well as motivations and preferences. This study has implications for the post-pandemic era and consumer behavior towards circularity in fashion, and emergent alternative movements in the fashion distribution and consumption. Wider implications for businesses and policy making (towards engaging with textile and clothing waste) from a sustainable practice perspective may also be realized.

**Keywords:** Online thrifting; Vintage; Fashion consumption; India; Sustainable fashion



**ANJALI P.S.**

Mudra Institute of Communications, Ahmedabad

Anjali P. S. is a Doctoral Scholar at MICA, Gujarat, India. Her thesis explores the sustainable fashion practices of young Indians. Her areas of interest and study include understanding secondhand cultures, digital cultures, and online small businesses, specially related to fashion. She has experience in luxury retailing and teaching in the area of fashion management.



**DR. PATSY PERRY**

Manchester Fashion Institute

Dr Patsy Perry is a Reader in Fashion Marketing at Manchester Fashion Institute, Manchester Metropolitan University and an Associate Editor of the Journal of Fashion Marketing and Management. Her PhD investigated the management of Corporate Social Responsibility in fashion supply chains with fieldwork conducted in Sri Lanka. She is an experienced educator and researcher, with numerous articles published in journals such as Journal of Business Ethics, Journal of Business Research, Nature Reviews Earth and Environment and textbook chapters. She has been invited to teach internationally in China, Italy, Sweden, Croatia and the UAE, and is regularly featured in the national and international broadcast and print media for her expertise in fashion sustainability, including BBC, Sky News, Channel 4, RT, The Telegraph, The Independent, The Observer, Financial Times, Vogue Business, Harper's Bazaar, CNN and the South China Morning Post.

# Am I a sensitive consumer? Personality traits that drive luxury and sustainable consumption

## Research Paper

### Abstract

Sustainable development is a rising global concern across economies and businesses. Without a clear sustainability strategy, luxury brands would be entering an ethical minefield that can have far-reaching consequences on their luxury clientele. Paradoxically, recent studies have evidenced that consumers perceive luxury and sustainability as two separate realms. Further, congruence research indicates that a good fit between a consumer and brand personality results in cognitive, affective, and conative outcomes.

This exploratory research correlates consumers' personality dimensions with luxury and sustainability product consumption in the backdrop of trait activation theory. The study bears evidence of the five-factor model of personality (FFM) on the relationship of consumers' personality traits with conspicuous and sustainable product consumption, an area that has hitherto remained unaddressed in spite of the fact that sustainability is perceived to be imbued in the luxury products by typical luxury clients. The understanding of this relationship would be valuable to brands for realising the benefits they can accrue through sustainability in the luxury sector.

The aim of this research is twofold. First, to analyse the personality of millennial and Gen Z consumers using the five-factor taxonomy of personality. Second, to empirically examine correlation of the consumers' personality dimensions with sustainable consumption and luxury attitude. The results obtained from the sample of 130 consumers belonging to India, Canada, and the US have shown that openness and extraversion traits are evident in the case of both conspicuous and sustainable behaviour whereas agreeableness is positively correlated with sustainability. Conscientiousness is more positively correlated with luxury when compared with sustainable practice, whereas neuroticism is negatively correlated with both conspicuous and sustainable consumption practice. The findings presented in the study meaningfully contribute to practice and academia, thus underpinning and advancing our understanding in the realm of psychology and consumer behaviour.

**Keywords:** Sustainable consumption, Conspicuous consumption, Consumer psychology, Five-factor taxonomy.



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Dr. Ritu Malhotra is Professor of Fashion Management at National Institute of Fashion Technology (NIFT), Kolkata. She holds Doctoral Qualification in Marketing from XLRI - Xavier School of Management and Masters in Fashion Technology from NIFT. Her teaching repertoire of over twenty years (joined NIFT Kolkata in 2001) includes Consumer Behaviour, Luxury (Brand) Management, and Strategic Management & Innovation. Ritu's research realm includes consumer personality congruence, match-up hypothesis, brand engagement, and conspicuous consumption. She has presented her research at the conferences of the American Marketing Association (AMA), Australian and New Zealand Marketing Academy (ANZMAC), and IIM. A winner of research scholarship awarded by the Australian and New Zealand Marketing Academy, her research is published in internationally respected journals including the Journal of Brand Management. She serves as a reviewer for the AMA Marketing educators' conferences and marketing journals of Taylor & Francis, Emerald Publishers, among others.



**NOOR MALHOTRA**

University of Toronto,  
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Noor Malhotra is a Bachelor's degree student of Psychology and Philosophy at the University of Toronto, Canada. Noor has uploaded over 100 videos on her YouTube channel over last 5 years that analyses and explains personality through the lens of the Myers-Briggs Type Indicator (MBTI). The channel has received 125,000+ views with 400+ subscribers. Noor in collaboration with a peer has a website with 6500+ visitors since March 2020 to simplify and help people navigate the complicated world of personality typology. Noor has working papers in the area of five-factor taxonomy of personality and consumer psychology. In addition, Noor is involved in executing, organizing wellness and social events for residents of her community to foster inclusive environment. She has been an avid basketball player and has represented her team as a captain for interschool competitions in Singapore.

# A Global Perspective from China: Sustainable Fashion

## Research Paper



**OU NA**

University of Paris

## Abstract

Going through these splendid 40 years of economic growth and social development in mainland China since the 'Reform and Open Policy' in 1978, this paper intends to present the gradual recognition of environmental issue in fashion industry in China. It has assisted fashion designers and brands tried utmost to transform its early status as the world factory to a place of creativity while being conscious to the sustainable fashion in the recent years.

Sustainability is a global issue, and China has adopted it locally by various approach. Some clothes-sharing platforms were built up five years ago like MSParis and Ycloset, the latter scaled up its business which benefited from the rise of the sharing economy. Some Chinese brands made its changing process to be more sustainable in its design and producing stages. For instance, ICICLE renewed the Chinese traditional craftsmanship in their fashion design pieces and incorporate Chinese philosophy "harmony of nature and man" (tianren heyi) into its brand value. The slow fashion brand WUYONG (meaning useless) advocates a simple and natural life close to the soil and nature, which was invited the Paris Fashion Week for Haute Couture in 2008 and overwhelming the international audience. Moreover, some sustainable fashion initiators in China have gradually incorporated China into the international fashion industry discourse of sustainability. As one of the world's largest economies, China can play a critical role in pioneering global sustainable solutions. The paper relies on the theories and methodologies of history, sociology of profession, and Chinese philosophy, and was informed by a range of Chinese, French, and English. It is also based on 15 semi-structured interviews with fashion professionals working for sustainable fashion in China.

**Keywords:** sustainable fashion, Chinese Fashion, ethical fashion, slow fashion, harmony between human and nature

Na OU is now a Ph.D. candidate in doctoral school of Science of Societies at University of Paris. Her thesis is titled "The emergence of Chinese actors in the international fashion market". She was born in Beijing and grew up in the world of art with dance, music and traditional Chinese arts like Chinese calligraphy. Graduated from Beijing Institute of Fashion Technology with a double-bachelor degree in fashion design and engineering, and in English, she won the Excellence Award of the 5th International Fur Fashion Competition before arrived at Paris for the study of fashion design in 2010. She then devoted her fashion and clothing research to her MBA and another master degree of Art History. As the only Chinese contributor of French book *Esthétiques du quotidien en Chine*, she wrote *New Fashion Culture of 20th century in China*. As an independent journalist, she is contributing editor in *Paris of China Fashion – Journal of China National Garment Association*, and writes occasionally in *Vision* and *Madame Figaro* in Chinese version. She also attends the Paris Fashion Week shows, co-produces various shootings during these periods dedicated to fashion.

# Darts: Evolution from basic fundamental of garment making to trend in Fashion

## Non-Paper

## Abstract

The human race witnessed the aftermaths of disrupt thinking and practices in order to achieve the next level of our aspirations at the cost of our health and safety in the form of Covid 19 pandemic. During these tough times, several age-old practices helped us to combat the spread of virus. Today when we are standing on the doors of a comparative safer world, it has become more important to relook at our roots to redefine the new age inventions. This static installation will be an attempt to revisit our fundamental principle of garment making and result in display of 100 pieces of basic bodices in muslin developed through century old technique of dart manipulation via draping technique. The installation will focus on rediscovering contemporary styles by dart manipulation and possibilities of introducing various fashion elements like gathers, pleats, and other details within a dart. The installation aims at re-entering the basic of clothing and resuscitates it to produce 100 looks by using only darts and their manipulations. The installation will also be an attempt to record and document the process of developing 100 contemporary designs of dart manipulations on basic bodice in muslin for size 12 in full scale. It is an attempt to experiment and explore the scope, a dart offers as a basic fundamental and translates a bank of looks when blended with concept of adding fullness and concept of contouring into it.

**Keywords:** Innovative dart manipulation, draping techniques, Reinventing fundamentals of garment making, resuscitates basic principles, Answer to the future lies in the past.



