

IFFTI
INTERNATIONAL FOUNDATION OF FASHION TECHNOLOGY INSTITUTES
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IFFTI/0204/2015

18th June, 2015

Dear IFFTI Member,

PROCEEDINGS OF THE 17TH IFFTI ANNUAL CONFERENCE HELD AT
POLIMODA
FROM 12TH TO 16TH MAY, 2015

The 17th IFFTI Annual Conference was held at Polimoda, Italy from 12th to 16th May, 2015. The Proceedings of the Conference are given in the succeeding paragraphs.

2. IFFTI Meetings

2.1. **33rd Meeting of the IFFTI Executive Committee**. This Meeting was held at two sessions:-

2.1.1. **Opening Session** was held at 1400 hours on 12th May, 2015. At this meeting, the Executive Committee members deliberated on Agenda points. The minutes of the meeting are placed at ***Enclosure 1 (Page 10)***.

2.1.2. **Closing Session** was held at 1730 hours on 15th May, 2015. This meeting was convened to review the outcome of the Annual Conference. The minutes of the meeting are placed at ***Enclosure 3 (Pages 28)***.

2.2. **The 17th Annual Meeting of the IFFTI General Council**. The General Council Meeting was held at two sessions on 13th May, 2015:-

2.2.1. **Session I (0930-1045 hours)**. At this meeting, the Members of the IFFTI General Council deliberated on the Agenda Points concerning IFFTI matters. The Minutes of the Meeting are placed at ***Enclosure 2 (Page 19)***.

2.2.2. **Session II (1200-1400 hours)**. At the outset Ms. Fiona Dieffenbacher from Parsons, New York, gave a presentation on “New Development in Teaching and Assessment” This was followed by a thought proving and engaging panel discussion on ‘Creative Practice’ to support the themes of the Polimoda Conference with contributions from Prof Robyn Healy, RMIT University; Jose Teunissen, ArtEZ Institute; Dr. Clemens Thornquist, Swedish School of Textile and Anthony Kent, Nottingham Trent University.

3. **IFFTI Initiatives**

- 3.1. To encourage participation by Senior Faculty, Junior Faculty and PG/ Research students in IFFTI Annual Conferences, an award of USD 2000.00 each was given to 2 Senior Faculty, 3 Junior Faculty and 2 PG/ Research Students who presented papers at the Conference. The details of the initiatives are given at ***Enclosure 2 (Page 26)***

4. **IFFTI Annual Conference**

4.1. **Paper Presentations.**

Momenting the Memento

“Momenting the memento” means to give life to archi [textures], new memories of habitus meeting the habitat, instead of archiving and celebrating the previous ones. Quit recycling the past and startup-cycling the future. So, let’s take fashion out from its reliquaries, let its Renaissance shine again out of the current multi-clustered, conflictual [but also convergent] spirit of time. Let education be writing instead of only be reading. Let the statues come out from the colourful postcards and walk like living human beings, let’s give Florence a Renai[chance] before the posthuman is reduced to the postman, and our so modernisms become obsolete wasms.

Sub Themes

(a) CRAFT

- Craft as Form: FORM is different from SHAPE because it is embedded in the act of giving shape (to FORM), as is ethics beyond aesthetics – one has to decide why and how. Enriched with ethics, a FORM is also a manner or breed i.e. aiming to become a genre; a form therefore goes beyond the creation of a single object and is instead the “physical embodiment of a vision”. A form will not exist if hidden or not displayed, therefore CRAFT and FORM cannot exist without PERFORMANCE.

(b) CALLIGRAPHY

- The time has come to stop reading and start writing, to eroticize intelligence and make it seminal, to paint it white and leave traces on the wall. The time has come to be authors of our text, styles and tailors of our architectures. This is a call for heart and culture, for environmental space to be urban and not urban, for pro-active research and educational activities to be used as added values of a new fashion city yet to be found.

(c) BODY

- Globalization is in our brain, body and garments, in our something and in the city where we live. Multitasking makes us work more hours than are actually available in a day. An ever more programmed obsolescence has made the previous version of a technological engine become vintage, a kind of ultra-short term nostalgia for something that will be destroyed as soon it returns as something new. A sense of infinity comes from disappearing and not from lasting [eternity], fashion consumes season after season, spring/summer and fall/winter are finished and 'updated' makes room for the 'upgraded' [after all fashion was the only animal celebrating its birthday twice a year].

