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FASHION

STOP

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ArtEZ Masters in Fashion

HANNA

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MOTION

Stop Motion, an introduction

You are now holding in your hands the annual report of the ArtEZ Fashion Masters 2015-2016. This is a recurring project that we initiate every year, to show you life inside and outside of the ArtEZ Fashion Masters. With this report we would like to shed some light on what challenges occupied us this past academic year – as an educational institution and as professionals in the fashion and design world. And challenges there were.

These are restless times. Our world feels unstable with major changes simultaneously on many different levels; sociological, political, economical and environmental. As designers and strategists, we have a natural talent to think in possibilities, to try out new ideas and to come up with solutions for questions that we encounter in our everyday lives and professional practices. But today's challenges sometimes appear so existentially overwhelming that we no longer know where to start, and how our ideas can make an actual change. The students of the MA Fashion Strategy and MA Fashion Design however, face these changes and challenges head on, taking the bull by the horns. This generation sees no problems, only possibilities and takes on these possibilities in a collaborative effort.

At the MA Fashion Design, there was a focus on valorization through mastering craftsmanship, dedication, individual movement, and personal space. Since 2014, the new curriculum uses the entire period of our two-year MA course for such in-depth introspection. Every now and then the program is intentionally interrupted by short workshops that energize and boost the workflow. This year's workshops were focused on various concepts of crafts. Pascale Gatzén's cooperative crafting was questioning the role of the designer by reversing the traditional creative process: what happens if you invite the guards in a museum to design their own uniform and ask designers to assist them? Crafting Wearables IV was a workshop in collaboration with professor Oscar Tomico from TU/e, and Eurecat in an experimental laboratory near Barcelona exploring new industrial applications for smart textiles. The Dutch Crafts Council offered students workshops with experts in almost forgotten techniques, re-interpreting them to make them fully future-proof.

Finally our collaboration with the Textiellab at the Audax Textiel-museum in Tilburg provided students with the opportunity to translate their material experiments using innovative and truly refined workmanship for beautifully made precious products, ready to be cherished.

At the MA Fashion Strategy we said goodbye to our Head of the course José Teunissen, who was Professor in Fashion Theory as well at ArtEZ. She left us in January 2016 to be Dean of the School of Design and Technology of the London College of Fashion. Students of both Strategy and Design were still able to enjoy the fruits of her labor: in collaboration with the Centre of Expertise FutureMakers – initiated by José – the workshop *Closing the Loop* took place. Under guidance of Judith ter Haar students worked together with textile recycling company Texperium to challenge the practicalities of becoming a sustainable business within the fashion industry. Inspired by this workshop several students wrote a paper, which led them to be invited by the Fashion Colloquia São Paulo, in Brazil to present their research.

Another highlight was our yearly trip to Paris. The students visited, among others, the Trend Union studio of Lidewij Edelkoort, Anja Cronberg of *Vestoj* magazine, Pamela Golbin of Les Arts Décoratifs, and BLESS founder Desiree Heiss.

With the number of MA Fashion Strategy applicants steadily growing, people are slowly but surely becoming aware how crucial the role of fashion strategists is and will be in dealing with a broken fashion system. This issue is central to the graduation projects of the second year Fashion Strategy students. By offering new ways of looking at the essence of what drives the fashion industry forward, they are implementing future-proof strategies that embrace longevity. These students find new values in products and services that meet functional, social and cultural needs. They are metapreneurs stimulating change for the better and aim on bringing fashion conformity to the vantage point of a new era. Working outside of the conventional rules, their projects motivate positive impact and deeper meaning to the future of fashion. Read all about their projects, and those of the design students in this annual report.

With great pride we present to you tomorrow's Masters in Fashion!

Mark van Vorstenbos

Head of MA Fashion Design

Hanka van der Voet

(Interim) Head of MA Fashion Strategy

THE 100-YEAR PLAN



ArtEZ Masters in Fashion

Clothing waste at the recycling company Texperium

‘Building a brand today is a little like building a cathedral during the Renaissance. It took hundreds of craftsmen scores of years, even generations, to complete a major edifice. Each craftsman added his own piece to the project – a carving, a window, a fresco, a dome – always keeping an eye on the total effect. Like yesterday’s cathedral, many of today’s brands are too large and too complex to be managed by one person or one department. They require teams of specialists, sharing ideas and coordinating the efforts across a creative network.’¹

Closing the Loop

Starting September 2015, the ArtEZ Future Makers Center of expertise² organized a sustainability-focused project. Under the title *Closing the Loop* and with the collaboration of the MA Fashion Strategy and MA Fashion Design, it challenged us students with the practicalities of becoming a sustainable business within the fashion industry. The contradictory nature of the daily operations and business model opposed the sustainable ethics the company wished to project. The challenge was to create a strategy that could be implemented immediately, and not only being sustainable but practical too.

We decided to question the actual image, production and manufacturing of so-called sustainable products as well as the future problems they will generate. And to do so, we used behavioral economic theories and “cathedral” strategic thinking as a basis, and thought about the

potential technology can offer. We asked ourselves the following questions: To which extent can true sustainability be pursued in the fashion industry? What kind of social legacy do companies want to leave behind? How to predict the fashion panorama of the future? How to make sustainability the new profit making solution? How to develop a 20/50/100-year business plan for the 2016 fashion industry? And how to operate small changes simultaneously in big or small companies, while maintaining them profitable both in short and long term?

A system called fashion

The present fashion system is driven by an ever-growing supply and demand of new products. Fashion companies are required to produce faster and cheaper in order to survive on the market. This fact, combined with consumers constant hunger for novelty and the lack of communication between retailers and designers is resulting in a worrying

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overproduction, causing pollution and a depletion of resources. As asserted by Susie Lau, founder of fashion blog *Style Bubble*: ‘This general assumption that there’s this blanket consumer, who is voraciously consuming all this content and product and clothes, is not the case. We’re overproducing.’³ Big fashion houses switch from two collections a year to six, and a minimum of twelve collections per year for fast fashion retailers. Nowadays it is cheaper buying new apparel than to repair it – or in some cases even that to wash it. Overproduction does not only prevail in clothing production, but in brand creation too. And every year, fashion design graduates take on the market with their new fashion labels. The consumer is overdosed with possibilities, which leads to a lack in loyalty from the consumer. Designers are thus facing an enormous pressure. There is no time left for an innovative design thinking process or true craftsmanship. Another problem we are facing is brand indistinguishability. How can a brand expect the loyalty of its consumers when all designs look alike? The lines between fashion market segments become blurry. Pricing policies often overlap in-between the luxury, mid and mass-market. With an ever-growing replication

of each other, luxury brands have lost their identity. Advertising for fast fashion and luxury brands looks alike too: they all commission the same models, stylists and photographers. Then there is the fact that the fashion industry is the world’s second most polluting industry, second only to oil.⁴ The impact of one cotton t-shirt on our climate is roughly equal to the carbon footprint of driving a car for 10 miles.⁵ And not only does the fashion industry exploit resources, it exploits its workers too. The majority of garments is still produced in sweatshops. As embodied by the collapsing Rana Plaza building in Bangladesh in which 400 people lost their lives, workers rights are being violated through long working hours and unsafe working conditions. The current difficulties this industry is dealing with will not disappear in the years to come. Rather, they will increase. The need is persistent to find solutions to sustainability issues, human rights and fair labor, economic empowerment of third world countries as well as the safekeeping of crafts and cultural heritage.

Cathedral Thinking

The concept of “cathedral thinking” stretches back to medieval times,

THE EVERLANE TRENCH

Transparent Pricing
We believe customers have the right to know what their products cost to make:

Materials	\$ 38.25
Hardware	\$ 3.26
Labor	\$ 17.10
Duties	\$ 5.22
Transport	\$ 0.90
<hr/>	
TRUE COST	\$ 65.00
<hr/>	
EVERLANE price	\$ 175.00
<hr/>	
TRADITIONAL RETAIL price ..	\$ 325.00

Everlane is an American clothing company that promotes “radical transparency”, telling customers the exact cost breakdown of their clothing—accounting for materials, labor, duties, and transport.

when architects, stonemasons and artisans laid plans and began construction of the soaring, cavernous structures that served as places of worship, community gathering spaces and safe havens. Since then, the concept has been applied to space exploration, city planning and other long-term goals that require decades of foresight and planning, so that future generations can enjoy their full realization. Although there are many instances to which “cathedral thinking” can be applied, they all require the same foundation: a far-reaching vision, a well thought-out blueprint, and a shared commitment to long-term implementation. Forced to show immediate result, business strategies nowadays aim at a quick fix and instant gratification. Such

strategies are obtained through short-term thinking, often not planning further ahead than five years. Led by marketing, fast fashion brands excel in communication but omit the future. “Cathedral thinking” works the other way around. It is not about instant reward, it is about giving future generations opportunities.

Design & Technology

The technology field has more to offer than just a well-thought out manufacturing system. As embodied by 3D printing opportunities, technology can be implemented and can improve the fashion industry. High-tech companies and design thinking combined together form a successful combination that



The collapse of Rana Plaza, Bangladesh, 2013

can work as a model for fashion. Being an integrated element in our life, technology is still struggling to take over the fashion field. Indeed, a gap exists between technology and design. Hardly any fashion design features technology besides fiber technology. A clear division, where instead fashion should embrace technology into its process.

Compared to other industries such as the health industry, renewable energies, agriculture and food industry, fashion is standing still. The main reason for it is that the components of fashion industry operate on different tracks. Textile technology, textile designs, garment manufacturing, finishers, fashion designers and scientific researchers work separately, without a common platform that would enable them to build bridges between these different processes. Yet, as explained by Bradley Quinn: 'Technology and fashion are a perfect match. The fast-paced progress of technology complements fashion.'⁶

Yet, if fashion is not moving, its actors are. They are moving from it. Angela Ahrendts, former CEO of British luxury label Burberry, Paul Deneve, former CEO of Yves Saint Laurent, Patrick Pruniaux from Hermès and Chester Chipperfield from Louis Vuitton, to cite a

few, all joined the American technology company Apple. These moves are significant, and will impact the future significantly. Technology is therefore a core point of our strategy.

100-Year Strategy

At the base of our strategy is an honest feeling of urgency. Soon we will be searching our own fashion careers around the globe, and we'd rather work in a healthy industry. With our fresh perspective we wish to explore each facet our collective knowledge can bring together. Our mission is to combine ethics and economics to create a new vocabulary. Our new dialect addresses the now through a future lens.

2016 marks the five-year anniversary of the Western recovery from the financial crisis, which makes this the perfect moment to create a "cathedral thinking" business plan. Such an approach is built upon strong foundations represented by the legacy brands will leave behind; it is bigger than profit, bigger than money.

Fashion designer Tom Ford once said: 'You only need to move fashion forward when there is a reason to move fashion forward.'⁷ It is revealing of the generational gap between previous and future

generations. Indeed, as legendary fashion consultant Jean-Jacques Picart asserts: 'Every structure and habit has its limit: the system as we know it has worked for 20 years and now it needs to change. If I were 30, I would be terribly excited about it. It would inspire me. It's a period of rupture, challenge, daring, courage, work.'⁸

With an increase of data and information sharing, companies will no longer be able to discard consumer questions. Educated consumers will ask for numbers, facts and honesty. Transparency will become the norm. As asserted last year by Harriet Quick from *Wallpaper* Magazine*: 'As our demands for transparency increase, sustainability – what used to be seen as a dry, technical issue involving complex studies of biodiversity and supply chain – is even becoming sexy.'⁹

With millennials set to overtake baby boomers as top spenders by 2017¹⁰ one can tell that luxury brands are adapting to this new market. They are increasingly turning their focus to things that supposedly matter to millennials. They are implementing green initiatives, focusing on transparency and sustainability, and highlighting local manufacturing efforts. While the Great Recession heightened CSR (corporate

social responsibility) by forcing companies to clearly identify themselves as responsible and trustworthy, fashion is something of a late adopter. In fact, only this past month Prada published its CSR efforts on its website, and it is one of the earliest brands to do so. In comparison: Kering, parent company to Gucci, Balenciaga and YSL, has been one of the heaviest sustainability-focused conglomerates, but even Kering has been relatively shy to report on its efforts.

'Millennials are expecting more than ever from brands, and they're increasingly starting to lead in the luxury space, causing a need for luxury to pivot to appeal to them,'¹¹ says Lucie Greene, worldwide director of JWTIntelligence in New York. 'They expect hyper-transparency, ethical behavior, sustainability and values from the brands they consume. Luxury brands going forward will have to adjust to this. Consider the rise of Warby Parker and Everlane, which combine luxury with responsibility and transparent sourcing.'¹²

As a result companies will have to become more customer-centered with the help of technology. We predict that in the future every company will be a software company. Technology has matured so exponentially that it has reshaped people's behavior, and with it, entire markets.

Technology has also transformed our environment into a network. Networks follow very different rules than traditional markets: they are faster, less predictable and more ruthless. This shift changed the power of the customer and now they are in the driver's seat. An interaction with one's favorite brand will be 'dictating the shape of high-end fashion market'¹³ as suggested by the online platform *FashionUnited*. As a result organizations need to change, completely be redesigned from scratch. The question is: How to redesign in order to remain relevant in the coming years?

Being customer-driven is not about business culture only. It is about reversing the process so that instead of an inside-out structure, the structure offered is outside-in. Being customer-centric also means being quick: so quick that an organization needs to be able to move together with the customer on a gradual individual level. This kind of intelligent speed can only be attained through digital power. Data, predictive analytics, robots, artificial intelligence and augmented reality are the keys to success. Not only does technology encourage a behavioral change within society, it challenges the fashion supply chain towards a more sustainable and responsible

manner. Technology advances can transform manufacturing processes by making them perfectly coordinated and by involving the consumer in the decision-making process as well. Yet, what prevails as a main assumption is: 'No single institution can address global problems on their own. Right now I am speaking about problems within the fast fashion supply chain affecting both people and our environment. Those problems are becoming increasingly complex. To solve them, the only way to do this, is to collaborate with users, professionals from other disciplines/industries, and networks of like-minded individuals.'¹⁴

A Future Scenario

One working day in a fashion company. Time: A few decades from now.¹⁵

'Things have changed since I started working as a designer many years ago. I had to reconsider my role and evolve my practice many times, which is fantastic and exciting. Of course, time management is still a problem. I am running from one meeting to another each day. And the market is also very competitive and fast moving. As a result we need to innovate all the time. But the way I work

with my team is totally different compared to the past and I must say it works!

I look after the whole design team and I am responsible for attracting and hiring the right talent. Moreover, I have to ensure that our expertise is constantly deepened in the right ways, and also that we are growing into new areas in a responsible manner. We moved away from focusing only on the design of products and into the design of services and experiences. We wanted to expand our professional responsibility to include leadership, policy, strategy and the shaping of positive social change.