**ANKUR CHHABRA**

Pearl Academy, India

Ankur Chhabra is serving academics and higher education since 2005. He has worked as an interface between students and higher management as project manager. He has a background of undergraduate in fashion education from NIFT; Delhi, followed by Masters in fashion technology. With over 15 years of experience in fostering design education at various levels, his areas of interests and expertise arrays from curriculum planning, cultivate and elevate pedagogues for delivering creative and technical content, collaborating with different departments for effective delivery within and outside the peripheral of imparting education and skill. He holds keen interest in active research and has various national and international papers to his credit.

# “What We Want”: An outcome of algae based sustainable design exploration for Indian youth

## Research Paper

### Abstract

Addressing the urgent need of the hour, where both, Environment, and healthcare, are at the most critical condition at the same time, the solution of the crisis requires an enormous impact. One of the major contributors of the environmental crisis is the clothing industry, it is a high time to take strong and effective steps so that clothing becomes the solution to heal the wound so the nature rather than causing a harm. Present paper unveils the experiments and explorations through innovative and creative thinking process incorporated to develop a fashion collection incorporating Algae based biomaterials as alternative raw materials which is not just carbon neutral but carbon negative.

India being a country with more than 54% of population is youth, i.e. below 25 years of age; the presented fashion collection in the paper was prepared keeping in mind the Indian youth. The collection ‘What we want’ is an expression of this synergy of the new age youth spirit that wants to take charge of the world, with independence and un-apologetically, who believes in futuristic world though at the same time follows ancient Indian practices including Yoga, Meditation, Ayurveda etc. In line with the spirit comfort in silhouette and playful textures and colors were the key aspects focused upon after the observational and visual documentation of youth’s fashion attitude conducted in the streets of commercial hub of the country, i.e. city of Mumbai. Inspired from the compact houses of the city where effective space management and multi-functionality is witnessed in space management, detachable and replaceable garment components are planned which not only provide options to vary the looks but also provide an opportunity to up cycle the garment by just replacing the damaged part.

**Keywords:** Environment, Healthcare, Biomaterials, Carbon-negative, Algae, Up-cycling, Youth



**ISHITA SINHA**

National Institute of Fashion & Technology (NIFT), Gandhinagar

A fresh graduate of National institute of fashion technology, Gandhinagar (2017-21), with major in fashion design and minor in fashion communication. As a budding new age designer, she understands the impact of this multi-faceted industry over 21st century consumerist society and its detrimental impact on the environment. She disagrees with the pace of the current sustainability measures and believes in requirement of bolder steps, efficient new age technology and active reduction of wastage from every step of the creative process. She is currently researching applications of 3D technology in the fashion industry along with actively collaborating with similar minded designers from Italy for experimentation and development of bio-textiles in India.



**DR. KRUTI DHOLAKIA**

National Institute of Fashion & Technology (NIFT), Gandhinagar

Dr. Kruti Dholakia has been awarded doctorate from The M. S. University of Baroda for extensively conducted research on Kutch embroidery in the year 2014. Throughout her carrier she has completed projects in the areas of socio-cultural and economic sustainability of traditional crafts, costumes and sustainable practices leading home based businesses for well- being of the society. She is possessing rich and versatile work experience for more than 15 years in teaching, research and consultancy, in the field of fashion and textile design, currently working as an associate professor and project unit in-charge at National Institute of Fashion Technology, Gandhinagar. She has presented and published papers in the field of craft sustainability, traditional costumes, socio-cultural connect of craft, textiles and costumes as well as sustainable fashion in reputed national and international platforms.

# I am a Man, and I can be Sexually Harassed - Gender Inequality Faced By Men in The Workplace

## Research Paper

### SANYA TANEJA

Pearl Academy

### DR.JASPREET KAUR

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### DR.PREETI GOEL

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### NEERAJ KAPOOR

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## Abstract

Feminists have researched women's experiences of sexual harassment for over 20 years, yet men's experiences of sexual harassment still remain rarely acknowledged and even less frequently studied. Research on sexual harassment has recently expanded to include examination of men's experiences. Sexual harassment has been prominently seen as a "women's concern" But sexual harassment can happen to men, as well. The purpose of this research is to study about harassment on men at work place and how there should be equality for men too. This study analyzes the problems faced by men at workplace and how it can be improved. This paper analyzes harassment and gender inequality faced by men in the fashion industry. This is a qualitative research done by taking focus group discussions and expert interview. There were total of 10 participants. To analyze the interviews, a software was used called Nvivo. Finding reveal that men are also being sexually harassed in India's fashion industry and even at other workplace. At the workplace there is inequality between men and women as women are getting more benefits than men. Due to society norms, men are not open to discuss about sexual harassment as they are meant to be strong and can't be harassed by women. The laws in India are for women and as such there are no laws for men who have been harassed hence these laws are also being misused by women. Men don't get any support when they complain of harassment. Men are not heard because they don't have laws for harassment and equality. There should be gender-neutral laws for harassment and equality. Some organizations are improving gender neutral laws but still everyone don't have them. The society needs to change the way of thinking and there should equality for both men and women at workplace.

**Keywords:** Male harassment, equality, workplace harassment

# Unfolding the Woven Blessings of "Ghongadi" for Holistic resurgence through Fashion

## Research Paper

## Abstract

The global fashion often emerged or adopted in the society which was dictated by the Superior Class of the Social Pyramid globally- (Trickle up Adoption) as per the much recorded history of the Cyclical Fashion system. The Indian Fashion Market though; has reflected a slight different pattern; as the rich Indian Textiles have been contrived by the Middle/Bottom of the Social Pyramid- the Artisan Communities. This Upward flow of Textile Crafts being made from local, grass root of social layer; has reflected in the way Fashion was adopted in the societies of India. The handcrafted skills and inimitable practices of these local communities have been congenial for a major source for earning. One of such local textile craft by the sub community of Shepherds is 'GHONGADI'- A pure, natural, hand spun & hand woven woolen Blanket.

The GHONGADI besides being a blanket; plays a crucial role in the Community having substantial context in Rituals, Mythology, Therapeutic practices, Multi seasonal and Multi-Functional. The making of GHONGADI involves use of natural discarded wool, absolute Zero waste, minimal involvement of water, no use of Electricity in production; and hence has a tremendous potential to be known as the Holistic Sustainable Textile. But regrettably, due to lack of Designs, Products, knowledge of the Market, Promotions, marketing skills and moreover its absence as a Fashion Textile; this Craft is now on the verge of fading. Considering the Global awareness of Sustainable practices in Fashion; the craft of Ghongadi holds remarkable possibility and prospect to be emerged, utilized and transformed from a Lifestyle Product to a most significant Fashion product. The paper explores the scope to Re-Introducing/ Resurgence of GHONGADI as a Holistically Sustainable Textile applying UPWARD FLOW THEORY of Fashion adoption as a widely accepted Social tool for Local \ism and Community based crafts to deliver right Sustainable implication in FASHION.

The Product explorations are the outcome of extensive interface & experimentation with community of the artisans. This research is further projected to instill the latitude of Craft that acts as a hope to strengthen not only economy but social & environmental recognition/concern of "Ghongadi" imparting an array of prospects for its re-emergence as a Fashion Product.

**Keywords:** Trickle up adoption, Craft Community, Woolen blanket, Resurgence through Fashion Product.



**MALLIKA D. SAMANT**

School of Fashion  
Technology (SOFT, Pune)

A professional Fashion Tutor, Designer and Craft Enthusiast, Mallika has been employing Design knowledge and Creative expertise in Fashion Education for last 15 years. A Teacher by Brain and Designer by Heart define her attribute as a Design Academician and Professional.

Being closer to the roots, has defined the way she works & reflects her belonging to the Indian Culture, Tradition and Heritage through utilization of Indian Crafts in the Creative Work. Her proven expertise in the field of Sustainable Approach has reflected strongly in her Career throughout.

The sensitivity towards People and Planet has been the pivotal priority in everything she performs!

## Filling the gap between Sustainable Fashion and Circular Architecture: The Retail Store

### Research Paper

### Abstract

Sustainability is one of the challenges that the fashion industry needs to address urgently, as it is said to be the second most polluting industry. Building and construction industry is another major player in pollution concerns, as 60% of GHG emissions are produced in cities. Both sectors have a close and direct relationship with all the different groups in society: the clothing that we wear and the habitat in which we live. Thus, they constitute a remarkable opportunity to raise awareness about Climate Change and activate the Circular Economy. This study focuses on the space where both disciplines meet: the retail store. Do the physical stores reflect of the strong sustainable commitment of their brands? How to build circular shops in which the sustainable values of fashion brands are fully displayed is a topic not yet exhaustively addressed. In terms of circular architecture, there is currently no circularity certification directly applied to the design of buildings or interior spaces. There are ones for sustainable buildings -LEED and BREEAM- which have started to gain more prominence in recent years, indicating a first step towards a more sustainable construction industry. However, it is foreseeable that European regulations will be introduced within the framework of the European Green Deal, in which textiles, and construction and building, are two of the seven key value chains to apply a circular action plan in.