(d) DRESS

- Welcome back to Quasimodo, Rei Kawakubo's bump dress of 1997 that shifted feminine curves from the bust and the bottom to the back and the abdomen. That dress passed through the three Panofskyian steps of the iconography: a factual subject dress, the subject matter avant-garde, the general meaning [the whole philosophy of error. As Renaissance in the third step means mannerism, going backwards, de-constructing Renaissance would be: the general meaning the whole philosophy of mannerism, the subject matter Renaissance, the factual subject [Florence].
MOMENTING THE MEMENTO: we are not only our ego so we can become. What is a topos, a typical, strange because 'out of place', can also become our new mental and physical topography, running through our dress and our city, and so becoming our typical place.

(e) IMAGERY

- On one side the attraction for photography's instantaneity and speed makes it immediate. While architecture's timing and placing is usually measured in years, an image can be captured in a fraction of a second. On the other hand, photography is ever more pressing as it is based on capturing a transient absolute that, after that fraction of a second, would be only relative.

(f) SPACE

- The real moment is a nomad monad, a situation in which time and space ultimately overlap, in which the relative becomes absolute, and the transient event becomes an emotional memory. Memories are not dusty folders of

our brain; they have to remain only for a while, because they are asked to produce new actions that potentially become absolute, new emotions, new nomads in search for monads.

- **Details of the papers presented are given at *Enclosure 4 (Page 30)*.**

4.2 **Installations:** - This year Polimoda had also invited faculty to submit Installations. The list of Installations displayed is given below:-

- | | |
|---|---|
| • Saumya Pande
Pearl Academy | The New Body |
| • Charlotte Goldthorpe
University of Huddersfield | Absence |
| • Bunka Gakuen University | Bridging Flat and Stereoscopic Space |
| • Andrea Cammarosano
Polimoda | Fragments |
| • Rob Philips
London College of Fashion | The Art of Dress |
| • Kate Kennedy
RMIT University | Confronting Morphology |
| • David Leathlean
Manchester Metropolitan University | Blending New Technology with English
Eccentricity, Quality and Craftsmanship |

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

4.3.1. **Ou Ning**
Activist and Artistic Director

Ou Ning (b. 1969, Zhangjiang, Guangdong, China) as an activist is a founder of U-thèque, an independent film and video organization and “Bishan Commune”, an intellectual group who devote themselves to the rural reconstruction movement in China. As an editor and graphic designer, he is known for his seminal book “New Sound of Beijing”. As a curator, he initiated the festival “Get It Louder” (2005, 2007, 2010) and launched the sound project “Power Station”, co-organized by Serpentine Gallery and Astrup Fearnley Museum of Modern Art. As an artist, he is known for the urban research projects such as “San Yuan Li”, commissioned by 50th Venice Biennale (2003), and “Da Zha Lan”, commissioned by the Kulturstiftung des Bundes. He is a frequent contributor of various magazines, books and exhibition catalogues and has lectured around the world. In 2009, he was appointed the chief curator of Shenzhen & Hong Kong Bi-city Biennale of Urbanism and Architecture, and was chosen to be the jury member

of the 8th Benesse Prize at the 53rd Venice Biennale. He is now the curator of "The Solutions: Design and Social Engineering" for the 2011 Chengdu Biennale and the founder of a new literary bimonthly "Chutzpah Magazine" which was launched in 2011. He is based in Beijing, and is the director of Shao Foundation and member of Asian Art Council 2011 at Guggenheim Museum.

4.3.2. **Michel Maffesoli** **Sociologist**

Michel Maffesoli is a French sociologist of Italian origin. He is a former pupil of Gilbert Durand. Michel Maffesoli made a work around the issue of social link Community, the prevalence of imagination and everyday life in contemporary societies. His work contributes to the postmodern paradigm approach. Director and founder of the Cahiers Européens l'imaginaire, he is also the Secretary General of the Center for Research on the imagination and a member of the board of Space and Culture. Maffesoli Michel was awarded the Grand Prix des Sciences de l'Académie Française in 1992 for La transfiguration du politique. He is a member of the Institut Universitaire de France since September 2008.

