Fashioning the City: Exploring Fashion Cultures, Structures, and Systems

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Session Abstracts
Casablanca as an international fashion capital of ‘oriental dress’ goes back to the sixties when a first generation of Moroccan fashion designers successfully ‘modernized’ its local dress by adjusting it to international fashion trends. It was Diana Vreeland, editor in chief of the American Vogue, who first discovered the Moroccan Zina Guessous and invited her to show in New York. Being the time of the ‘flower power’ and ‘ethnic dress’, her collections were an instant success in the USA and then Europe. A second generation of Moroccan fashion designers, which emerged after the turn of the century, has especially become successful amongst the Moroccan diaspora and in The Middle East, designing collections largely based on local dress. Today, a third generation of Moroccan fashion designers is looking to break free of what it experiences as ‘folkloric stereotypes’ and to analyse its cultural heritage ‘freely’ against a global background. Since the Moroccan fashion industry was entirely based on local dress, the Casablanca Fashion Week was created in 2005 to provide these designers with a platform, to create structures and networks to raise awareness of their work. Casablanca as a fashion capital of ‘the Arab World’ has an enormous potential due to its exceptional positioning between ‘The East and The West,’ its rich cultural heritage, its openness to the world but also its rapid socio-political developments. After providing inspiration to some of the most influential designers, including Yves Saint Laurent, Morocco continues to fascinate, as is proven by the growing presence of international fashion bloggers each year during the Casablanca Fashion Week. However, it still has a long way to go, mostly due to a lack of specialized education, capacity building and public support, to achieve the goals of a global fashion centre.

Day Two: Parallel Sessions 1-4

Strand Theme A: Developing the Dynamics of Fashion Cultures

Strand Theme B: Systems and Structures in Fashion Business and Education

* Indicates co-authors of papers unable to attend

Session 1a – “Hidden Stories” of Fashion Culture in Casablanca, Melbourne, and Ottawa

Dr. M. Angela Jansen, Centre Jacques Berque, Rabat, Morocco

Casablanca: Past, Present and Future as Fashion Capital

Melbourne has recently attempted to position itself within the global marketplace by promoting an image of itself as a location where the production, consumption, and cultural mediation of fashion thrives. In particular, the city has leveraged the power of Paris, and its enduring status as the world’s premier fashion capital, in order to sanctify itself as Australia’s leading fashion metropolis through advertising campaigns and fashion editorial. In fact, this mimicking of Parisian fashion city rhetoric has played a significant role in establishing Melbourne’s fashion heritage.

This paper will argue that between 1930 and 1950 a network of influential fashion designers, dressmakers, boutique owners, department store buyers, photographers and interior designers cultivated a retail environment, known as ‘the Paris End’ in Melbourne. Specifically, these fashion gatekeepers harnessed couture culture by emulating and importing the atmosphere and practices associated with the image of Paris as a fashion city. Through analysis of newspaper commentary, magazine editorial and fashion photographs, this paper will argue that Melbourne, as a peripheral fashion city, was able to adopt the symbolic economy of the world’s most recognisable fashion capital in order to establish itself as a style-site. That Melbourne continues to trade on a fashion culture based on the image of Paris as the centre of style raises provocative questions as to the importance of ‘distinctiveness’ and ‘authenticity’ in relation to fashion city status and the position of Australian fashion within the global city context.

Kristof Avramsson, Université d’Ottawa/University of Ottawa, Canada and Carleton University, Ottawa, Canada

[adj]Dressing Trickster: Troubling Fashion Culture in a Canadian Capital

In 2011, MSN Travel ranked Ottawa as one of the worst dressed cities in the world. In earning the number eight spot on the GQ-inspired top ten list, the Canadian Capital was described as “a city populated by suit-and-tie civil servants, [where] there is zero audacity to be different and nary a fashion effort is made.” The ranking echoed popular-cultural sentiments that Ottawa, while consistently placing at or near the top of quality of life indicators amongst North American cities,
was merely a comfortable place to settle[down] but lacked the intrinsic style of a 'great' capital.

Using cultural theory this paper invokes the aboriginal trickster, that anthropomorphic Other and anti-hero who disobeys and disrupts, troubling fashion culture and inferences of power and appearance. In [ad]dressing Ottawa-as-trickster we return the gaze, laughing at ‘worst dressed’ while being paradoxically and painfully aware of our Other/ed status. Through the metaphor of lens of this First Nations’ shape-shifter, Ottawa functions as outlier and counter-narrative to the creative clusters of ‘fashion capitals’ burdening normative notions of ‘fashion culture dissemination.’

Ottawa-as-trickster is instinctively connected to landscape, rooted in the thin soil of ‘The [Canadian] Shield’, a geography which preoccupies our creative imagination. Rugged landscape makes different demands of attire; geography is unforgiving. Difficult physiography either domesticates fashion or devastates it. This paper is an exploration of ‘fashion cultures’ filtered through indigenous notions of shape-shifter, the metaphorical Ottawa-as-trickster. A Canadian capital city re/presented as uninterested in the production and display of fashion, but nonetheless a critical site of reversal. An/Other narrative neither American nor European.

Session 1b – The Spectre of Paris: Influences in Photography, Art and Commerce

Alexis Romano, Courtauld Institute of Art, London, UK


This paper explores how a mythical city can disperse and/or be disseminated. My larger research project rethinks French fashion histories from roughly 1956-1973, questioning the mythologies attached to Paris fashion and establishing a platform from which to examine ready-made clothing. Through the analysis of several fashion photographs from mainly Elle and Vogue, this paper considers Paris as an actual and symbolic city and studies its changing physical landscape - characterised by urban renewal, the demolition of old working-class quarters, and a large push to the city’s periphery and new suburbs - in relation to its visualisation in the fashion press. On a parallel, it asks how the press portrayed women accessing and navigating the city’s spaces wearing ready-made garments. In this period of veiled tension under the conservative Gaullist Republic women largely reverted to more traditional roles yet discretely fought for their autonomy. I will show how representations in the press constructed, reflected and challenged the multiple images of woman in France as mother, citizen, worker, student, elegant bourgeoise, and autonomous woman. Equally, magazines promoted ready-to-wear as mediating between city, suburb, and province. I question women’s existence in the new post-war grand ensemble, or large housing estate, in the city suburbs. These cités, in contrast to deteriorating and crowded housing in Paris, symbolised France’s economic modernism and “progress.” However, contemporary criticism attacked them as products of the alienation of capitalist society and as fostering the isolation of women and their return to traditional roles. Finally, I will explore the role of magazines in the modernisation of the ready-made clothing industry. In their goals to decentralise the industry, they promoted the easy access of women everywhere in France to fashionable ready-made clothing. This discourse reveals a shift in ideals of femininity, identity, and Frenchness that negotiated between new and old and elite and every-day.

Dr Andrea Kollnitz, Centre for Fashion Studies, Stockholm University, Sweden


In his biographical travel account the Swedish modernist artist Georg Pauli describes his overwhelming experiences from “Paris - The Source of New Art.” Like him many other Swedish artists from the late 19th century – the so called Paris-Swedes – and modernist artists from the early 20th century have created enthusiastic narratives of Paris, its inspirational energy, its overall charisma and its invigorating, even life changing impact on their artistic creativity and style. One important aspect of this charisma was fashion as a dominant visual phenomenon in the modern Parisian art world. Not only were Paris experience and Parisian fashion style legitimizing features and an evidence of being a modern artist but they even played an important part in finally strengthening Swedish art identity. French fashion and art influences were supposed to turn into manifestations of national fashion and art.

My paper aims to discuss the hitherto rarely disputed role of Paris as an inspirational centre by closely investigating the biographical travel accounts of fashion-conscious Swedish artists in relation to modernist Swedish fashion, art and satirical magazines. It wants to investigate not only the supposed centrality of Paris but
even the concept of influence itself by putting it into the context of nationalist and internationalist ideas which strongly marked the fashion and art discourse and its rhetoric during this period. Stylistic “influences from Paris” are an important trope in both discourses and I will complete my analysis of narratives on Paris in artist biographies with discussing Paris as figuring in a visual culture of Swedish fashion imagery – where it often appears as “the Other” to Swedishness and the emerging metropolis of Stockholm.

Ulrika Berglund, Centre for Fashion Studies, Stockholm University, Sweden

The Swedish Fashion System: A Successful Distribution of Fashion

The Swedish fashion industry has, during the last decade, changed structurally to become more internationalized. A new trade organization has been founded and the seasonal fashion weeks in Stockholm seek to gain international attraction. This can be seen as an indication that the Swedish fashion industry is aiming to get ‘institutionalized’, similar to the Paris fashion system but also to establish Stockholm as a fashion city. In order to analyze this development, in media described as a ‘miracle’, it is important to examine the foundations of the Swedish fashion system and its relation to the Parisian system. This paper gives an historical perspective on a Swedish fashion culture and the evolvement of the fashion industry after World War II. I would argue that the Swedish fashion system, which emerged during the 20th century, had its own characteristics, but still depending on the Parisian.

To study the Swedish fashion system is to study how the political climate, during the heyday of the Swedish model, influenced the fashion industry and how one of the major actors, Hennes & Mauritz (H&M), became one of the world’s leading distributors of fashion. Two different areas - fashion culture and politics - are intertwined in the business history of Swedish fashion. The Social Democrats moulded the Swedish economy, culture and the political life into being moderate, functional, and rational. Hence, the Social Democrats influenced the business culture as well as the fashion scene and how the concepts of fashion and designer as a profession have been approached. This could be described as a fashion culture where any design work was considered as team work and consequently there was no room for creative individuals. The ideal of being a modern urban citizen also had an effect on the fashion industry and how their thinking about products came about.