Fashion plays an important role in culture and education, due to the personal values that clothing represents, making this industry a social power for change. The emergence of customer activism translates into a consumption decision. It sometimes implies a social and environmental commitment to engage some conscious brands. Despite the number of responses towards a circular value system that have emerged in fashion firms, these commitments are not directly observed in the environmental management of their retail stores. Their display spaces are similar to those of other firms that in no way show a commitment to circularity. Our approach is that the retail store provides the definitive environment for the product and brand message, as well as establishes direct relationship with the consumer. In this way, the sustainable potential of these spaces should be exploited: as transmitters of sustainable initiatives or brands' commitments, and as awareness-raisers and educators of environmentally friendly consumption. This study fills this gap, through the development of a Circular Design Guide for Retail Stores. It is aimed to form a basis for brands in the design of their physical retail spaces, and to help achieving the final transmission to the customer of their strong commitment to sustainability and circularity. The methodology used has been secondary research based on the review of circular architecture literature, and primary research analyzing physical stores. To proof the validity of our proposed guide, we have applied it to three case studies: three flagships in different European cities of the Spanish eco-conscious brand Ecoalf.

**Keywords:** Sustainable fashion, circularity, fashion store, mindful consumption, climate change



**SILVIA PEREZ BOU**

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Silvia Pérez-Bou is an Architect. She holds a Master and a PhD in Civil Engineering and Urbanism from the Polytechnic University of Valencia (Spain). She is an Assistant Professor at ISEM Fashion Business School and the School of Architecture of the University of Navarra, and Permanent Training Professor at the Polytechnic University of Valencia at RERU Master's Program. She is the Director of the Executive Master in Fashion Administration and the Academic Director of the Right Fashion Program at ISEM. Her research interests are within sustainability, fashion, and circular design. Her most recent publications are "From the leather industry to building sector: Exploration of potential applications of discarded solid wastes", "Millennials and Fashion: Branding and Positioning through Digital Interactions", and "How to Communicate Sustainability: From the Corporate Web to E-Commerce. The Case of the Fashion Industry".

She has been Visiting Scholar at the University of Bonn (Germany), Institut Français de la Mode (France), and the School of Textile Engineering of the University of Minho (Portugal). Her profile is available on <https://orcid.org/0000-0002-4845-6942>, [www.linkedin.com/in/silvia-perez-bou-00694719](http://www.linkedin.com/in/silvia-perez-bou-00694719)



**MARIA VALERIO GALA**

School of Architecture of  
the University of Navarra.  
Spain

María Valerio Galán (Pamplona, July 25, 1997) is an architect by the School of Architecture of the University of Navarra. She obtained the qualification of outstanding in the Final Degree Project, directed by Silvia Pérez Bou, "Circular Economy. Application guide in the architecture of fashion stores"; and in the Master's Final Project, directed by Eduardo Escauriaza. During her university studies, she was a teaching assistant student at the Department of Theory, Projects and Urbanism, in the subject of Graphic Expression, and collaborator in the Painting Workshop "Figurative Masters" (editions X, XI and XII), taught by Antonio López and Juan José Aquerreta. At the end of her Master's studies, she did an internship at Vicens+Ramos Architecture Studio. She currently works as an architect at IDOM Consulting, Engineering, Architecture in Madrid.

## Model of Ethical Consumerism: A study on Handloom Reusable Menstrual Pads Adoption

### Research Paper

### Abstract

The purpose of the study is to identify the influence of proposed traits on female consumer's ethical consumerism towards Reusable handloom menstrual pads and to provide managerial implications in the future. The paper provides a deep comprehension of how elements like product awareness, product attributes (product features and hygiene), consumer innovativeness, social values, past sustainable behavior, perceived obsolescence are related to females' adoption towards handloom reusable menstrual pads. This study also examines different opportunities and challenges related to handloom reusable menstrual pads and its marketing challenges in Indian Consumer context. Quantitative research was conducted among respondents of the age group 13- 50 years. Data was gathered through an online survey (n=456) administrated by web-link that was distributed by e-mail as well as by posting on message boards focused on female customers. Information was collected with the respondent's knowledge, expressed willingness, and informed content. The data were derived from responses to structured questions including Likert scale statements and categorical questions representing the variables relevant to the study. The data analysis included univariate and bivariate statistical analyses - Percentage, Anova, and Regression.

Through Regression Analysis, the paper identifies the positive and negative impact of product awareness, product attributes (product features and hygiene), consumer innovativeness, social values, past sustainable behavior, perceived obsolescence on females' adoption towards reusable menstrual pads. Additionally, female ethical consumerism was found to be significantly different between consumers of the different demographic segments. This study contributes to the existing review of literature by discovering the effects of ethical consumerism on reusable natural-made eco-friendly menstrual pads. Managerial suggestions are provided to promote ethical consumerism among female consumers.

**Keywords:** Ethical consumerism, slow fashion adoption, post-consumer textile waste, Handloom Reusable Menstrual Pads, Mindful Consumption



### **MUKTHY S**

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Mukthy S is an Asst. Professor with the department of Fashion Management Studies and the Centre Coordinator for Fashion Management Studies. She has a Masters Degree in Textile Management and also in MBA. Passion for teaching brought her to join NIFT in the year 2014 at NIFT, Kannur. She research specializes in Sustainability, Social entrepreneurship and Craft Cluster activities. She is engaged with multiple governmental projects within the handloom and apparel sector of Kerala.



### **PUNEET SOOD**

National Institute of Fashion Technology, Kannur

Dr Puneet Sood is an administrator, educator and researcher with extensive experience in Management. Currently holding the post of Director at National Institute of Fashion Technology, Kannur. His research interest lies in the area of Human Resources Management, Personal Administration and general management.

## Alternative Futures: Reclaiming and Speculating Eastern Javanese Craft

### **Non-Paper**

#### **NICOLETTE OW**

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#### **MICHAEL C. D. R.**

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### **Abstract**

Indonesia is an archipelago made up of a diverse range of cultures and ethnicities as the islands spread across the Pacific Ocean. Indonesia was colonised for more than three centuries by Portugal, France, England, Netherlands, and Japan. In the colonisation process, there was an acculturation process through motifs, ornaments, and decorative regions. However, the effects of colonisation go deeper than the physical aspects. It also shapes the intangibles, such as locals' mentalities towards their native culture. Traditional techniques practised by various communities in the region are often relegated to "craft" rather than "luxury", diminishing the value they contribute to fashion products, thus creating a glass ceiling that impedes the growth of Indonesian design in the regional and global fashion industries.

This project reimagines how craft and design could exist in Indonesia, specifically East Java. We invite the viewer to imagine if the island were never colonised and how this would subsequently influence the fashion system at local and global levels. Building on critical themes of xenocentrism and decolonised thinking, this project speculates the outcomes of combining historical heritage with modern technological interventions through a design lens, to create an interactive and engaging digital experience. Aimed to be an accessible resource to educate and inspire the current generation, it contributes to decolonial fashion discourse in Southeast Asia.

**Keywords:** Decolonised design thinking, speculative design, xenocentrism, tech interventions, culture and modernity



# A Shared Narrative; Transforming Sustainable Fashion Education

## Research Paper

### Abstract

Fashion education has recently experienced a surge in popularity, and as enrolment numbers increase, fashion colleges and universities find themselves competing for global recognition and the increased international student intake this reputation delivers (Mellery-Pratt & Amed, 2017). In considering the emergence of these new opportunities, understanding how to facilitate a shift in thinking is not only important when delivering content on sustainable fashion to emerging designers, it is also crucial in equipping them with the skills to prepare them for future positions within this transforming industry. This paper draws from existing PhD research to argue that encouraging the shift in paradigm necessary for the environmental conditions facing future fashion industries requires a fundamental reinterpretation of the teaching and learning models employed within tertiary studio contexts.

This study utilises a conceptual framework of transformative learning theory to analyse case study data gathered from world leading institutions in fashion education. An analysis of current literature indicates that transformative learning theory appears to be the main driver for change when delivering content regarding sustainability at a tertiary level within similar design disciplines such as architectural education. Data gathered from multiple methods for this research reveals a correlation between best teaching practice for education for sustainability and transformative teaching strategies.

This study employs a mix-method approach to data collection and analysis; comprised of a literature review, semi-structured interviews, online surveys, and a comparative analysis of fashion design teaching methods. The research contributes to a greater understanding of contemporary education practice within fashion design through an analysis of discipline-specific application of transformative learning theory to fashion pedagogy.

In addition to identifying and analysing best-practice teaching for fashion sustainability, the findings of the project are geared towards equipping students and educators alike with the tools to critically reflect upon, and work towards, ethical and responsive possibilities for transformation in their own fashion teaching and learning experiences. This research brings together real-world examples from practitioners already operating within this new paradigm and applies the language of transformation to their methods for the first time. The result is exciting new perspectives and guidance for teaching sustainability in fashion, as well as key insights and understanding for how to practice this emerging brand of transformative fashion teaching.

