

What's Next? The Future of the Fashion Industry

Behind the Scenes in the Fashion Industry
Pioneers in Fashion: Better and Greener

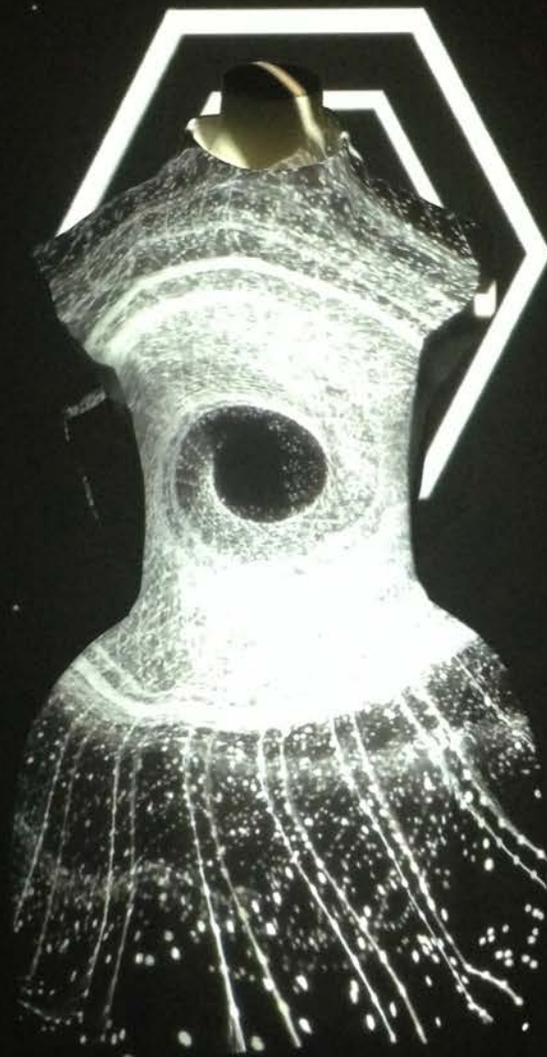


Photo by Mariangela Lavanga

What is Real by Ece Ozalp

Thursday, 10 March 2016

h13.00 – 22.00

**Temporary Fashion Museum
Het Nieuwe Instituut, Rotterdam**

What's Next? The Future of the Fashion Industry

Day programme - Behind the Scenes in the Fashion Industry

Evening programme - Pioneers in Fashion: Better and Greener

Thursday 10 March 2016

A symposium exploring current practices and challenges of the fashion industry from design and production to distribution. We will reflect on the practices between fashion designers and craftsmen, the role of offline and online fashion intermediaries, the challenges the fashion industry is facing as well the new business models that are emerging. Speakers include academics, fashion intermediaries as well fashion entrepreneurs and fashion designers.

Where: Temporary Fashion Museum, Het Nieuwe Instituut (Museumpark 25, Rotterdam)

Day programme: h13.00 – 17.00

Evening programme: h20.00 – 22.00

Language: English

Information day + evening programme: http://www.eshcc.eur.nl/calendar/?id_channel=9618&id_msg=282091

Information evening programme: <http://hetnieuweinstituut.nl/en/pioneers-fashion-better-and-greener>

Price day programme: € 15 and free students (Erasmus University Rotterdam and Willem de Kooning Academy)

Price evening programme: € 7,50 and € 3,75 students

Price Combi ticket: € 20 and € 3,75 students

Tickets day programme:

<https://www.eventbrite.nl/e/tickets-whats-next-the-future-of-the-fashion-industry-21622029071>

Tickets evening programme:

<https://www.eventbrite.nl/e/tickets-thursday-night-pioneers-in-fashion-better-and-greener-20915083578>

Combi tickets (day + evening programmes):

<https://www.eventbrite.nl/e/tickets-whats-next-the-future-of-the-fashion-industry-21622029071>

