

A watercolor illustration featuring a bird perched on a branch on the left side, surrounded by large green leaves. On the right side, there are several large, detailed pink peony flowers with many layers of petals. The background is a light, neutral color.

**ELISA PALOMINO
IFFTI FACULTY EXCHANGE REPORT**

ELISA PALOMINO

IFFTI FACULTY EXCHANGE REPORT

0. INTRODUCTION

The IFFTI Faculty exchange was based at Bunka Fashion school in Tokyo with the cooperation of my host, prof. Yoko Takagi, whose help in organisational as well as in showing Bunka facilities was invaluable. At the university I was offered a room for my use and I could take advantage of shared facilities such Fashion Resource center, Library etc.

Prof. Yoshio Kakishima, Director of International Programs at Bunka Gakuen Educational Foundation– arranged for me, beforehand, a seminar on The creative design process with International Fashion Houses and Teaching methodology at International Universities.

As expressed in my application, my faculty exchange plan was focussed on two subjects:

1. The challenges for international students while studying abroad. The importance of acknowledging the student's diversity during their studies.
2. Teaching methodologies at International Universities

1. BUNKA

During my stay at Bunka I worked with Professor Takagi on her Advanced Seminar in Fashion Design course in the Global Fashion Concentration Course, which is part of the Master's in Clothing Science in the Graduate School of Living and Environmental Studies at Bunka Gakuen University in Tokyo. The masters course is the first of its kind taught fully in English at Bunka. The Global Fashion Concentration (GFC) began in 2012 and has been created specifically for students who wish to gain their MA in fashion and textile studies. In 2016, the school has launched a double degree program with ENSAD and two of their students had just joined the course. The term has just started and I was meant to organise a workshop involving Prof. Takagi English speaking graduate students (1). The theme of my workshop was Balenciaga's inspiration on Spanish popular Costume. I started with a presentation on Balenciaga's work and his sources of inspiration. Students studied Balenciaga's main collections, and the temporary exhibition of "Balenciaga and Spanish popular costume" at the Balenciaga Museum in Guetaria, Spain. By the end of the workshop, the students produced a sketchbook of inspirational material on the subject. (2) From this, they created a series of designs with print/surface decoration/embellishment and they designed a collection of 6 outfits. (3)



During my IFFTI trip to Bunka I performed detailed visits to the Bunka Gakuen University facilities such as:

-Print & Dyeing lab

Students on the Fashion Accessories and Textiles department have access to the Print & Dyeing lab where they learn traditional techniques such as screen printing, tie-dyeing and Indigo Dyeing. We visited the facilities, screen printing and dyeing vats. (4,5)

Students on the Fashion Accessories and Textiles department have access to the Print & Dyeing lab where they learn traditional techniques such as screen printing, tie-dyeing and I was introduced to the Indigo Katazome (stencil dyeing) master and he did an intro into the process of dyeing using Japanese stencils. He showed us the intricate stencils that he cuts using a knife and all kinds of punches and that will last for about 20 rolls of kimono fabric dyeing, depending on the design.



4

5

6

7

-Digital Printing lab

I was happily surprised to be introduced to the digital Printing lab by the same Indigo Katazome master, which confirms my theory that craftsmanship and technology goes hand by hand in Japanese education. This is one of my main interest on this country's educational system and hopefully I will be able to bring this knowledge to my own teaching practice back home. (6,7)

-Bunka Fashion Resource center,

Which gathers materials and supply information related to fashion. These facilities support education and research within Bunka Gakuen and aid a broad range of Japanese and international researchers, specialists, and industry. (8,9)

-The Bunka Gakuen Library

Which is widely known as a specialized library for fashion and clothing as well as being a learning, education and research support organization for students and faculty belonging to the school. It can also be utilized by off-campus users if they are students or researcher in the same field. The Library holds approximately 330,000 books. There are about 3,000 magazine titles, including back numbers, as well as a substantial number of both domestic and foreign fashion magazines and Videotapes. (10)The University shop had an impressive choice of fabrics, art materials and fashion related books and magazines. (11)