The most interesting creative challenge for me nowadays is to rethink and redesign the very nature of design itself. I would describe the way we work as very networked, collaborative and multidisciplinary. The climate change and the scarcity of global resources are serious problems and we address them actively. We aim to become 100% sustainable in a few decades and I think we are on the right good track but there is still more to do. We are aware that no single corporation or institution will achieve a breakthrough on their own. This is why we bring people from several industries together. Today for example, I will meet with engineers, scientists and

textile technologists to discuss how we can minimize our waste production through the supply chain while generating new innovative designs.

After lunch, a meeting with a sociologist, a social psychologist and two environmentalists is scheduled to speak about the latest researches on social and environmental issues. Since our latest collection we mainly create beautiful products and services for a large audience that facilitate behavior change and encourage the public to do positive things.

In the late afternoon I will do what I enjoy the most: I will listen and speak to our customers on the online platform. This is the future of our business since they are the key to our global success.

Then finally, the day winds down and I am going home. In the late evening I would tell my son his bedtime story. It is about the old days, one of those 'when I was your age' tales. He listens skeptically. He has a hard time believing that when I was young there were no 3D-printers and I had to order something online which took at least 24 hours until delivered to the door. 'Wow,' he says. 'Life must have been hard.'

Conclusion

This paper aimed to draft a future picture of the fashion industry.

Numbers are not giving us any hope, nor do current corporate strategies. We are simply years late. The only chance for change and a brighter future lies within getting more radical.

We face forecasts that 3D home printing of garments is coming, but this 'future' is already our present. Again, we are late. We should stop measuring ideas, solutions and strategies by the vocabulary we have and work towards a new set of tools. A good start would be stating that there is no end product, there is no end company.

A fashion house that knows clearly what it is, not taking under consideration that it might

change, will not live to see its fifth year. The times are a changing but most of all: they are changing fast. Faster and bigger than we can ever grasp. In the case of this industry the generational gap will have dramatic repercussions.

Acknowledgment is the first step of our *100-year plan for a sustainable model of growth in the fashion industry*. And in fact, the understanding is, that we millennials already belong to the past. A strategy should imagine the life of our future generations.

Text by Manon Randin, Mor Schwartz, Maximilian Schmidt, Larissa Rosvaenge, Harriet Mbonjani and Anna Jacobs.

This paper was presented by Manon Randin and Mor Schwartz at the Fashion Colloquium at the University of São Paulo, Brazil in April 2016.

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Photography
Sunanda Koning
(Master Fashion Design,
generation 16)

Styling
Djovrie Krus

Model
Yu Lun Wong



This project was sponsored
by The Woolmark Company
© 2015

During the second semester
of the first year our MA
Fashion Design students
realized a small collection
within the context of their
favourite fashion house. As
in previous years, this project
was generously sponsored
by The Woolmark Company,
thus stimulating the creative
and innovative usage of high
quality woollen materials
and collaborations with their
international suppliers.

This year's results were
beautifully portrayed
by MA Fashion Design
alumna Sunanda Chandry
Koning, showing the super-
naturalness of this versatile
material and the labour-of-
love attention to detail and
workmanships from the
designers.

Woolmark x ArtEZ Fashion Masters

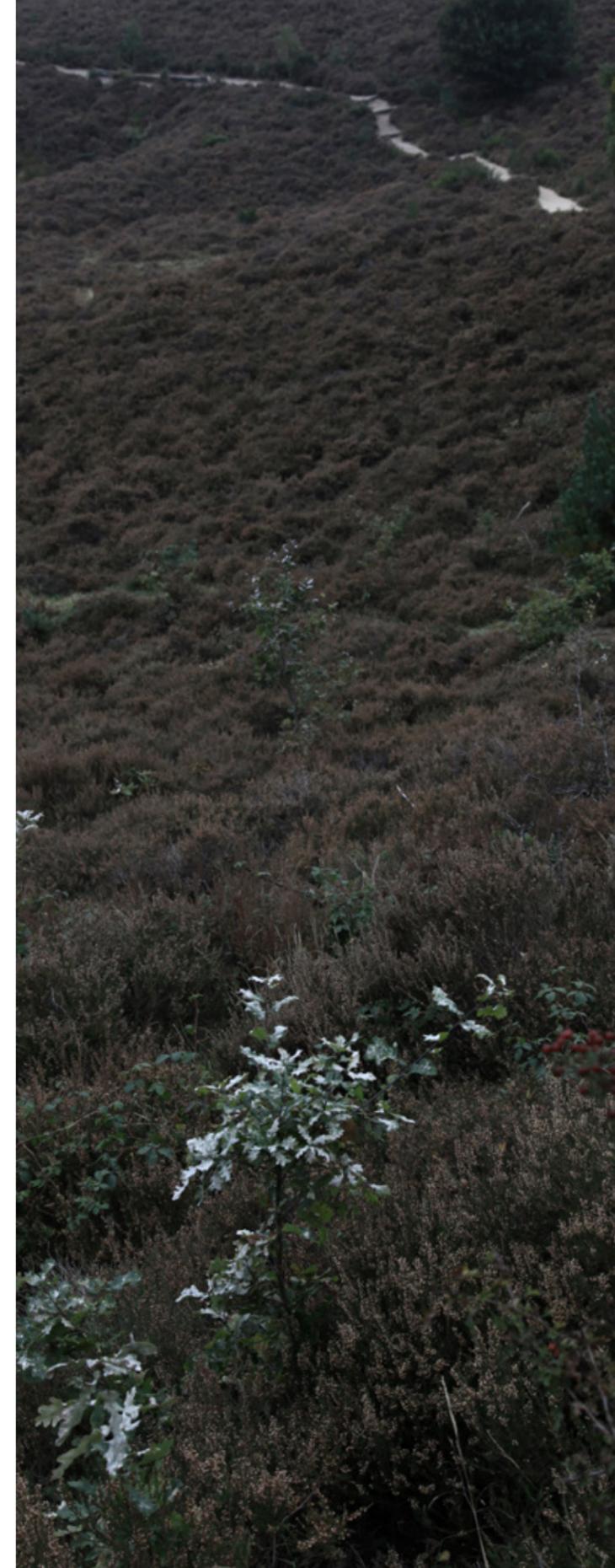
Sunna Örlýgsdóttir, kobalt blue skirt.
Composition: 100% Wool, Mitsubishi Keito Co. Ltd.

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Woolmark x ArtEZ Fashion Masters



Lisa Foerster, lavender blue coat.
Composition: 100% Virgin Wool by Lanificio Raphael, Italy

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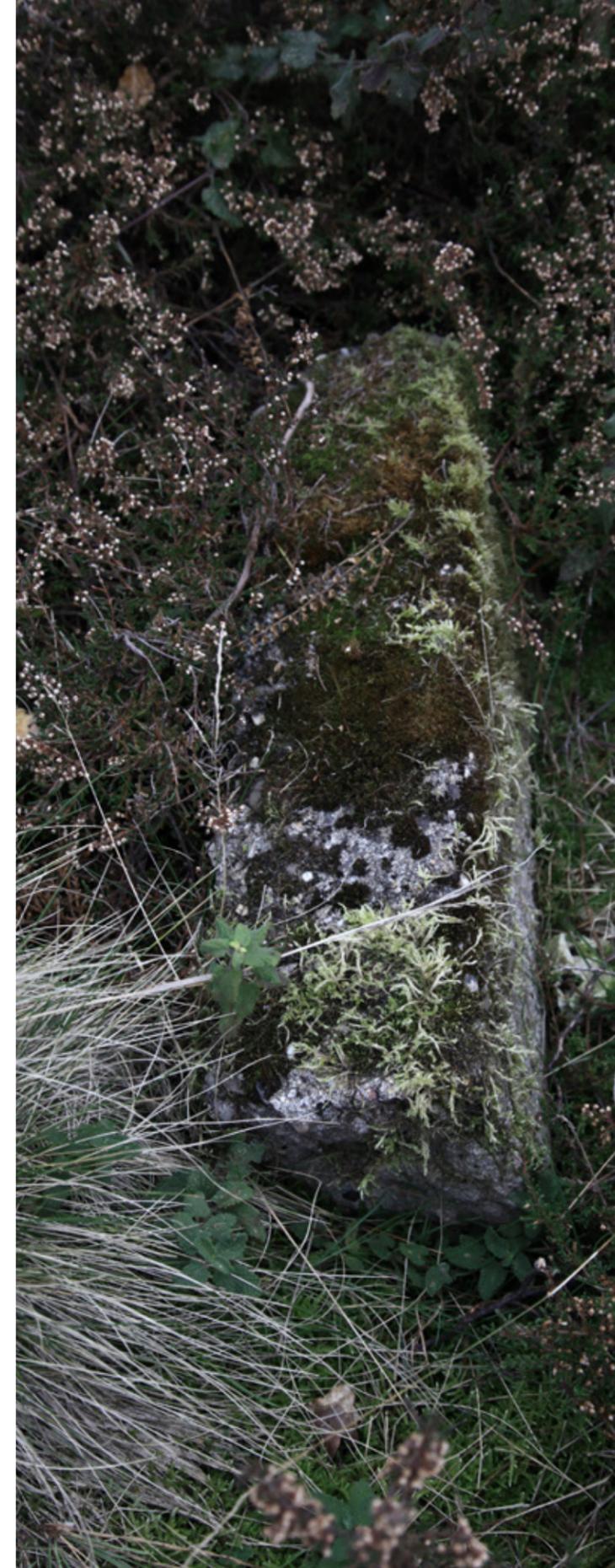


Woolmark x ArtEZ Fashion Masters

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Woolmark x ArtEZ Fashion Masters



Hee Kim, deep purple dress.
Composition: 99% Wool, 1% EA by MISAN brothers, London, UK

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ATELIER



NÉERLANDAIS

ArtEZ Masters in Fashion

Whilst in Paris, Head of Master Fashion Design Mark van Vorstenbos invited me to collaborate with the second year design students and discuss with them how they wished to present their individual collections. The presentation took place at the Atelier Néerlandais on March 3rd within a tableaux vivant idea of displaying different concepts with varying collections in an intimate space. I really enjoyed the process of helping them discuss and shape their presentations within this personal environment. Hee Kim's *Joie de Vivre* collection was inspired by the worldly and lively movement language of Pina Bausch, a language I know and understand well, giving the two of us an instant connection. We created a square movement pathway, where the dancers and models were instructed to follow their own route. This gave rise to the opportunity for paths to cross, for interactions to take place, creating an intimacy, which in my opinion is the strength of Hee's collection.

Viewing Lisa Foerster's collection I quickly realized that it had a movement language of its own. The details that are hidden one moment and exposed the next created a natural curiosity to examine and question, and look further for what else could be discovered. The beautifully

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finished styling displayed a strong cinematic atmosphere, which always eluded to more. By choosing to use the French balconies, opening up the space and breaking the divide between inside and outside, a sense of freedom was given to the models and in turn the designs. With Sunna Örlygsdóttir we looked together with Mark at the placement of her models in space, centring them around a vintage, well-travelled suitcase which symbolized the story of her collection. The characterization and personality of her garments and models – all having a strong theatrical presence – immediately grabbed my imagination. Joining Mark and the team in the beautiful surroundings of Atelier Néerlandais was a wonderful experience. It is such an open and interesting space, and it enriched all the presentations in a unique way. The connection between the collections, the space and how it is presented is a very sensitive one; one where seemingly small decisions can have big consequences. I am happy that I could use my knowledge as a dancer and choreographer to help guide the talented designers through these choices to achieve a presentation that showed off their work in a way that they were proud of.



Atelier Néerlandais

ANNA



Redefining fashion through its material rather than trend cycles, is the central point to my MA research at ArtEZ. Reframing garment-consciousness as opposed to fashion-consciousness has been essential to my work ever since I graduated from Hochschule Niederrhein as design engineer in early 2014. My theory is that reattributing the value of the material to fashion communication processes changes the relation the final consumer has to his or her clothes. And as textiles are the core of fashion, both a garment's performance on the body and its impact on the environment can be considerably altered through the conception of its material.

During my research I found that about 70% of today's innovation lie within material performance, and that cotton and polyester still are the prominently used fibers – even in organic and conscious selections. In order to bridge this gap between textile innovation on the one hand and the fabrics used on the market on the other, I developed the concept for a Material Knowledge Center. The Textile Innovation Lab (TIL) is a unique platform that focuses on facilitating the designers' research into innovative textiles. My aim is to shed a light on the individual

stories behind the tissues rather than highlighting standardized certifications.

TIL offers three functions: it includes the TIL selection, where members can directly reach out to manufacturers and can request a personalized research meeting their individual needs. It also offers the openly accessible Textile Futures area that showcases the most recent textile developments and a fiber encyclopedia that informs about fibers and their qualities in general. And if this was to become a business, an offline pop-up stand would complement the work of TIL as it would make it tangible for people all over the world. For now TIL is accessible worldwide online.

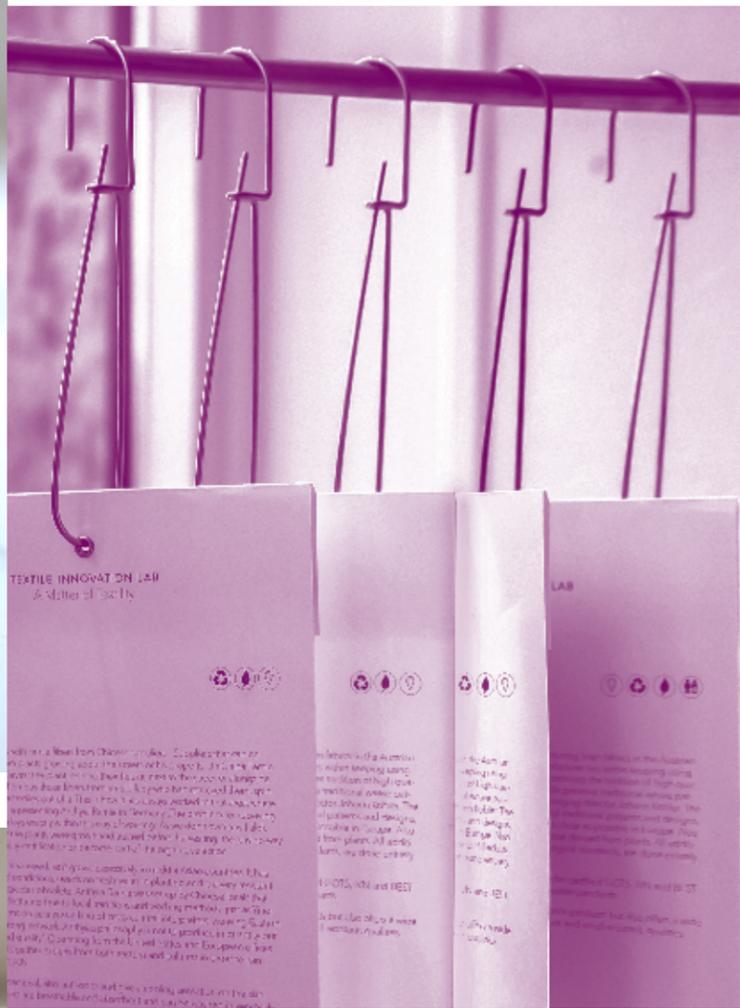
Anna Brinkmann is a Fashion Strategist with a background in design and a strong affinity to circular strategies within the fashion industry. Next to her studies she worked as a project coordinator for the Fashion Future Seminar Series with ClickNL|NextFashion and Atelier Néerlandais in Paris, where international experts projected and discussed their vision on fashion futures in production, technology and retail. Within her final project for the MA Fashion Strategy at ArtEZ she is focusing on textile innovations and the incentives of change within material choices.

www.textileinnovationlab.com
anna.brinkmann@ewetel.net

Textile Innovation Lab

BRINKMANN

Masters in Fashion Strategy



The world is a bag of inspirations and possibilities. It holds endless beauties, viewpoints, ways of living and philosophies which are waiting for us to be learned and to be enhanced to a greater context.