The day programme - **Behind the Scenes in the Fashion Industry** is organized by Erasmus University Rotterdam, Creating 010 (Hogeschool Rotterdam) and Willem De Kooning Academy in collaboration with Het Nieuwe Instituut and CLICKNL | NextFashion. The day programme is part of NWO (The Netherlands Organisation for Scientific Research) and CLICKNL (The Dutch Creative Industries Knowledge and Innovation Network) project "**Behind the scenes in Dutch fashion; Bridging the gap between independent fashion designers, craftsmen and fashion intermediaries**". Speakers include: **Dr. Mariangela Lavanga** (EUR), **Lucie Huiskens** (CLICKNL|NextFashion), **Dr. Nana Adusei-Poku** (Creating 010), **Liane van der Linden** (WdKA and Creating 010), **Dr. Paul Rutten** (Creating 010), **Prof. dr. Angela McRobbie** (Goldsmiths University, London), **Rick van Rijnhoven** (Modefabriek and MOVE-Makers of Virtual Events) and **Anna Telcs** (NOT JUST A LABEL).

The evening programme - **Pioneers in Fashion: Better and Greener** is organized by Het Nieuwe Instituut as part of the Temporary Fashion Museum and the Thursday Night programme in collaboration with Erasmus University Rotterdam, Creating 010 (Hogeschool Rotterdam), Willem De Kooning Academy, Glamcult and CLICKNL|NextFashion. Speakers include: **Annemieke Koster** (Enschede Textielstad), fashion designers **Conny Groenewegen**, **Barbara Langendijk**, **Martijn van Strien**, and **Anna Telcs** (NOT JUST A LABEL).



What's Next? The Future of the Fashion Industry

Temporary Fashion Museum (Het Nieuwe Instituut, Rotterdam)

Thursday, 10 March 2016

Day programme - Behind the Scenes in the Fashion Industry

- 12.30-13.00** **Registration**
- 13.00-13.20** **Opening and introduction**
Dr. Mariangela Lavanga (Erasmus University Rotterdam) and Lucie Huiskens (CLICKNL | NextFashion)
- 13.20-13.40** **Fashion production; A view on tailors and craftsmen**
Liane van der Linden (Creating 010 and Willem de Kooning Academy)
- 13.40-14.20** **Shining light on the new creative labour market; Unpacking fashion production and fashion entrepreneurship in London and Berlin**
Prof. Angela McRobbie (Goldsmith University, London) interviewed by Dr. Nana Adusei-Poku
- 14.20-14.45** **Questions and discussion**
- 14.45-15.00** **Coffee Break**
- 15.00-15.20** **Fashion distribution; Independent fashion designers and the role of fashion trade fairs**
Dr. Mariangela Lavanga (Erasmus University Rotterdam)
- 15.20-15.40** **Navigating the online and offline worlds; The rise of NOT JUST A LABEL, the world's leading designer platform**
Anna Telcs (NOT JUST A LABEL, London)
- 15.40-16.00** **Challenging the physical fashion trade fair; Modefabriek + MOVE (Makers of Virtual Events)**
Rick van Rijthoven (Modefabriek and MOVE, Amsterdam)
- 16.00-16.30** **Questions and discussion**
- 16.30-17.00** **Reflections and wrap up**
Dr. Paul Rutten (Creating 010, Hogeschool Rotterdam) and Lucie Huiskens (CLICKNL | NextFashion)
- 17.00-18.00** **Drinks**

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Temporary Fashion Museum (Het Nieuwe Instituut, Rotterdam)

Thursday, 10 March 2016

Evening programme - **Pioneers in Fashion: Better and Greener**

20.00-20.05

Introduction

Flora van Gaalen (Het Nieuwe Instituut) and Dr. Mariangela Lavanga (Erasmus University Rotterdam)

20.05-20.50

Short presentations by pioneers in fashion

Annemieke Koster (Enschede Textielstad), Conny Groenewegen, Barbara Langendijk, Martijn van Strien, Anna Telcs (NOT JUST A LABEL, London)

20.50-21.40

Discussion 'what does better and greener fashion mean?'