Session 2a – The Symbolic Values of Fashion: Shopping, Location, and Tourism

Dr. Maria Carolina Garcia, Anhembi Morumbi University, São Paulo, Brazil

Erratic Images: Fashion and Tourism in Mexico

The 15th and 16th centuries Great Navigations introduced new consumer habits in Mexico, for the expansion of intercontinental commercial routes allowed the entrance of rare products in this market. Among those, there were cotton textiles adorned with flower patterns, known as chintzes. Brought to the Mexican coast by the international maritime trade route of Nau de China, they were very much appreciated by tehuanas, female zapotec natives who bought them in order to create intricate embroideries on top. After wearing them for special celebrations, they would sell and trade such garments in local markets, multiplying their presence through travelers in various countries and allowing a large dislocation of foreign images. These led the images present in zapotec textiles to be chosen by painter Frida Kahlo to organize her looks, creating the most powerful souvenir image in Mexican markets: the painter herself recreated industrially in blouses and skirts for the tourist. If commerce and use suggest the possibility of reaching cultural significations previously considered inaccessible, floral cottons embroidered by Mexican tehuanas and worn by Frida Kahlo supposedly would keep, inside image layers, a certain symbolic heritage. This research aims to decipher in which way and to which extent these souvenir-images of zapotec inspired looks establish communicational bonds with tourists. While addressing the presence of erratic and mongrel images in the artist’s wardrobe, the study investigates in which ways the public image of Frida Kahlo works as a bridge to reach significations dislocated in the moving market of souvenirs, which, in turn, would refresh itself with simulacrum of the aimed bonds. The analysis considers to which extent they mingle with other culture images, resisting and surviving, no matter if the interchange of knowledge and artisan techniques among peoples comes to produce adaptations for industrial purposes.
Why Would People Care about Fashion (if they could read a good book, go to the movies, attend a concert or buy a designer’s chair)? Unlocking the Creative Industries’ Symbolic value

In recent years, the creative industries as a whole have considerably gained momentum, with policy makers and scholars assessing their impacts. However, some distinct industries, such as fashion and design, remain slightly underprivileged. Our study aims to identify and genuinely display the ‘other-than-economic’ value of the creative industries and is able to distinguish between different dimensions of value, as they are being perceived by consumers, and for each distinct creative industry. Paradoxically, this what has been referred to as ‘symbolic value’ has been put forward as important and idiosyncratic to creative industries (Throsby 2000; Frey 2003), but the construct has never been identified or clarified, apart from within some limited conceptual explorations (Throsby and Zednik 2008; Moeren and Strandgaard Pedersen 2009).

Our research deduces from the literature on the management, sociology and economics of arts and culture different components of symbolic value (aesthetic, historical, experience, educational, spiritual, identity, emotional, cognitive, and social value (table 1)), and, after finding valorization of this framework by industry experts, further employs a web-based population survey to identify the perceived prevalence of discrete symbolic value dimensions for each creative industry. In this empirical section, we adjust the categorization that resulted from literature to a set of four dimensions that upsurges from questioning the population living in the Northern part of Belgium (Flanders). These can be denominated as a Personal Development dimension, a Social dimension, an Experience dimension and a Creativity dimension.

For fashion, we find that three dimensions are to a comparable extent at stake, namely a social, a creative and an experience dimension. They thus outperform the personal development dimension, which is prevalent in particular in the cases of heritage and architecture. Our data reveal that fashion culture, in contrast to other artistic interests, is majorly attractive to consumers because of its social and creative propensities.

Though Antwerp-based and related to consumers in Flanders/Belgium, we believe our research is generalizable and evokes meaningful questions on a universal fashion culture and the values that consumers adhere to fashion. As a major driver to developments within industries, these consumer behaviour and consumption patterns suggest some sensible approaches to the dissemination of fashion and its culture by industry inhabitants, scholars and policy makers.
Session 2b – Co-ordinating the Mass: Culture, Trends, and Fast-Fashion

Gabriele Monti, Università IUAV di Venezia/IUAV University of Venice, Italy

Mass Moda: Mass-Produced Fashion and its Culture in Postwar Europe

This paper aims to present an upcoming research project organized by IUAV University of Venice and the Centre for Fashion Studies (Stockholm University), which will investigate mass-produced fashion in Europe (from Italian “confezione” to contemporary case studies such as H&M).

The research project investigates the relationships between fashion design, mass culture and the industry of mass-produced fashion (in Italy known as “Confezione”), with the aim to show its strategic role in the development of fashion and its culture in Europe.

“Confezione” and mass produced fashion have marked the passage from couture practices and the atelier towards the ready-to-wear system, shaping western fashion as we know it today. This passage involved all Europe, in particular Northern Europe (Germany and Sweden). Mass-produced fashion can be considered the key element to explain the passage from the sartorial system to the industrial one, a change that has deeply influenced the identity of each national fashion system in Europe.

This project aims to deal critically with both creative and production aspects of mass-produced fashion, finding new analytical tools, different from the ones generally used within a purely economic perspective; to investigate its aesthetics, its visual culture and its impact on the consumer; to identify the European network of nations and cities which have been the key to the rise of mass-produced fashion.

Professor Eun Jin Hwang, Indiana University of Pennsylvania, Indiana, PA, USA

Professor Marjorie J.T. Norton, Virginia Tech, VA, USA*

The Fast-Fashion Business Strategy in the Global Fashion Market

The fast-fashion business strategy of firms like Zara and H&M has helped to revolutionize fashion retailing by consistently offering trendy, affordable apparel in short cycles. Fast-fashion firms update their collections throughout the year, reflecting new fashion trends, partly through complete control of their supply chains from conceptualizing designs to putting garments in stores (Barry 2004). Firms have adopted the strategy in response to accelerated changes in consumer preferences and increased demand for clothing variety and fashionability at low prices. Motivated in part by weekly magazines and daily television shows, consumers today expect new looks and the latest styles every time they shop (Barnes 2008).

“Fast fashion” became a catchword in UK clothing retailing in the late 1990s. It is currently among the most rapidly growing segments of the European fashion industry and has gained popularity among U.S. retailers like Gap and Forever21 to capture market share domestically and globally in the ever-larger fast-fashion business. The global reach of fast fashion has extended to South Korea where rapid expansion is fueled largely by the youth market with consumers seeking low-priced, trendy clothes to keep pace with their mercurial tastes. Korean retailers have responded to such desires with frequent changes in clothing designs to meet current trends. Global chains such as H&M, Zara, and Mango operate in the fast-fashion field in South Korea. They have been joined by Korean fast-fashion retailers Mixxo, 8Seconds, SPAO, and Zeden.

Fast fashion appears to be here to stay. Not only has it become a fundamental component of fashion retailing, but it reflects the general movement to reduce lead times and speed inventory turnover.

Claire A. Anderson, University of Manchester, UK

Turning Intuition into Trend Science

Any job in the fashion industry requires the ability to predict social and cultural trends, to give an understanding of the fashion environment and where the industry will move next; allowing designers and buyers to innovate and make better decisions for future trends (Murek 2010). These movements are constantly changing and helping to drive fashion forward. Using forecasting, these cultural indicators can be monitored, and this is essential in providing information about short term predictions (Brannon 2010).

Trend forecasting takes into account the factors facing the world today and also looks for inspiration in the cultural environment of the times (Sideri 2005). Within this cultural bracket there are numerous influences that can be segmented and explored. Fashion historians state that fashion is a ‘reflection of the times in which it is created and worn’ (Brannon 2010:13).
Culture is often linked to zeitgeist and the ‘spirit of the times’ of the society. As Dodd, Clarke, Baron and Houston (1998: 45) put it, ‘culture is in a constant state of flux’ and thoughts and ideas can change frequently, meaning fashion inspiration can come from a variety of different sources at different times.

The Designer/Buyer becomes a ‘cultural arbiter’ (Manlow 2009:93), taking high culture, popular culture, street fashion and other cultural elements and using them to inspire a stylish and wearable look that is also the height of fashion. As these aspects of culture are frequently changing, what influences the modern day consumer?

This paper will further discuss: What are the main cultural drivers of style changes happening in the UK? And how can the complex “dark art” of trend forecasting be clearly taught as factual fashion intelligence; to instil confidence in the future designers and buyers to understand fashion business, which demands accurate consumer insight and quantifiable trend analysis.

Session 3a – Fashion Cultures: Identity, Innovations and Reflections of Place

Tim Lindgren, Centre of Excellence for Creative Industries and Innovation (CCI), Queensland University of Technology, Brisbane, Australia

Chinese fashion Designers in Shanghai: A New Global Benchmark?

This paper focuses on Chinese fashion designers in Shanghai, identifying a fresh perspective about their role in the world order of fashion.

Shanghai has an appropriate legacy, once referred to as “Paris of the East”(Wu 2009). Municipal aspirations for Shanghai to assume a position among the great fashion cities have been incorporated in the recent re-shaping of this modern city as a role model for Chinese creative enterprise (Breward and Gilbert 2006), yet China is still known primarily as centre of clothing production.

Increasingly, however, “Made in China” is being replaced by “Created in China” (Keane 2007), drawing attention to two distinct consumer markets for Chinese designers. Chinese fashion designers who have entered the global fashion system for education or to show clothing collections have generally adopted a design aesthetic that aligns with Western markets, allowing little competitive advantage.

In contrast, Chinese designers whose attention rests on the domestic Chinese market operate in a disparate, highly competitive marketplace. The pillars of authenticity that for foreign fashion brands extend far into their cultural and creative histories, often for many decades in the case of Louis Vuitton, Hermès and Christian Dior do not yet exist in China in this era of rapid globalisation. Here, the cultural bedrock allows these same pillars to extend only thirty years or so into the past reaching the moments when Deng Xiaoping granted China’s creative entrepreneurs passage (Ferrero-Regis and Lindgren 2012).

To this end, interviews with fashion designers in Shanghai have been undertaken during the last twelve months for my PhD thesis. Production of culture theory has been used to identify working methods, practices of production and the social and cultural milieu necessary for designers to achieve viability (Crane 2000, Peterson and Anand 2004).

Preliminary findings indicate that some fashion designers are developing an aesthetic resonance with the Scandinavian design ethos, yet with a distinct Confucian core, in contrast to the clichéd cultural iconography often viewed by Western viewers as representative of Chinese creativity.

Dr. Olga Klymenko, Dragomanov Pedagogical University, Kyiv, Ukraine

Fashion Week(s) in Kyiv – The Attempt to Create Fashion Industry in Post-Soviet Ukraine

I would like to reveal the ‘coming into being’ of the fashion industry in Ukraine after the USSR’s collapse. I concentrate on the Ukrainian Week and concomitant processes. The first time Ukrainian Fashion Week (UFW) was held in November 1997 it was presented as the first professional fashion event in Eastern Europe. Is this true? In fact, Moscow Fashion Week appeared in 1994. This example illustrates to us the relationship between Moscow and Kyiv i.e. a mother country and a province or partnership?