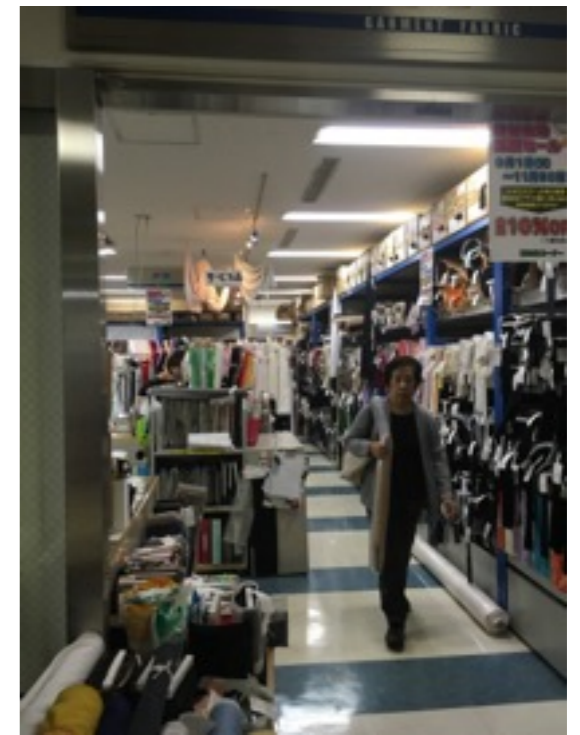
8



9



10



11

-Bunka Fashion Textile Research Center.

Daphne Mohajer Va Pesaran, Prof. Takagi's assistant and PHD student kindly took me and the rest of the course on an afternoon trip to the premises of Bunka Fashion Textile Research Centre. Daphne has been living in Japan for many years, graduated from Bunka Fashion Graduate University (BFGU) in the Fashion Design course and her inside views on Japanese culture and youth culture were of invaluable help to my research trip. Miyamoto Textiles (Miyashin) was purchased in September 2012 to become the Bunka Fashion Textile Research Center. Before this, the company had a long history of development and production, for famous Japanese brands such as Issey Miyake and Yohji Yamamoto, and some of its materials are exhibited in the permanent collection in The Museum of Modern Art.

Professor Eiki Miyamoto showed us the facilities and extremely interesting archives. (12, 13, 14, 15)

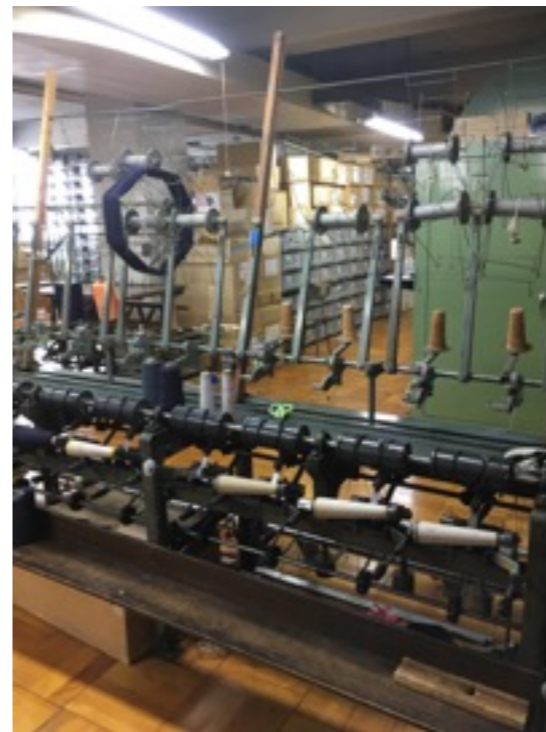
My research continued with Prof. Takagi on her research field on Paper Stencils and Japonisme and Prof. Minoru Yokohama research on the Five Senses of Design.



12



13



14



15

2. BUNKA SEMMINAR

During my stay at Bunka the International Communication Centre organised a seminar where I spoke about 'The creative design process with International Fashion Houses and Teaching methodology at International Universities'. The seminar was held at Bunka Fashion college and students from different pathways attended the event. There was an audience of 60 students and tutors, apparently really high for Bunka standards.

Students were very interested on the subject I discussed during the seminar and I had lots of questions after the speech. After discussing with Prof. Yoshio Kakishima, Director of International Programs at Bunka Gakuen Educational Foundation, about Japanese students being reluctant to travel abroad to study or work with International labels I felt my mission was also to inspire Bunka students to take the first step towards an international experience in order to learn new skills, languages and bring all their international knowledge back to their own country afterwards. We also discussed Bunka's international program that aims to open the city and its fashion to students from outside Japan. I had the chance to follow our discussions at a restaurant with Prof Kakishima and prof Kushigemachi from the menswear MA.

