

**IFFTI**  
**INTERNATIONAL FOUNDATION OF FASHION TECHNOLOGY INSTITUTES**  
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IFFTI/0203/2014

20<sup>th</sup> February, 2014

Dear IFFTI Member,

**PROCEEDINGS OF THE 16<sup>TH</sup> IFFTI ANNUAL CONFERENCE HELD AT**  
**BUNKA GAKUEN UNIVERSITY**  
**FROM 27<sup>th</sup> TO 31<sup>st</sup> JANUARY, 2014**

The 16<sup>th</sup> IFFTI Annual Conference was held at Bunka Gakuen University, Japan from 27<sup>th</sup> to 31<sup>st</sup> January, 2014. The proceedings of the Conference are given in the succeeding paragraphs.

**2. IFFTI Meetings**

2.1. **31<sup>th</sup> Meeting of the IFFTI Executive Committee.** This Meeting was held at two sessions:-

2.1.1. **Opening Session** was held at 1330 hours on 27<sup>th</sup> January, 2014. At this meeting, the Executive Committee members deliberated on Agenda points. The minutes of the meeting are placed at ***Enclosure 1 (Page 8)***.

2.1.2. **Closing Session** was held at 1700 hours on 29<sup>th</sup> January, 2014. This meeting was convened to review the outcome of the General Council meeting held on 28<sup>th</sup> January, 2014. The minutes of the meeting are placed at ***Enclosure 3 (Page 27)***.

2.2. **The 16<sup>th</sup> Annual Meeting of the IFFTI General Council.** The General Council Meeting was held at three sessions on 28<sup>th</sup> January, 2014:-

2.2.1. **Session I (0930-1130 hours).** At this meeting, the Members of the IFFTI General Council deliberated on the Agenda Points concerning IFFTI matters. The Minutes of the Meeting are placed at ***Enclosure 2 (Page 16)***.

2.2.2. **Session II (1130-1330 hours).** At this session thought provoking and engaging panel discussions were held on the topic of ***'Interrelation of Research to Teaching'***. The panel was moderated by Prof. Frances Corner and Prof. Robyn Healy and comprised following members:-

- (a) Dr Su-Lee Tsai-Fu Jen Catholic University, Taiwan
- (b) Mr. Robert Ott-Ryerson University
- (c) Rekha Rana-Otago Polytechnic, New Zealand
- (d) Dr. Tony Kent-Nottingham Trent University, UK
- (e) Ms. Dorota Watson-University of East London, UK
- (f) Ms. Margo Barton - Otago Polytechnic, New Zealand

2.2.3. **Session III (1430-1600 hours).** A second Workshop on ***'Interrelation of Research to Teaching'*** was held at this session. This discussion was moderated by Prof. Frances Corner and Prof. Robyn Healy and was led by a panel comprising following members:-

- (a) Dr. C. Y. Cheng - Fu Jen Catholic University, Taiwan
- (b) Paul McNicoll-London College of Fashion, UK
- (c) Prof. Toriumi-Bunka Gakuen University, Japan

- (d) Prof.Ozeki-Bunka Gakuen University, Japan
- (e) Prof.Dany Jacobs- Artez Institute of the Arts Fashion Department, The Netherlands
- (f) Dr. Marco Mossinkoff – Amsterdam Fashion Institute ,The Netherlands

### 3. **IFFTI Initiatives**

- 3.1. **Paper Presentation:** To encourage participation by Senior Faculty, Junior Faculty and PG/ Research students in IFFTI Annual Conferences, an award of USD 2000.00 each was given to 2 each Senior Faculty, Junior Faculty and PG/ Research Students who presented papers at the Conference. The details of the initiatives are given at ***Enclosure 2 (Page 24)***.
- 3.2. **International Fashion Illustration Contest:-**Student of IFFTI Members schools were asked to consider the theme of this year's Conference, "The Power of Fashion", and then create their own theme on which to base here fashion illustrations. From the 315 submission, 150 made it through the First round and were displayed .Members were asked to vote for those they thought should be the winning entry. The award winners were announced at Reception on 29<sup>th</sup> January, 2014.
- 3.3. **Student Collaboration Poster Projects:-**Student of IFFTI Members schools were invited to submit a Poster, based on the theme of this year's Conference. The Poster was a summary of their research results intended to share them with IFFTI delegates. The top 40 posters were displayed.
- 3.4. **Bunka Gakuen University Exhibition of Student work:-** Bunka Gakuen had exhibited selected work from is students. The exhibition was separated into clothing and art works.