Many big cities in this era are looking more alike. Due to the mass consumption in our society many retail stores have lost emotional connectivity; their sense of true aesthetics and crafts and their care for society. This made me think about the boundary between retail and design and look for a new possibility within this realm. For my graduation project at the MA Fashion Strategy, I tried to find a way to maintain a certain diversity in the world of retail and to push contemporary retail forward, embracing a new notion of aesthetics that reflects consciousness and meaningfulness and find new ways to share information in the 21st century.

My research journey began with an in-depth research on folk crafts. When looking back to my roots, I realized that Thai cultural heritage holds many interesting

aspects that are still undervalued. With this in mind, I travelled back to Thailand to re-explore the story, value and culture behind the traditional craft product "Kratip" – a round woven bamboo container for glutinous rice. I saw new possibilities in giving retail and village people a new perspective by focusing on collaboration, storytelling and sustainable strategy. Using folk craft as my main medium, I not only empowered the craft community and created a new life for craft products, but also translated it into a sensory experience and space.

Exploring the interaction between retail and the senses, my aim is to develop an alternative direction for retail stores from concept to creation. Through in-depth research, I reinterpret, reframe and rethink every aspect of my process. Through my vision and by focusing on collaboration, storytelling and sustainable strategy, I strive to see new possibilities for retail and reflect modernity in a meaningful way. Under my creative direction, I embrace the imperfection,

MAI



CHUAI CHAROENSUK

Masters in Fashion Strategy

Unknown Ordinary

rawness and ordinary and turn it into the unusual or extraordinary, always stimulating all five senses – sight, smell, hear, taste and touch. By doing so, I give counterbalance to mass consumption society, bringing back a sense of emotional connection, aesthetics, crafts and care into the retail environment as well as encouraging people to think, question, interact or spark a conversation.

Born in Thailand and currently living in The Netherlands, Mai Deonpen Chuaicharoensuk (1988) explores the interaction between retail and folk crafts. After living for two years in Melbourne, Australia, she moved to The Netherlands to follow the MA Fashion Strategy course at the ArtEZ University of the Arts, where she enhanced her interest in retail experiences.

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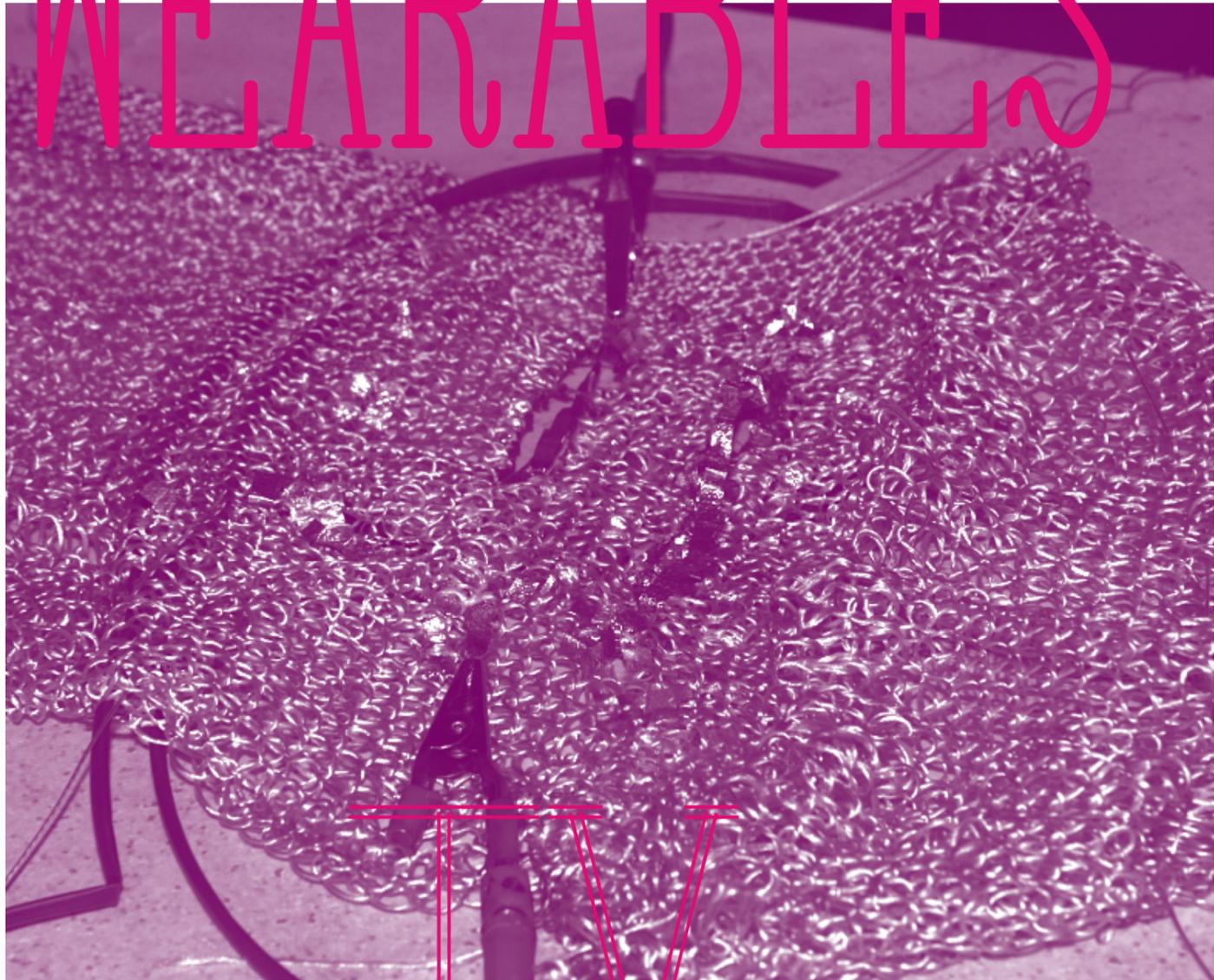


Masters in Fashion Strategy



Unknown Ordinary

CRAFTING WEARABLES



ArtEZ Masters in Fashion

Crafting Wearables is a project initiated by TU Eindhoven in collaboration with the ArtEZ Fashion Masters. This year we collaborated with Eurecat and the Research Center for Textile Technology in Canet de Mar, Spain to bring creatives from different disciplines together in order to work on group projects and explore the possibilities of knitting with soft wearables, as well as applying new material and technology solutions for the textile industry.

After two days of several lectures, discussions and presentations about different projects involving new technology and the status quo and future of material and technology, we split up in different groups. We started with individually introducing ourselves and one project or piece of work that would best represent our identity and drive as a creative. This so we could get an insight into the different backgrounds and disciplines of the participants. Based on this we could chose with who we would like to work together on the next project. I got involved with two MA Architecture students, who are currently researching at the RCA in London and UDK in Berlin as well as with one employee of Eurecat with a fashion background and MA in Textiles. We started first to brainstorm to find out what

Crafting Wearables IV

we expected of this workshop and what we would like to start working on.

Due to my interest in embroidery and the use of polymer in my work, my group was stimulated to explore further the possibilities of paper. We started to work on the knitting machines with different paper yarns combined with conductive yarns, metal, polypropylene and carbon fiber. In addition to this we started to experiment with water and chemicals to see how the paper would react on it. After several tests done with a chemistry specialist of CRTTT we eventually came to the conclusion that chemistry would not send us in the right direction. Looking back at the piece we had put in the water bath for a couple of hours, we discovered that the paper yarn completely twisted around and we got triggered to do further tests. We applied steam and heat and discovered the many possibilities of shape and performance with paper knit. This lead us to the conclusion that we needed to incorporate another material to keep the twisted shape. I was thinking of "form band" and adhesive yarn used for tailoring, which is often applied on round edges or seams to not stretch out the fabric shape after sewing in sleeves for example. When we had our concept clear we started

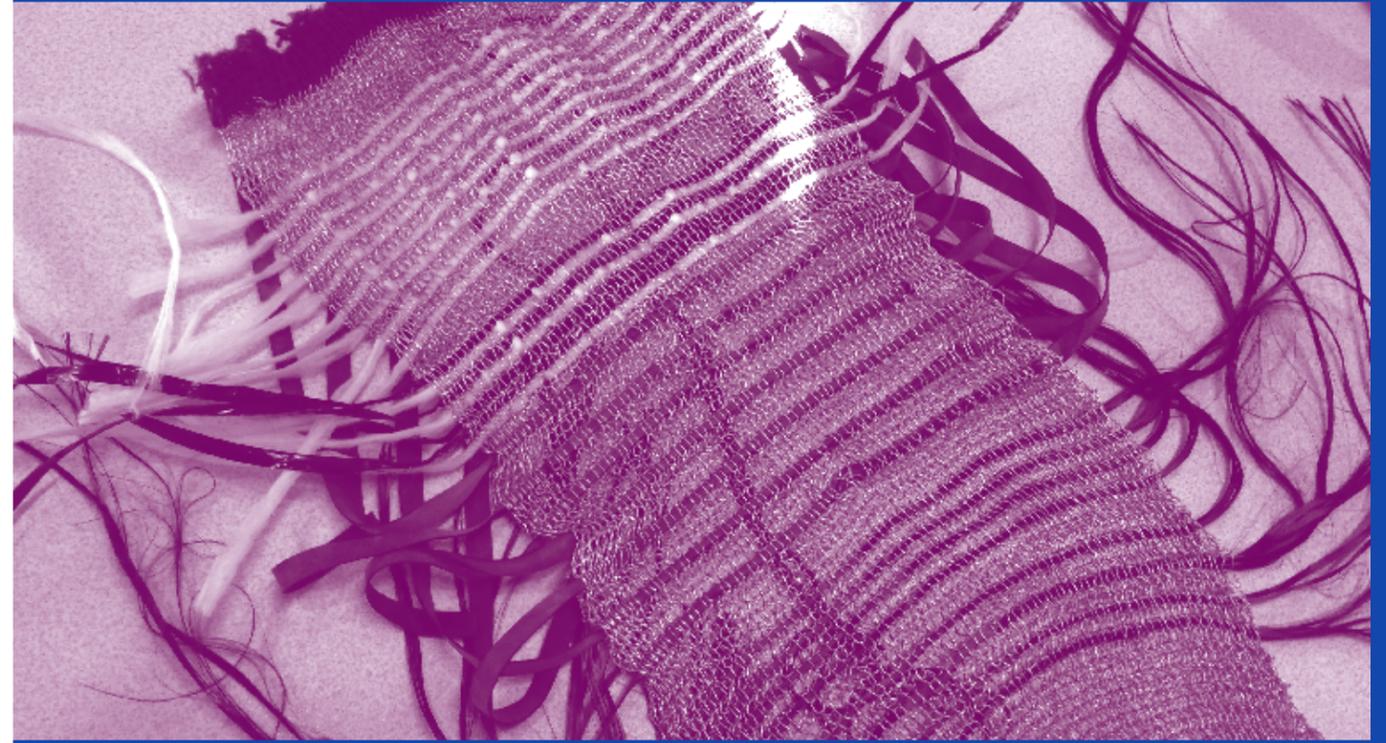
to twist our own yarn consisting of cotton, wool, paper and form-band. With the reel of our newly developed yarn we started knitting the final prototypes.

After developing and testing the final prototype of our yarn, my designer instincts were triggered to create examples for silhouettes. With a few quick sketches on the computer I demonstrated how the yarn could be applied in the textile industry. By applying steam or water to the garment, the customer has the opportunity to re-shape its original form, comparable as to working with clay, giving the wearer the opportunity to make the garment absolutely unique and individual. During the drying process the glue in the yarn will bond with the material and stay in shape. In order to keep this shape and not damage it through

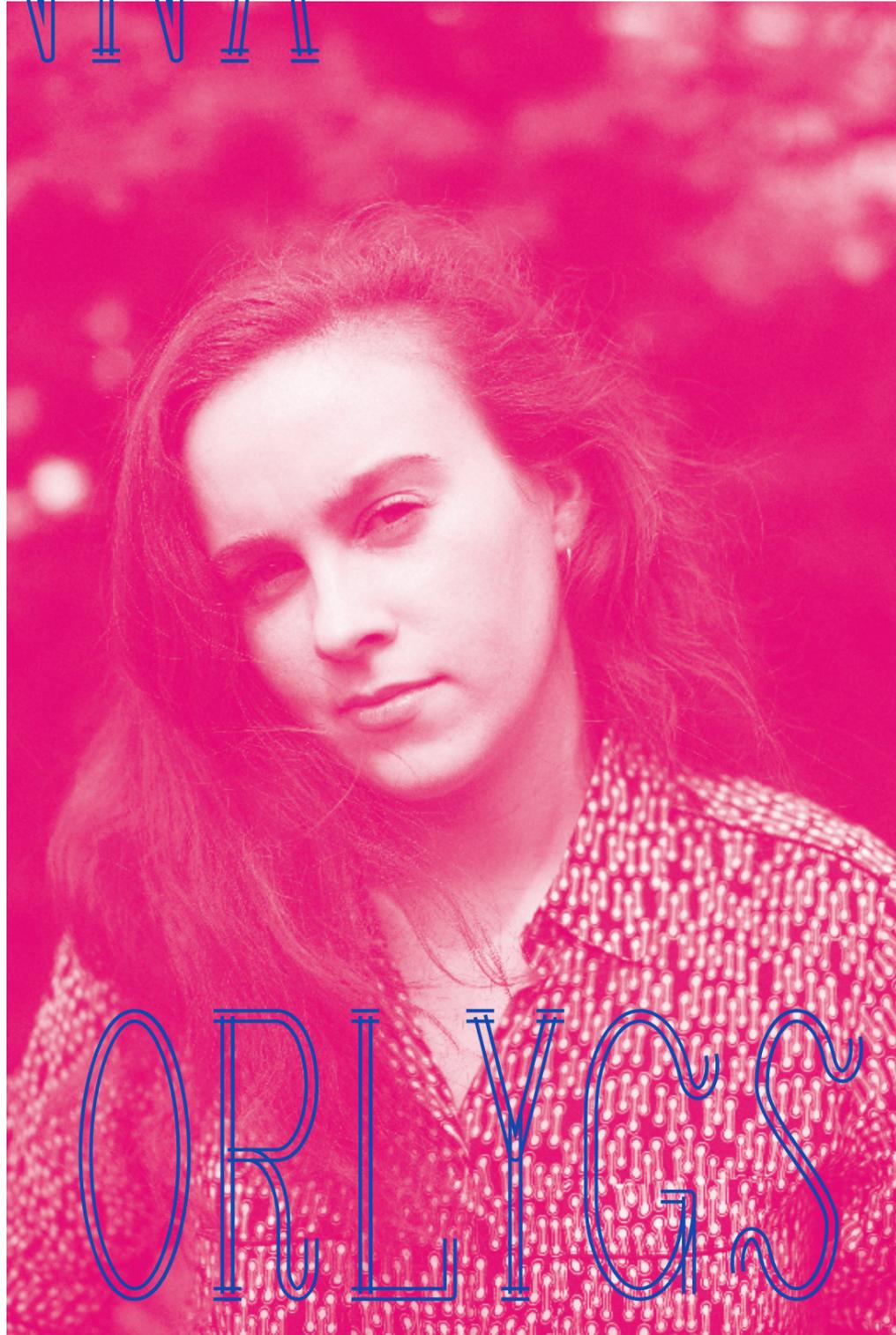
rain or weather changes, surface preparations such as applying a coating for instance would eventually help to keep the shape for long term.