UFW is a unique event in the Ukraine that corresponds entirely to the world standards for prêt-a-porter shows, and has been taking place twice a year for 15 years. It regularly gathers more than 40 participants from the Ukraine and Post-Soviet areas plus invited renowned couturiers. UFW is a place of birth for Ukrainian designers e.g. POUSTOVIT, Serhij Byzov, Andre Tan, NotaBene & Karavay, Oksana Karavanska. In 2003 the projects “New Names” and “Fresh Fashion” were founded as a part of Ukrainian Fashion Week in order to
search for and support talented youth. During the time of their existence these projects provided a continuous inflow of “new blood” into Ukrainian fashion and presented UFW with a reputation for the discovery of young talents. Are they competitive on the world stage? What might Ukrainian designers propose for the Big Five Fashion Capitals? What is the peculiarity of Fashion Weeks in Post-Soviet countries?

The special attention I pay to Ukrainian customers focuses on the development of the fashion industry and especially UFW is accompanied by the creation of fashion consumers and fashion critic machinery. Conspicuous consumption is still one of the main consumption strategies put into practice by visitors of UFW. Is it consequence of Post-Soviet mentality or the *nouveau-riche* ideology of new-Ukrainians?

And the last tendency in establishing Kyiv as a fashion city is diversification. Last year the first Mercedes-Benz Fashion Week was held in Kyiv. How was this perceived by Ukrainian fashion society?

**Alix Brodie, Goldsmiths College, London, UK**

**North Laine, Brighton: A Case Study on the Rise of ‘Vintage’ in a New Age of Austerity**

Fashion re-cycles the past each season; styles and variations come in, and go out, and return. The second-hand object has sat alongside these cycles usually as an object of thrift, bought at a low or a nominal price; it has for some time also been an object for collecting or amusement (Benjamin 1999). For some, the second-hand has provided a part of an alternative sense of style chiming with subversive or alternative fashions or taste-based allegiances (McRobbie 1989). In the last decade we have seen the second-hand object go from *retro* (alternative), to *vintage* (luxury), and the use of the term vintage to denote a received idea of past-ness in the fashion industry. In particular, we have seen a rise in the 1940s style, both in vintage form and replicated for the mass market: how far is fashion is playing with the resurgence of the term ‘austerity’ in the aftermath of the world economic crises?

Brighton’s North Laine provides a microcosm of the fashion industry, offering thrift and luxury goods of a mainstream and alternative nature. In particular we see various representations of the second-hand and vintage fashion items from the kitsch, to the high-end. Using North Laine as a case-study, I will explore and interrogate using various qualitative research methods (interviews, auto-ethnography and participant observation) our current use and understanding of our past in the context of the socio-economic present. Does our new iteration of austerity provide an alternative to mainstream fashion? Or, is the development of Vintage part of a trend towards conservatism in the UK and a nostalgia for the imagined roles of the past?

**Donna Bevan, Southampton Solent University, UK**

**Unisex Salons: Form and Function in the City**

This paper will explore the impact the unisex salon has had on the hairdressing experience and examine the significance of the hair salon experience in the construction and transformation of women’s personal fashion hair aesthetic and identity. Much fashion research has focused on the significance of dress in relation to body and identity. My research offers a perspective which is an examination of hair and hairdressing, which engages with the producers and consumer relationship and the rituals and routines of the salon experience, and the development of fast fashion/last hair.

Hairstyles can be seen as important “cultural artefacts” they are simultaneously both public (on view), and private, of the body (Weitz 2001) and usually manipulated, or styled (Cox 1999, McCracken 1996). The link between the public and private will be explored through an examination of the rituals of the hair salon where the public and private come together and where identities are forged (Goffman 1959, Butler 2004, Lawler 2008).

**Session 3b – History of Fashion Business: Importing and Exporting Fashion Cultures**

**Dr. Richard Coopey, Prifysgol Aberystwyth / Aberystwyth University, Wales, UK**

**Swinging London breaks America: John Stephen and the Recreation of Carnaby Street in the USA during the Swinging Sixties.**

During the 1960s London became the centre of the youth fashion industry in Britain, and at the same time highly influential throughout the world. Before its later descent into a tourist attraction, Carnaby Street was one of the twin epicentres within “Swinging London” at this time (the other being the King’s Road) where a new fashion world was created by (often youthful) designers and retailers, who owed their inspiration to a range of influences which coalesced in the area from the mid 1950s onwards. These areas formed a dense network of creativity and entrepreneurship, built around the twin milieu of music and fashion. One of the key figures in
this fashion-business revolution was John Stephen, the principal architect of the Carnaby Street phenomenon. During the later 1960s, riding the crest of the pop music British invasion Stephen took the Carnaby Street brand to the USA, opening a series of shops across the country. This was somewhat ironic since, as with pop music, some of the inspiration had originated in the USA. This paper will chart the origins, ambitions, nature and fate of this attempt to export British ‘60s fashion to America. It will outline the strategies, style and ambience of the shops and the ways in which clothing lines were shaped, distorted and modified to fit the American market. It will examine the ways in which the marketing, sales profiles can be useful in saying something about both British and American fashion retailing in the 1960s and youth culture in the USA at this time and the ways in which American department stores used the John Stephen brand in an attempt to establish a mod fashion identity.

The paper is based on archive research in London and forms part of an on-going project in connection with the Fashion and Business History Project (FAB).

Dr. Kimberly S. Alexander, University of New Hampshire, Durham, NH, USA

Silkbrocade: Commoditization of the London Georgian Shoe and its Reception in Colonial America

Visiting the Ward of the Cordwainer in Georgian London was to experience the crowded, bustling streets of a great metropolis in which vendors and shopkeepers feverishly hawked their wares to consumers. Skilled cordwainers, such as Thomas Ridout & James Davis, ran their shop in the shadow of the late medieval Aldgate, until it was demolished in 1763, during the height of their success. Nearby, on Lombard Street “at the sign of the boot” was the well-established concern of William Hose and family. The shoes fabricated by these skilled artisans were among the earliest to feature labels, illustrating not only pride in their craft, but also a growing interest in advertising and trade specialization. This is fortunate for the costume historian making it possible to identify some 10 pairs of shoes by these specific cordwainers in North American collections. Further, a number of them have connections to individual American colonists and specific events, creating a rich brocade of social, political, economic and costume history during the extended period of Hanoverian influence under the three Georges. This study examines the export trade in ladies shoes to colonial and Revolutionary-era cities (New York, Philadelphia, Boston, Charleston, and Salem, among them) that were hungry for the latest fashions. This paper concludes with an overview of the work of contemporary London shoe designer, Emma Hope. Educated at the Cordwainers College as were her earlier counterparts, Ms. Hope derives inspiration for her contemporary line “Regalia for Feet” from these skilled masters. The lineage is intertwined by the ancient techniques of artisanship taught at the Cordwainers College and perfected through apprenticeship. This exciting collaborative project, developed over a two year period by the author and Ms. Hope, is multi-faceted: the opportunity to identify a traditionally passive historic object such as a shoe and catapult it into a dynamic contemporary resource and active generator for design both now and in the future is rare.

Professor Diane Maglio, Berkeley College and Fashion Institute of Technology (FIT), New York, NY, USA

Ivy Style on Rodeo Drive: Disinvoltura of Beverly Hills Menswear 1976-1986

Rodeo Drive neither follows fashion nor disdains it; its style is quintessentially Southern California, preoccupied with beauty, youth, fitness, fads and the good life lived informally and out-of-doors.

Carroll and Company, prestigious men’s retailer at 466 Rodeo Drive, catered to Hollywood filmmakers and actors who wanted Ivy League styling with a twist. The ‘‘twist’’ was provided by Italian designers who prized disinvoltura: ease, elegance, and comfort in lighter-weight fabrics, relaxed silhouettes and nonchalant attitude. Italian Ivy blended traditional elegance with informal luxury rich in colour, texture and soft fabrications suitable to West Coast life style and climate. Rodeo Drive’s white marble shop fronts and spotless streets was the shopping ‘‘Mecca’’ for the economic and social elite in the United States.

According to L’Uomo Vogue, the success of the Italian look was due to a fundamental shift to European culture and tradition in the USA sustained by the popularity of Giorgio Armani’s wardrobe in American Gigolo and Hollywood’s television production of Miami Vice. Italian men’s clothing that appeared on screen was simultaneously available at tony retail stores.

In this illustrated presentation I will examine the Italian interpretation of American Ivy League as it appeared in fashionable retail shops of Beverly Hills, making Rodeo Drive a significant hub for traditional menswear with an Italian twist. I studied extant garments from the collection of the Museum at the Fashion Institute of Technology, New York, trade journals, American and
Italian fashion publications and films in which Ivy influences predominated.


Session 4a – Mode NL: The Dynamics of Dutch Fashion Culture and Industry

NB: This interdisciplinary panel will present the results of the Dutch Fashion Identity in a Globalized World research project, which has been conducted by four PhD students between 2008 and 2012. Through an exploration of different dimensions of Dutch fashion culture, the panel illustrates how the Netherlands have emerged as a ‘Style Centre’ during the past decades. The project is a collaboration between Radboud University, University of Amsterdam, Saxion University of Applied Sciences and the ArtEZ Institute of the Arts. This research has been made possible by a grant from the Netherlands Organisation for Scientific Research (NWO), Meester Koetsier Fund, OOC Fund and Premesela, the Netherlands Institute for Design and Fashion.

Maaike Feitsma, Radboud University Nijmegen, the Netherlands

From Frenchifying to Dutchifying: Narrating Dutch Fashion Identity

Dutch fashion culture has not one fashion narrative, but several sometimes overlapping and contradictory narratives. In this paper I will elaborate on these different stories and show that they are not only very diverse, but also that the perception and meaning of these stories change through time and that there are even new Dutch fashion narratives “in the making.”