### 4. **IFFTI Annual Conference**

#### 4.1. **Paper Presentations.**

##### **The Power of Fashion**

Fashion appears to possess a strong power that affects individuals, interpersonal relation as society at large. At the individual level, it enhances a person's attractiveness as well as his/her mental/physical activities. It also functions as a nonverbal communication to individuals, symbolizing and transmitting the thoughts and culture of the person who bears it. Fashion, under certain circumstances, can enhance the economy, society, culture of a community, region or a country. On the other hand, it is sometimes stimulated, enriched and empowered through the exchange of people, ideas and merchandise, as well as by the development of the economy or society of which it is a part.

As inner satisfaction appears to be gaining importance relative to material affluence in the minds of an increasing number of people, we might want to ask the following questions: What is the power of fashion? How has it evolved over the years? What contributions can fashion make to enhance the quality of our lives and to build a happy, peaceful world?

##### **Sub Themes**

#### **(a) The Power of Fashion for Happiness**

- What are the psychological and Physiological effects of Fashion on individuals and interpersonal relations and how does it contribute to the happiness of people?

#### **(b) The Social and Economic Power of Fashion**

- What are the social and economic effects of fashion and how does it contribute to the social and economic development of communities, cities, regions and nations?

**(c) The Power of Fashion in Business, Industry, Marketing and Merchandising**

- How has fashion, as a sector of industry, fared relative to other sectors in terms of growth as well as in terms of development in marketing and merchandising? How will it change in the future?

**(d) The Power of Technology and Innovation in Fashion**

- Information and communication technology (ICT) has changed the world of fashion as we know it today. What kind of innovation can be observed in the world of Fashion, and what should we expect of them?

**(e) The Cultural Aspects of the Power of Fashion**

- Tradition, history, and crossed-cultural exchanges all play a role in stimulating the creativity of individuals and the development of fashion. How do history, folkloric events, traditional handicraft, ethnicity, and foreign influences empower fashion?

**(f) The Power of Fashion Education**

- As Fashion develops so must education in our schools. Some institutions are venturing towards the theme of sustainability, the application of ICT, and/or the re-evaluation of dress making. What and how should we be teaching to create a better world?

Details of the papers presented are given at **Enclosure 4 (Page 29)**.

- 4.2. **Keynote Addresses.** There were equally engaging range of keynote speakers from the industry and academia who provided a fresh outlook about the changing scenario in the fields of fashion and the challenges faced by academia to keep abreast of the dynamic environment. The following special invitees delivered keynote addresses at the Conference: -

4.2.1. **Takeshi Hirouchi:**

**Looking toward a bright future of Japanese Fashion Business**

Today, the environment surrounding international fashion business is becoming increasingly globalized and borderless due to advances in internet technology and recently concluded international agreements that facilitate international trade. As a result, we are plunging into a new age where national and regional borders no longer have meaning.

For Japan's Fashion business, which has attained remarkable growth since the post-war era of the 1950s, it is of utmost importance that it finds a way to coexist with leading countries in the fashion business such as European countries of East Asia and ASEAN. Success here will require the establishment of the "Japan brand" to be built upon Japan's unique sensibilities and technical prowess and developed through not only independent initiatives by individual companies but also a partnership among the government, private enterprises, and educational institutions.

This paper outlines directions which Japan's fashion business must take in order to grow and expand in today's international and domestic markets, and suggests the roles

that fashion can the international society by introducing specific measures and examples.

4.2.2. **Susuma Kataoka:**

**What I think About Fashion: What is Japan's Role?**

Undoubtedly, many people associate the word "fashion" with the flashy world of haute couture. Fashion trends emanating from the collections of Paris, New York, Milan, and London quickly circle the globe and capture people's imaginations. And it is [precisely because people pay attention to fashion that brands take root and designers with dreams of success gather together. From this comes a virtuous circle whereby fashion-related industries grow and places earn growing prestige as fashion capitals. Of course, the direct and indirect roles as well as financial and spiritual support that local and national government provide must not be forgotten here. However, most important is something that I sense whenever I am in places that are known as fashion capitals; that is, a feeling of pride in fashion throughout the society and a shared 'awareness' that fashion is something to be valued

In the case of haute couture each individual work can be described as an artwork that was expertly produced from the finest sense and sophisticated craftsmanship. Some designs and motifs reflect the styles of their times. And some designs incorporate Chinese or Japanese elements. And there are times when new designs and motifs are born when designers reconsider designs and motifs of the past. Returning to tradition breeds innovation, and that innovation then becomes new tradition. However, even here, what is important is to maintain a basic mindset that seeks to attract attention and astound people with new designs. I believe that this is the very essence of 'branding'. Indeed, I think it is acceptable to say that fashion power is power that is supported by branding power.