I personally believe that this is the perfect “haute couture” yarn. To me this workshop has confirmed the importance of involving fashion designers – who actually work in the industry and who are willing to experiment with new materials – in the production of new materials, so as to safeguard the aesthetic appearance and practical use of these materials. Because when textile innovations come from “scientists”, these are aspects that are often ignored. Only when different disciplines work together, we are really able to come up with creative and useful solutions for the future.

ArtEZ Masters in Fashion



SUNNA



ORLYGSS

Masters in Fashion Design



DOTTIR

Grand illusions of a great escape

What happens when one year and ten days is spent in solitude? What do I bring and how do I choose? What do I wear? How do I deal with the limitations of this scenario? Will it give me freedom to be so far away from fashion and the gaze of others? How do I dress when I only dress for myself?

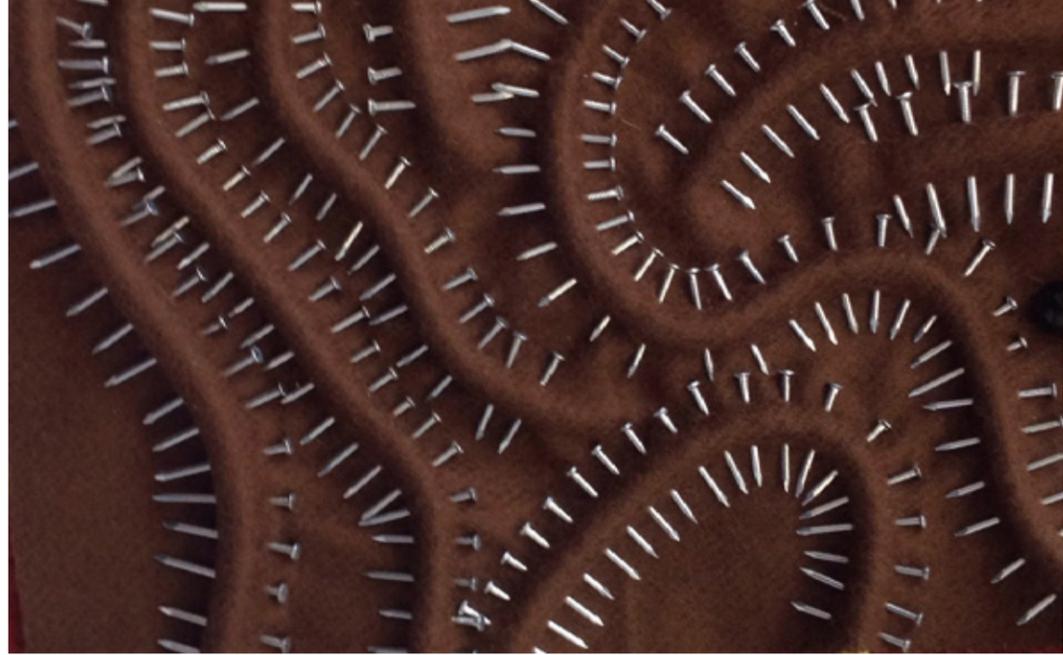
These garments are the manifestation of my stay in the middle of nowhere – albeit an imaginary one. This is how I imagine spending my days in my own company, making garments for my own amusement – to serve my changing needs and desires. Exploring the possibilities of the contents of my travel trunk. And without worrying about whether I will fail or succeed in my attempts. Because what does it matter when nobody else is watching?

A dress made of a pleated piece of plastic burlap held together with straps seized off an airplane. A cherished nylon tricot bedjacket embellished with nails. A favorite wool coat – worn to pieces – carefully taped back together. And should the occasion for wearing a suit arise, an oilskin tarp would undoubtedly make a fine jacket. This collection is fundamentally a wardrobe – reflecting at once a sense of immediacy and indulgence. Objects transformed bearing witness to the state of mind of the wearer.

These are my 'grand illusions of a great fashion escape'.

Sunna Örlygsdóttir (1988) was born in Reykjavík, Iceland. Before graduating with a BA in Fashion Design from the Iceland Academy of the Arts in 2012, she studied at Skals Håndarbejdsskole in Skals, Denmark. She will graduate from the ArtEZ Fashion Masters in Arnhem with an MA in Fashion Design in June 2016.

www.orlygsdottir.com



Masters in Fashion Design



Masters in Fashion Design

Grand illusions of a great escape



RADICAL COMPASSION

ArtEZ Masters in Fashion

In January 2016, the first year MA Fashion Design students participated in the project *Radical Compassion* at Het Nieuwe Instituut in Rotterdam. Under the guidance of Pascale Gatzen, they worked together with guards from HNI on the development of a new uniform.

Although some of the guards never had experiences a needle in their hand, they were very brave and playfully enjoyed the creative process. It was the harmony between individual requirements on pieces of clothes and a sense for unity in a group that helped the guards create the beautiful compact male and female wardrobe with interesting details and effects of layering.

Starting out by cutting into collected secondhand pieces they created two moulages for each garment – shirt, tunic, skirt, pants, jacket. Later Pascale – together

with MA Fashion Design students and MA Fashion Design alumna Iñiy Sanchez – developed the paper patterns for final prototypes. Those then were then presented on the guards, for the guards.

Especially the men's jacket with the effect of wearing a gilet underneath was a nice elaborate piece where function merged with aesthetics. The team was very enthusiastic about the lightness of sophisticated layering, still in a clean silhouette with as little details as possible. And because at Het Nieuwe Instituut a broad range of topics related to design is addressed, the design team decided to play with this concept and created the uniform with eye-catching details and finishings that should raise curiosity and dialogue in her visitors. The garments will be made as semi-finished products so each guard will have the opportunity to finish his/her uniform in a personal way.

Annual report 2015-2016



Radical Compassion

PETERSE



ESMEE

Masters in Fashion Strategy

Everyday we stand in front of a closet full of perfectly “good” clothes, overloaded by impulses and then yet again picking that specific garment that hangs over the chair next to the bed or the one hanging on the hook in the bathroom instead of one of the items hanging in the closet.

We choose to dress ourselves in the same items, again and again. Because it is simply one of our favorites. Those specific garments give you a sense of belonging, the feeling of being you, the concept of feeling at home: it is one of your essentials.

Sometimes you only become aware of the significant meaning of your essential when the time has come for you and your essential to part ways; because it is worn out beyond recovery or you want/need it in another color or size. But often you won't be able to buy that specific item again because of fashion's rapid changing seasons and collections.

Contemporary fashion landscape

Fashion has become a synonym for change, newness, speed and short-term trends.

In its modern understanding fashion is about the constant urge for something new, rapid changes and constant challenges for the individual to keep up with

the times. Magazines advocate changing your outfit every two hours, leading the consumer to struggle with finding their own identity. Almost all fashion theorists emphasize that “the new” – with a steady stream of new garments that replace objects that were once “new” but became “old” – functions as the main feature of contemporary fashion.

Because of this our clothing has now become “fashion for the sake of fashion”, and in essence these clothes have no meaning, no eloquence and no relation to ourselves. Having new and large quantities of clothing says more about the wearer than the actual garment; it is more about the identity of the mass than that of the individual and its actual desires or needs.

The increasingly rapid succession of trends and the consumer's demand to keep up with the times forces high street fashion to produce faster and faster. With this vicious cycle our daily dress has become part of the disposable industry, and with this constant urge for “new” arise several social, cultural and environmental issues, while our real desires are not met ‘because most objects are designed without the understanding of [emotional durability], leading to a wasteful culture built on the fragile foundation of anonymous

Cite – A hint towards emotional durability

interactions with fairly meaningless objects.'

Turning to essentials

On the opposite side of the spectrum, designing garments with an understanding of emotional durability can provide us with the opportunity to fulfill all of our personal needs and make all our frustrations disappear while solving all social, cultural and environmental issues caused by and within the fashion world.

But what turns garments into essentials and what does an essential or emotional durable look contain? What sets one

garment apart from the other and is it possible to develop a guideline to create essentials? My graduation project, *Cite - A hint towards emotional durability*, is an ongoing study capturing the current long-term tendency of emotional durability through portraying essentials, their wearers and archetypes.

It serves as a guide that gives prospective direction and aims to inspire, enlighten, provide overview and structure and help shape the future design landscape, while inviting to think about living an essential lifestyle, when at the same time paying homage to the relics of our life story.

Esmee Peterse longs for something more from design than "newness" and replacing objects that were once new, but became old, with items that will have the exact same fate. Her background at Artemis Styling Academie (cum laude, 2013) and her later enrolment at AMFI for a minor Fashion Theories, Thinking Design, Culture & Marketing (2014) led to her focus on essentials during her MA in Fashion Strategy at the ArtEZ Fashion Masters. Through the combination of studies and her employment at Piet Boon Studio she learned how to translate her passion in creative direction into strategy, concept and design as an interdisciplinary ethnographic researcher (providing overview and prospective guidance).

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Cite - A hint towards emotional durability

JANNEKE



VAN
ROOIJEN

Masters in Fashion Strategy

The new visible

After a period of holding on to a belief that embraced high living standards and fast growth, we are starting to think differently about the definition of development and investigate our own way of living. This rapidly changing society and world full of demands and expectations has made us think about what matters most. The always-on mentality is slowly making place for other ways of living. Many individuals rethink and reconsider their beliefs, values and responsibilities. We are longing for another approach and an expedition on finding new pathways for living is occurring. People are exploring ways to live a life more balanced, find more fulfillment in what they do and seek for purpose and meaning. It feels more necessary than ever before to take a step back, focus on our well-being and return to life's essentials.

Notable is that the solution is being found in nature. We are spending more and more time in nature and learn from her manners. We are engaging with the outdoors and are on the hunt for adventure. The natural environment functions as a place for thought and provides us with energy and silence. An alternative landscape is emerging, one with a different spirit. The

Scape

first gestures have already been made and we can see signals of a foundation for another landscape. The landscape of tomorrow, that is being formed.

About Scape

By intuitive observation, visual documentation and analyzing remarkable signals that occur in our lifestyle tendencies, *Scape* aims to grasp the deeper layer of change and highlights the most important and inspiring aspects. By doing so, *Scape* brings to light future scenarios and serves as a guide that provides prospective direction and delivers insight and inspiration. *Scape* aims to look at the bigger picture and deliberates about what this all means for us, because all of these thoughts have implications: for brands, designers and consumers.

Scape is designed in a case that bundles up the outcome of the vibrant research journey. The case is made by hand and constructed with care. In this package you can find custom-made visuals, color and pattern studies along with inspirational artworks, encouraging thoughts and ways of thinking and a future-counseling dictionary. The content can assist in creating stable brand identities, experiences, and strategies and help design long-lasting products.

About Saunter Studio

Scape is a project initiated by Saunter Studio. Saunter Studio is a multidisciplinary design studio, bringing together research, future scenario design and creative direction. At Saunter Studio we believe that trends are no longer applicable in today's rapidly changing society and therefore we prefer to study long-term movements. We strongly believe in tendencies that not change hastily, but rather mutate over a longer period of time. We understand movements from a long-term point of view and translate our findings and predictions into inspirational future scenarios. These scenarios function as tools for us, tools that can be further introduced to support and develop original ideas.

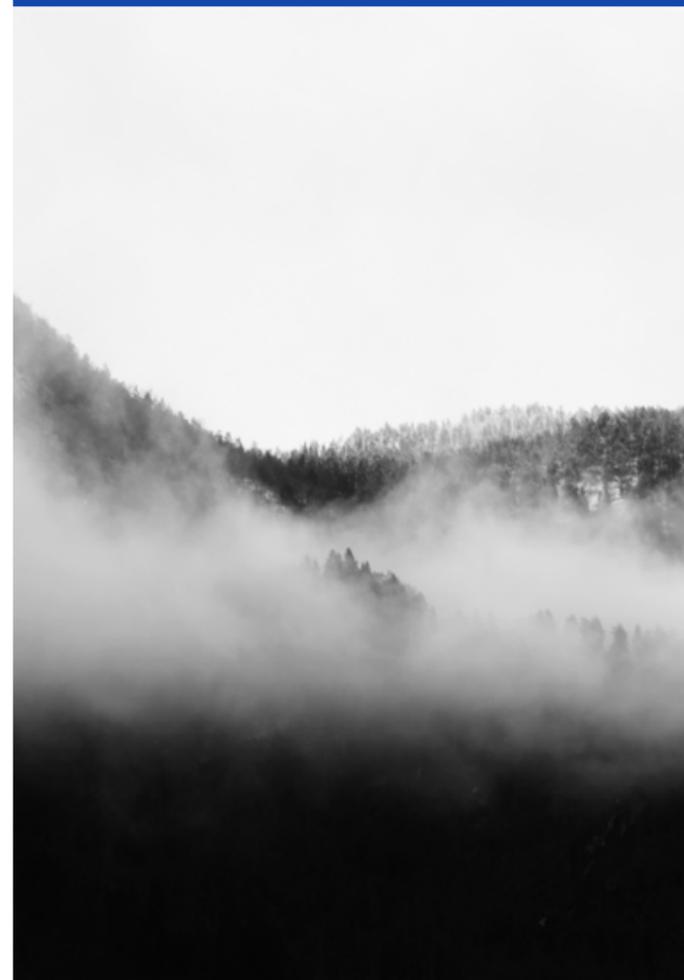
Saunter Studio serves as a navigator through our current landscape and pays closer attention to occurring shifts happening in our environment. Various research methods are being used to create a deeper understanding of this motion. Our working process is comparable to an expedition where intuition is essential to the design process. When we sense that a current development is taking place, a vivid journey starts where we delve into the subject.