21.40-21.45

Wrap up and write down action plan

21.45

Drinks

(Please note the day and evening programmes can be subject to change)

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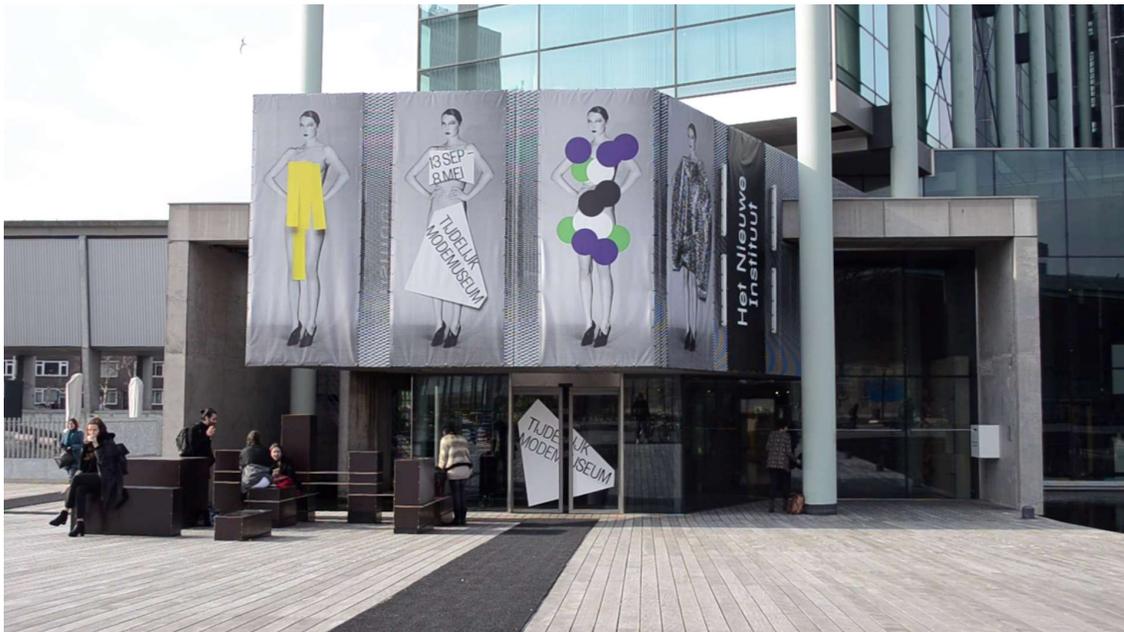
Thursday, 10 March 2016

Day programme - **Behind the Scenes in the Fashion Industry**

A report by Alice Janssens

The day programme, *Behind the Scenes in the Fashion Industry*, focused on developments currently taking place in the sector. The programme was guided by a number of professionals and researchers who presented perspectives, approaches and research results, which are vital to the development of the fashion industry in future years. We would like to thank all attendees for their addition to the day's vibrant discussions. The following is a recap of the programme highlights.

The day started with a welcome by Christine Vroom (Het Nieuwe Instituut), followed by a short introduction by Dr Mariangela Lavanga (Erasmus University Rotterdam) and Lucie Huiskens (CLICK|NL Next Fashion), who emphasised the importance of fashion as a stalwart of the Dutch creative industries. They also commented on the restructuring that is currently taking place within the field covering fast fashion, reactionary trends of localisation, artisanal craftsmanship and the vital role of intermediaries.



Behind the scenes in Dutch Fashion – Temporary Fashion Museum, Het Nieuwe Instituut

Fashion Production: a view on tailors and production

Liane van der Linden (Creating 010 and Willem de Kooning Academy)

Liane van der Linden is a researcher/coordinator at Creating 010 and the Willem de Kooning Academy in Rotterdam. As part of the research project “Behind the Scenes in Dutch Fashion” of the Erasmus University and Kenniscentrum Creating 010, she highlighted the key role of tailors and producers in so-called slow fashion. Many local tailors, like many independently working designers have to deal with enormous competition, fewer and fewer social securities in a sector that is increasingly crumbling. Despite depending on each other, her research in Rotterdam showed that tailors and designers collaborate less than expected. That is why a project was set up for students of the Willem de Kooning Academy, tailors and makers in the city of Rotterdam to meet and exchange knowledge. The working process was followed by three Honours students from the International Bachelor of Arts and Culture Studies at Erasmus University Rotterdam. They made a documentary about it, from which the trailer was presented while two life models showed the combined outfits made in co-production.