4.3.3. **Jan Debbaut** **Professor of Curatorial Studies and Former Museum Director**

Jan Debbaut (1949, Temse, Belgium) is an art historian, who worked initially as a curator in Belgium and Holland in the 70's and 80's, before becoming director of the Palais des Beaux Art (now BOZAR) in Brussels in 1986. In 1990 he succeeded Rudi Fuchs (with whom he initiated a.o. Castello di Rivoli in Turin) as the director of the Van Abbe museum in Eindhoven, Holland, where he organised numerous exhibitions, published books and catalogues, and built a referential international collection for the artists of his generation. After supervising the building of the new museum he left Eindhoven for London in 2003 to become Director of Collections of the Tate Museums. During his career he has been internationally very active as a guest curator (a.o. for the Belgian and Dutch pavilions at the Venice Biennial), a member of the jury (a.o. The Turner Prize), and participated on many boards and committees in the UK, France, Norway, and the US. He served as secretary-general of CIMAM (the international council of museums for contemporary art) and advised renowned private and corporate art collections (a.o. La Caixa, Barcelona / Generali Foundation, Vienna). Later he supervised the creation of UCCA Art Center in Beijing and became a professor in curatorial studies, first at the University of Groningen and presently in Ghent (Belgium). He currently works as an independent curator and consultant .

4.3.4. **Clemens Thornquist** **Writer, Researcher and Fashion Designer**

Dr. Clemens Thornquist is Professor in Fashion Design at The Swedish School of Textiles, University of Borås, Sweden. His action-based artistic research on the intersection of art, fashion, philosophy and organisation have resulted in numerous original books and publications in different media, exhibited and presented worldwide. Thornquist is currently coordinator of the Body, Dress, Space research programme funded by Swedish Research Counsel, and co-coordinator of the interdisciplinary Innovative research training Network (H2020-ETN) in architecture, interaction design and textiles, ArclnTex.

4.3.5. **Jane Rapley**
Professor Emerita at Central Saint Martin's UAL

After study at the Royal College of Art, Jane Rapley worked in the global menswear industry for nineteen years. An academic for forty-six years she led the School of Fashion & Textiles at Central Saint Martins as Dean for seventeen years. Her graduates included Alexander McQueen, Stella McCartney and Christopher Kane with others working for many respected global brands. As Head of Central Saint Martin's 2006-2012 and Pro Vice Chancellor of the University of the Arts London she led the College's development of its multiple awards winning £200m campus at Kings Cross. Since 2012 she has undertaken consultancies in China, Sri Lanka, Hong Kong, Italy and UK. She continues external examining and membership of Trusts. Awarded an OBE in 2001, she holds Honorary Fellowships of two universities, is a Fellow of the RSA and Professor Emeritus of the University of the Arts London.

4.3.6. **Tim Blanks**
Editor-At-Large of Style.com

Tim Blanks is the editor-at-large of Style.com and the website's principal show reporter. Blanks' show reports are exercises in insight and perception; his concise style invariably includes a wider industry perspective and cultural context. Affable, jovial and encyclopedically informed on almost everything, Blanks is, impressively given his role as a show critic, always on good terms with everyone in the industry. Blanks has written for the industry's most significant titles, including Vogue, GQ, The Financial Times, Interview, Fantastic Man and Arena home Plus. Blanks' preeminent position in fashion journalism was recognized at the 2013 CFDA Awards, where he was awarded the Media Award in honor of Eugenia Sheppard, the premier industry award for fashion journalism.

4.3.7. **Diane Pernet**
Founder & Director, Asvoff

Along with pioneering the advent of fashion blogging via her blog 'A Shaded View on Fashion' (ASVOF), celebrated fashion writer Diane Pernet is also credited with spearheading the fashion film genre, providing a new interactive medium

through which artists, filmmakers and designers can collaborate on creative projects.

Prior to launching ASVOF in 2005, Pernet was a digital fashion reporter for Elle.fr, Vogue.fr and a fashion editor for JOYCE, Hong Kong. Having initially designed for thirteen years in New York under her namesake brand, she relocated to Paris in the end of 1990 landing her first role as a costume designer for the film Golem l'Esprit d'Exile in 1991.

Pernet's first fashion film festival was called 'You Wear it Well' it debuted in Los Angeles at Cine Space in 2006, laying the foundation for the ASVOFF in 2008, with the festivals first edition launched in September and since 2009 it has screened at the Centre Pompidou in Paris.

Pernet was recognized in 2008 for her pioneering spirit in digital media when she was chosen as one of three influential global bloggers to take part in a panel celebrating a seminal fashion exhibition at the Metropolitan Museum of Art, the other two participants were Cathy Horyn and the Sartorialist. In 2012 she was the recipient of the distinguished FAD Medal from the Barcelona based cultural institution devoted to the promotion of design and creativity, FAD (Fostering Arts and Design). In 2014 Pernet received the Asian Couture Federation Award for her contribution to fashion journalism and in May 2015 she receives the Honorary Legend of Fashion Award from SAIC (School of the Arts Institute of Chicago). In 2013 and again in 2014, she was selected as one of the BOF 500, the people shaping the global fashion industry.