At first, we start off with exploring all possible drivers

and attempt to pinpoint the most important components that drive the particular shift forward. Then, we search to find patterns, links and filter the pillars of the movement. During our expedition, we travel to places that we feel currently matter, talk to people who are promising forerunners and learn about their thoughts, visions, and actions. Besides this, we visually document our journey along the way. This documentation takes place by using various disciplines: taking pictures, writing down field notes, collecting souvenirs and illustrating stirring patterns and textures. Making while researching is of great significance for us, to not only understand, but also visualize, translate signs and design a coherent story.

Before enrolling in the MA Fashion Strategy course at the ArtEZ Fashion Masters, Janneke van Rooijen (1989) earned her degree in Fashion Design & Communication at Utrecht School of the Arts (HKU). During her studies at ArtEZ she interned at Studio Edelkoort, where she subsequently started working as a freelancer.

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JACK OF ALL TRADES

'It begins with a calculator, a curious mind, and one fashion week party and that is it my friends, that is how most of us end up here.'
Confessions of a Fashion Buyer¹

Out of bed at 7 and your hotel by 8 with a take away cup of coffee in your hand, trying to get over the headache from yesterday's after show party, an annoying overseas phone call with one of the suppliers before bed, walking fast on a cold and rainy Paris morning. You've lost track of your days, is it Sunday? But it doesn't matter at all; during the fashion week there are no days of the week. You have to be early in the fair area to take a quick look then you have to be there on time for your appointment.

You are in the fair area; designers are still sleepy as well as the guards at the door checking your bags. They are trying to smile and welcome you to their stands, some of them already invisible behind piles of line and order sheets. You are almost over your budget, but wanted to check this side of the fair, for which you didn't have time before, to see if you could find anything new. You feel sorry for the talented designers and their amazing works... They are looking at you with questioning eyes, why she didn't have a look, why did she just pass me by... Sorry guys, maybe next time, you try to memorize the name so you can check it later.

Now you are at one of the back streets of La Marais, where

the hidden Paris Fashion Week is taking place. You are in front of the showroom; there are no street style mavens, hysterical bloggers or hard-nosed photographers encircling the entrance. Instead you have rails of clothing, white walls and long central tables weighed down with laptops, folders and paperwork, pored over by studious women.

You ask if getting a coffee is possible, set up your tools of trade: smartphone for pictures, calculator, colored pens, notebook and your laptop with your never ending excel sheet. Best-case scenario, this may be the rabbit hole that you'll find yourself in, if you are a buyer.

Welcome to the dark side

Fashion is a business, not a playground. The veil of glamour should never be mistaken for the reality of the industry. It is a big and ever growing world: it is a serious business and its impact is huge. But its ecosystem is going through colossal changes, leaving us face-to-face with consequences, such as inverted agendas. We now have sustainability, awareness and responsibility in our vocabularies. Some descriptions are being redefined; luxury, for instance. It is not about the expensive inessentials, it is more conceptual and intangible like time, happiness and self-improvement. New job titles are already being created for future: technology meets the industry in a very conceptual way not in production like you would expect: like fusionists² who will act as bridges between emerging fields, fashion and biology for instance. Their ability to bring all parties together through communication and design will bring about the greatest experiences. Throughout fashion history we witnessed the shift in star positions: at first models were the stars, then celebrities became designers, designers got rebranded as creative directors and finally they became stars. We have been



The interior of Jones, Arnhem

talking about designers and customers or clothes or concepts so far. We were ignoring maybe the most important people in between the designers/brands and customers: the buyers.

Yes, retail has been under the microscope for a while now, but mostly we were talking about customer experience, different services, flagship stores, revenues etcetera and it's true that retail has a monumental elephant in the room. Its entire economic model of revenue and profitability, both for retailers and their suppliers, is collapsing under its own weight and soon will cease to function. Defining a new model, one better suited to the fragmented market before us, is inevitable. And the retailers will have to do the defining.

Once it used to be trendy to be a fashion designer, fashion schools were marketed aggressively. Now we can see the same approach towards darker sides of fashion, such as fashion marketing or retailing. Everyday more and more programs and MBAs are being launched. But they're still far from combining it with the design aspect; their focus is only on business, marketing and numbers.

I once was on the other side of the coin, a designer with my own brand. Questioning my skills and my collections was a daily part

of my job and I was constantly trying to figure out what the problem was. Why weren't the buyers paying any attention to me? No matter how hard I worked on my collections, how reasonably I priced them, how complete my line sheets were, I was sure that something I did was wrong and would blame myself for not attracting the buyers. It was the same for my fellow designers at trade fairs, no matter how good we were, we were still miserable. Yet I was able to experience Paris Fashion Week March 2016, albeit briefly, through the eyes of a buyer. Empty corridors, hopeless designers, amazing clothes untouched on the racks in fair areas but super crowded showrooms... All those multiplying fast fingers on calculators pushed me to ask, what is going on here? Could we explain it all just by saying, fairs are no longer favored but showrooms are? No, I don't think so. I have also witnessed the problems buyers have, the black circles round their eyes. They are simply exhausted and don't have the time or the enthusiasm for new designers or new designs. They are the ones to blame when something goes wrong with the sales, they are the ones who are cast aside. Due to these burdens they carry, they don't take risks anymore, instead they act with extreme precaution. Most of their

ArtEZ Masters in Fashion

meetings will last at least four hours. Three hours of that would be talking numbers and budget, while only half an hour would be about trends or garments. They have limited budgets, limited timeframes and they are under a huge pressure to reach the goals of a new season. They are expected to be more than a trend forecaster, almost a trend diviner.

So far what I've read, heard, been told and witnessed indicated that buyers were in these positions just by chance. Most of them had fallen through this rabbit hole without knowing what's going to happen. This made me ask the following questions: what is a buyer? What are the required skills for this job? What does the industry demand from these people? What does the future hold for buyers? What will be their share of the sweeping changes in fashion? Are the next fashion stars already here?

The power of the buyer

At first it is simply a challenge to yourself...you ask how hard can this be? It's basically like shopping isn't it? I like to shop, I'm REALLY good at getting great quality clothing from the smorgasbord of fabric that is being thrown at me, right?

Wrong. So wrong. But so very naive as well. I would like to welcome you to the world

Jack of all trades

of buying. The world of vendor negotiations, purchase order tracking, excel spreadsheets that could make economists faint, and most importantly, fashion shows and the art of entertainment. Welcome to the vortex that is both art and science."

Confessions of a Fashion Buyer³

As a child, your daily clothes were probably decided on by a family member. An oversimplified definition of professional fashion buyers' job would be the same thing, on a much bigger and more complicated scale. Let's go shopping together, shall we? The nearest department store will do, for just a new shirt. But where do the department stores shop for all the hundreds of shirts on their racks and in their inventory? Besides, who picked these plain white shirts and those silver emblazoned ones and no gray shirts at all? I think it's safe to say it was a fashion buyer, who determined your wardrobe indirectly.

Such a seemingly easy job for people who love shopping: purchasing clothes and accessories with someone else's money, in bulk and for millions of dollars! Dictionaries, however, beg to differ. In the retail industry, a buyer is an individual who selects what items will be stocked in a store, based on his or her

A Vlisco shop-in-shop at concept store Merci, Paris



predictions about what will be popular with shoppers.⁴ Retail is an industry driven by results. Decisions about what to stock can greatly affect businesses.

The buying role differs between companies but all fashion buyers are responsible for overseeing the development of a range of products aimed at a specific type of customer and price bracket. There are various levels of seniority within a buying team, ranging from small independent stores, which may have one buyer who also participates in sales and promotion, to a major fashion multiple which has trainee buyers, assistant buyers, buyers and buying managers, headed by a buying director. The job titles can also vary, most notably at Marks and Spencer, where buyers are referred to as “selectors”.⁵

The buyer’s role at small independent retailers and department stores is quite different from working for a high street fashion chain store, as independents mostly buy ranges of branded merchandise without the opportunity to become involved in the design or development of the product.

Three for the price of one

Though I would like to do a more in-depth study of privately owned fashion concept stores, which have more flexibility or interesting insights, after a couple of interviews it seems like there is no major correlation between the required abilities/skills of a buyer and the size of the store. So I decided to analyze some of the big and small fashion players’

ArtEZ Masters in Fashion

buyer job ads available online now (Farfetch, Asos, NewLook, TopShop, Ermenegildo Zegna Group, ModCloth, Adidas, Zalando, Michael Kors) and found out that they basically ask for at least three people for the price of one.

A fashion buyer needs to be versatile and flexible as the buying schedule may include sitting behind a desk one day writing reports and communicating by phone or email, travelling to various fashion capitals of the world to identify forthcoming trends the next week, then flying to the Far East to meet and negotiate with suppliers. A good buyer needs stamina but should also be enthusiastic, conscientious, professional, decisive, numerate, creative, imaginative and well-motivated. They monitor the competition, provide in-depth market analysis and present ideas to gain competitive advantage. They are required to see beyond current trends and think innovatively, work with press offices to create appropriate coverage and develop corporate images. The packaging and presentation of product in line with strategies also demand their involvement. The ability to perform under pressure and work in a fast-paced environment goes without mentioning. Good judgment and decision-making skills with confidence

Jack of all trades

in suggesting calculated risks is another expectation they have to meet. Excellent verbal communication skills are now a staple of every job listing and a buyer has to communicate clearly, effectively and appropriately with colleagues, suppliers and others at all levels. Did I mention having a strong fashion eye? Or one of my personal favorites: entrepreneurial spirit with creative flair? Let us not forget the ability to put together a comprehensive and clear design brief/product range. And finally, they have to be extremely well organized, methodical and efficient individuals with the ability to self-motivate.

To succeed in this career, buyers need to have foresight and develop that long list of aforementioned skills. It is rare to find someone who can balance these qualities and skills, so many buyers will excel in some while being only adequate in others. Despite the daunting length of the list, I have been told that most of the skills are learnt on the job.

A Glorious Dawn

There is a big shake-up in the current fashion system. At the end of the day, the fashion system is essentially about selling clothes, right? To customers, correct? So says Burberry: down with the buyers, editors, and retailers!

Let's talk directly to our customers and cut out all the people in between. Some brands are still trying to survive the hurricane that Zara caused. Stories of top designers leaving top brands, brands that stopped doing fashion shows, new hires and fires are all over the media.

At the end of the day designers and buyers are both chasing the same rabbit: to get the right product to the right customer for the right price. As designers had once risen to stardom, we will now witness the rise of buyers.

On March 23rd 2016⁶, Kering-owned luxury menswear label Brioni has appointed Justin O'Shea, former fashion director of MyTheresa, its new creative director. In his new role at Brioni, O'Shea will be responsible for the brand's collections as well as its image: 'Challenging boundaries has always been in Brioni's DNA and this choice confirms it once again,' Gianluca Flore, chief executive officer of Brioni, told *Business of Fashion*. 'Justin soon emerged as the best choice for the brand's creative direction as he has shown an accurate understanding of the company's heritage and an assertive approach on how to reinforce our core values.'⁷

Grita Loeb sack, chief executive officer of Kering's luxury couture

and leather goods emerging brands division, added: 'I join Gianluca in welcoming Justin O'Shea as creative director of Brioni. An unconventional profile for such a position, Justin brings a holistic approach and strong business understanding. I believe his vision will accurately translate into this role and add a distinctive signature to the House.'⁸

It is not unconventional at all. Even though Justin O'Shea lacks the formal training or the experience of a designer, he has a comprehensive and exceptional understanding of sales. His skillset is fine-tuned to analyze and monitor the trends to predict what, when and to whom to sell. Were we to read between the lines, we would immediately see that many of today's top creative directors are prized for their ability to craft and communicate a strong point-of-view across a number of channels, rather than traditional design skills.

So far buyers have been treated as jack-of-all-trades and master of none. However, I believe that those invisible people in between would become the next big brand or the label, or even star designers. Everybody knows that being a designer is more than drawing a silhouette. Buyers are the puzzle masters, who can put a collection together from seemingly unrelated articles. They have the know-how,

they are good at managing teams, monitoring and analyzing trends and numbers. Thus future art directors will be chosen from high profile buyers. They will bring a new fresh breath of air to the industry, receding brands will come back to surface again through them. But this might also hasten the transformation of the industry into a monopoly of holding owned brands, which I see as a possible dystopian future of fashion.

The transition will go both ways. Highly skilled new fashion designers who had problems with the super fast fashion cycle will consciously choose to become buyers. It is the perfect starter job as well. Designers have all the required skills. Fashion schools are now implementing this shifting idea of operating in fashion field with different titles and not being just a designer. It is not a shame any more to want to have a different title in the industry and not starting your own brand or running in vicious circles

as a designer in a major company. But what will happen to today's big names? Any day now, designers with major celebrity status will stop waving after their runway shows and start curating a new breed of concept stores.

Maybe the titles – buyer and designer – will merge and there will be no differences, so they will share the same title; creative strategist maybe? But then who will we call a designer? With this new shift we will have more skilled people in the industry. Then again, it would be too late if by that time the whole industry is already taken over by 3D printers and human touch disappeared rapidly. If not, then design and material will reign supreme and a new day will dawn for designers and design, or even maybe for a better world.

This essay was written for the course Fashion Concepts, where students prepare themselves theoretically for the research they will be doing at their In-Company Project. Asu Aksu's ICP is at Studio Judith ter Haar.