Behind the scenes in Dutch Fashion –Liane van der Linden

Shading light on the new creative labour market: Unpacking fashion production and fashion entrepreneurship in London, Berlin and Milan

Professor Angela McRobbie (Goldsmiths University, London)

interviewed by Dr. Nana Adusei-Poku (Creating 010)

Angela McRobbie is Professor of Media and Communications at Goldsmiths University, London. Her current project analyses fashion micro-business characteristics within London, Berlin and Milan. The findings presented that the London fashion industry is a highly professionalised and elitist market, making subsidisation and support for micro-businesses extremely difficult to access. In contrast, Berlin provides a far more receptive climate for new designers with its focus on social enterprise and engagement. Milan has high levels of unemployment and a dearth of government support and subsidisation. However, Prof. McRobbie indicated that this has led to a do-it-yourself movement of informal alternative business models, reliant on networking. The complete academic study will be available via the CREATE website later this year. This talk was followed by a discussion of Prof. McRobbie's new book, *Be Creative: Making a Living in the New Cultural Industries* hosted by Dr. Nana Adusei-Poku of Creating 010. The conversation, which included the wider audience, showed that the Dutch system is becoming closer to the neoliberal approach of the British case in the sense that it strives to become highly competitive and less socially driven. The role of art schools – so McRobbie highlighted - plays an important part in the making of such competitive climate.



Behind the scenes in Dutch Fashion – Professor Angela McRobbie interviewed by Dr. Nana Adusei-Poku

Fashion distributions: Independent fashion designers and the role of fashion trade fairs

Dr Mariangela Lavanga (Erasmus University Rotterdam)

Dr Mariangela Lavanga is Assistant Professor in Cultural Economics at Erasmus University Rotterdam. Her research as a cultural economist and economic geographer focuses on the role of intermediaries within global fashion pipelines and virtual worlds. Her presentation highlighted the role of cultural intermediaries and (temporary) clusters such as fashion trade fairs. Despite the increasing amount of information available online, it was concluded that the role of the intermediaries have become more vital as tastemakers and supporters of consumers and businesses. Dr. Lavanga emphasised how small firms are developing new business models that revolve around global networks, and highlighted the role of trust fostered at trade fairs.

Navigating the online and offline worlds: The rise of NOT JUST A LABEL, the world's leading designer platform

Anna Telcs (NOT JUST A LABEL, London)

Along with the above researchers, we were delighted to have Anna Telcs of NOT JUST A LABEL tell us the story of the company's online and offline ventures. Pairing a digital platform with physical events, NOT JUST A LABEL spans the global fashion network and provides opportunities that integrate the fields of craftsmanship, marketing, research and fashion design. Its events and involvement in global fairs position the organisation as a key innovator within the fashion industry and a vital intermediary that may be intrinsic for shaping the future of fashion.

Challenging the physical fashion trade fair: Modefabriek + MOVE (Makers of Visual Events)

Rick van Rijthoven (Modefabriek and MOVE, Amsterdam)

Rick van Rijthoven, co-founder of Modefabriek trade fair, also spoke about the development of his most recent project, MOVE (Makers of Virtual Events). MOVE provides online platforms for trade fairs. Participants may prepare for the fair, visit the stalls, view items and forge relationships with exhibitors, allowing them to capitalise on the time spent within the physical context of the fair. This presentation concluded with a question session with Dr. Mariangela Lavanga, Anna Telcs and Rick van Rijthoven, resulting in recognition of the importance of strong online and offline relationships and communication to the current fashion industry.