Interestingly, within the context of this conference, is that the proposed overview shows how Dutch fashion has emancipated from the global trends coming from fashion centres like Paris, London, Milan, New York and Tokyo. Additionally, it demonstrates the role of fashion narratives in the construction of a distinct Dutch “fashion profile” (Segre Reinach 2011:270).

In the past the extravagance of fashion was regarded as diametrically opposed to the soberness of the Dutch. As a result Dutch designers were only seen as “cultural intermediaries”; they translated the international fashions into slightly different clothes, which were thought to be more appropriate for the Dutch woman. On the one hand they followed the directions of Paris, and on the other the Dutch “psychological and geographical climate” (Elegance October 1952).

Being a Dutch designer was thus a disadvantage, something that even drove Dutch designers to Frenchify their (company) names. Nowadays, however, Amsterdam has its own fashion week, Dutch fashion and women’s magazines regularly publish Dutch fashion issues. Where the “Dutchness” of a designer or company used to be denied, currently many of them use their Dutch roots to distinguish themselves from their international colleagues.

While focusing on a Dutch context, the role of national fashion narratives is thought to be an issue that is relevant in the development of many - if not all - the new “Style Centres.”

Anja Köppchen, Radboud University Nijmegen, the Netherlands

Stitched Together: How Dutch Fashion Brands Engage with Distant Suppliers

Dutch fashion is a rather recent phenomenon. Up to the first half of the twentieth century, Parisian haute couture prescribed the standard. Partly due to the influence of London’s youth culture in the 1950s, Paris started to lose its supremacy and Dutch designers developed their own style from the 1960s (Teunissen 2006).

Interestingly, this liberation from Paris’ fashion diktat coincided with the massive breakdown of the clothing industry in the Netherlands. It seems that due to the gradual relocation and outsourcing of production to lower wage countries, a Dutch fashion culture has emerged which has not only freed itself from the dominating style of Europe’s fashion capital, but from the industry’s manufacturing constraints as well (cf. Melchior, Škov & Csaba 2011).

To understand Dutch fashion from this perspective requires studying the impact of spatial and organizational distance between fashion design and manufacturing as a consequence of off-shoring and outsourcing practices by Dutch brands from the 1960s onwards. In this paper I will present the main results of a comparative case study analysis of Dutch fashion brands, which assesses the advantages and disadvantages of separating the designers from the manufacturers (or the “thinkers” from the “makers” so to speak (cf. Schoenberger)) for the Dutch fashion industry. By focusing on the practice of translation, in which design knowledge is transformed into manufacturing knowledge, my research indicates that increasing spatial distance does not necessarily involve greater detachment from the material practice of clothing manufacture. Rather, the ways in which Dutch brands
have adapted their creative practice to the changing economic geographies of the global fashion industry, can bring manufacturing firms much closer than their spatial distance would suggest.

**Constantin-Felix von Maltzahn, Radboud University Nijmegen, the Netherlands**


In an era of increasingly generic high-street fashion and fickle consumer behaviour the margins are tight to secure retention and establish a strong position in the market. At the same time, recent studies suggest that with the advent of the Internet and web 2.0 technologies the market climate and consumer demands have rapidly changed towards a new purchasing mentality, so that brand loyalty is increasingly maintained through interactive relays (Siddiqui et al. 2003, Kim and Byoungho 2006, Thomas et al. 2007).

Based on a three-month period of ethnographic research this paper will explore different dimensions of the brand proposition of the Dutch high-street fashion firm Vanilia. A case in point, the company of late has been in a phase of reorientation so as to shift its predominant image from clothing supplier to lifestyle brand. In order to accomplish that goal the company on the one hand has embraced interactive technologies, such as Facebook and Twitter, as strategic drivers for establishing and/or maintaining customer relations, hence replenishing the point of value exchange via in-shop consumption experiences with interactive life-worlds online. On the other hand, extant properties of the brand proposition such as boutique-like retail environments in listed buildings and Corporate Social Responsibility (CSR) policies in its own factory in Turkey have been augmented and turned into critical aspects of the brand identity.

This paper will argue that the combination of these aspects — old and new, interactive and personal, on- and off-line experiences — have produced an interesting dynamic. In keeping with the building blocks of the original brand proposition, during the past two years Vanilia has successfully managed to hold its own by securing a unique position in the Dutch fashion market. Making the stretch between existing and new consumer groups, the newly-taken direction has been picked up by old and new audiences alike, thus carefully rejuvenating the firm’s profile while remaining faithful to its original values.

**Daniëlle Bruggeman, Radboud University Nijmegen, The Netherlands**

**Dutch Fashion Photography: Re-Imagining Identity Dynamics**

This paper explores the virtual realm of fashion imagery in which Dutch fashion photographers experiment with the porous boundaries between clothes, the body and identity. Different contemporary Dutch fashion photographers are working for renowned international fashion brands such as Lanvin and Dior (Inez van Lamsweerde & Vinoodh Matadin), Diesel (Erwin Olaf), and Dutch brands such as Viktor & Rolf (Freudenthal & Verhagen and Van Lamsweerde & Matadin), as well as doing editorial work for magazines such as The New York Times Magazine, Vogue and V Magazine. While working in an international context, these fashion photographers are an important part of Dutch fashion culture.

Whereas commercial advertising greatly contributes to the fashion system as a “supermarket of identities” (Bauman 2000) — selling static and dominant representations of idealised identities — fashion photographers often have more freedom in their editorial and artistic work to question, subvert and mobilise these representations, to transgress boundaries, to transform bodies and identities, to literally present a different perspective, and thus to do more justice to the complexity of the underlying dynamics of identity. The virtual space in which Dutch fashion photographers operate, facilitates a re-imagining of imagery of the self, and a return to the fluidity, flexibility and flux of subjectivity. This paper views identity as decentred, fragmented, dynamic and transitory (Bauman 2000, Lipovetsky 2005), and argues for a continuous oscillation between the temporary fixation of the self through fashion and the potential undoing of identity to return to the virtual realm of formlessness. A focus on Dutch fashion photography thus helps to reconceptualise the dynamics of identity in the field of fashion in a Dutch and international context.

**Session 4b - Global Fashion Schools: Developments in Fashion Education**

**Anneke Beerkens, University of Amsterdam, the Netherlands, and Waseda University Tokyo, Japan**

**Bunka Fashion College – The Institutional Representation of Tokyo’s Fashion Status Quo?**

The prestigious Bunka Fashion College, Japan’s oldest fashion school and first institute devoted to teaching Western dress making, has long benefited from its
physical location in one of the world’s fashion capitals, Tokyo. It still proudly celebrates its status as producer of globally famous Japanese designers like Kenzo Takada, Junya Watanabe and Yohji Yamamoto, and attracts thousands of Japanese students dreaming of working in the fashion industry. More and more international students (most of whom are Asian) choose to study at Bunka, apparently a guarantee for a “glamorous” future in fashion.

My longitudinal ethnographic project investigates Bunka’s position within the fashion world, its students’ daily experiences within the strict curriculum, their future dreams and expectations as well as alumni’s realities as workers in the industry. While Tokyo is still considered a major player in the Asian and the global fashion world, one has to acknowledge the occurrence of other – perhaps even more dynamic - centres of fashion. Within the Asian context, Shanghai, Seoul and Taipei are considerable examples of what lately has been described as the development towards a “poly-centric” fashion industry. What does this development of “scattering” mean for an institute that, until recently, occupied a hegemonic status within the (Asian) fashion world?

In my presentation, I want to discuss - through analytical consideration of fieldwork data - whether Bunka’s awareness of competition of other “hip and happening” localities has “forced” the institute into actions to “re-appropriate” its hegemonic status. Will the growth of several creative centres serve as an explanation for Bunka’s eagerness to develop marketing offices around Asia to promote studying at Bunka in Japan; the inter-Asian expansion of Bunka schools (even Vietnam is opening a branch); the international transfers of Japanese Bunka teachers to spread “the word of Tokyo fashion” and the translation of their unique textbooks into several languages?

Dr Natascha Radclyffe-Thomas, Villa Maria College, Buffalo, NY, USA

The Global Fashion School: Fostering an Intercultural Approach to Fashion Education

Fashion is not created in a vacuum, fashion is an international language and to remain relevant the 21st Century fashion school must produce global graduates. Organisations are microcosms of society; school culture comprises conceptions, norms and shared values. The modern fashion school should seek to create an intercultural creative environment for its students, to allow the diversity of the fashion industry to be reflected in its graduates. Higher education is increasingly globalised and it is important that the imagined communities hosted in our fashion schools foster an appreciation of diverse approaches to creative production. Both Western and Confucian heritage cultures have originality as a core characteristic of creativity and fashion is predicated on change, but a focus on the Kantian notion of genius, evidenced by an emphasis on individuality and rule-breaking, may leave international students disadvantaged when their cultural norms are misunderstood and tradition is mistaken for conformity.

International fashion students are attracted to London because of its cultural resources and the reputation of its fashion schools as hotbeds of young creatives, and this paper argues that the London fashion classroom can become a model global fashion classroom and provide a model for intercultural fashion practice as when collaborative learning cultures are endorsed teachers and students from diverse cultures benefit from the resulting dynamic interactions.

Reporting on current international creativity research in Western and Confucian heritage cultures plus my own qualitative research into creative learning in fashion schools, this paper argues that whilst the multicultural environment of London and its fashion schools is endorsed, a need exists for raising awareness of how creative practice is approached and evaluated in other cultures.

Karen Van Godtsenhoeven, MoMu – Fashion Museum Province of Antwerp, Belgium

A Sense of Touch: MoMu’s Study Collection from the Historical Clothing Collection of Jacoba de Jonge.

Antwerp’s fashion museum MoMu has recently acquired a large (2500 objects) historical clothing collection from Dutch fashion collector Jacoba de Jonge, of which a first selection was recently exhibited (Living Fashion, March-August 2012). The objects span two centuries of women’s attire (1750-1950), and together with the clothing, a large image library and collection of ephemera comes into MoMu’s collection. As part of our ongoing collaboration with the Fashion department of the Royal Antwerp Academy and MoMu’s mission to provide (fashion) researchers with unique materials, MoMu is working on a study collection of historical textiles, accessories and parts of garments from the De Jonge Collection. The study collection is an idea of Jacoba de Jonge, who wanted her objects that are a little less museum-worthy to survive as a study collection. As she said in an interview: “These
days, museums have staff that are either fashion historians with a theoretical knowledge, or people who directly work with the collection and have a more tactile and practical approach, but you nearly never find them united in one person. I think you can only learn fashion history directly from the clothes, by touching the seams and feeling the fabrics, but unfortunately this is nowadays no longer possible with museum collections.” In making a study collection of historical garments and textiles available to the wider interested public, MoMu hopes to contribute in the domain of ‘teaching fashion’ and continue Jacoba de Jonge’s mission to educate anyone with an interest in historical fashion by means of direct contact with the objects.