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HEE
KIM



Masters in Fashion Design



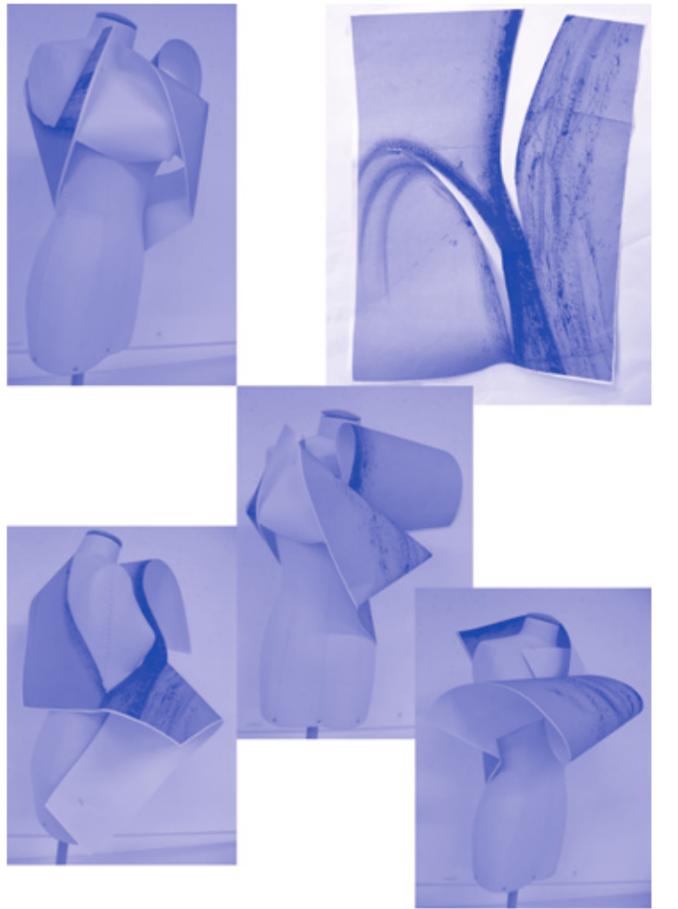
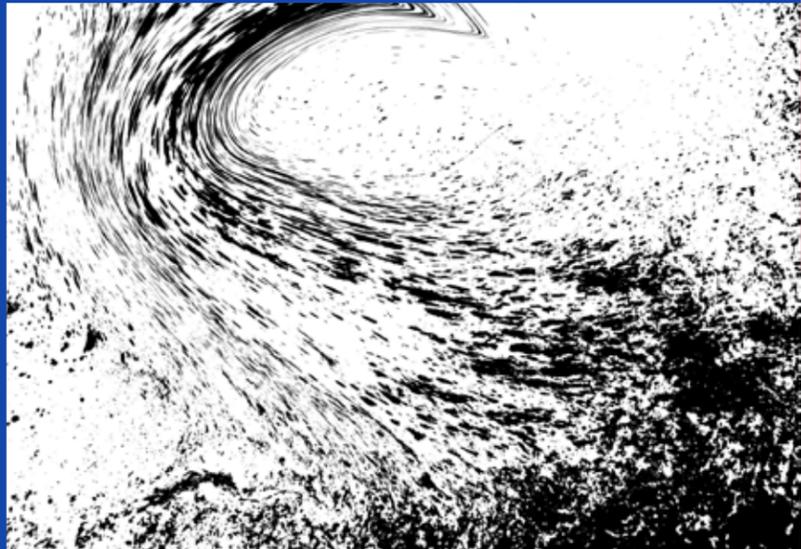
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Provocative. Dynamic. Emotion. Energy.
A new way of designing.

Hee Kim integrated the kinetic drawings of dancer and visual artist Heather Hansen with the expressiveness and emotions of choreographer Pina Bausch in the construction of clothing. Hee Kim started with spontaneous drawings, transferring them onto fabric by making incisions. Following some of the lines, she used that as the starting point of moulage. The result is an abstract, sculptural collection, exploring the boundaries between fashion and art. Sculptural solid shapes form a contrast and at the same time blend with the fluid undergarments. Prints were created from pictures Hee Kim took from remnants of charcoal traces on the floor after drawing. Each piece represents the joy and the beauty of movement.

Hee Kim (Seoul, South Korea) studied at Parsons the New School for Design in New York, and did internships at Carolina Herrera, J. Mendel and Halston. She also studied at Central Saint Martins College of Art in London and is now graduating from ArtEZ Fashion Masters in Arnhem with an MA in Fashion Design.

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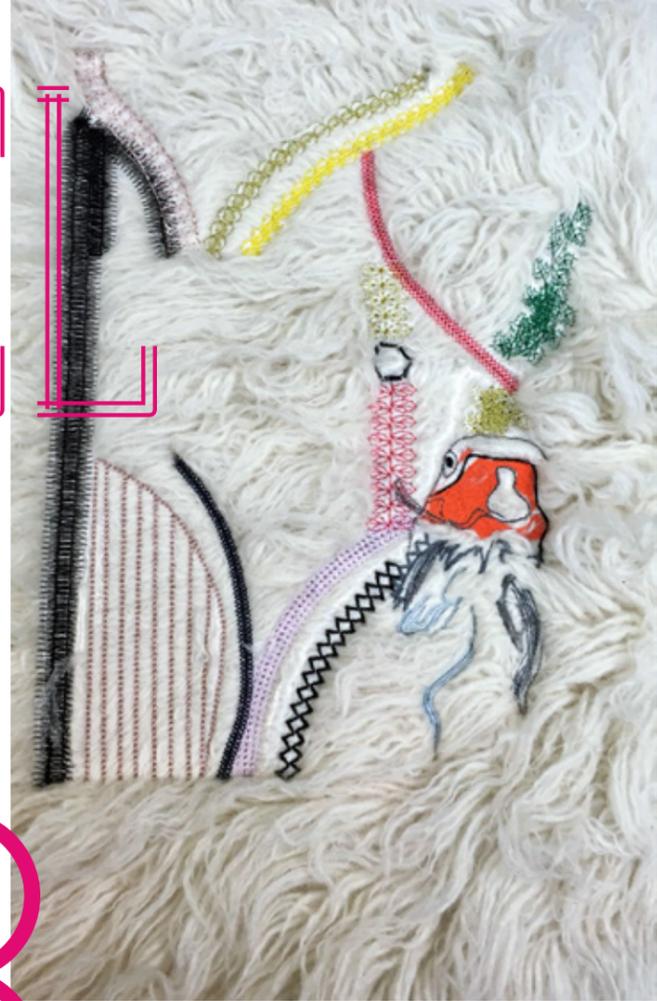
Joie de Vivre



Masters in Fashion Design

Joie de Vivre

TEXTILE



LAB



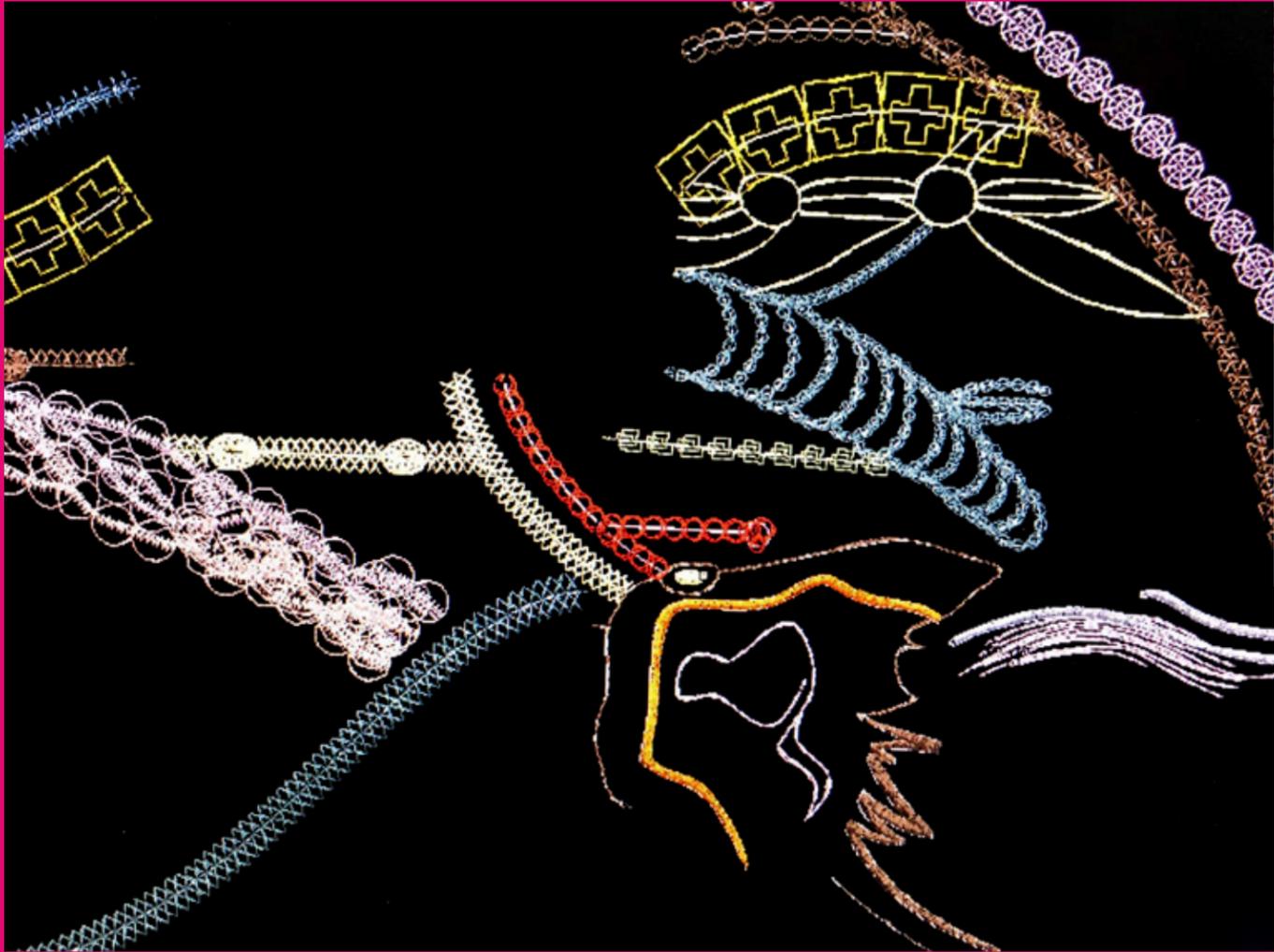
The first year MA Fashion Design students got the opportunity to work for three days with the experts of the TextielLab in Tilburg and ArtEZ's own Petra Vonk and Pamela Spruyt.

Klaudia Stavreva is always experimenting with intuitively driven and classic embroidery techniques, usually all done by hand. For the first time now she worked with an embroidery machine, but still managed to make it look as personal and tactile as her handmade embroidery. She achieved this by using several stitch types and embroidering on top of odd materials, like long-haired faux fur or a sheep's blanket. She was inspired by geese, which are used as "guard dogs" by the Macedonian Romani people.

Klara Valkova created an interesting piece using knitted pleats. She hid an artwork underneath the pleats, so only when you're looking at it from a certain angle you'll spot the image.

She experimented a lot with the behavior of the yarn, to make her hidden artwork pop out.

I have been working on two types of knits. One was an ikat experiment. Ikat is a weaving technique where the warp yarns are painted beforehand, creating a particular type of print. Intrigued by this way of printing I wanted to see if it was possible to do this with knitwear. I knitted a plain cotton piece at the lab and painted a flower on top. After that, we unraveled it again and knitted it in the exact same way, discovering that the tiniest change completely alters the print. It will take up some more experiments to get it more close to the original image, but I find it an inspiring way to approach knitwear, leaving an element of surprise in it. The second knit I created was inspired on ragged ancient textile pieces. I wanted it to look like an old broken piece of knitwear surrounded by almost nothing, using a thin transparent yarn.



ArtEZ Masters in Fashion



TextielLab

KREUNEN TESSA



Masters in Fashion Strategy

Epitome

In current society the only given is change. Now more than ever, values concerning consuming and experiencing retail are shifting. These changes can be partially explained through technological developments and the rise of social networking sites, making consumer cultures across the globe more homogenised. However, due to globalisation and large multinational companies colonising consumer cultures, people seemingly are becoming more and more aware of what is missing in this: that is distinctiveness through service. Inherent to this critical questioning of consumer culture within the current creative industry is also a conceptual struggle with the main question concerning the significance of the local in a global society. New players are spotted who show their appreciation for the local culture by opening brick and mortar stores in marginal cities, whereas they still exert influence on a global scale through their online activities. However, what is then the function of these physical stores in our consumer society? And, to what extent does the physical space add value to businesses that are predominantly active in an online environment?

Glocality in the Scandinavian creative industry

My graduation project *Glocality in the Scandinavian creative industry* aims to discover what a glocal concept looks like by studying small businesses that are active both online in the global retail-space and offline in their local community. Through ethnographic research, semi-structured interviews and six case studies an overall tendency was extracted, showing how stores rooted in local communities can counterbalance those in big global capitals by empowering customers globally and embracing their heritage locally. Since the Northern European culture is known for pioneering within the western culture, this project focused upon enthralling small businesses established in the secondary Scandinavian cities of Bergen, Göteborg and Århus. This graduation project touches upon the importance of glocalisation in contemporary business concepts and the resulting book provides a novel basis for future retail strategies.

The context out of which glocality arose

Towards the end of the twentieth century, consumer cultures across the globe became homogenised and a society of hyper consumption emerged (Klein, 2001). The aspect of

quality got lost and retail revolved around quantity, mass production and consumption, as a result shopping became superficial. The proliferations of large multinational companies started to colonise local cultures resulting into homogenic cityscapes (Kjeldgaard & Ostberg, 2007). Researchers Thompson and Arsel (2004) question both heterogeneity and homogeneity and state that commanding multinationals might forge hegemonic brandscapes. By this, the authors mean the ruling or controlling influences that global brands exert on their local competitors and the meanings consumers derive from their experiences of these global “servicescapes”¹.

Next, with the introduction of e-commerce for a while it seemed as if webstores were gradually replacing the “traditional” brick and mortar stores. Yet, consumers started to realise that something was lacking: shopping traditionally used to be about more than just sales namely service that distinguished one store from another. Moreover, there appears to be a new movement in which online start-ups are setting up brick and mortar stores to physically connect with their customers. Those brands have apart from a global online space an actual concept store dedicated

to a selection of premium products and lifestyle goods that are made with care and purpose in mind. The brick and mortar stores have a specific focus on community, service and product know-how. Consumers can come by, chat with the people behind the store in person – over a cup of coffee – and share stories. In some places contemporary cultures are already becoming more characterised by degrees of heterogeneity and therewith offer alternatives to the globalisation of the retail landscape.

Glocalisation

Seeing that customers currently seem to realise that service is an important (lost) aspect of their shopping experience, this has engendered a renewed surge for reconnection with brands, forming communities, telling stories and sharing values. Put differently, consumers start to resort to nationalism and return to the roots of retail, resulting into consumer resistance and local appropriation. This movement can be labelled as glocalisation. According to Kjeldgaard and Ostberg (2007) glocalisation not only implies how local cultures adapt and re-interpret global influences, it implicates that the local – or the idea of local – becomes global; a universal idea which



becomes culturally significant exactly because of an emerging consciousness of the “world as a whole”. In short, glocalisation regards the importance of the local in a global environment.

In the context of marketing and branding this notion has been explored by Ger (1999), who came to the conclusion that due to the mobilisation of local culture, local firms can possibly ‘out-local the global competition’. Research in consumption and consumer culture (Kjeldgaard & Ostberg, 2007) suggests that the presence of a multinational brand creates structures of common difference along which competing (local) brands have to define themselves. In other words, when one brand massively gains presence in a city



(e.g. H&M and Zara), other brands and stores feel the need to mirror what these fashion chains are doing. For example, as soon as H&M opens new flagship stores, other brands feel the need to open similar stores in the area. This is what happened in many capitals. Think about the Nine Streets in Amsterdam, the moment a large retailer opened a store in one of these streets many others followed. For that reason in this research the focus will be on marginal cities, to be able to find out what happens in communities and how small businesses are being established for other reasons than responding to the activities of big global opponents in the retail landscape.