During mi seminar I also had the opportunity to meet with the Bunka Publishing Bureaux .The Bunka Publishing Bureau publishes fashion magazines and fashion- related practical texts that include So-en, a fashion research magazine, Hi-fashion, which covers the world's latest fashion modes, and Mrs., a general interest magazine. The Publishing Bureau wanted to cover my seminar along with interviewing me for a special article about the future of Fashion Print Education.

3. COCCONAGACCO

During my stay in Tokyo I had the chance to visit and teach at the alternative fashion school Coconogacco, directed by WrittenAfterwards designer Yoshikazu Yamagata, now joined by Mikio Sakabe.(16,17) Prof. Yamagata is a CSM alumni and I happened to discover him during the fifth edition of IT's Fashion competition. Subsequently I offered him an internship at John Galliano. I was very proud to see Yoshi's success both at his own brand as well as at his highly creative fashion school. Coconogacco translates to "the school of individuality".

The school's approach is truly multidisciplinary and against the typical fashion school curriculum. Students of all backgrounds and perspectives are welcomed and encouraged in a class taught by young fashion designers working as educators part time.

Most Japanese students applying to CSM BA Fashion Print department have all done a stint at the Coconogacco school, making it a perfect foundation prior to their CSM studies.



4. HIKO MIZUNO

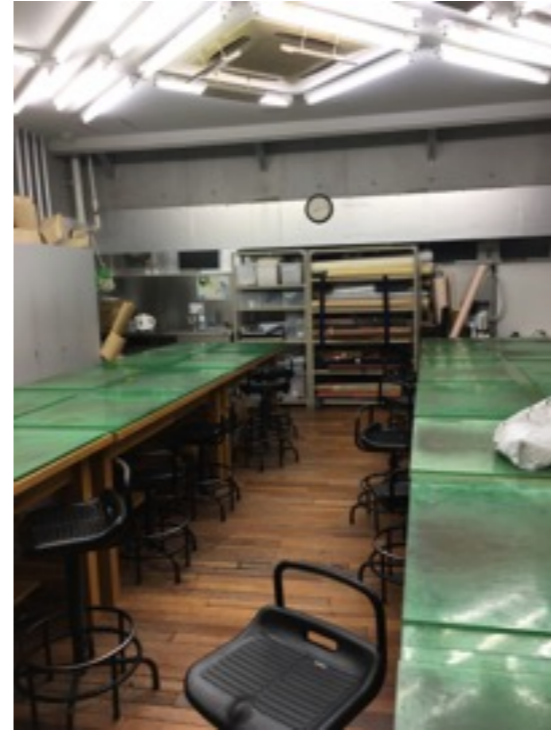
During my stay in Tokyo I also had the possibility to visit the Hiko Mizuno College of Jewellery, Shoes, Bag, and Watch. The Director of education, Hiroshi Sako organised for me a workshop with the shoemaker department students on how to create a sketchbook. Their students were a mix of Japanese and Asian backgrounds. Most students were fluent in Japanese and English and they were very proactive during the seminar. Hiko Mizuno is a technical college fully equipped with the specialised facilities, required for design to production of shoes and bags. All of these facilities are same or above of industry standard level. (18,19,20,21)



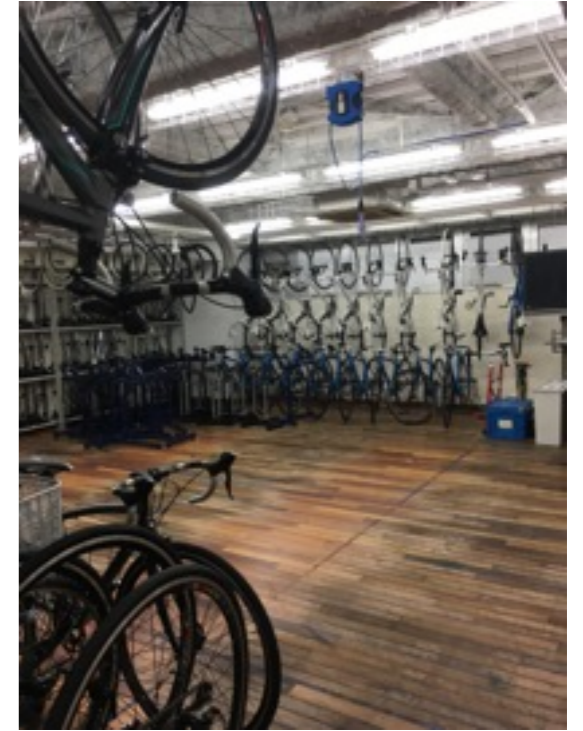
18



19



20



21

5. SEIKA

As part of my research trip on Teaching methodologies at International Universities I traveled to Kyoto Seika University where I was warmly welcomed by Isanori Oha, head of the International Education Office, Prof. Kokita the fashion course director an alumni of CSM (BA Fashion/Womenswear, MA Fashion/ Menswear) (22,23,24,25) and Prof. Agano head of the Textiles department. (26,27,28,29)