**Keywords:** Transformative learning, fashion design education, sustainability, education for transformation, design education



**KATE SALA**

Royal Melbourne Institute  
of Technology, Melbourne

Dr. Kate Sala is an educator, researcher, and ethical fashion consultant. Kate has worked for fashion houses and creative agencies in France and Belgium within a variety of capacities ranging from fashion production and design to communication and marketing.

Kate is a Lecturer in the School of Fashion & Textiles at RMIT University in Australia, with particular research interests in understanding how transformative learning and teaching strategies foster a greater sense of ownership and accountability amongst emerging designers. Kate uses her experiences, practice and research to empower adult learners to consider the ethical and environmental implications of their choices.

# Social Practice Fashion: Towards a Decolonizing Framework for Fashion Studies and Practices

## Research Paper

### Abstract

Under pressure from their diverse global audiences, mainstream fashion brands, as well as independent ones, are taking steps to embrace inclusive, antiracist and anti-colonialist business practices. The fashion industry's incorporation of these decolonial practices mirrors similar changes taking place at leading fashion

education institutions around the world. Thus, there seems to be a consensus that decolonizing the discipline of fashion studies is a pressing task that impacts society at large. But how can fashion studies dismantle Eurocentrism, white supremacy, and colonialism if the theoretical and epistemological foundations of the discipline are Eurocentric, white supremacist, and colonialist? Considering this dilemma, the paper's central argument is that that to decolonize fashion the only sensitive option would be to reclaim the discipline from its Western-biased, Eurocentric theories, histories, and intellectual tendencies. Through a Critical Discourse Analysis of the dominant theoretical approaches in fashion studies, the paper demonstrates that these hegemonic Eurocentric theories, although widely recognized and favored by many scholars, exclude a diversity of dressed body and fashion practices, symbolisms, and epistemologies. Most importantly, the paper presents Social Practice Fashion as an alternative theoretical approach to the paradigms preventing fashion from fully fulfilling its inclusive and decolonizing potentials. The Social Practice Fashion theory is based on the understanding that fashion is a social phenomenon practiced by all human cultures throughout our history in this planet. Thus, the paper concludes that this theoretical framework is better positioned to counter the colonial roots of the hegemonic methods, practices, and paradigms of both, the fashion industry, and the scholarly discipline of fashion studies.

**Keywords:** Decolonization, equity & inclusion, responsible academics, equitable futures



**HENRY NAVARRO  
DELGADO**

Ryerson University,  
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Henry Navarro Delgado is an interdisciplinary fashion designer, artist, activist, educator and scholar. He focuses on the convergence of fashion, visual culture, and social activism through both theory and practice-based research. Born and educated in Cuba, Navarro Delgado's creative and scholarly pursuits have taken him to different countries of North America, Europe, Asia, and the Caribbean. Currently based in Toronto, Canada, Navarro is known for his collaborative fashion-based public art projects exploring topics relevant to different communities through their direct participation. A member of The Creative School faculty at X University, in Toronto, Canada, he draws from his artistic and scholarly background to inspire diverse students and audiences.

# Liberating flows in a craft-making practice using sensory constraints and tactile experiences

## Research Paper

### Abstract

Our experience of the world is formulated by a combination of five senses. However, much of the making and creating is under consideration of only the sight. It submerges the maker in form-giving of an external problem in the physical space, thereby isolating them from holistic experiences and mental constitutions (Pallasmaa, 2005: 39). To understand production of art as sensation and not as an image, representation, or concept (Grosz, 2008: 9) allows us to delve deeper into the sense of self and the reality of human existence which has now become an inevitable process. The current practice-based research started as a consequence of opposing such affirmative design practices by challenging ocular centrism, which led to mere objects and products of visual seduction (Pallasmaa, 2005: 22). By applying phenomenological approach to textile-based projects, the study at utilising slow processes of the hand in craft-making that foster sensorial and creative aspects hidden in the tactile experiences.

The premise is set by negotiating one sense to heighten other skills (Pallasmaa, 2009). This creative practice thrives on applying sensory constraints as provocations to amplify touch and multi-sensory perceptions, further used as materials for mark-making. A reflection-in-action based approach (Schon, 2016: 82) through documentation and analysis of the encounters felt by the maker during processes of making are utilised in forming associations at various levels of consciousness. In such a practice, tactile handling of the materials triggers new concepts and creative flows, fosters strong connections between the maker and their processes which were earlier missing. It brings newness and authenticity, identifies a processual practice which holds potential to blur various hierarchies created in giving dominance to sight and in separation of self and the world (Pallasmaa, 2005: 25). As a result, the current practice is slow, transformative, and ever evolving in the way it brings whole body as part of the process. It minimises focus on form-giving part of aesthetics, contributing to a broader context of phenomenology (Heidegger, 2010), new materialism (Tuin & Dolphijn, 2012) and craft sciences.

**Keywords:** Craft-making, sensory aspects, alternative methods, speculative design, new-material



**RITIKA SKAND  
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Ritika Skand Vohra is a PhD candidate of Fashion and Textiles, in the School of Design at RMIT University. She is a teacher, a maker and artist working with textile, performance and installation. Her creative practice-based research explores sensorial and tactile narratives of perception. She has worked in the fashion industry as a designer-maker for couture embroideries and ensembles. Her practice as an artist enables to blur boundaries in craft and art. Ritika explores transformational, performative and participatory aspects of making. She draws from touch, sensations, emotions, memories, and movement as her materials. She has demonstrated design-projects for industry, government-funded shows and exhibitions that present cultural and global facets. She has also presented in group and solo shows at Brunswick Street Gallery, Virgin Australia Melbourne Fashion Festival, First Site Residency (RMIT University) and Critical Fashion Studies Conference (Melbourne University). With her current undertakings and processes, she invites the audience to participate through sensory interactions and correspondences with processes of making. Wherein she explores speculative approaches to textile design including phenomenology and psychology.

# Aesthetics of Care: Situating Domestic Craft in Contemporary Art Practices

## Research Paper

### Abstract

As two individuals with artistic practices grounded in design and fine arts respectively, the explorations in the areas of weaving and origami led the two authors to question the place of domestic craft and textile art practices within the intersections of contemporary art and design. Inspired by artists whose heritage and personal narratives are embedded in domestic craft practices, the two authors will examine their methods of working that incorporate aspects of embroidery, latch hooking, fabric manipulation, weaving, and origami.

Defining these artistries as possessing the Aesthetics of Care, this research examines craft's intrinsic link to the domestic space. The processes imbued with intentions of care and protection for the people who use them or adorn them in the house, are evident in the intricate patterning or fashioning of crafting and textile materials.

Even as we recognise the role that some of these art and social movements (such as Bauhaus and Punk) play in addressing craft as a material and technique, we want to acknowledge their impact and influence here within the Singapore context. Domestic craft and its associated materials, techniques and processes that were not readily accepted as part of an artistic practice are of significance here, where the unseen and unacknowledged are used to signify power and potency of the once unaccepted or marginalised.

Increasingly, more artists and designers are using handmade and craft techniques to create works where discourses are grounded in personal narratives, formal and material aspects of the craft and statements about socio/political issues. We seek to uncover a community of artists and designers utilising such methods and materials to present their inherent heritage, narratives through contemporary outlooks and perspectives and specifically to acknowledge the Aesthetics of Care that underlie their practices.

In summary, this research investigates the place and legacy of craft, heritage, and ethnography in the materials, processes and works that the authors had been creating and to locate a community of practitioners working with domestic craft and textile-based methodologies and situating these practices grounded in the Aesthetics of Care.

**Keywords:** Care, Craft, Feminism, Process, Agency



**GINETTE CHITTICK**

LASALLE College of the  
Arts, Singapore

Ginette Chittick (b.1976, Singapore) is interested in the correlation between art, music and fashion and the intertextuality of these art forms. Through her interdisciplinary practice, she explores themes of love, memory and gender. Chittick leads Diploma in Creative Direction for Fashion at the School of Fashion, LASALLE College of the Arts. Her recent exhibitions include Planes and Envelopes at UltraSuperNew Gallery, Singapore; This, That. at Telok Ayer Arts Club, Singapore, both held in 2019 and Sewing Discord at Jendela Visual Arts Space, Esplanade, Singapore, held in 2021.



**HAZEL LIM**

LASALLE College of the  
Arts, Singapore

Hazel Lim (b.1975, Singapore) is a visual artist who employs text, crafting methods and drawings to articulate her interests in the production of narratives, image-making, construction of histories and imaginary landscapes. In her current research on the aesthetics of care, Lim uses crafting techniques like needlework and paper craft to investigate the utility of diagrams and colour theory while interrogating the relationship of craft with the domestic and feminine. Her works have been presented in numerous exhibitions including Planes and Envelopes at UltraSuperNew Gallery, Singapore (2019) and the Kinder Biennale (2021) at Staatliche Kunstsammlungen Dresden Museum in Germany.