To conclude, we are currently on the precipice of an epoch that is haunted by trends, mass production and idocentrism². The new evolving era is known for its social, knowledge economy in

which allocentrism³ is the main objective and it can be labelled with the term glocalisation. Other major tenets are a renewed interest for quality manufacturing and bonding with the local culture while communicating globally (i.e. glocalisation). Important core characteristics of this glocal we-economy retail system are craftsmanship, sustainability, transparency and authenticity. Moreover, it also concerns experiencing and exploring on a personal level, it is about relationships, doing new discoveries and sharing values.

Tessa Kreunen obtained a BSc in Communication at the University of Amsterdam, with minors in Art History and Danish language acquisition. Apart from following the Master in Fashion Strategy at the ArtEZ Fashion Masters, she simultaneously studies for an MSc in Corporate Communication at the University of Amsterdam. During her studies she interned in Berlin and Copenhagen and worked as a junior trend researcher for Amsterdam-based creative agency Out Of Office.

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NOTES

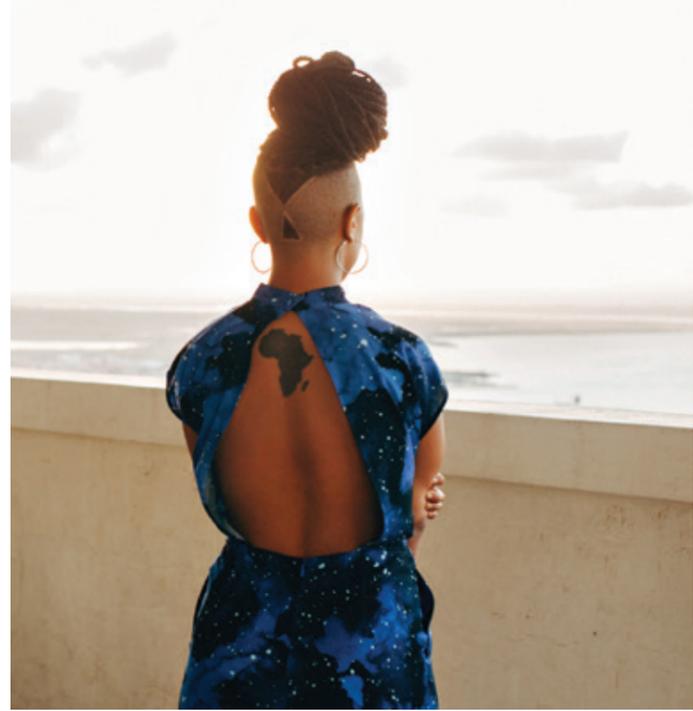
1. Servicescape is a concept that can help assess the difference in customer experience between a fast-fashion giant and a small-scale retailer. Even if the quality of the product is the same, the customer may perceive higher quality in the latter over the former based on the environment in which the service is provided.
2. Idiocentrism is the psychological manifestation of the concept individualism.
3. Allocentrism is a collectivistic personality attribute whereby people centre their attention and actions on other people rather than themselves. It is a psychological dimension, which corresponds to the better-known cultural dimension of collectivism.

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Modern Africa is ripe with creativity. The world of dress in the African context lives in a duality of globalized evidence yet is resolutely local. In recent years an exciting and inspiring array of fashion talents have emerged from the continent and the African diaspora, awakening an incentive to pay close attention to what this means for the future of fashion in Africa. Through my project, Stories of Near, I challenge the perspectives global audiences have by building new African fashion narratives driven by co-creation and social change. This incentive shares the stories told through dress reflecting indications to the past, the present and the future of this diverse continent. By offering an online platform which divulges a database of the driving forces behind this niche (yet growing) market, I hope to unify an often dispersed environment of which I believe will influence the future of fashion as a whole.

With strong heritage roots in Africa, Stories of Near positions itself as a visionary and future-proof studio specialized in the African fashion industry. With a professional background in trend research and brand innovation, we help various stakeholders to grasp the opportunities that are present in the African market with a social and ethical mindset. We are

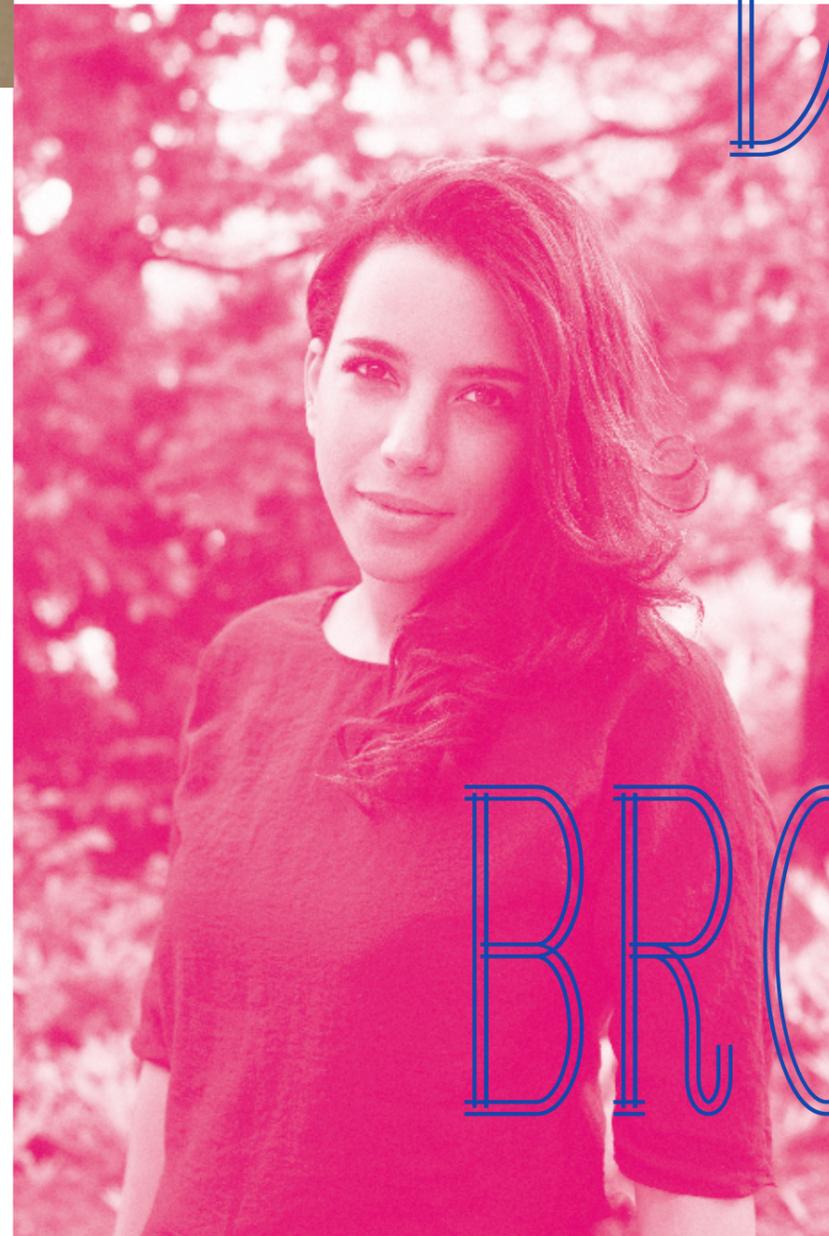


driven by human rights and a deep desire to elicit and empower the people behind the products. Using fashion as a tool to engage communities and cultures, we want to elevate untold stories of the continent to a global audience. As ethnographic intermediators and concept developers, we bridge collaborative opportunities between Africa and the West. Through storytelling and co-creation we want to connect global and local brands, individuals and investors with opportunities in the African fashion landscape. With our online database we offer a network map of a community of trailblazers linking industry experts and creative professionals who are determining the future of fashion in Africa and beyond. Stories of Near helps brands gain a thorough

Masters in Fashion Strategy

ZINZI

DE



BROWWER

Stories of Near



understanding of the diversity of markets and consumer forces in Africa by offering trend books and workshops. Herein, the studio inspires through consumer insights and trend studies that are defining the fashion landscape of Africa. We guide brands and entrepreneurs into undiscovered territories to enrich the consumer's hearts and minds, in which social innovation plays a large role.

Why does it matter? The fashion landscape in Africa is producing new forms and ways of dealing with sustainability, luxury and retail. Innovative solutions are being bred that are becoming globally relevant for the fashion industry. Africa is not merely a reference of inspiration for many designers and brands; it is an authentic source wherein knowledge and ideas are being exchanged. These contribute to economic and social development. A new arena of pioneers is starting to define and execute the future of fashion. This leads Stories of Near to the opportunity to enter a niche market that is becoming increasingly relevant and unmissable to the future of fashion.

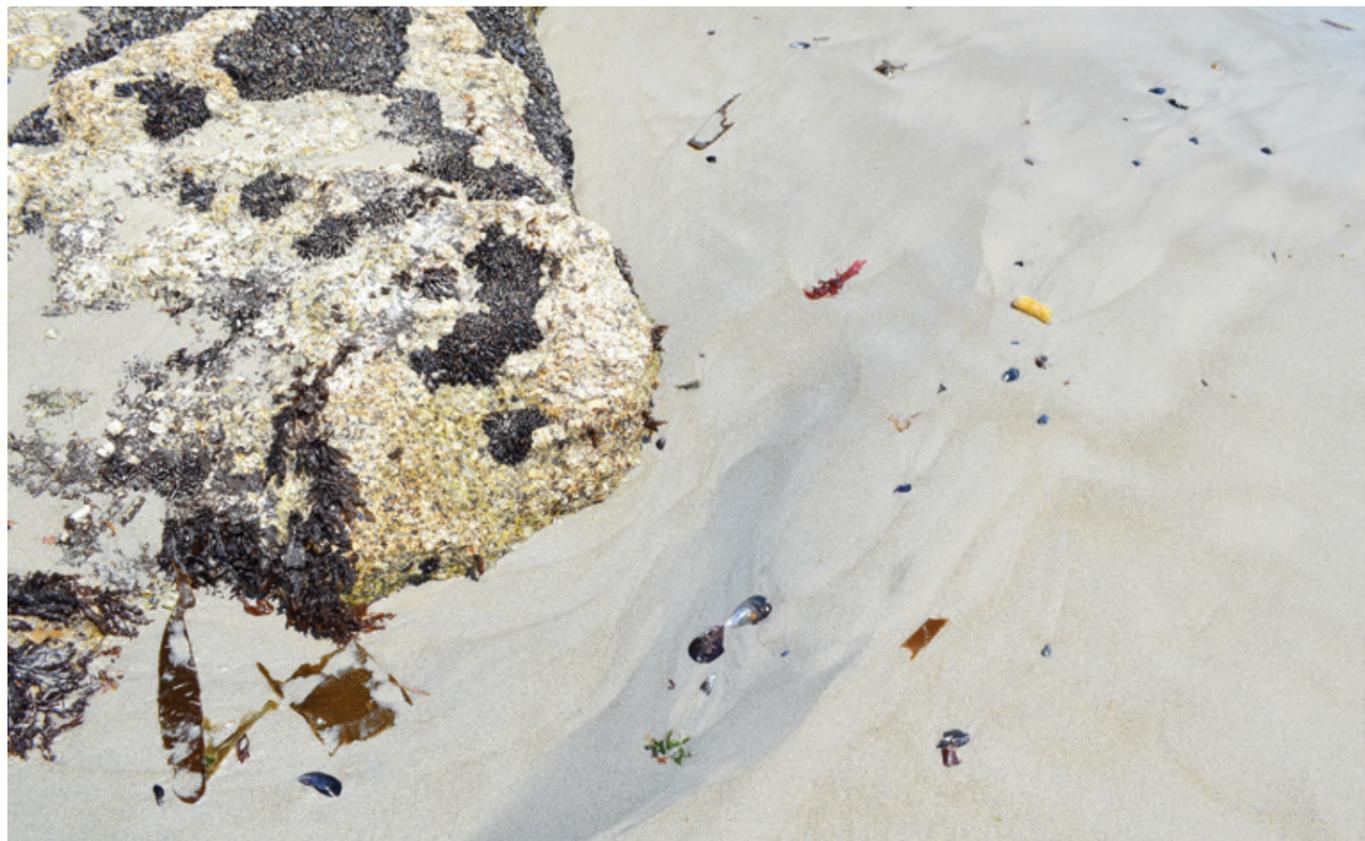
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Stories of Near

With education as a strong driving factor, Zinzi de Brouwer is led by empathic and collaborative values in her manifestation as an ethnographic enquirer. Her goals are to co-create with others who feel strongly about giving a podium to marginalized communities and (micro) cultures speak to particular issues that affect their surroundings and daily life. She embodies a facilitator role in the creative process: collecting and connecting stories through transnational methods. Her aim is to approach fashion intellectually, placing value in continuous exchanges and bridging interdisciplinary fields to reveal innovative solutions. She curates and creates new design aesthetics as a fashion strategist, ensuring her projections to be future-proof treating brands as ecosystems as she implements these strategies. By giving empowerment to stories and people, Zinzi wants to contribute to a more honest and socially responsible fashion system.

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PARIS



In the first week of March the first-year Strategy students went on a 4-day study trip to the fashion capital Paris, under the guidance of Judith ter Haar and Martine Bovee. With a program including studio visits, shop tours and encounters with professionals from the field, there was plenty of inspiration to bring back home. The students visited the Trend Union studio of Lidewij Edelkoort, learned about the current state of fashion journalism during a lecture by Anja Cronberg of *Vestoj* magazine, gained an insight into fashion curation during a meeting with Pamela Golbin of Les Arts Décoratifs, discovered the treasures and store concepts of Le Marais, met with BLESS founder Desiree Heiss to learn about their concept and vision and explored the store architecture, products and artisanal know-how of Hermès during a private tour through the Sèvres store.

AN EXCURSION

ArtEZ Masters in Fashion



Annual report 2015-2016

What if your garment remembers the first movement you have made in it, the first moment the garment embraced your body?

Being trained as a ballet dancer for many years, these gained experiences shaped the elements of my collection. It is about the exclusive relationship your body enters with clothes. An intimate exchange that only you can have – a secret confidential moment you will forever own.

You may find a knitted waistband inside your pants that extends into a transparent knit detail. Such subtle elements increase the wearing comfort and add a functional layer to the piece. But putting your hand into the pocket of a jacket or a coat is also an intimate gesture that includes the memories that you have already experienced with your garment. It is you wearing the garment that reinvents the story of my collection.

In my work I combine hand-finished manufacturing with the concept of urban active wear. Striped knitwear details worn as accessories allow cross-combinations amongst the entire collection. I provide a chance to develop your own personal relationship with your wardrobe, which over time will help you to design your very own unique apparel language.

Lisa Foerster was born in Engelskirchen, Germany (1990). She will graduate from the ArtEZ Fashion Masters with an MA in Fashion Design in June 2016. Before she came to The Netherlands she did an internship at Steven Tai Studio in London, studied at the Istituto Europeo di Design (IED) in Milan and completed the Bachelor of Arts at the University of Applied Sciences in Trier, Germany.