22



23



24



25



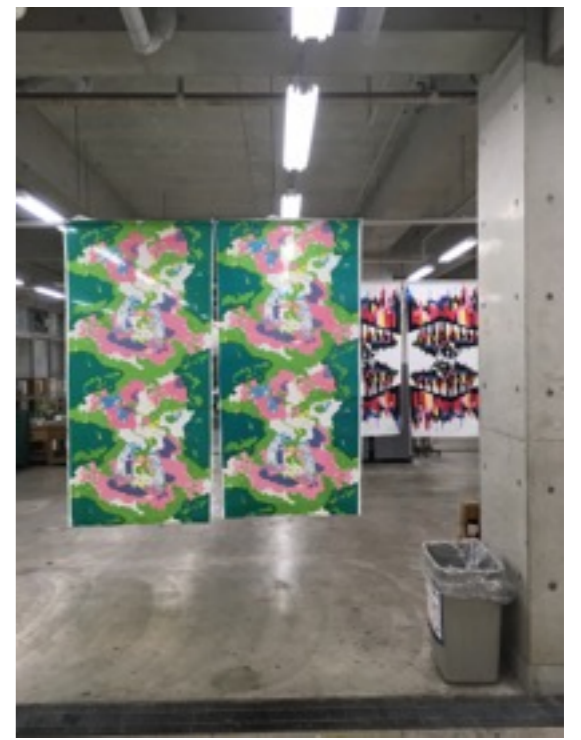
26



27



28



29

Seika University runs a really interesting program in Traditional Craft in Kyoto. Kyoto Seika University offers outstanding opportunities for our students to gain familiarity with living traditions through its special Internship Program at traditional craft workshops and industry. By working with master artisans, participating students' own creativity is stimulated, and they experience the unique benefits of studying arts in Kyoto. I have been very much interested on such program and Prof Agano kindly arranged detailed visits to extremely interesting workshops such as:

-Woodblock (Sato Mokuhanga Studio)

Sato San is a 2nd generation master woodblock printer who runs a studio in Kyoto with three apprentices. Sato Studio makes ukiyo-e reproductions, Nihonga reproductions, and original prints based on works by various living artists. Sato San is Deputy Vice President of the Association for the Preservation of Japanese Traditional Woodblock Printmaking Techniques. (30,31, 32, 33)



30



31



32



33

-Kyo-Yuzen (Takahashitoku)

The yuzen dyeing method was introduced to Japan from the continent in the 8th century. Many colors are used and yuzen dyeing used to dye kimonos in picturesque designs developed with the cultural life of Kyoto townspeople. In modern times craftsmen developed Utsushi-yuzen in which a yuzen design is dyed using paper patterns. Founded in 1555, CHISO is one of the oldest YUZEN dyeing companies in Kyoto. In 1994 began to reproduce kimonos from the 18th century to create a beautiful fusion of traditional and innovative designs into their work. Mr Takahashi showed us the Yuzen Dyeing process from beginning to end. (34,35,36,37)



34



35



36



37

-Gold Leaf (Hakuya Noguchi)