# Transformation and Innovation in Dutch Universities of Applied Sciences in Times of Change

## Research Paper

### Abstract

Universities of Applied Sciences in the Netherlands train students for fields that are highly subject to change. For lecturers it is in some cases sufficient just to track developments within their field. However, radical changes require transformations and innovations to keep education up-to-date. In the literature it was insufficiently clear whether professional and/or lecturer expertise is required to initiate and implement these changes. Is this a role for lecturers, can all lecturers take part in this development, and do they want to and is their environment also needed to support this? The aim of this research was to gain insight into the degree of innovative behavior and transformative learning among lecturers in Dutch Universities of Applied Sciences and whether professional expertise, lecturer expertise, employability, self-directing learning capabilities, strategic attention, and an innovation-supporting work climate influence this. The two research questions were 'What is the relationship between professional expertise, lecturer expertise, self-directed learning capabilities and employability and the degree of innovative behavior and transformative learning among lecturers in Dutch Universities of Applied Sciences?' and 'What is the relationship between the presence of strategic attention and the innovation-supporting work climate and the degree of innovative behavior and transformative learning among lecturers in Dutch Universities of Applied Sciences?'. Quantitative research was done with the help of explorative cross-sectional online survey research. A total of 181 respondents from various domains filled in the self-reporting questionnaire, divided over 11 different universities. Use has been made of the following existing scales to measure the above factors a) SDLC scale (Self-directing learning capabilities), b) employability and professional and lecturer expertise and c) innovative behavior, the presence of strategic attention and an innovation-supporting work climate. Transformative learning was measured with a self-formulated questionnaire based on the theory of Gravett and Mezirow. The results showed that the degree of professional expertise, lecturer expertise, professional expertise combined with lecturer expertise, professional expertise combined with self-directed learning capabilities, lecturer expertise combined with self-directed learning capabilities and employability are positive predictors of innovative behavior. Strategic attention and innovation-supporting work climate do not appear to be predictors of innovative behavior. For transformative learning lecturer expertise, professional expertise combined with lecturer expertise, professional expertise combined with self-directed learning capabilities, lecturer expertise in combination with self-directed learning capabilities and employability were positive predictors. Professional expertise, strategic attention and innovation-supporting work climate are not predictors of transformative learning. Dutch lecturers in Universities of Applied Sciences rate themselves above average on 'innovative behavior'. For 'transformative learning' this is lower and there are also more differences between the respondents. When it comes to the question whether only professional or lecturer experts can learn to transform and demonstrate innovative behavior, it can be concluded that professional or lecturer expertise matters, but that it is much more about the combination of expertise with the characteristics and skills of the person. The point is that he/she a) can and wants to learn (self-directed learning capacities) and b) can cope with changes (employability).

**Keywords:** Expertise, strategic attention and innovation-supporting work climate, innovative behavior, transformative learning, Universities of Applied Sciences



**ILSE TERPSTRA**

Saxion University of Applied Sciences, Netherlands

After my study Textile Technology & Management BSa in the last century, I was an international buyer in the textile industry for 15 years. The need for change made me switch to education as a lecturer at Saxion University of Applied Sciences in the same program where I studied as a student. Because I didn't have my master's degree, I started my academic master's in Educational Sciences. For my graduation thesis I wrote my research entitled 'Transformation and Innovation in Dutch Universities of Applied Sciences in Times of Change' which I will present this year during the IFFTI conference. I live in the Netherlands and am 46 years old, happily married and mother of 2 teenagers.

# Everything starts with a knot: Tying together indigenous crafts and solar design to foster women empowerment

## Research Paper

### Abstract

The traditional craft of working with the natural resource “palha” provides a livelihood for women living on Linga Linga, a peninsula in Inhambane province, Mozambique. Their work is inextricably tied to the landscape and to indigenous traditions. The well-being of these women is strongly impacted by inequity, which they experience, among other things, in the form of structural discrimination and exclusion, the very limited access to electricity and the commodification of their indigenous craft. In response to this pressing issue, we – five artisans from Linga Linga and three designers – created a safe space where we explored and shared our crafts and techniques. During this two-week “design residency”, developed on the basis of principles from participatory design and transformative learning theory, the craft of the artisans and their cultural values were paramount. As designers, we shared our own craft of bringing solar design into everyday life in an accessible and meaningful way. Combining the crafts in an equity-centered way resulted in a new material: “solar palha”, whereby solar cells became tied into the meshwork of the woven palha. During this making process the concrete needs and wishes of the women emerged. Their ideas took shape in the creation of six working prototype: five palha solar lamps that light up in the dark and one palha solar bag; a small handbag that charges a phone. Above all, this process provided the following insights:

1. The process revealed an intimate relationship between the natural resource palha and the solar technology since both depend on the sun. New social practices with the prototypes, however, were not instantly formed and required a longer-term exchange and (auto)ethnographic research in context.
2. In our aim to create an equity-centered design process we found that participatory design does not always work out well in these kinds of contexts. The women depend on the monetary value of their work, whether it is done in or outside the context of a residency. Hence the products they created were at times understood as an assignment not for the benefit of themselves but for others, which impacted their ownership of the final prototypes.
3. The equal and joyful exchange of craftsmanship yielded new knowledge, skills, and perspectives for both artisans and designers. Precisely because of the possibility to learn themselves as well as teaching others, the women became empowered. An observation which was literally expressed through their own words: “I feel powerful”.

The contribution this paper offers, is an example of best practice in which the cross-over between solar design, participatory design and equity-centered design has been a fruitful strategy. Within this strategy, craft has been used first of all as the string that ties these different disciplines and approaches together. And secondly, it has shown to be a powerful method to overturn the three described forms of inequity to become possibilities for positive change: for the women, their craft has facilitated new intrinsic values; solar energy has become more accessible and understanding; allowing them to strengthen their position within the community.

**Keywords:** Indigenous crafts; equity-centered design; solar design; women empowerment

Pauline van Dongen is a designer and researcher. She explores human-garment relationships and alternative fashion (design) practices through the development of smart textiles and clothing. Her design studio received international recognition with projects such as the Solar Shirt, Phototrope and Issho. With her vision and through a hands-on, ‘material aesthetics’ approach she emphasizes the value of the physical, sensory experience of clothing and the nurturing qualities of textiles. This is central to her PhD dissertation entitled: A Designer’s Material-Aesthetics Reflections on Fashion and Technology with which she received her doctoral degree from Eindhoven University of Technology in 2019. Besides running her own design studio, Pauline is a postdoc researcher at Eindhoven University of Technology, she is one of the initiators of The Solar Movement and The Solar Biennale, and is a member of the advisory board of the ‘ArtEZ Fashion Professorship’ and of ‘New Order of Fashion’.



**DR. PAULINE VAN DONGEN**

Eindhoven University of Technology

Yosser Dekker, a participatory designer, researcher and curator and owner of Bureau Ruimtekoers, works on urban and cultural research presented as accessible art and community projects. Together with artists, residents, public, local governments and entrepreneurs, Yosser uses the public space in cities and villages to explore new ideas, dreams and directions for living together in future cities and communities. Led by artists, designers, musicians and performers Yosser invites creative practitioners to participate in a year-long residency and research project to explore the city and develop programs which in various ways bring the line of discourse between the city council and its local inhabitants back to a synergy. Through an accessible program, Yosser is also able to reach diverse audiences prioritizing simple but important daily practices which almost everyone holds dear, sharing ideas and stories through food and music. But the audience doesn’t just take a passive role, they are the central and active participatory ingredient in the program.



**YOSSER DEKKER**

Owner of Bureau Ruimtekoers

Zinzi de Brouwer (she/her) is an Advocate, Entrepreneur, Academic, Creative Director and founder of Studio Palha, an equity-centered community design studio based in Mozambique and the Netherlands in which female artisans take the central stage in bridging craft and design to new fashion narratives. Through fashion, she links academia and industry to foster social and environmental justice in specific regard to African fashion narratives and Indigenous sovereignty. She co-founded Stories of Near in 2015, the first trend forecasting studio dedicated to the African continent as part of the global map. In 2021, she joined the Amsterdam Fashion Institute, as head of Society & Context pushing the urgency of Diversity, Equity and Inclusion forward. She recently became the interim head of Design. Her research and practice are focused on looking through the fashion lens as a means to heal, bring joy, well-being, and belonging, through non-Western perspectives.



**ZINZI DE BROUWER**

Creative Director and founder of Studio Palha

# Handmade textiles in the time of COVID: Communicating the value of women's crafts

## Research Paper

### Abstract

India has a craft sector that employs over seven million artisans, of which 56% are women. Textile skills are deeply embedded into the artisan designer's culture and are constantly evolving.