Stepping away from fashion to look at clothing in a broader sense, I am struck by the great degree to which recent clothing has evolved. Perhaps my living abroad for many years had something to do with my perception here, but this evolution astonished me when I returned home last year. I see athletic wear boasting superior performance displayed in many shops, and find the technical advancement of competitive swimwear and other such products to be particularly striking. Recently, the development of "synthetic spider silk" by an entrepreneurial venture in Yamagata Prefecture has attracted quite a bit of attention, and I find myself extremely curious to see how this new technology will appear in products. It is certain that whatever products do results will feature high performance as their selling point. Will this new element of "functionality" be incorporated into fashion world? And if so, how will it be manifested? And what new trends will be born? Or has "fashion" always been something that is centered purely on design aspects? I will be paying close attention to how the future plays out with regard to these questions. And I intend to consider new policy developments that will demonstrate Japan's place in the fashion world, particularly from the standpoint of "functionality"

4.2.3. **Hiroyuki Horihata, Makiko Sekiguchi:**

**In Search Of Real Originality and Aesthetics**

For the past decade we have lived in a world undergoing previously unimaginably rapid globalization. Industrial structures not survive if they do not include multinational distribution. Moreover, popular culture, fashion, and information of all types distributed and consumed simultaneously around the world speed once considered unthinkable. One reason for this is "simultaneity" of the Internet. Taking YouTube as an exam-a

popular post can be clicked on by people in all parts of world and receive a fanatic global following instantaneous-thus giving the previously unknown originator international recognition in a single day.

The world has become smaller. People can become excited by same topics regardless of their country. Any person can learn about the most popular fashion styles and shops from an-re in the world if they have a computer. While this is in-d wonderful, it comes with a risk, as it could lead to an uninteresting world where "culture and information are homogeneous and standardized."

When it comes to the field of fashion design, there is yet another that should be considered. This is the risk that traditional fabrics, dyeing, and ornamentation that have been cultivated the centuries, as well as the sense of aesthetics that comes with them, will fade away.

The Centers of fashion are found in Paris, Milan, London, and (York. Each season, the collection trends displayed in these rare what set international fashion trends. Even in Japan, many specialty stores, apparel manufacturers, and even major brands believe it is proper to incorporate these trends and supply them to the market as soon as possible. No one this. Likewise, Japan's fashion design schools tend students the history of Western clothing as well as patterns and sewing techniques.

There is one element that is essential to the creation of original and that element is "origin." Origin refers to all as-the clothing culture that our ancestors built up over of years. Regardless of where they are from, all people fashion history that is unique to their native land. fabrics, complex dyes, beautiful styling, and electrifying accessories—all of these are valuable assets created over many years from original views of "aesthetics."

However, almost all of these assets have been lost for reasons that include the inefficiency of work performed by hand, the trend toward Westernization (or more specifically, modernization), and their poor functionality in modern urban life. As they are lost, each country's long-cultivated and unique sense of "aesthetics" is similarly disappearing.

Perhaps this trend cannot be stopped. Nonetheless, we believe that now is the time to re-acknowledge the value that these as-sets possess. In our global age, when culture is becoming increasingly homogenized, what people need, and what can spur their curiosity, are original and local culture and appreciation for beauty. It will be up to designers to find ways of applying them into fresh creations that serve as contemporary clothing.

#### 4.2.4. **Zeshu Takamura:-**

##### **Current Japanese Fashion**

Fashion is a phenomenon that is closely associated with its historical background. Once primarily a product of the upper classes of Europe, fashion is now a form of personal expression enjoyed by all types of people, and this is undoubtedly the result of democratization, internationalization, and diversification that emerged as times changed. As fashion underwent this transition, it was how trendsetters changed that attracted particular attention. Take miniskirts, for example. Miniskirts were a girls' fashion originating among British teenagers in the 1950s, and they gained popularity among girls around the world as affinity with youth culture grew. However, they were scorned by adult society (and particularly the upper classes) as a radical style that violated morals. Nevertheless, amid explosive population growth, increasingly vigorous youth culture began having an impact on adult society and even started influencing haute couture. In 1960, Andre Courage's announced that he would at last add miniskirts to his collection. This opened the floodgates, as other designer's quickly followed suit and announced they were adding miniskirts, thus ending the grip of conservative adult society. Such movement was the power that transformed fashion from something primarily developed for the European upper classes in the form of