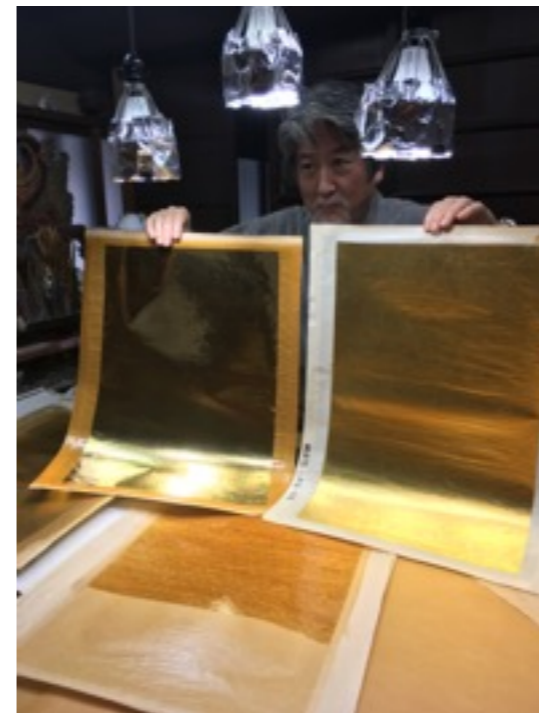
Hakuya Noguchi, a fourth generation gold leaf artisan, lives and works in a Meiji-era wooden townhouse (known as a *machiya*) where he creates the materials for exquisite *obis*, woven from shredded *washi* paper “threads” covered with precious metals. At his workshop he explained how he coats fibrous paper made from *mitsumata*, or the oriental paper bush, with lacquer, applies gold, silver and platinum leaf in intricate patterns, and then shreds the paper into fringe-like threads which are eventually woven into *obis*. Prof Noguchi and his wife, kindly invited us for tea at their house/atelier. I particularly appreciated the chance to sample Japanese home life.



38



39



40



41

-Kyo-Nui (Nuisho Kida)

We also visited Kyoto Style embroidery (Kyo-nui) workshop run by Nuisho Kida Koyo. Prof. Kida showed us the current textile restoration that he was performing as well as some modern embroidery reproduced from XVIII century designs for local festivals. (42,43,44,45)



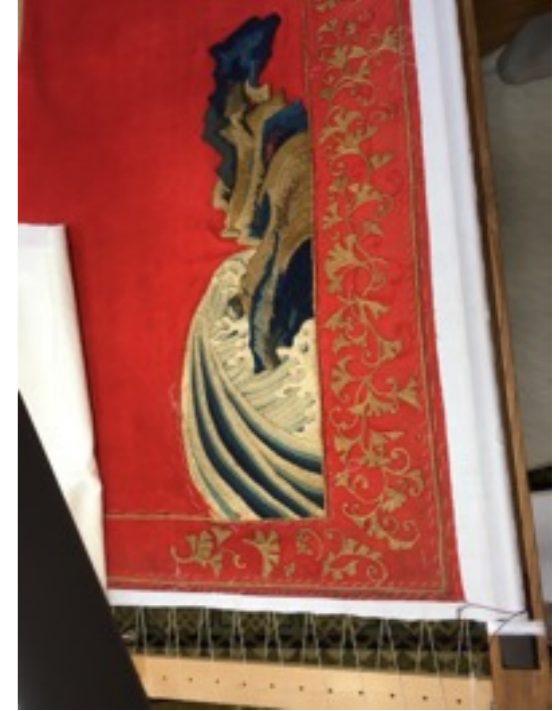
42



43



44



45

-Kyoto Costume Institute.

During my Kyoto visit I also had the enormous chance to visit the Kyoto Costume Institute.

KCI's principle activity since its foundation has been to collect authentic samples of western clothing from each era.

KCI's collection currently ranges from the 17th century to the present day, with holdings of 12,000 items of clothing and 16,000 documents. The institute has received donations from some of today's top designers and fashion houses such as Chanel, Christian Dior, Louis Vuitton and was presented with a gift of approximately 1,000 sets of clothing from Comme des Garçons. (46,47,48,49)



46



47



48



49

6. CONCLUSION

I had planned this visit in order to explore the challenges for international students while studying abroad. My IFFTI trip was planned to enable me to meet and learn from as many of the professors and students as possible. I look forward to returning, if I can create the opportunity, to carry on our collaborations and to visit the professors I was not able to see this time.

The highlights of the trip came from the extended informal discussions with professors and students. In their studios I could see their modern equipment as well as their respect for traditional crafts. I was also able to discuss teaching methodologies with several professors, and through the generosity of my hosts, discussions continued in social hours and over meals. It was wonderful to meet the people behind the education system and research like prof. Takagi – as well as hearing about their work in progress in research fields. I thank my many hosts and their colleagues and students for these rewarding discussions.

Sharing each other experiences – the more diverse, the better – has allowed me not only to be able to communicate with colleagues and students, but also to understand better my own teaching methodologies. I believe that – besides the many new acquaintances I made and the many things I learnt – this was one of the highest accomplishments of my research travel to Japan.

My visit confirmed my view that Japan is one of the leading countries worldwide in Fashion education.