This paper is based on the Raising Awareness of Value (RAV): Women and Crafts in India project, which set out to find methods of communicating the value of Indian artisanal textile design to new customers. The research is focused on the impact that COVID-19 has had on rural communities who are searching for new methods of communicating the indigenous artisanal nature of their products in order to command prices in line with their quality. This paper proposes that there is a need for artisan designers to find methods of sharing how, where, and why their garments are made in order for them to share their narratives and communicate the value of their handmade crafts. This paper will outline a 21st century method of resolving an old problem, one which Coomaraswamy writing in 1910 identified, that 'It is suicidal to compete with Europe on the basis of cheapness. Competition should be on a basis of quality'.

This research asks the question: Can the value of Indian artisanal designer's textiles be enhanced through new forms of storytelling? The research was carried out by a community-based, interdisciplinary research group from India and the UK. The study was undertaken in partnership with nine women and their families, who dictated their own needs and priorities. The immediate need to connect makers directly with consumers became apparent as the pandemic struck and access to long-standing markets dried up. As part of this project the craftswomen 'learnt how to learn' in order to add to their knowledge of marketing and promotion methods. A series of 15 workshops generated new knowledge through sharing ideas, skills, and experiences and by transferring expertise through collaboration with craftswomen and their families. As widespread use of the mobile phone has made new media more accessible, the quality of these textiles is being publicised and disseminated across the globe from the craftswomen's rural villages in Kachchh, Gujarat.

This study set out to raise the monetary value of women's crafts but what came to light through the workshops was that communicating the less tangible cultural and conceptual value of their products was of equal importance. The artisanal designers are now able to communicate the value of their own goods by describing their living cultural heritage through evocative text, film and photography. They now have freedom to create new products in response to feedback direct from the consumer. More significantly, the energy and commitment to engage with new forms of communication has led to a greater degree of independence, signalling a new future for fashion where makers take control of their own livelihoods.

**Keywords:** Communicating Value, Handmade, Social Media, Co-creation, Artisan designer

Alison Welsh is a fashion designer, educator and researcher who works with communities and museums, advocating fashion and textiles as an instrument for sustainability and social change. She has a special interest in slow fashion, in hand-made artisanal textiles and in developing methods of valuing the work of all those involved in garment production. She worked as a trend forecaster in London for 10 years. After moving into academia, she headed up the BA (Hons) Fashion course at the Manchester School of Art for twenty years, then went on to be Head of Department and Head of Fashion Research at Manchester Metropolitan University. Her fashion practice explores the use of contemporary craft within garment design, through collaborative projects in Thailand and India. Her recent projects Raising Awareness of Value (RAV): Women and Crafts in India (with Pearl Academy) and The Tai Lue Project (with Chiang Mai University) were both undertaken within the British Council's Crafting Futures programme. Her projects been exhibited in the UK, the Netherlands, India, Japan, China, and Thailand.



**ALISON WELSH**  
Manchester Metropolitan  
University, UK

Jackie H Morris is an artist maker and graduate research student at Manchester Fashion Institute at Manchester Metropolitan University, UK (MMU) investigating links between place and historically gathered folklore experienced by a contemporary rural community using embroidery as a research tool. She has completed a BA(Hons) Fine Art and MA in Contemporary Dialogues (Textiles) using in the main print and textiles to explore ideas and theory. She has been honoured to work as research assistant on the British Council Crafting Futures pilot project Raising Awareness of Value (RAV): Women and Crafts in India, a collaboration between Pearl Academy, India and MMU.



**JACKIE H. MORRIS**  
Manchester Metropolitan  
University, UK

Shalini Gupta is Associate Dean in the School of Fashion at Pearl Academy. She holds a Bachelor of Design from the National Institute of Fashion Technology, New Delhi and Master in Fashion and Textiles. Shalini also holds a post graduate certificate in Academic Practice. She started her career as Co-founder and Head of Design at 'What's Pink' a successful Fashion Accessories label retailing across India, Europe and the Middle East from 2000 to 2015. In a career spanning over 20 years she has designed and styled for magazines, television and celebrities before making the switch to education when she joined Pearl Academy in 2014. As an academician she is actively involved in subjects that deal with image and identity, visual literacy and innovative creative practice. Her research practice revolves around embedding sustainable ways of thinking in design curricula, Fashion as an embodiment of activism and Fashion and its relationship with Age. She is currently working on a project funded by the British Council under their Crafting Futures India Scheme. The project looks at co-creating value for Indian craft products across digital social platforms.



**SHALINI GUPTA**  
Pearl Academy, India

# Paradigm Shift in Learning Fashion Design – A Case Study

## Research Paper

### Abstract

In March 2020, the students studying fashion design at various levels of undergraduate course were forced into a study from home format due to the global pandemic. The students had to adapt to a new learning environment with limited resources and with a curriculum where the pedagogy focuses on skill and studio-practice based modules. The tutors had to explore teaching and learning approaches on a digital platform without any access to the campus facilities or fashion labs. But yet they have explored various possibilities of innovation for a smooth transition from face to face to online mode within a very short time span. The paper focuses on the changes incorporated, and the impact it had on the overall learning of students through focus group interview and analysis of student performance in skill-based subjects across Pearl Academy Campuses. The case study covers two aspects of learning: one from students' perspective and other from the perspective of the tutors. Students' perspective is based on quantitative research - analyzing the assessment criteria and comparing the grade bands obtained by the students during pre and post Covid-19. It also focuses on qualitative research to critically analyze students understanding of the subject, the level of difficulty faced by them, the support system created by the academy and assistance provided in case of special circumstances. The faculty perspective is based upon quantitative research that includes, analysis of faculty utilization time, assessment hours and frequency of student interactions. The research also focuses on collecting qualitative data in terms of adaptation of course materials to online learning, use of online tools and resources, assistance provided to the students in case of special needs and the faculty's own well-being. The situation of the pandemic might be temporary, but it has thrown light on possibilities of online learning for skill-based fashion education which has traditionally relied on a hands-on approach in studio practice. The objectives of this study are:

- i) To discuss the factors that promote effective blended online learning for students in fashion design.
- ii) To determine the tutor readiness for lab-oriented subjects.
- iii) To identify the best practices as well as challenges to suggest a new academic model.

We have observed many good practices while adopting technology for effective students learning. We also realized from the pandemic that most of the time scarcity drives frugal innovation, and it fosters creativity. The paper aims to suggest methods of promoting blended online learning and generating interest for both tutors and students for this modality of learning.

**Keywords:** Blended learning, skill- based learning, student engagement, online tool



**PRASANNA BARUAH**

Pearl Academy, Delhi

Prasanna holds a Master's Degree in Fashion & Textiles from Nottingham Trent University and a Postgraduate Certificate in Higher Education. He has more than 22 years of experience of nurturing young creative minds to help them to grow as next generation of creative leaders and thinkers with appropriate industry exposure, opportunities for multi-disciplinary and cross-cultural collaborative learning. He started his career with mass-manufacturing apparel industry and also worked as a Fashion illustrator with renowned fashion designers and apparel brands. He did multiple projects with AEPC, NCDPD and was actively involved with projects like DelPhi and Defra to engage students in sustainable fashion practices. As an academic practitioner, he is actively involved in pedagogic research, curriculum design and development, and presented his research papers at national and international conferences.



**GAURI K. PUROHIT**

Pearl Academy, Jaipur

Gauri is currently pursuing a PhD in the impact of Geographical Indications in Crafts from the IIS University, Jaipur. She holds a Post-Graduation Diploma in Strategic Design Management from National Institute of Design and a Bachelor in Design graduation in Knitwear Design from National Institute of Fashion Technology, Mumbai and a summer school in Intellectual Property Rights at Franklin Pierce Law Centre, USA. She started her career as a knitwear designer with brands like Raymonds and Arvind Mills and gradually transcended into design academics. She has been an active academician with over eight years of teaching experience across institutes. She is a member of BOS at KIIT, Bhubhneswar and has been a visiting faculty at NIFT Jodhpur and NID Kurukshetra. She is also a consultant on intellectual property and design related issues with various organizations and has been conducting seminars and workshops for the same. Some notable seminars include ones for MSME, Department of DST, Government Women's Polytechnic, Manipal University and NGO Digantar. At present she is an Associate Professor at Pearl Academy Jaipur. Her areas of interest include Design and Intellectual Property Rights, design thinking and contemporary design issues.

# Re-imagining Fashion and Textiles Education: A UK Higher Education perspective of the opportunities and challenges for the discipline and students

## Research Paper

### Abstract

The global pandemic and subsequent need to move practical studio-based fashion and textile course content rapidly to an online format has provided a challenge and an opportunity to reconsider the curriculum delivery of practical design degrees. This paper will consider how this pivot has led school leads to reconsider the curriculum in terms of the balance between delivering the practical skills, knowledge and understanding for manufacturing and the cultural context, the conceptual aspects, materials and process knowledge, design research and design development methods.