Colleen Hill, *The Museum at FIT, New York, NY, USA*

**Featuring Fashion: Exhibitions and Education at The Museum at FIT, New York**

The Museum at the Fashion Institute of Technology (MFIT) is unique both in New York City and in the larger sphere of fashion studies. A specialized fashion museum located on the campus of a New York design school, MFIT is dedicated to advancing knowledge of fashion through exhibitions, programming, and publications. The Museum’s schedule is strategically planned so that at least one exhibition is always on view.

This paper will focus on two components of MFIT’s active exhibition schedule: the Fashion and Textile History Gallery, and the graduate student show. Established in 2005, the History Gallery serves two primary goals: to exhibit objects selected exclusively from MFIT’s permanent collection of over 50,000 garments and accessories, and to provide visitors with a view of fashion history that spans more than 200 years. History Gallery exhibitions change every six months, and are organized according to specific themes. Objects are selected and interpreted in light of those themes.

The Museum works with students in the School of Graduate Studies on a collaborative exhibition each academic year. Every student is assigned a job akin to that of a museum professional e.g. as a curator or registrar. Working directly with MFIT staff, the students plan a professional exhibition based on the Museum’s collections. This project offers a one-of-a-kind, real-life learning opportunity for aspiring fashion experts.

MFIT also mounts two major, special exhibitions every year, and while the Museum’s location insures it a ready-made audience of students and fashion enthusiasts, its award-winning shows have proven their appeal to the general public and to New York’s many visitors as well. Simultaneously educational and directional, MFIT plays an integral role in advancing New York’s position as a fashion capital beyond its reputation for design, production, and merchandising - by making it also a recognized destination for fashion history and culture.
Strand Theme A: Concepts and Opportunities for Alternative Fashion Cultures and Systems

Strand Theme B: Structures for Disseminating Fashion Culture

Session 5a – On the Periphery? The Strengths and Weaknesses of Fashion Cities Outside the “Big Five”

Adam Ploszaj, Centre for European Regional and Local Studies EUROREG, University of Warsaw, Poland

Agata Zborowska, Institute of Polish Culture, University of Warsaw, Poland

Between Creativity on the Periphery and the Periphery of Creativity: Developing a Fashion City in a Developing Country – A Case Study from Poland

Creative industries progressively become not only a topic of academic discussion, but also a basis for development policy. One of the possibilities here is the development of fashion centres. A good illustration of this phenomenon is the growing number of Fashion Weeks. But is the sole creation of a Fashion Week sufficient for a Fashion City to emerge? Definitely not. What is required is a comprehensive set of activities and favourable circumstances. Of particular importance in this perspective are cities aspiring to the role of a Fashion City and simultaneously dealing with unfavourable socio-economic conditions. Does development of fashion industries provide opportunities for overcoming developmental barriers? Can any city become a Fashion City? What determines success of such attempts?

The aforementioned issues are to be discussed on the basis of two disparate Polish cities: Łódź and Warsaw. Łódź was the largest Polish textile and clothing centre. All that is left from that centre now are devastated factory buildings. Despite unfavourable socio-economic situation Łódź is advocated as the fashion capital of Poland. But even though Fashion Week Poland, organized in Łódź since 2009, is the biggest event of this type countrywide, Łódź can hardly be called a Fashion City. Warsaw, on the other hand, has everything that Łódź is missing – except for the traditions of clothing industry. Here concentrates the everyday life of the Polish world of fashion: designers, fashion companies, fashion media, and consumers. Łódź is a case of a top-down model of Fashion City creation. However, its lack of economic potential hampers its creative capacity’s development. Warsaw, on the other hand, is an example of bottom-up formation of a Fashion City. The examples discussed provide a basis for a reflection on the determinants and mechanisms for the emergence of Fashion Cities, the role of institutions in this process, and its cultural effects and significance.

Professor Véronique Pouillard, University of Oslo, Norway

From Paris to Brussels and Antwerp: The Transfiguration of a Centre-Periphery Relationship in the Fashion Business (1920s-1990s)

This paper presents the case of Belgian fashion, from periphery to international centre. After WW1, Paris had undeniably remained the centre of the fashion world, but business figures show that, during the Great Depression, Paris couture exports dwindled. Therefore, Paris couture had to reinvent its business models to remain profitable on international markets. It was time to experiment. One strategy widely adopted was to diversify the couture business, notably by developing tie-in products. A second strategy was centered on the reproduction of fashion designs. Paris couturiers were caught in the dilemma of wanting to retain the exclusivity of their designs, while selling them abroad for authorized reproduction.

The research presented here explores how the Chambre Syndicale de la Couture Parisienne and the Protection Artistique des Industries Saisonnières, the two Paris-based professional associations in charge of couture protection, tried to set up agreements with several countries for exclusive reproduction of haute couture garments. This remained a failure during the interwar period, but there was one exception: the agreements set up between the Chambre Syndicale de la Couture Parisienne and the Brussels-based Belgian Chamber of Couture. Belgium benefited from a unique situation of cultural and geographical closeness to Paris, while constituting a cluster of entrepreneurs producing high-quality reproductions of couture. This paper tells the forgotten story of the only country that set up agreements, between the two World Wars, with Paris for exclusive reproduction of haute couture.

After the war, the development of a European protection of design, the advent of couture ready-to-wear, and the rise of new fashion capitals progressively changed the privileged situation of the Belgian haute couture buyers. At the same time, the Belgian textile industry began to suffer from increased international
competition and relocation of production. It was time to reinvent the fashion system, and the Belgian government supported the rise of a new crop of designers, based in Antwerp.

This paper develops a business history approach based on unpublished archives. It explores the role of major players in the fashion business: enterprises, professional associations, city and state-level institutions.

Dr. Esen Çoruh, Gazi Üniversitesi/Gazi University, Ankara, Turkey

Professor Neşê Çeçindir, Gazi Üniversitesi/Gazi University, Ankara, Turkey

Gülşen Serdar, Gala-Xı, Ankara, Turkey

An Analysis into the Creation of Istanbul as a Fashion Centre

Around the world, there are fashion centres with design identities, shaping the fashion industry. It can be seen that in these centres, elements of history, culture and art are combined. Therefore, it is a great advantage that a city enjoying a rich historical past should be named as a fashion centre.

Istanbul is a city where settlement started around 5000 BC. However, the foundation of today’s Istanbul was established in about 700 BC. The city, first called Byzantium, then Constantinople and now Istanbul, experienced several invasions throughout its history, as a result of which it served as the capital for the Roman, Byzantine and the Ottoman Empires, and became an important centre for these empires.

Istanbul, in the past three decades, has enjoyed significant experience and infrastructure in producing fashion items. Hence, Istanbul is known as a global textile and ready-made garment centre and has made a significant contribution to the fashion industry producing quality fashion goods.

Several studies are being conducted to make Istanbul, a city with the historic privilege of being the capital of a number of empires, a fashion centre. Istanbul, with its historical, cultural and artistic heritage has the potential to become a fashion centre that would inspire the fashion industry. Moreover, its considerable infrastructure in textile and ready-made garment production strengthens the attempts to make Istanbul a fashion centre.

The aim of this study is to analyze the creation of Istanbul as a fashion centre. To this end, its past and present will be explored within the framework of the fashion industry and predictions for the future will be made accordingly. This study is considered important in terms of Istanbul being made a fashion centre on an international scale. It is thought that Istanbul’s emergence as a fashion centre will give a novel touch to the fashion industry.

Session 5b – Fashion and Film: Past, Present, and Future

Dr. Jonathan Faiers, Winchester School of Art, University of Southampton, UK

Fashion land: The Construction of the Fashionable Space in Mainstream Cinema

In George Cukor’s 1939 film The Women, the vendeuse encourages the audience attending the seminal, Technicolor, frame-breaking fashion show to embark on an “… adventurous little voyage into fashion land”, and this moment can be understood as representative of mainstream cinema’s desire to explore fashion’s potential to construct both real and imaginary topologies.

This paper will discuss the relationship between these imagined spaces, typically invoked by the introduction of named outfits in cinematic fashion show sequences, and the centres of actual fashion production. For example in How to Marry a Millionaire, a succession of outfits are paraded in front of a potential buyer whose names either assert American fashion’s rising economic importance over imported European fashion with ensembles entitled “Rainbow over the Everglades” and “Hard Hearted Hannah – A Palm Beach Stroller”, to the evocation of imaginary exotic locales such as Mexico and Egypt in out fits introduced as “Down Mexico Way” and so on.

The sartorial tourism that Hollywood film almost from its inception delighted in, and continues to manufacture, suggests a parallel, fictional operation that both mirrors and critiques the actual geographical oscillation between the established fashion capitals and those situated in the emerging economic and fashionable centres that will be discussed in this conference. But alongside these fashionable fictional geographies, there is of course a constant reaffirmation of America’s moral supremacy over these imagined spaces and particularly in films from the 70s and 80s (the moment, it could be argued, when these established capitals started to lose their supremacy) we see on film thinly veiled warnings
to the audience not to venture too far in to fashion land. The disastrous attempt to acquire Italian style by the Grissom family in National Lampoon’s European Vacation, the rejection of the ice hockey players in Slap Shot to be made into “faggots” when coerced into taking part in a male fashion show (“Ensemble no. 32 entitled Omar Sharif and modelled by our chief defence man Billy Charlesboy.”) and even Queen Latifah’s impasioned plea to the dress shop assistant to “make me European” in Last Holiday, all suggest an American ambivalence towards the ‘other’ spaces of fashion that this paper will argue continues to be produced in mainstream commercial films such as The Devil Wears Prada and Zoolander.