"haute couture" (high-end custom-made clothing by designers of maison) to "pret-a-porter" (high-end mass-produced clothing produced by famous designers) which was more oriented to younger consumers. It was also the moment when trendsetters underwent a dramatic change. Subsequent styles originating from young white culture of Europe and the United States—namely, hippie, rock, and punk styles—penetrated throughout the fashion world, and then in the 1990s young black culture began having an impact in the form of hip-hop styles that crossed racial lines. And then came the 2000s, a time when fashion jumped to a new stage. Here, a fresh perspective entered the mainstream, one that did not seek to organize themes into particular "styles," but which rather proposed new styles by mixing together completely different categories, including era, region, function, race, prestige, and purpose. This reflected an age when people had come to share various values, which is a phenomenon that has been gaining even greater momentum in recent years. And amid this trend, the youth cultures of Asian races—and particularly that of the Japanese—also came to attract attention just as those of the white and black races. In the case of Japan, the Japanese have been fusing the cultures of the world—and particularly those of Europe and the United States—with their own culture in the areas of clothing, and dwellings since the Meiji era (1868-1912). The youth sensitivities that were cultivated in this environment were eventually fined into a creative force known as "Japanese pop culture" 2000s. This paper looks at Japanese fashion as it now in the international spotlight and considers its future.

4.2.5 **Yohji Yamamoto:**

He outlined his journey which had led him from a humble beginning to become established and famous designer. He thereafter interacted with the audience and answered questions raised by them.

4.3. **Fashion Shows:** Two attractive fashion shows were conducted by Bunka students. The first was held on 28<sup>th</sup> January, 2014 and was conducted by Bunka Fashion Graduate University. The second show was hosted by Bunka Fashion College and was commissioned by Ministry of Education, Culture, Sports, Science and Technology.

4.4. **Tour:** Bunka had arranged an industrial tour for members to visit following places:

- **Bunka Fashion Textile Restaurant Laboratory:**

The purpose of this research laboratory is to learn about advanced textiles, and to research and develop new textiles. There is a wealth of archived textiles that have been created from innovative ideas and advanced technology to enhance textile design.

- **Fashion Pleats Sugimoto Co:**

Established in 1965, Fashion Pleats Sugimoto specializes in pleats for ladies and children's clothing. This small-scale company uses a wide variety of production methods for creating pleats, including the Carlton (paper template) and machine methods. In particular, it creates Yabane Pleats which produces three-angled pleats on the width, height and length of the fabric. They are original pleats that are elastic horizontally and vertically along the fabric so it creates textiles that can be used for all body shapes

- **Noguchi Senkojo Japanese Yukata Dyeing Factory:**

This small-scale company was established about 180 years ago. The current owner, Hiroshi Noguchi, is the sixth generation owner of this company. The company carries on the tradition of a medium board indigo dyeing technique used for Japanese Yukata garments. This technique takes place on the top of board 6 meters in length. A paper stencil is used to transfer the pattern on to the fabric as the paper stencil is shifted and starch resist is applied. The same technique is used on the back of the fabric but it takes a lot of skill to make sure that there is no difference between the pattern on the front and back.

- **Digital Human Research Center:**

The digital human is technology that reproduces on a computer the functions of a human body (body configuration, intervals, exercise, movement, and lifestyle) and then simulates its interaction with the environment and things in its immediate vicinity. It is also developing and researching automatic moving robots, body shape simulations, and Dhaiba Figure modeling technology.

#### 4.5 **Receptions:**

- 4.5.1. **Dinner for Executive Committee Members:** A dinner for IFFTI Executive Committee Members was hosted by Bunka Gakuen University on 27<sup>th</sup> January, 2014 at Keio Plaza Hotel
- 4.5.2. **Cocktail Party for Paper Presenters:** A Cocktail party was hosted at Keio Plaza Hotel to encourage interaction between the Paper Presenters.
- 4.5.4 **Reception:** A Reception was hosted by Mr.Sunao Onuma, Chairman, Bunka Education Foundation on 29<sup>th</sup> January, 2014, for all delegates who participated in the Conference.
- 4.4.3. **Closing Ceremony for the IFFTI Delegates.** The closing ceremony was hosted by Bunka Gakuen University, Tokyo on 30<sup>th</sup> January,2014 at which the IFFTI Initiative Awards were distributed.