This paper will first consider the development process. Then it will assess the initial adaption of practical sessions to online teaching. It will consider the meaningful impact and benefits of the online pivot from a staff and student perspective and the future vision. Finally, the paper will consider the rapid learning curve necessary for academic and technical colleagues to overcome the challenges of Covid to create certainty and direction for students; a vibrant learning community, whilst recognising the positive impact of the pandemic. Key initiatives have included using workbooks to create certainty for the students linked to the virtual learning environment where academics have a rich repository of learning resources; community and wellbeing through creating a regular on line Art Club for academics and students to jointly connect with creativity outside the curriculum and retain practical skills; curriculum enhancement through virtual travel to workshops with industry experts, enhanced digital skills for academics and students and enriched curriculum with a focus on sustainability, technology and responsible design. This paper concludes that the pandemic is an opportunity for a different way of working, a broader curriculum and co-creation opportunities for staff and students. It is a crucial time for fashion and textiles educators to seize the opportunity to reimagine, combining the optimum attributes of a practice-based studio culture with a broader curriculum delivered in a blended approach, and equip students and graduates with relevance and responsibility to respond to the needs of a changing industry.

**Keywords:** Equality and inclusion, participatory design, responsible academics



**BUDDY PENFOLD**

De Montfort University,  
UK



**CAROLYN HARDAKER**

De Montfort University,  
UK

Professor Carolyn Hardaker is currently Head of School of Fashion and Textiles at De Montfort University. Carolyn's design specialism centres on the use of digital design applications in the Fashion and Textiles curriculum; covering a wide range of aspects from technical drawings, through to garment pattern development, visual merchandising and 3D design applications. Throughout her career, Carolyn has developed, and continues to develop, learning opportunities through her extensive industry, educational and livery networks. This has included collaborations with industry partners such as Lectra, and the development of a number of EU and government funded research studies in the use of CAD and its pedagogy. A keen advocate of design education and responsible design, Carolyn was awarded the title of Professor of Learning and Teaching in 2018 and is currently the Co-Chair of the UK's Fashion and Textile Courses Subject Association.

# Crafting Clothes: A Post-Pandemic Apparel Design Process

**Non-Paper**

## Abstract

Humans have worn clothing for many years, and the history of apparel design is rooted in crafting objects to protect and adorn the body. However, since the rise of the industrial revolution, apparel has moved away from this craft foundation to large-scale factory production and the systemization and automation of processes. This industry is now a global, complex system that can produce large volumes of inexpensive clothing. However, it also includes harmful practices utilizing natural, human, and technological resources in the manufacture and consumption of clothing at an unsustainable rate. Such problems have been highlighted by the disruption of the 2019 Coronavirus pandemic, when manufacturing and consumption were interrupted. While this interruption caused considerable damage to the world economy, including the apparel industry, it also highlighted how large corporations embedded in the global system were far less prepared to make adjustments in response to the pandemic than small-batch, artisan-type brands. These companies were able to be reflective and responsive to the challenges of the pandemic, shifting the use of resources with far greater agility and creativity. This suggests that the benefits of the craft foundation of apparel making provides a stronger base, allowing the designer and makers to view tools and materials as opportunities, regardless of their originally intended use. Embracing this parallel to small brands working in the industry, this practice-based research applies this thinking to uncover ways to incorporate the value and respect for the craft practice of making clothes within a making process that is sensitive to the needs of humans and the environment while operating within contemporary markets and economic systems.

**Keywords:** Artisan, Surface Design, Small-Batch Apparel, Sustainability, Fashion Industry



**KRISSI RIEWE**

Kent State University

Krissi Riewe is an Assistant Professor of Fashion Design at Kent State University. She holds an MFA in Fashion Design from the University of North Texas, where she began her applied research on the use of emerging technology to bring innovation into the apparel design process. Her research centers on identifying challenges or problems in the apparel design and making process with the purpose of developing solutions that can have a tangible, positive impact on the fashion industry. Specific interests work with CLO 3d and the development of improved foundation garments. Her underlying philosophy is to remain sensitive to sustainable and ethical practices, thoughtful use of technology, and respect for the craft history of making clothing throughout her research.

# ‘Weaving Experience Into Memory’: A cross disciplinary project investigating the intersection of Art and Design

## Research Paper

### Abstract

This paper outlines the initial stage of a collaborative research project that began with an artwork, its development into a fabric print design, the creation of a single test garment, and eventually a small collection of related wearable items presented in the form of a public exhibition in District 7 of Ho Chi Minh City, Vietnam. The project that is the subject of this paper sought to explore several issues: can an artist and a fashion designer work efficiently and effectively together given the seemingly disparate nature of the two fields? What technical resources are available within the local industry here in Ho Chi Minh City?, and how could these resources be employed in order to reduce material wastage as well as manufacturing time and costs? In addition to this, could the project serve as a case study to inspire students?

In order to explore these questions the paper will detail the collaborative process beginning with the conceptual methods used in the initial artwork creation involving walking, observation, the collecting of data, the draft stages and the final digital art print. This will then be followed by a description of the test printing of various fabrics, natural and man-made, the sourcing of local digital fabric printing companies and the creation of an initial test garment. Following the description of this initial testing phase, the paper will then seek to describe the design and construction of the subsequent garments and wearable items for presentation and finally the curation of the public exhibition along with the compiling of the accompanying catalogue. As the collaborative process is unpacked, the paper will address issues such as sustainability, fabric wastage, 3D virtual prototyping technology and short-run fabric printing technology. The majority of these new developments seek to eliminate the wastage inherent in traditional iteration processes, for example, extended lead times and high sample numbers. The team consciously attempted to adopt a zero waste policy and exhibition items such as the parasol and the wooden information hangers were clad with any useable remnants of surplus printed fabric left over from the garment fabrication.

The resulting exhibition, forming part of the ‘Vietnam Festival of Creativity and Design 2020’, presented the entire creative process with reproductions of notebook pages, paper patterns, fabric samples, garments, footwear, a parasol and a video monitor screening computer simulated apparel designs and a 3D virtual fashion show with avatars wearing multiple variations of the designs on display.

**Keywords:** Maker culture, cross-disciplinary design, 3D virtual prototyping technology, apparel simulation



**DR. NINA YIU**

York College, UK

Dr. Nina Yiu is currently teaching BA (Hons) Fashion at York College in the UK and was previously the Program Manager of the Bachelor of Fashion (Enterprise) of the School of Communication & Design at RMIT University, Vietnam. Dr. Yiu gained a BA (Hons) Degree in Fashion Textile / Fashion Design at Manchester Metropolitan University (UK), a Master of Business Administration (Fashion Business) at the Hong Kong Polytechnic University and a Doctorate in Education at the Chinese University of Hong Kong with her research focusing on Flipped Learning. For more than 10 years Nina worked as a designer, merchandiser and buyer in industry/retail for international brands in the Asia – Pacific Region, USA and Europe. She also spent 5 years working in marketing and communication on issues of sustainability with the Business Environment Council in Hong Kong before entering Higher Education, teaching for more than 10 years before moving to Vietnam.



**PATRICK S. FORD**

York College, UK

Patrick S. Ford is currently the programme leader of BA (Hons) 3D Creative Practice at York College in the UK and was previously teaching at RMIT University, Vietnam. His art education began at Leeds Arts University (UK) – Foundation Course ‘Merit’, at Northumbria University (UK) – BA (Hons) Fine Art degree, and at RMIT (Australia) – Master of Fine Art degree. He has exhibited his work in solo and group shows in Europe and Asia participating in over 100 exhibitions and art projects. His work is held in several public collections in Europe and Asia and in numerous private collections. Patrick has taught a wide range of subjects as well as leading workshops to universities such as Kyoto Saga University of Arts, Japan. He led a Fine Art degree program, working on its development, validation, accreditation and then successfully led the initial cohort to graduation before moving to Vietnam.

# Quality value: How Craftsmanship, Material, Country-of-Origin and Brand Image Influence Luxury Fashion Consumption

## Research Paper

### Abstract

Quality is a factor used for consumers to evaluate a product. Product quality refers not only to meeting the consumers' needs but also to increasing psychological satisfaction. Although many previous researches have determined that consumer's subjective perception of a luxury product is superior quality and performance, they have also indicated that consumers still point out that some luxury brands' product quality cannot satisfy their expectation. It has also been highlighted that the consumers' improving capabilities to evaluate product quality motivates luxury fashion designers and brands into an ongoing pursuit of product quality through the understanding of their consumers' quality value.

A product's quality value can be measured through four specific values: craftsmanship, material, country-of-origin, and brand reputation. Craftsmanship value refers to how consumers assess the craftsman's technique through the product design details, such as the lining, structure and finishes of the product; Material value means consumers evaluate whether the characteristics of the material will increase the quality of the product. Country-of-origin value refers to the consumer's attitude to the location of the design, manufacturing and production of the product; And brand reputation value is defined as the consumers using their preconceived impression of a brand to evaluate its product quality. All of them influence the consumer's perception of product quality.