The multi-talented creative holds a degree in filmmaking and communications from Temple University in Philadelphia and also attended both Parsons and FIT. In February 2015 she launched Diane Pernet Paris perfumes at Liberty London: To Be Honest, Wanted, In Pursuit of Magic and Shaded.

4.3.8. **Sissel Tolaas** **Professional in-Betweener**

Sissel Tolaas is born 1961 in Stavanger Norway, based in Berlin. Tolaas' background in chemistry; mathematics, linguistics; languages and art, from the universities of Oslo, Warsaw, Moscow, St Petersburg and Oxford. Tolaas is working actively and concentrated on the topic of SMELL / SMELL & LANGUAGE – COMMUNICATON since 1990, within different sciences, fields of art /design and other disciplines. Tolaas established the SMELL RE_searchLab Berlin, on smell & communication / language, in Berlin in January 2004, supported by IFF (International Flavors & Fragrances Inc.). Her research has won recognition through numerous national and international scholarships, honors, and prizes including the 2009 Rouse Foundation Award from Harvard University GSD, 2010 ArsElectronica Award in Linz, Austria and the 2010-2011-2012-2014 Synthetic Biology / Synthetic Aesthetics Award from Stanford and Edinburgh Universities including a residency at Harvard Medical School., CEW

award for Chemistry & Innovation 2014, New York. Tolaas is working with numerous international Universities such as Humboldt University, Berlin; Tsinghua University, Beijing; Columbia University, New York; Vienna University; Oxford University; NESTA, London; MIT; Harvard University; Liverpool University; Oslo University; Moscow University; Stanford University; TU, Berlin; Toronto University; Lund University; Edinburgh University; Bangkok University; Hong Kong University; University of Michigan; Pasadena Art Centre; Cape Town University; Koc University Istanbul; Brown University; RCA, London; Alto University, Helsinki; Hong Kong Polytechnic University; Hexagram Science Centre, Quebec; Montreal University; Princeton University; Yale University; Strelka Institute, Moscow; Polytechnic University, Moscow; London School of Economics. Her projects and research have been presented in several institutions such as Documenta 13; MOMA New York; MOMA San Francisco; Foundation Cartier, Paris; Hamburger Bahnhof, Berlin; Tate Gallery, Liverpool; National Art Museum of China Beijing., Serpentine Gallery, London; Venice Biennale 2015.

4.3.9. **Stefan Siegel** **Founder of NJAL**

Stefan Siegel kick-started his colourful career during his Economics studies when he gained experience in the fashion and media industry working for prestigious design houses and advertising agencies. Followed by a successful modeling career he worked on five continents before achieving his MA in International Business Administration in 2004. After graduation he joined the world of finance, working for renowned companies such as Ernst & Young and Sal. Oppenheim in Switzerland, and finally the Merrill Lynch M&A Investment Banking group in London specializing in the Consumer & Retail sector, advising publicly listed fashion powerhouses. Stefan used his gained experience to launch not just a label (NJAL). Although launching the company with his brother Daniel on a shoestring in 2008, NJAL today is the leading global platform for emerging fashion designers and ranks among the most respected websites in the fashion industry. As the world's leading designer platform for showcasing and nurturing today's pioneers in contemporary fashion, it represents over 13,000 designers from 100 countries. It is an infinitely expanding destination devoted to facilitating growth in the fashion industry and has established itself as a distinctive creative hub fostering innovation.

4.4 **Receptions:**

4.4.1. **Dinner for Executive Committee Members:** A dinner for IFFTI Executive Committee Members was hosted by Polimoda on 12th May, 2015 at Teatro Del Sale

4.4.2. **Cocktail Party:** - Cocktails were held on 13th and 14th May, 2015 for the delegates attending the Conference.

4.4.3 **Gala Dinner:** - A Gala Dinner was held on 15th May, 2015 for the delegates attending the Conference at the Palazzo Vecchio. The dinner was followed by the Award Ceremony.

4.6 **Closing Ceremony:-**

In conclusions, Prof. Robyn Healy, Deputy Chairperson, IFFTI thanked Polimoda, Italy for arranging an extremely well organized, informative and interactive IFFTI Conference. The Conference provided an ideal platform for professional interaction between academia and industry – the very raison de 'etre of IFFTI.

5. The schedule of the Conference is placed at ***Enclosure 5 (Page 32)***.

6. The list of delegates who participated in the Conference is placed at ***Enclosure 6 (Page 36)***.

With warm regards,

Commodore Vijay Chaturvedi (Retd.)
Secretary