Behind the scenes in Dutch Fashion – Q&A with Dr. Mariangela Lavanga, Anna Telcs and Rick van Rijthoven

Reflections and wrap up

Dr. Anja Köppchen (Radboud University) and Lucie Huiskens (CLICKNL NextFashion)

As a last minute surprise, the day concluded with a reflection upon the programme and its discoveries by Dr. Anja Köppchen, whose 2015 PhD study, *Mind the Gap: Balancing Design and Global Manufacturing in Dutch Fashion*, provided a perfect context for the review. Considering McRobbie's analysis Köppchen pointed to the growing focus on social enterprise in the Dutch fashion micro-business. She posed the question how creatives can help solve social challenges within an ever-changing technological context.

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A report by Lotte Haagsma, available at <https://hetnieuweinstituut.nl/en/report-pioneers-fashion-better-and-greener>



Pioneers in Fashion - Weddingdress for €29,99

Wedding dress

The evening began with a quick poll: is a €29.99 wedding dress a good idea? Is it an improvement that Burberry sells its collections fresh from the catwalk? And what did those present think about Adidas launching trainers that you can have 3D-printed on demand in the shop? The reactions from the auditorium were far from unified, which immediately made it clear just how complex these developments are. A €29.99 wedding dress is impossible – that is less than the cost price! But it means everyone can afford a beautiful

dress. If you can print your own trainers, you might save up and buy fewer pairs. And anyway, the 3D printing takes several hours, so it's not that direct. And so the discussion unfurled. There were several recurring themes in the presentations that followed: the role of design in striving for less waste and clothes that are easy to try on; the development of new (smart) materials and techniques; sustainable production of clothing and textiles; short lines between designers, manufacturers and customers; and last but not least, raising public consciousness.

Alternative construction methods

The three fashion designers, Barbara Langendijk, Conny Groenewegen and Martijn van Strien, have one thing in common: they all explore alternative construction methods. Langendijk graduated in 2013 with a collection inspired by the kimono. This traditional Japanese garment consists of rectangular panels that are joined at certain points. Langendijk designed a series of garments comprising rectangular panels that were attached to each other with a special metal accessory, like a hairpin holding the fabric in place. Rectangular panels of fabric were also the starting point for her second collection, but this time rotated and pleated and fixed with natural glue. Working with straight lengths of material means there is hardly any waste. Instead of inserting darts in a garment to achieve specific, sculptural forms, Groenewegen constructs with textiles, with the benefit that she also produces very little waste. She creates three-dimensional volumes from fabric by exploiting the materials' specific qualities. For example, she combines silk with wool and metal. Wool has the tendency to shrink and to felt. Placing metal at strategic places in the fabric provides weight and rigidity. By deploying and combining these various qualities, Groenewegen is able to model with textiles. Van Strien's latest project is Post-Couture Collective, an open-source fashion label that allows customers to order made-to-measure clothes or to make them themselves. For a small fee, they can download and print out the patterns. He works with a fabric made from recycled Sprite bottles, which have a specific light green colour so that the fabric does not need to be dyed. The fabric panels can be joined with a specially developed seam, without the use of a needle and thread. These techniques still need to be refined, he admits, because the panels come apart too easily. But he is primarily interested in quickly developing ideas, testing them, sharing them with others and moving on. He hopes that others will not only adopt his ideas but also refine and develop them further.



Pioneers in Fashion - Martijn van Strien showing his recent project: Post-Couture Collective, open source fashion.

Sustainable textiles

Sustainable fashion is impossible without sustainable textiles. But when Annemieke Koster decided to make her own clothes following the textile factory collapse in Bangladesh, she was struck by how difficult it is to obtain sustainably produced fabrics. More and more attention is paid to sustainable clothing production, but less to the sustainable production of textiles. Following extensive research, she decided to breath new life into Enschede's textile industry. That didn't happen overnight: she took time to orient herself. She found two former textile workers who taught her the craft. In order truly to innovate, Koster emphasises, you have to know exactly how something is made. She acquired two looms and drummed up her first commission. She produces in response to requests from and in consultation with designers. In this way, she produces as little waste as possible. She works with recycled denim threads and with wool and is experimenting with flax, Tencel and other recycled materials. Sustainable textiles have to be of a high quality to be of any interest to buyers, she explains. And the fabric mustn't be so expensive that the garments are unaffordable. Together with a regional training centre (ROC), she is working on a training course for weavers in Enschede. Her enterprise, Textielfabriek Enschede, thus contributes to the survival of the craft and stimulates the local economy.