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Masters in Fashion Design



LISA

FOERSTER

Movement Memories



Masters in Fashion Design





Masters in Fashion Design

Movement Memories

PUBLIC PRESENTATIONS ARTEZ FASHION MASTERS JULY 2015 – JULY 2016

**INTERVENING SPACE:
EYE MUSEUM –
REFRAMING CONVENTIONS**
Lisette Ros (MFS, generation 22) created a performance for the Michelangelo Antonioni exhibition opening at EYE. 11.09.2015
Eye, Amsterdam

**BOTANIC ART:
A FLOWERING SCIENCE**
Ikram El Messaoudi (MFS, generation 23) showed her film *Bloom, a journey to harmony* during the *Botanic Art: A Flowering Science* exhibition at the Noordbrabants Museum. 12.09.2015 – 13.12.2015
Noordbrabants Museum, Den Bosch

IN NO PARTICULAR ORDER
A presentation of 36 emerging talents of the design world supported by Stimuleringsfonds Creatieve Industrie, with works by designers such as Noon Passama Sanpatchayapong (MFS, generation 21) and Barbara Langendijk (MFD, generation 14). 17.10.2015 – 25.10.2015
Dutch Design Week, Eindhoven

HOE ROTTER UT WORDT
The SBK-Dordrecht held an exhibition about *gabber* culture and asked Lisette Ros (MFS, generation 22) to create a new performance work to complete the exhibition *Hoe Rotter Ut Wordt*. 23.10.2015 – 24.12.2015
SBK, Dordrecht

**THE FUTURE
OF FASHION IS NOW**
The Future of Fashion is Now takes the visitor on a trip around the most innovative fashion from all

over the world, with works by designers such as Pauline van Dongen (MFD, generation 11), Jef Montes, Iris van Herpen and Viktor & Rolf. 29.10.2015 – 31.07.2016
OCT, Shanghai & OCT, Shenzhen

SLOW // PULP
The capsule collection PULP designed by Natalie de Koning (MFD, generation 16) with repurposed and recycled materials was presented during Amsterdam Fashion Week. 12.01.2016 – 22.01.2016
Westerlab, Amsterdam

**MATERIAL.ENVIRONMENT.
MEDIATION.01**
In this installation shown during Amsterdam Fashion Week, Barbara Langendijk (MFD, generation 14), Jochem Esser and Lisette Ros (MFS, generation 22), questioned how to define fiction and reality. 17.01.2016
Mercedes-Benz Fashion Week, Amsterdam

BODY ART
With *Body Art* the MAS developed a varied exhibition about forms of body adornment, from make-up and tattoos to scarification and surgical changes, throughout the centuries and in different cultures. In the exhibition, work of Amber Ambrose Aurèle (MSD, generation 1) was on display. 18.02.2016 – 17.04.2016
MAS, Antwerp

**HAIR! HUMAN HAIR IN
FASHION AND ART**
Centraal Museum explored human hair and how it is incorporated into jewelry and fashion, is used for artworks and installations, and is found in a diversity of forms – especially on the body itself.

In the exhibition, work of Amber Ambrose Aurèle (MSD, generation 1) was on display. 20.02.2016 – 29.05.2016

FASHION SHOW
Fashion show by students from the final year of the Master Fashion Design (generation 17). 03.03.2016
Atelier Néerlandais, Paris

**MASTERCLASS
FUTURE FASHION
PRACTICES**
French and Dutch fashion talent, among them Pauline van Dongen (MFD, generation 11), participated in a masterclass that explored the boundaries of the current fashion system. The masterclass was visited by the Dutch King and Queen. 10.03-2016 – 11.03.2016
Atelier Néerlandais, Paris

**100-YEAR PLAN FOR
A SUSTAINABLE MODEL
OF GROWTH**
The presentation of a paper at the Fashion Colloquium at the University of São Paulo, by Manon Randin and Mor Schwartz (MFS, generation 25). The research was conducted for the workshop Closing the Loop, a collaboration with the Centre of Expertise FutureMakers. 11.04.2016 – 15.04.2016
University of São Paulo, São Paulo

**DUTCH DAYS
IN HONG KONG**
The Consulate General of the Kingdom of the Netherlands celebrated Dutch art and culture at the Dutch Days festival in Hong Kong, showing designs of Amber Ambrose Aurèle (MSD, generation 1), among others. 05.04.2016 – 27.04.2016
Gee Chang Hong Centre, Hong Kong

**NEW FASHION
PERSPECTIVES**
An exhibition on young fashion talent dealing with the changes in the current fashion system. Curated by Head of Fashion Strategy Hanka van der Voet (MFS, generation 18) and displaying, among others, work of Barbara Langendijk (MFD, generation 14), Christina Braun (MFD, generation 15) and Lisette Ros (MFS, generation 22). 15.04.2016 – 24.04.2016
Looiersgracht 60, Amsterdam

**EURO FASHION
AWARD 2016**
Christina Braun (MFD, generation 15) participated in the Euro Fashion Awards in Görlitz, Germany. 23.04.2016
Kaufhaus, Görlitz

**FASHION | NARRATORS |
ACTIVE | METAPRENEURS**
The presentation of the graduation projects of MFS, generation 24. 01.07.2016
Hôtel Droog, Amsterdam

ArtEZ FASHION MASTERS

We offer two unique, fully accredited Masters: the Master Fashion Design and the Master Fashion Strategy. Together they cover the vast variety of subjects of the contemporary fashion sector. Both programs aim to produce critical professionals whose work reflects a unique artistic identity. Funded by the Dutch Ministry of Education, these fulltime, two-year curricula rely on English as language of instruction.

OUR MISSION

Our aim is to educate fashion professionals who from a personal fascination critically interrogate the current mainstream fashion system and seek out the boundaries of the prevailing fashion discourse through research and design.

INNOVATION

The capacity to innovate is one of the most important skills to master. The student knows how to combine social, artistic and intellectual skills for completing innovative projects and/or collections. We expect students to do this in a personal and authentic way and in relation to the spirit of time and to new developments in the field of fashion.

PERSONAL APPROACH

We offer a personal approach and individual supervision within the framework of a research community. We aim to attract talented professionals who experiment and do not refrain from interdisciplinary collaboration, who develop a clear perspective on their own

role within the fashion field and are capable of adjusting their course, if relevant. Based on intensive coaching students learn to reflect critically on their work and themselves, as well as to position themselves in the professional, international world of fashion.

DESIGN RESEARCH

By pursuing theoretical and design research our graduates will master an authentic and relevant approach to the fashion field. Students learn to design and execute collections according to the design (research) cycle, which consists of conceptualization, experiment & prototyping, positioning and dissemination. At the Fashion Masters, we do not conceive of research as merely about some (design) topic or as merely a theoretical activity, but also as exploration and/or experiment by means of design (research-through-design). We thus train inquisitive, research-minded fashion professionals. Our graduates are capable of critically reflecting in their work on the current and ongoing discourse in the fashion world and of creating innovative collections, products and/or services which contribute to the development of the fashion system. Our lecturer in Research Methodology and Cultural Studies is Dr. Bibi Straatman.

THEORY PROGRAM

In the first year, students of Fashion Design follow the theory program together with students of Fashion Strategy, and they are stimulated to collaborate. Hanka van der Voet, head of the Fashion Strategy course, is in charge of the content of this theory program.

PROFESSIONAL GUIDANCE

A number of leading experts from the international field of fashion and interrelated creative sectors offer supervision to our master students, such as Ronald van der Kemp, Maarten Spruyt, Twan Janssen (YOUASME MEASYOU) and Oscar Raaijmakers. In the Master Fashion Strategy, professionals such as Judith ter Haar (Jones Arnhem, STUDIO by Judith ter Haar), Simon Angel and Nina Constantinescu (Super Collective) share their expertise. Furthermore, alumni from both curricula play a major role as (guest) instructor, including Monique van Heist, Niels Klavers, Maaïke Feitsma and Femke de Vries.

STRUCTURE OF THE PROGRAM

The academic year starts in the week of September 1st. The study consists of 4 semesters (DNA, CONTEXT, REDEFINING, STATEMENT) which each cover twenty-one weeks. The focus in each semester is on three different domains: the Artistic, Theoretical and Professional Domain. Other major elements of the curriculum are workshops, lectures and an international exchange projects. Students are also encouraged to join external projects and participate in international fairs and contests.

GRADUATES

Master Fashion Design students will graduate from ArtEZ with a Master's degree in Fashion Design (MFD). Students from the Master Fashion Strategy will earn a Master's degree in Fashion Strategy (MFS). Graduates

of the Master Fashion Strategy find a position as strategic concept designer, fashion journalist, trend forecaster, fashion curator but also as retail innovator, brand builder, fashion researcher and so on. They work for world-renowned studios and companies, such as Philips Design, ELLE, De Bijenkorf and STUDIO by Judith ter Haar. Other graduates have chosen to explore their personal vision by forming their own company, such as Andrea Wiegman of Second Sight. Many Fashion Strategy students create a new role for themselves within the changing fashion system, such as creative strategist, ethnographic researcher, critical performance artist, fashion activist and intuitive forecaster.

Graduates of the Master Fashion Design mostly end up as Head of Design, Creative Director or Senior Stylist of design teams of well-known international fashion houses such as Louis Vuitton, Viktor & Rolf and United Nude. Other graduates set up a successful fashion label of their own, such as Jan Taminiau, Spijkers & Spijkers and Monique van Heist, or they position themselves as designer within the interdisciplinary field of fashion, technology and innovation, such as Pauline van Dongen, who calls herself a fashion innovator.

LOCATION & FACILITIES

Our building is located in the city centre of Arnhem and it is open 7 days a week from 8:00 am till 1:00 am. We share this location with the master program in Fine Art; Dutch Art Institute (DAI). All students have their own studio workspace in a well-equipped atelier. Furthermore there are

scan and print facilities, several seminar rooms and a kitchen for communal lunches. All facilities of ArtEZ University of the Arts are available to our master students, such as a knitting room, photography workshop, print workshop, silkscreen workshop, library, etc.

APPLICATION & ADMISSION

In order to be admitted to the Fashion Strategy program a relevant bachelor degree is required, such as a degree in fashion or product design, media or cultural studies, art history or journalism. Candidates should also be able to demonstrate their particular interest in fashion in relation to visual culture.

Students who have a bachelor's degree in Fashion Design are eligible to apply for the Master Fashion Design. Applicants have to register at Studielink.nl. Subsequently they will be asked to submit a digital portfolio, a resume (C.V.) and a short letter of motivation. Based on this an initial selection will be made. Selected applicants will be sent an admission assignment. If the result of the assignment is satisfactory, they will be invited for an interview before an admission committee. Upon admission, fluency in English at a mini-mum level of IELTS 6 is required.

Application deadline at Studielink: May 1st, 2017

TUITION FEES

For the 2016 – 2017 academic year the tuition fees for EER-students* are €1.984,- The institutional tuition fees for NON EER-students* are €9.368,-

* There are exceptions: please visit our website for full information.

SCHOLARSHIPS

ArtEZ-scholarships for NON-EU applicants are available on a competitive basis.

ArtEZ INSTITUTE OF THE ARTS

The Masters in Fashion are part of the acclaimed ArtEZ University of the Arts. This is one of the leading arts educational institutes in the Netherlands. It comprises a broad range of bachelor and master courses in fashion, design, fine arts, architecture, music, dance and drama and offers ample opportunities for interdisciplinary collaboration. For decades, ArtEZ has been known for its high-level fashion curriculum in particular, with well-known alumni such as Viktor & Rolf and Iris van Herpen.

ALUMNI ARTEZ FASHION MASTERS 2016

Join the Alumni LinkedIn Group:
www.linkedin.com/groups?gid=4182156

MASTER FASHION DESIGN

GENERATION 18
Lotte van Dijk
Klaudia Stavreva
Klara Valkova

GENERATION 17
Lisa Foerster
Hee Kim
Sunna Örlygsdóttir

GENERATION 16
Haesung Bong
Anja Dragan
Natalie de Koning
Sunanda Koning

SHOE DESIGN GENERATION 4
Chrissie Houtkooper
Hazal Karaşah
Joyce Verhagen

GENERATION 15
Sonia Aïssaoui
Christina Braun
Yiyu Chen
Verena Schepperheyne

SHOE DESIGN GENERATION 3
Ellis Droog
Renate Volleberg

GENERATION 14
Stéphanie Baechler
Mirjam Colombo
Barbara Langendijk
Simeon Morris
Hilda Wijnhoud
Roos van Woudenberg

SHOE DESIGN GENERATION 2
Laura de Weijer

GENERATION 13
Yohji van der Aa
Matthias Louwen
Sabela Tobar Salazar
Gladys Tumewa

SHOE DESIGN GENERATION 1
Jenna Lievonon
Deniz Terli
Amber Verstegen

GENERATION 12
Jonathan Hofwegen
Zhengzheng Li
Yona van Mansfeld
Nick Rosenboom
Hanna Siwecki

GENERATION 11
Pauline van Dongen
Franciscus van der Meer
Oda Pausma
Jiska van Rossum
Josine Visser
Rebecca Ward

GENERATION 10
Marloes Blaas
Maryam Kordbacheh
Roos Koster
Felicia Adelina Mak
Rudolph Oniel Holmond
Linda Valkeman
Lisa Weinberg

GENERATION 9
Julia Eichler
Lifu Hsiao
Claes Iversen
Sanne Schrijver

GENERATION 8
Maikel Bongaerts
Pierre Millasson
Iñiy Sanchez van Oort
Margarethe Przywara
Lars Willhausen

GENERATION 7
Catta Donkersloot
Shoko Kawaida
Angela Ooi
Tülay Palit
Antoine Peters
Mieszko van Rijsewijk
Kathrin Schampanis
Teppey Sugaya
Catalina Vicens

GENERATION 6
Kim Bekker
Mary-Lou Berkulin
Delia Drel
Joline Jolink
Monika Kluckova
Barbara de Ru
Frido van der Weij
Daryl van Wouw

GENERATION 5
Charlotte Albers

Rianne Caminada
David van Cotthem
Mada van Gaans
Monique van Heist
Madelon Spijker
Faye Wilde

GENERATION 4
Angelos Bratis
Stephanie Franzius
Bas Kusters
Stephan Schreiber
Jan Taminiau

GENERATION 3
Jessy Heuvelink
Martine van 't Hul
Percy Irausquin †
Esther Loonen
Joffrey Moolhuizen

GENERATION 2
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At ArtEZ Fashion Masters we aim to interrogate the current fashion system and seek out the boundaries of prevailing fashion discourses through research and design. With this annual report, we give an overview of the various ways in which we have sought out to do so in this past academic year.

Through research projects, workshops, exchanges and an extensive list of guest lecturers from the fashion, art and design world we prepare our Design and Strategy students to become Masters in Fashion.

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