Pamela Church Gibson, London College of Fashion, University of the Arts London, UK

Capitals, Cityscapes, and New Film Forms: Cinema and Fashion in a New Millennium

As feature film unfolded across the twentieth century, so the “fashion city” on screen was created, established, redeveloped and continually reinforced. But with the move into a new millennium came various changes in the nature of cinematic activity itself, which coincided with the emergence of new “fashion capitals”; consequently, the relationship now is multi-faceted and complex, demanding a new interdisciplinary mode of investigation. The first decade of the twenty-first century saw some conventional Hollywood narratives involve “Fashion” in a completely new way - as a player within the diegesis, rather than - as before - a significant element within the mise-en-scene, and this profitable liaison seems likely to continue (see Radner 2010; Church Gibson 2011). But equally significant was the emergence of viral fashion film, a multi-faceted phenomenon which ranges from the “artistic” production intended to replace the catwalk show to the straightforward commercial for designer label or - screened far more widely - the accessories or “fragrances” marketed by luxury brands. Here existing “cityscapes” and the notion of the “fashion capital” are reinforced, even playfully interrogated; the usual landmarks of Paris reappear as a chic backdrop for Chanel girl Keira Knightley on her motorbike or for Marianne Cotillard and her Dior handbag while, saturated in pastel colour, they can be used by Sofia Coppola not only to advertise Miss Dior, but also her own back catalogue of films. All these commercials are in danger of sinking beneath the laboured weight of their postmodern self-referentiality; all seem ultimately sterile. However, the new “fashion capitals” can be used without this excess cinematic baggage: the Pearl Tower in Shanghai may be changing its significance slowly through a process of incremental repetition, but it will take some time to lose all its visual freshness. Meanwhile, the “Old Shanghai” of Marlene Dietrich is an object of visual fascination and narrative potency for “directors” as disparate as Karl Lagerfeld and video artist Yan Fudong, who weaves it seamlessly together with images familiar from Surrealist cinema of the Thirties in his film First Spring, made as a showcase for Prada menswear.

This paper will investigate a new, complex topography that can only be properly understood through the meshing of different disciplinary perspectives, and through the use of a sideways “look” across the entire spectrum of contemporary visual culture.

Sally Anne Loxley, Central Saint Martins College of Art and Design, University of the Arts London, UK

“New” Fashion Media: Remediation in AnOther Magazine’s She Builds Domes in Air by Catherine Sullivan

This paper examines the relationship between fashion in new media and traditional media using Catherine Sullivan’s She Builds Domes in Air, featuring the Alexander McQueen S/S 12 collection, as a case study. The 16mm film was presented on London-based anothermag.com and stills taken from the film were published in AnOther magazine’s Spring/Summer 2012 edition. I show that She Builds Domes in Air “remediates” traditional media and this remediation is layered and multifaceted.

Key in this undertaking is the content of Sullivan’s piece, particularly the direct address to the audience read as a remediation of the fashion editorial along with Sullivan’s repetitive reference to the traditional catwalk format. The technical nature of She Builds Domes in Air is assessed, as a fashion film and an editorial, examining the use of analogue photography and digitalization. Equally, the immateriality of the virtual website and the materiality of the traditional magazine format is examined in this investigation into the relationship between ‘old’ and ‘new’ fashion media. Each point of reference is considered within the blurring distinctions of the mobile and immobile.

As fashion moving image becomes an increasingly utilized medium for fashion communication, shifting from the fashion magazine to the digital screen, this paper investigates the changing culture of fashion on display and addresses its dissemination.
Session 6a – Perspectives from India: Fashion Education and Markets

Professor Shalini Sud, National Institute of Fashion Technology, New Delhi, India

Professor Varsha Gupta, National Institute of Fashion Technology, New Delhi, India

Fashion Education in India: Reflections of Cultural Ethos and Identity

Civilizations are represented by cultural ethos of a community, mapped by patterns of human activity manifested through arts, crafts and design. The relationship between attributes such as ways of living, value systems, traditions, beliefs, habits and customs and their interface with those living within the society defines the distinctiveness of the culture through identity and richness of objects.

Design and culture have always been inter-related (Carlson 2011) and are built upon meta-theoretical constructs subscribed by the culture in which it dwells (Das 2005). In the context of India the cultural richness and diversity is an important element to be factored in while understanding its implications towards designing a framework for learning. This paper contains itself to approaches adopted within the arena of fashion education.

Design elements, in the past decade, have been most visible through the language of fashion permeating a wide landscape from clothing to lifestyle in India. It has constantly drawn upon its rich cultural heritage to carve out a distinct niche in world of fashion by referring to local cultural practices, values and meanings (Sud et al. 2011). Ideas and experiences in India are being cloned by rapid employment of science and technology. Aspirations and associations towards fashion therefore are extremely varied – traditional to trans-cultural. Despite the confusion and fusion of cultural identities, cultural strands are being revived to explore “traditional techniques in new ways” with the eye for “cultural values” through “new contemporary approaches to narrative, ornament and detail” specifically in reference to Indian fashion (Carlson 2011). Fashion education too needs to respond to these changes in a manner that creates a best fit for changing landscape.

Fashion education in India in the initial years parroted the Western model of approaches based on the principle of “universal design.” Over the years it has evolved itself to fit the people, their cultural minds, their economic conditions, their own skills, their available resources (Balaram 1998) and become more meaningful. Approaches adopted by various design schools here have been well documented and expounded upon by various scholars (Charles et al. 1958, Balaram 2005, and Ranjan 2009). However there is little documentation on formal modes of enquiry in regards to fashion education. Recent inclusions of Indian fashion fraternity at various international platforms confirms the acknowledgement of “cultural hybridity” that their training and perspective bring forth to world fashion. It also brings forth the need to reflect on the educational context that redisCOVERS “indigenous without disengaging from the world systems or internationalism” (Chandrashekhar 2003).

This paper seeks to emphasize the reality based approaches that encourage systemic thinking, reflective collaborations to produce best fit solution through flexible pathways while ensuring documentation through class room approaches in fashion education. The approaches are drawn from the authors’ personal experiences in modelling of various courses that bridged the journey of fashion education in India, for India to provide a sustainable way forward for continuity, connectivity and identity.

Swati Rao, National Institute of Fashion Technology, New Delhi, India

Professor Shalini Sud, National Institute of Fashion Technology, New Delhi, India

Changing Fashion Preferences of Bridal Wear in India: A Cultural Shift

Universally, dresses have been known to indicate one’s cultural identity (Foster & Johnson, 2003). Weddings in India are by far known to be almost of the scale of an event and are a display of one’s ethnicity, economic wealth and social standing (Bloch et. al. 2004). As diverse are India’s culture, states and languages, equally diverse are its numerous wedding traditions; each community has its own tradition and norms in the way weddings are performed, including the colour of the bride’s attire. The symbolism of colour affects bridal wear globally (Foster and Johnson 2003); while similarly in an Indian wedding, colour has its symbolic and emotional meaning; a connotation attached to it.

The tradition-lead segment of bridal wear has lately witnessed a radical shift, not only in the perception of fashion change, but also in the larger purview of the meaning attached to it. It has been observed that the
traditional palette of colours has moved beyond the traditional to include unconventional colours. Such trends are indicative of a constantly evolving society; reflecting the motivation that drives the brides to alter their traditional dress, their understanding of world view, changing goals, preferences and values of a society against the previous assumption of customs being static in a traditional setting (Foster and Johnson 2003). The impact of globalism, consumerism, plastic money, popular Indian cinema and media is reflected through conspicuous consumption and immediate gratification, clearly visible in weddings; with a wedding being a true unit of measure (Bristol-Rhys 2007, Bloch et. al. 2004, and Kapur 2009).

This paper attempts to analyse macro and micro information on fashion change with specific reference to bridal wear. Established models of fashion adoption and change are employed to establish the cultural shifts observed in India towards preferences and emergence of new thematic categories in bridal wear.

Session 6b – Globalization and the Rise of Digital Fashion

Professor Louise Crewe, University of Nottingham, UK

When Virtual and Material Worlds Collide: Decentring, Displacing and Democratising Fashion Spaces in the Digital Age

There has been considerable debate within the literature on the continuing cultural significance of fashion’s world cities (Breward & Gilbert 2006) and on emergent fashion cities that offer challenges to the power, position and prestige of the “Big Five” fashion capitals (Hauge and Malmberg 2008). In this paper I explore a rather different set of challenges to the existing geographies of fashion through a consideration of the impact of digitally-mediated communications technologies on the spaces of fashion dissemination, reproduction, display and consumption. The paper argues that material and virtual fashion worlds are perpetually intersecting social realities that co-exist relationally, simultaneously and in mutual connection. This paper explores these shifting fashion landscapes in three particular ways in order to understand how fashion worlds are being transformed, enhanced and reproduced in space and time. Firstly, this paper argues that emergent digital technologies are remediating and refashioning existing cultural forms of signification such as fashion magazines and photography. Secondly, this paper explores the powerful disintermediatory effects that the Internet is having on fashion markets and consumption. Digital technologies are enabling the disintermediation of “trusted” fashion intermediaries and knowledge providers, resulting in a devolution of fashion authority away from traditional power-brokers in particular places, such as magazine editors and designers, towards a more diversified assemblage of participants, including fashion bloggers and consumers that may be much less geographically “fixed.” Finally, the paper explores the transformative effects that digital technology is having on fashion consumption and place. The Internet has opened up new spaces of fashion consumption that are unprecedented in their levels of ubiquity, immersion, fluidity and interactivity. Fashion spaces are increasingly portable, must follow us around, travel with us through time and space. The network effects made possible by the Internet are enabling the creation of always-on, always connected consumer communities. Increasingly, we are adrift without the Internet, not with it. Taken together, the collision between virtual and material fashion spaces requires a fundamental rethink about the role of particular physical and representational places, spaces and practices in fashion production, consumption, knowledge and dissemination.

Professor Paula von Wachenfeldt, Centre for Fashion Studies, Stockholm University, Sweden

Social Media as the New Fashion City?