Platform

Anna Telcs of designer platform Not Just A Label (NJAL) was the last to speak. NJAL offers young fashion designers a platform where they can show and sell their work. Some 20,000 fashion designers from around the globe present their designs directly to customers via the website www.notjustalabel.com. It provides an accessible way to begin small yet reach a large audience, to earn money and to make a name. NJAL takes care of publicity and organises special events at which designers can present their collections. The platform also stimulates sustainable, local production. Shortening the production chain is an important issue in sustainable and green fashion. NJAL does this by cutting out the middleman – the wholesaler and shops. But it can also be done in the production process: Koster, for example, works with local craftspeople in her textile factory and buys wool from a local shepherd. This avoids the wasteful to-ing and fro-ing of raw materials, supplies and finished products. And the process is easier to oversee and is therefore more transparent.



Pioneers in Fashion - Audience voting

The consumer as game changer

Following the presentations, action points were formulated for achieving ethically and ecologically sustainable fashion. It is clear that the consumer plays a crucial role in this respect: the role of game changer. Customers have to become more aware of their responsibilities. Designers and manufacturers can help, for example by making sustainable fashion attractive to the public. After all, fashion is seduction. In this respect, Van Strien attaches great value to sharing: it small designers can relatively easily conceive and test new strategies that can then be adopted and elaborated by the industry. But focusing on craftsmanship and quality can also encourage people to be more attached to their clothes. Greater care equals greater value. New digital developments can bring tailor-made clothes to a large public and clothes that fit better have added value. Groenenwegen proposes a kind of leasing contract, in which the clothing remains the property of the designer or manufacturer. It is therefore in the interests of the producer to make clothes that last longer and can easily be repaired. The audience agreed that consumers could also change their behaviour: buying less clothing and sharing, hiring or leasing garments. Clothing could be designed and made so that it can easily be altered. Aesthetics will always change – you cannot stop that – so you must ensure that the change is part of the clothing. Terms such as cradle to cradle, multipurpose, multifunctional and modularity were mentioned. Groenewegen also sees possibilities in producing ‘smarter’ fabrics, for example, developing textiles that filter particles from the air or incorporating solar cells to generate energy.

Temptation

However, the big question remains: what can be done against the cheap brands such as H&M, Zara and Primark, which continually renew their collections? How can we get people to resist the temptation to fill their bags for very little money? It would help if these brands provided more and honest information about the clothes they sell. The discussion touched upon education and also politics: there should be more robust legislation governing the clothing industry. Because it is clear that there is no shortage of alternative initiatives, techniques and strategies within fashion. It is possible to make fashion 'better and greener'. Now all that is needed is to rally the troops in order to make these 'new values' common currency. The well-attended evening was part of a symposium on the challenges that face the contemporary fashion industry in terms of design, production and distribution organised in partnership with the Erasmus University, the Willem de Kooning Academy, Kenniscentrum Creating 010, the ClickNL Next Fashion innovation network and Glamcult magazine.

Better and Greener Fashion action points:

- Leasing
- Repairing
- Restrict buying behaviour
- Stimulate demand for cradle to cradle products
- Build up from the yarn
- Smart technology in clothing
- Loose seasonal dictation
- Modularity
- Education
- Make beautiful pictures
- Social value
- Tell stories
- Inform on production chain
- Government regulation on transparency
- Bring back craftsmanship
- Personalize the fit of clothing
- Grow hemp
- Produce locally
- New production methods
- New materials
- Grow new materials