In conclusions, Prof.Frances Corner, Chairperson, IFFTI thanked Bunka Gakuen University, Japan for arranging an extremely well organized, informative and interactive IFFTI Conference. The Conference provided an ideal platform for professional interaction between academia and industry – the very raison de 'etre of IFFTI.

- 5. The schedule of the Conference is placed at ***Enclosure 5 (Page 31)***.
- 6. The list of delegates who participated in the Conference is placed at ***Enclosure 6 (Page 33)***.

With warm regards,

Commodore Vijay Chaturvedi (Retd.)  
Secretary

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**16<sup>th</sup> Annual IFFTI Conference - Paper Presentation Schedule**

Title	Author	Institute
<b>January 29<sup>th</sup> 13:30–14:30 A151</b>		
017 Health Socks: Market Awareness and Promotion	Shazia Amanat	Pearl Academy
085 A Study of Color Psyche as A Happiness Quotient in Fashion	Nithya Venkataraman Vibhavari Kumar	National Institute of Fashion Technology
<b>January 29<sup>th</sup> 13:30–15:00 A153</b>		
117 New Dimensions in Knit Design	Frances Joseph Amanda Smith Jyoti Kalyanji	AUT University
092 An EMBEDDING Approach Towards Highly Employable, Industry-ready Students	Julie Hodson Shuyu Lin	Manchester Metropolitan University
120 East Meets West - Cultural Empowerment through Fashion Photography	Margo Barton Emily Hlavac-Green	Otago Polytechnic
<b>January 29<sup>th</sup> 13:30–14:30 C071</b>		
005 The Power of Fashion: Negotiating Tradition and Modernity in Contemporary Moroccan Society	M. Angela Jansen	London College of Fashion
013 Identification of Contemporary Fashion Trends, Social and Cultural Influences on Domestic Fashion, and Contribution to the Global Fashion Industry in Peru	Shelley Cernel Kate Carroll	North Carolina State University
<b>January 29<sup>th</sup> 15:30–16:30 A151</b>		
089 Nirvana through Fashion	Kavita Saluja	National Institute of Fashion Technology
219 Exploratory Research on the Image of Fashion Psychology and its Relation to Health on Female University Students in Japan	Shujiro Sugita	Bunka Gakuen University
<b>January 29<sup>th</sup> 15:30–16:30 A153</b>		
111 The Fashion Industry in India and its Social Responsibility	Rebecca Philip	National Institute of Fashion Technology
114 Are the Western Fashion Brands Exploiting the “Ethnic” Trend? - A Discussion on the Global Circulation and Consumption of African Fashion in the Western Market and in Africa	Edwin Phiri Josette Matomby	London College of Fashion
<b>January 29<sup>th</sup> 15:30–17:00 C071</b>		
066 The Space between Body and Dress	Sayaka Kamakura	Bunka Gakuen University
071 The Powerlessness of Fashion	Sean Ryan	RMIT University
101 The Interplay of Fashion and Culture: The Role of Designers in Bollywood Films Since 1950	Vandana Jaglan Vandana Bhandari	National Institute of Fashion Technology
<b>January 30<sup>th</sup> 10:50–12:20 A151</b>		
102 Turning Figure Drawing On Its Head	Ruth Sanderson Simeon Gill	Manchester Metropolitan University
110 Disrupting Fashion through Innovation - How Crowd-sourcing is Changing the Business	Ana Roncha Matteo Montecchi	London College of Fashion