Fashion has systematically been connected to cities as representative of social conditions and culture. Fashion history has often highlighted the consumption habits of court society and high bourgeoisie. This history tells about a tradition of imitation where lower classes tended to ape the appearance of higher ones. Social life centred on creating an appropriate image for the inherited rank. This status was well observed by other members of this private society since apparel and lifestyle constituted the entry gate to respect and power. In our post-modern time, social media has become a major actor behind the use and dissemination of fashion practices. Physical meetings, like in the pre-modern court society or the salon, have been replaced by websites where people can display their consumption rituals. Facebook or the blog have become the preoccupation of daily life where any kind of activities and reports on the latest purchase are shared and observed by the rest of the group. The abundant information about personal habits, renovated kitchen or new wardrobe shows a quest for being fashion initiators. This activity, I argue, is a result of the development of the public sphere and its influence on consumption habits. Social media can henceforth give a social meaning to the objects that surround us. By displaying the material culture we live in, we can
confirm our status in society. Equally, by observing the appearance and activities of other members we can position our own social role in introducing and maintaining commercial habits. This procedure of observing the others and being observed by them creates a new availability to fashion use and consumption. Could the social media, as a display window of our lifestyle and practices, be the post-modern way of circulating fashion?

Martina B. Eberle, MBA, Zurich University of the Arts (ZHdK), Switzerland, and Bremen University of the Arts (HfK Bremen), Germany

Local Fashion Cities: The Boroughs of the Global Fashion Village: A Reconfiguration of Thinking by bringing into Play Frameworks of Globalization by Major Authors from Various Scientific Disciplines

Globalization and its effects on the most diverse areas of economy, society and culture have been discussed for some time gaining relevance in the current economic and political climate. In a recent exhibition at the Museum of Design Zurich (Global Design 2010) the question was raised of how globalization has been affecting design since 1970 shifting the discourse to an interdisciplinary field previously barely analysed in this context. Based on the concept of this exhibition I would like to ask the question how fashion, in particular the concept of the “poly-centric” system of Fashion Cities, is affected by globalization today and in the near future.

The impact of globalization on such internationalizing fashion systems can be observed in many areas. For example, how ideas, designs and styles are born, how their representations are generated, replicated and spread, how products are made and distributed, how creators get inspired and how consumers buy. The exchange of tangible as well as intangible components of the system today are to a great extent driven by factors of globalization like ubiquitous access to the Internet, wide-spread availability of communication solutions, smart logistics and transportation solutions, not to mention asymmetries generated by local differences regarding resources, costs and regulation.

Therefore, I propose to push the horizon of analysis beyond the focus of the Fashion Cities as such and as a consequence to expand the methodological framework from a global perspective in order to understand the systems and the drivers behind the evolution of those cities. As an experimental exploration, I suggest confronting the global system of fashion, including the concept of Fashion Cities, with state-of-the-art ideas of thought on globalization, conceived and shared by the world’s leading thinkers, such as Kwame Anthony Appiah, Jagdish N. Bhagwati, Manuel Castells, Jared M. Diamond, Niall Ferguson, Thomas Friedman, Anthony Giddens, Michael Hardt/Antonio Negri, Samuel Huntington, Mary Kaldor, Lawrence Lessig, Marshall McLuhan, Jeremy Rifkin, Saskia Sassen, Richard Sennett and Joseph E. Stiglitz.

In my exploration I shall use key ideas of those representatives of various scientific disciplines – such as philosophy, economics, history, sociology, anthropology, international relations, media and cultural studies, network theory, information, and cyber law studies – as generally accessible reference points and creative models of thought in a commonsense manner to illustrate, understand and discuss examples of current and potential future developments of the “poly-centric” system of Fashion Cities.

Session 7a – Perspectives and Experiences from African Fashion Cities: Kumasi, Dakar, and Johannesburg

Professor Suzanne Gott, University of British Columbia, Okanagan, Canada

Decentring the Fashion City: The West African City as an Alternative Fashion System

Just as Paris, London, and Milan serve as European centres of fashion design and production, West African cities like Abidjan in Côte d’Ivoire and Kumasi in Ghana operate as dynamic fashion centres in their own right. The inclusion of Africa’s Fashion Cities in explorations of fashion cultures and systems helps dec centre and expand understanding of the global development of fashion and style centres.

This paper focuses on the fashion culture of Kumasi, a metropolis of 1.5 million with a three-hundred-year history as one of West Africa’s cosmopolitan capitals. At the centre of Kumasi women’s fashion world is the kaba, a three-piece wrapped and sewn ensemble developed through the creative fusion of indigenous and European elements of female dress, and fashioned from the colourful “African-print” cotton textiles produced for the African market in Europe since the late nineteenth century, in Africa since the 1960s, and most recently, in Asia.

Kumasi has a dynamic, locally-based fashion system in which new styles and fashion trends originate at the grassroots level, within a commissioning process that enables fashion-conscious Kumasi women to enlist the expertise and creative skills of local seamstresses and
The creation and wearing of stylish new kaba ensembles of African-print cloth, blending cultural heritage and fashionable innovation, reveal the vitality and longstanding sophistication of Kumasi’s distinctive fashion culture.

In decentering the Fashion City, the concept of alternative cosmopolitanisms, developed in contemporary globalization theory, may be used for exploring the concept of alternative fashion cultures as locally cantered, yet globally engaged fashion systems.

This paper also explores the increasing poly-centrism of the West African fashion city by examining new transnational contexts of production and design, as in the innovative Ghana-inspired fashions of Sika Designs by London-based Ghanaian designer Phyllis Taylor, produced in Ghana by local tailors and seamstresses for an international clientele.

**Professor Leslie W. Rabine, University of California, Davis, CA, USA**

**Designing the Interaction of Body and City: Graffiti Artists/Fashion Designers in Dakar**

As France exerted itself to become the world fashion leader in the seventeenth century, it also built its first cities in sub-Saharan Africa, on the coast of Senegal. In these cities, the African inhabitants developed their own fashion system, borrowing not the look of French dress, but the cult of fashion as aesthetic creativity and exacting elegance. Based on the majestic grand bouffon, the classic Senegalese fashion system made Dakar an African fashion capital. In the twentieth century, women as well as men took pride in their ability to carry off any style from any culture - European, Arabic, or Asian.

In the twenty-first century, young artist-designers have both continued and challenged this heritage. This paper focuses on graffiti artists who have both transformed the city’s ambiance through their murals and also applied their art to “les streetwear.” They belong to a vibrant multi-media, multi-disciplinary youth art scene that grew out of Senegal’s enormous, spirited, and socially conscious hip-hop movement. The oldest and most prominent of these artists, Docta, mixes denim, business-shirt fabric, African prints and embroidery in his Doctawear. Deep and Big Key, of the collective Mziwérable Graf, along with their young disciple Diablos Graf, paint intricate typography on city walls and every kind of clothing. They make the human body and the body of the city blend into each other. The artist who most consciously redesigns the relation between the dressed body and the visual urban landscape is Kemp Ndaw (aka 2M Graf). He does murals and T-shirts for rap groups, and more notably for the political youth movement Y’en a Marre. During the national crisis around the recent presidential election, his art work provided both the backdrop and the slogan-laden clothing for huge demonstrations. These artists, cultivating exchanges with their counterparts in North and South America, Europe and Asia, also seek to place Senegal within global youth movements of art and fashion.

**Professor Victoria L. Rovine, University of Florida, FL, USA**

**The City as Raw Material: Conceptual Fashion Design from Johannesburg**

This paper focuses on Strangelove, a fashion design collective based in Johannesburg, South Africa. Since its creation in 2001, Strangelove has experimented with fashion, pushing the limits of the forms and meanings of dress. Its two founders, Ziemek Pater and Carlo Gibson, are conceptual artists as much as fashion designers. This paper will address how Strangelove has used - literally and figuratively - the city itself as a medium and subject matter for fashion design.

From 2001-2009, Gibson and Pater (who left the company in 2009) employed diverse media to create dramatic garments and runway shows in collaboration with dancers, visual artists, musicians, and choreographers. All of this work explores Johannesburg’s cultures and histories, reflecting Strangelove’s interest in clothing as a vehicle for narrative. Their stories often contain social commentary through references to South Africa’s Apartheid past as well as to the country’s current struggles to forge a new national identity.

My analysis will centre on two key Strangelove projects that make use of the detritus of the city as a source of inspiration and a medium for clothing. One is inspired by the cardboard recyclers whose carts ply the city’s streets. Strangelove experimented with the structure of cardboard to develop unconventional tailoring techniques, creating garments that challenge conceptions of the relationship between body and clothing and comment on the struggle to survive in the city. A second project is based on the ubiquitous woven plastic bags found in bus stations, marketplaces, and along the routes travelled by migrants the world over. In South Africa, these bags bear specific associations with tensions surrounding immigration and the challenges posed by the transformation of the nation’s
economy in the post-Apartheid era. Strangelove has created clothing and performances that animate the bags, transforming them into characters that symbolically enact the lives of city dwellers.

Dr. Kristyne Loughran, Independent Scholar, Italy

From Cloth Swatches to E-Shops: African Fashion Cities in the Diaspora

In the fashion cities of London, Paris, Milan and New York, multi-culturalism is the norm. Florence, Italy, another fashion city of some renown, is growing into its own form of pluri-ethnic identity. Compared to the 1990’s, it no longer seems “foreign” to see Senegalese vendors, West African security guards at the doors of Gucci and Prada, and veiled Somali women meeting friends on Thursday afternoons.

Many sub-Saharan African cities relate to each other and share fashion acumen, as do Africans in the Diaspora, thus creating a complex ritual of exchange and intercultural networks in a polycentric system. Local fashion displays as translated on a global platform are key to contextualizing different social practices and their meanings.

In the case of Haliatou Traore Kande, Togolese by birth and nationality, and a permanent resident in Florence Italy for the past twenty years, sharing her fashion acumen, and creating an intercultural network is second nature. The walls of Florence are known to be a façade, created during the Renaissance to hide the rich culture within. And within the walls of 21st century Florence, myriad cultures blend, mix, and re-create new identities.

Globalization has been a determining factor in enabling individuals such as Haliatou to express their European and African identities in tandem, using both Florence and Lomé, Togo as backdrops. Haliatou wears European fashions for certain occasions, and her African ensembles, manufactured by her Togolese seamstresses in Lomé, for others. They represent her identity, her national pride, and her modernity.