Although multiples studies have evaluated the influence of consumption values in the purchase intention of luxury fashion, there is scarce information on the quality value perception of luxury handbags and how it influences the design decisions of luxury fashion designers. With this in view, this study aims at evaluating the influence of quality values on the purchase intention of luxury handbags by Chinese Gen Y consumers to inform design decisions. A pairwise comparison method based on the analytic hierarchy process was used for this study. The results demonstrate that the craftsmanship and material values have a high impact on the purchasing decision of luxury fashion handbags, and the country-of-origin value has the lowest impact. Furthermore, this study offers designers relevant information to establish design criteria for developing luxury fashion handbags.

**Keywords:** Consumer quality value; Craftsmanship; Material; Country-of-origin; Brand image; Luxury fashion consumption, Product design; Product development.



**TONG LIU**

Royal Melbourne Institute of Technology, Melbourne

Tong (Tripp) Liu has graduated from RMIT University with a Master of Fashion (Entrepreneurship) degree. His researches are mainly focusing on the luxury fashion business and consumer behaviour. He has worked for two global luxury fashion conglomerates, Kering and LVMH. More specifically, Balenciaga, Celine, and Gucci. His areas of responsibility are, yet not limited to, marketing advisor, visual merchandising and sales associate, while all centered on the value of customer experience (CX). Exploring consumer product desires whilst negotiating to establish buyer motivations and behaviours, underpins consumer relationships pertinent to brands building client loyalty and equity. These valuable working experiences in luxury fashion brands provide him excellent insights into how the luxury sector operates in the fashion business industry.



**DR. CAROLINA  
QUINTERO RODRIGUEZ**

Royal Melbourne Institute of Technology, Melbourne

Dr. Quintero Rodriguez's is a Lecturer in the School of Fashion and Textiles at RMIT University, with qualifications and practice experience of 18 years in the field of product design and development. Her research and practice are concerned with determining the key design considerations relevant to the engineering of functional clothing, designed to fulfil the specific functional and comfort requirements of wearers. Dr. Quintero Rodriguez's practice is focused on developing design frameworks for the development of functional clothing, based on a user-centred approach. This process includes the understanding of the wants and needs of the user in the specific garment as well as the understanding of the properties of the garments for the specific end-use.

# Capturing sensory experiences of everyday clothing: a methodological review

Research Paper

## Abstract

Clothes are both immediate and ubiquitous. They mediate every part of our daily interactions yet there is limited research into how their sensations shape people's everyday experiences. The aim of this paper is to discuss possible tools to explore the sensory lived experiences of people and their everyday clothing. A phenomenological and participatory approach is prevalent throughout. The paper describes and reflects on the author's observations with methods that emerged when working with a person on the autism spectrum who could become overwhelmed by the sensations of his clothing. These are contextualized through a literature review of pivotal publications from two groups of researchers. The first is the so-called wardrobe network, dominated by anthropologists and ethnologists. They are committed to practice-oriented design research focused on how people's way of knowing about their clothing is ingrained in their daily routines. The second group are practice-based fashion researchers under the umbrella of sensory fashion. They borrow from sensory ethnographic methodologies, complimented by their expertise in material qualities and clothing construction. An overarching theme between the two groups is the body's role in both sensing clothing and communicating tacit knowledge. The paper discusses wardrobe study methodologies that include garment-led interviews and performative engagement with garments. It also discusses the use of diaries as a supplement to attune both the researcher and the participant to their own sensory ways of knowing. The paper concludes by speculatively considering how these tools could be used in the future. Firstly, in the author's PhD research to foster the necessary trust to build a narrative with participants on the autism spectrum about their lived sensory experiences. Secondly, in the wider fashion industry to shift the dominant visual practice to one that considers the engagement of all the senses and the complexity of everyday life.

**Keywords:** Sensory experiences, everyday clothing, sensory ethnography, wardrobe studies, autism spectrum



**MAUREEN SELINA  
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I am a fashion designer, design engineer and practice-based researcher exploring sensory nourishment through clothing at NTNU in Trondheim. In 2020 I began my PhD project working with people on the autism spectrum to explore how their sensory engagement can inform design practices. My research is informed by 3 years in the London fashion industry as a tailor on Savile Row and at Alexander McQueen menswear, 5 years developing medical wearable technology in my native Ireland and a short stint in the Netherlands, interlaced with masters studies in product design engineering in Norway.

# Sewing Discord

## Non-Paper

### Abstract

Craft has occupied an ambivalent and debatable position in the fields of art and design. Its materials, techniques and processes have been commonly associated with the domestic and the ornamental. Sewing Discord brings together five artists—Ginette Chittick, Hazel Lim, Nature Shankar, Berny Tan and Jodi Tan—whose creative approaches incorporate textile and domestic craft techniques such as weaving, origami, yarn spinning, embroidery and latch hooking. While paying homage to the rich legacies of diverse craft traditions, the exhibition also looks at how craft could become a cogent tool for discourse, with the artists harnessing the techniques as methodologies for formal and material exploration to investigate and present personal and shared narratives. Embedded in the works are the aesthetics of care, manifested in subject matter or embodied in the gestures and processes of art- and textile-making.

Curated by Lu Xiao Hui, Hazel Lim and Ginette Chittick, the exhibition opened on the 16th of April and was on show until the 4 of July 2021 at the Jendela Visual Arts Space, Esplanade in Singapore.

**Keywords:** Care, Domestic Craft, Feminism, Exhibition, Processes



**GINETTE CHITTICK**

LASALLE College of the  
Arts, Singapore

Ginette Chittick (b.1976, Singapore) is interested in the correlation between art, music and fashion and the intertextuality of these art forms. Through her interdisciplinary practice, she explores themes of love, memory and gender. Chittick leads Diploma in Creative Direction for Fashion at the School of Fashion, LASALLE College of the Arts. Her recent exhibitions include Planes and Envelopes at UltraSuperNew Gallery, Singapore; This, That. at Telok Ayer Arts Club, Singapore, both held in 2019 and Sewing Discord at Jendela Visual Arts Space, Esplanade, Singapore, held in 2021.



**HAZEL LIM**

LASALLE College of the  
Arts, Singapore

Hazel Lim (b.1975, Singapore) is a visual artist who employs text, crafting methods and drawings to articulate her interests in the production of narratives, image-making, construction of histories and imaginary landscapes. In her current research on the aesthetics of care, Lim uses crafting techniques like needlework and paper craft to investigate the utility of diagrams and colour theory while interrogating the relationship of craft with the domestic and feminine. Her works have been presented in numerous exhibitions including Planes and Envelopes at UltraSuperNew Gallery, Singapore (2019) and the Kinder Biennale (2021) at Staatliche Kunstsammlungen Dresden Museum in Germany.

# Ideational Stocktake: Poetic processes for material repurposing

**Non-Paper**

## **Abstract**

Fashion repurposing methods such as upcycling, restyling and remanufacture all involve making with waste or disused garments and textiles as a material source, seeking to ameliorate the impacts of an unsustainable fashion industry. Such materials come in varying shapes and sizes and demand specialised approaches to design processes in order to be crafted into new forms (McCorkill, 2014). However, whilst crafting garments through repurposing is a popular approach to sustainable fashion, pedagogical texts aimed at students and teachers of fashion design do not yet appear to capture in their characterisations of the fashion design process the possible creative methods for engaging with waste in terms of both its materiality and aesthetic qualities.

This photo essay explores the framework of “elements and principles of design” as an existing theory of design that can be usefully co-opted as a creative method to encourage and support design ideation and exploratory problem solving in a pedagogical context. Elements and principles vary from one account to another (Adams, 2013), nonetheless elements including line, shape, direction, size, texture, colour and principles including balance, repetition, alignment, contrast, proximity, space are considered in this work as a framework for reflecting on the aesthetic efficacy of fashion repurposing projects.

The work presented comprises imagery, reflective annotations, and drawings from a series of epistemological experiments conducted by the author with various disused textiles. These experiments are not finished garments, but speculative development at the ideation stage of the design process. The photo essay, presented online, unfolds over the duration of the conference, and uses reflective methods (Schön, 1983) within a practice-based research methodology to explore “ideational stocktake” as an active creative method of coming to terms with non-standardised materials the designer has at hand and their potential within design, through reflective sorting, observation, and documentation.

**Keywords:** Design process, Designer-maker, Reuse, Materiality, Pedagogical methods



**GEORGIA  
MCCORKILL**

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Georgia McCorkill is a lecturer in the Bachelor of Fashion (Design) at RMIT University where she teaches design studios that explore ethical, sustainable, local or political issues through practical and creative design development and making. Georgia’s research interests are primarily practice-based and deal with sustainability and design, revolving around a speculative design practice dedicated to the creation of one-off dresses that explore sustainable garment making strategies such as upcycling, design for disassembly and co-design alongside alternative models of fashion consumption such as sharing and product service systems. Her work has been exhibited in galleries and festivals within Australia as well as being profiled on local television and radio.

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