Model for Fashion Brands and Prompting Engagement with Communities	Karina Nobbs	
198 Smart Textiles & Garments – An Innovative Approach in Fashion	Sandip Mukherjee	National Institute of Fashion Technology
January 30 <sup>th</sup> 10:50–11:50 A153		
119 The Social and Economic Impact of ‘Cool Biz’ and ‘Super Cool Biz’ Fashion in Japan	Katsue Edo Haruko Kitakata	Bunka Gakuen University
128 Making the Cut: the Power of Fashion Literacy	Patricia Hart	Metropolitan South Institute of TAFE
January 30 <sup>th</sup> 10:50–11:50 C071		
072 The Power of Fiction in the Fashioning of Walter van Beirendonck	Winnie Ha	RMIT University
124 Ethnographic Clothing: Mapping Personal and Wider Interest from Fashion Perspective	Rekha Rana Shailaj	Otago Polytechnic
January 30 <sup>th</sup> 14:00–15:30 A151		
107 Fashioning Knitwear: Case Studies in 3D Conceptualisation	Kathryn Brownbridge	Manchester Metropolitan University
064 The Visual Language of Louis Vuitton	Cassandra Ng	Hong Kong Design Institute
158 Relationships and power: changing routes to market for SME designers	Anthony Kent Wendy Malem	Nottingham Trent University
January 30 <sup>th</sup> 14:00–15:00 A153		
135 Clothes in the Family - Apron Generate Family life	Akiko Yamamura	Tokyo Kasei Gakuin University
162 Neighbourmoods: the Happy Future of Retail	Judith Ter Haar Martine Bovee	ArtEZ Institute of the Arts
January 30 <sup>th</sup> 14:00–15:30 C071		
132 Analyzing Narratives of Fashion Design History in India: Perspectives on Power of Representation and Paradigm Shifts in Pre-modern Kerala	Uthaman Mangalathu Kochuraman	National Institute of Fashion Technology
202 Three Social Powers of Japanese Traditional Fashion	Sheila Cliffe	Jumonji Gakuen Women's University
210 Kawaii: Cute Fashions and the Pleasures of Irony in Japan	Toby Slade	University of Tokyo

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**2014 IFFTI Annual Conference at Bunka Gakuen University, Tokyo, Japan**

**Schedule Overview**

Date	Event
27 <sup>th</sup> January	Executive Committee and Sub Committee Meeting
28 <sup>th</sup> January	General Council Meeting Panel Discussion and Workshop Bunka Fashion Graduate University Fashion Week (seminar and fashion show)
29 <sup>th</sup> January	Annual Conference (keynote speeches and paper presentations)
30 <sup>th</sup> January	Annual Conference (keynote speeches and paper presentations)
31 <sup>st</sup> January	Tour (optional)

**Detailed Program**

**Day One - 27<sup>th</sup> January 2014 (Monday)**

Time	Event
09:00-10:00	Registration
10:00-12:00	Sub Committee Meetings
12:00-13:30	Lunch
13:30-18:00	Executive Committee Meeting
18:30-20:30	Dinner for Executive Committee Members

**Day Two - 28<sup>th</sup> January 2014 (Tuesday)**

Time	Event
09:00-09:30	Registration
09:30-11:30	General Council Meeting
11:30-12:30	Lunch
12:30-15:00	Panel Discussion and Workshop
15:20-16:40	Bunka Fashion Graduate University Fashion Week Seminar Guest Speaker: Yoji Yamamoto (For international participants only)
17:00-18:00	Bunka Fashion Graduate University Fashion Show

**Day Three - 29<sup>th</sup> January 2014 (Wednesday)**

Time	Event
09:00-10:00	Registration
10:00-10:30	Opening Ceremony
10:30-11:00	Keynote Speech 1 Speaker: Takeshi Hirouchi (Chairman, Japan Apparel Fashion Industry Council; Chairman, Council of Industry-Academia Collaboration on Textiles and Fashion; Representative Director, Chairman and President, Onward Holdings Co., Ltd.)
11:10-11:40	Keynote Speech 2 Speaker: Susumu Kataoka (Director of Textile and Clothing Industries, Ministry of Economy, Trade and Industry)
12:00-13:30	Lunch
13:30-15:00	Paper Presentations
15:00-15:30	Tea Break
15:30-17:00	Paper Presentations
17:00-18:00	Executive Committee Meeting
17:00-18:00	Campus Tour
18:00-19:00	Cocktail Party for Paper Presenters
19:00-21:00	Reception for IFFTI members

**Day Four - 30<sup>th</sup> January 2014 (Thursday)**

Time	Event
09:00-09:30	Registration for delegates who have registered
09:30-10:00	Keynote Speech 3 Speaker: Hiroyuki Horihata and Makiko Sekiguchi (Designer of <i>matohu</i> )
10:10-10:40	Keynote Speech 4 Speaker: Prof. Zeshu Takamura (Professor of Advanced Fashion Design and Head of the Fashion Illustration Laboratory, Faculty of Fashion Science, Bunka Gakuen University Graduate School; Lecturer, Tokyo Institute of Technology)
10:50-12:20	Paper Presentations
12:20-14:00	Lunch
14:00-15:30	Paper Presentations
15:30-16:00	Tea Break
16:00-16:30	Closing Ceremony
16:30-17:30	Campus Tour

**Day Four – 31<sup>st</sup> January 2014 (Friday)**

Tours

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**ENCLOSURE 6**  
**(3 PAGES)**

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