In 1992, Haliatou ordered her cloth based on fabric swatches from the Dutch Vlisco catalogue at the time. Today, she accesses the Internet to order her preferred fabrics and designs on the Vlisco E-shop. The choices she makes and her reactions to the website’s images and models illustrate her mediation between “ideals” and “looks.” It also places her within her own fashion city: Florence. Seen through a wider lens, Haliatou comes to embody the widespread networks that the African Diaspora has created among African and European and American fashion centres.

Session 7b – Marketing Fashion and Place: Managing Legacies of Local Reputations and Identities

Emmanuelle Dirix, Winchester School of Art, University of Southampton, UK and Chelsea College of Art Design, University of the Arts London, UK

What’s in a name? The marketing of the Antwerp 6

In 2007 the Flemish Parliament hosted the 6+ Antwerp Fashion exhibition, a show tracing the development and impact of Flemish fashion focussing almost exclusively on graduates from the Antwerp Fashion Academy. The 6 in the title refers to the now mythical Antwerp Six - the six fashion designers and Antwerp Academy graduates Dries van Noten, Dirk Van Saene, Dirk Bikkembergs, Walter van Beirendonck, Marina Yee and Ann Demeulemeester - who burst onto the international fashion stage in the mid 1980s and transformed Belgium, and Antwerp in particular, into “the world’s unlikeliest fashion capital” (Elle UK, October 1987).

That “official” version of events, that one that keeps being repeated, is a nice story; a story about a small country that most people have only driven through, rising to the top echelons of fashion cool thanks to the creative genius of six friends who all studied together at the Fashion Academy and who one day drove to London in a big old van and within a week, to everyone’s surprise, conquered the world of fashion, and more importantly established “Belgian Fashion” both as a concept and a reality. The story of this apparent (fashion) revolution is one that is still repeated and heavily relied on today in terms of the promotion of Antwerp as a fashion city and the promotion of Belgian Fashion world-wide full stop.

By examining press materials from the 1980s, and juxtaposing these with later journalistic copy, this paper wishes to question and to challenge certain aspects of the “official” version. Not for its own sake but to try and establish the wider context to this enduring myth. The focus on and the blind belief in this oversimplified version of events by those who repeat it, may have resulted in not all of those involved in the story of The Six being given the credit they deserve in helping stage this fashion revolution, and in establishing and branding Belgian Fashion. More importantly it has promoted a one-sided view of Belgian Fashion which opposes any reading that places it within the culture of fashion.
Dr. Kevin Almond, University of Huddersfield, UK

Made in Yorkshire: Harnessing the Zeitgeist

This paper was inspired by a meeting at The Textile Centre of Excellence in Huddersfield, West Yorkshire. The meeting was instigated by Rita Britton, the outspoken owner of the iconic independent fashion boutique Pollyanna, based in Barnsley, South Yorkshire. After various conversations with the president of the Huddersfield Textile Society and fashion journalist Colin McDowell, Rita had formed a vision centred on creating a fashion label that combined the use of heritage Yorkshire fabrics with cutting edge contemporary design. The range would be designed, produced and marketed in the Yorkshire region capitalising on the manufacturing and design skills within the county. The intention was to put the concept of a “Made in Yorkshire” brand on the global fashion map as a credible entity. This investigation seeks to establish the history and culture of fashion in Yorkshire, assessing the viability for creating a fashion brand beyond the confines of a major fashion city. As fashion has become a globalised industry the established fashion powers of New York, London, Milan and Paris have been usurped by cities such as Shanghai, Los Angeles, Copenhagen and Melbourne etc. There has been little expansion, however, of fashion hubs beyond the nucleus of major cities. Although many designers and consumers of recognised fashion products exist in smaller provincial areas these metropolitan giants often overshadow them. Regional centres often lack the sophistication and edge of cosmopolitan municipals and have to tap into different cultures and traditions to inspire them when creating fashion related products. Fashion perpetually attempts to harness the zeitgeist or the spirit of the times. This is centered in a general cultural, intellectual, ethical, spiritual, or political climate. Fashion reflects this through a general ambiance, direction, and mood usually emanating from stylish capitals or resorts that attract those who aspire to be fashionable. There is a relative lack of research that addresses the development of fashion within provinces around the world and how this impacts upon design, production and consumption. This paper seeks to redress this by emphasizing the wealth of fashion related activity within the Yorkshire region that both responds to and creates its own “spirit of the times.”

Alexandra Cabral, Modatex, Lisbon, Portugal

Lisbon as an Emerging Creative City: A Site for Fashion Cross-Contaminations

The conceptual trends of fashion as contemporary art are linked to an avant-garde arena of experimental and cross-contaminated approaches. The field of fashion and art is a complex system of communication and commercialization of goods, in which fashion brands and artists become easily visible in this competitive hypermodern society. We see nowadays the decentralization of the fashion poles, due to the dissemination of the general interest that fashion as communicator arises, as well as due to the street-styles that are themselves fields of experimentation, influencing both fashion and art practices. If on the one hand we have global codes understandable by the majority, on the other hand we have regional aspects that inspire the design of local goods with unique facets. Those are not only appealing, since identities can be defined around their production.

Lisbon, an emerging creative city, merges fashion and art, in the midst of all the creative industries existing in the Portuguese multicultural capital. In a city with cultural features related to its own unique patrimony, cultural centres, shopping centres, museums and universities, we explore the possibilities of turning it into a reference in the field of fashion cross-contamination approaches. If we consider the patrimony of the Lusophony’s capital, together with its strong touristic characteristics and privileged geographic location, we might then boost the investment in creative economy. How? By having in mind the fashion references and exchanges coming from Brazil, specially São Paulo and Rio de Janeiro, or even the emerging designers from Mozambique or Macau. Being particularly chased by the media, fashion is an appealing motif for the development of associations among other creative industries, stimulating innovation, entertainment and education in the cultural events: promoting a true fashion culture in the Portuguese society.
Session 8 – In the Mix: Blueprints for Future Fashion Cities

Dr. Marie Riegels Melchior, Designmuseum Danmark, Denmark

Vanity Fair! Understanding the mix of fashion, museum, city and nation

Fashion museums, fashion cities and fashion nations, the hipsters of contemporary cultural movements – as cultural analysts, what should we make of this? Through the lens of individualism, contemporary fashion is often explained as a tool to negotiate and practice personal identity and uniqueness. Does this apply equally to the stylization of large, historic and often rigid institutions such as the museum, the city and the nation? If so, what kind of identity do they project through fashion, and what will happen when museums, cities or even nations go “out of fashion” in the cyclical production of the new? Through critical cultural analysis, this paper addresses the mix of fashion, museum, city and nation and explores this mix through the case study of primarily Denmark, where the influence of fashion and the local fashion industry on politics and cultural institutions has been significant during the past decade. This paper is based on research in connection to my PhD thesis on Danish fashion history 1950-2008 and my post-doctoral research project on fashion in museums.

Vanessa Cantinho de Jesus, Amsterdam Institute for Social Research (AISSR), University of Amsterdam, the Netherlands

Fashionable Migrants? New Mobility Trends and the Making of Attractive Cities

Fashion has always been tantamount to alternative and creative (sub)cultures. Out of the catwalk and high streets, clothes help people to emancipate, make statements, rebel and innovate. Probably, it has been in these milieus that fashion has proved to be much more than an aesthetic sensibility or a mean for class distinction. It is also a way of expressing and reinventing one’s Self.

Urban settings are privileged scenarios for such outcomes and specific areas or neighbourhoods can become invested with meanings and auras that commonly emerge from the conflation between music, art and fashion. In past years we have seen places like these arising and competing with traditional fashion culture centres in the determination of trends. Though this has already started to be acknowledged, it would enrich the debate to add some accounts on how the quotidian people in such environments relate to this process.

In our post-industrial and increasingly mobile western societies people, and especially young people, are more and more attracted to such fashionable places where they can explore the possibilities of an alternative and bohemian life. At the same time they are the ones who contribute to the dynamics of such places with their creative inputs. What is then their part in the creation of these new fashion culture centres? How do they relate to them? Why do they feel the urge to do so? What are the dialectics between these cultures and the people who participate in them?

I would like to address the above questions and try to contribute to the debate about the pluralisation of fashion culture centres from a more grassroots perspective, departing from the analysis to migration I am attempting in my PhD project and namely by exploring the relationship among fashionable migration destinies and the practices of young migrants in such particular localities.

Emma Jane Pritchard, Southampton Solent University, UK

Industry, Government and Fashion: A Symbiotic Relationship in the Development of ‘Cultural Economy’

In post-World War II Europe the haute couture system that had for so long regularized the rhythms of Fashion, defining certain interdependent cities as the only Fashion Capitals, began to become decentralized as systemized haute couture began to be challenged (Liptovetsky 1994). In the 1960s, British Fashion with its anti-‘New Look’ and non-conformist style, was revolutionary and London was soon hailed as The Fashion Capital. However it has taken over 50 years for London to once again become The Fashion Capital, why? This paper will explore the rise, fall and rise from the ashes of British Fashion, and how this process is a symbiotic relationship between Industry and Government in the cultivation of ‘cultural economy’.

It is well documented that Fashion is a key signifier in the development of a cities growth (Yusuf and Wu 2002). As a result, the status of Fashion Capital has become a goal for Governments, urban boosters and planners, as part of the wider promotion of major cities (Breward and Gilbert 2006). Is it a coincidence that London’s current rise to The Fashion Capital of the
world coincides with the UK’s emergence from economic crises?

Taking inspiration from the combined works of Marie Riegels Melchior, Lise Skov and Fabian Faurholt Csaba ‘Translating Danish Fashion’ – with their adaption of Michel Callon’s model of ‘sociology of translation’ with its moments of transition: problematization, interessement, enrolment and mobilization. This paper will follow the adapted actor net-work theory (ANT) and develop a theoretical framework for understanding the cultural economic policy and the motives, principles and strategies in the emergence behind London’s new rise to become The Fashion Capital. By the identification of moments of ‘transition’ (Callon 1986) this paper will analyse how the Government has responded to industry transformation, reinterpreted it and developed its own agenda to cultivate the ‘cultural economy’ in order to help the countries emergence from economic crisis.