



BEYOND SEEING

INNOVATIVE WAYS OF SENSORY FASHION DESIGN

A RESEARCH AND EXHIBITION PROJECT OF THE GOETHE-INSTITUT PARIS

IN COOPERATION WITH

ESMOD, BERLIN

IFM – INSTITUT FRANÇAIS DE LA MODE, PARIS

LA CAMBRE, BRUSSELS

SWEDISH SCHOOL OF TEXTILES, BORÅS

AS WELL AS ASSOCIATIONS FOR THE VISUALLY IMPAIRED AND THE BLIND
OF THE PARTICIPATING COUNTRIES

ESMOD **BERLIN**
International
University of Art
for Fashion

IfM INSTITUT
FRANÇAIS
DE LA MODE

LA CAMBRE **m**
ÉCOLE NATIONALE SUPÉRIEURE DES ARTS VISUELS


THE SWEDISH SCHOOL
OF TEXTILES
UNIVERSITY OF BORÅS

**GOETHE
INSTITUT**

Sprache. Kultur. Deutschland.

BEYOND SEEING

Innovative ways of sensory fashion design

In October 2016 the Goethe-Institut of Paris initiated the research for the exhibition project BEYOND SEEING in cooperation with four renowned fashion schools from Germany, France, Sweden and Belgium. Within the scope of several international research workshops, an exhibition and a discursive accompanying program, the project is intended to make fashion discernible beyond the visual stimuli through interaction of sensory perceptions. Different target groups who never met before - students of design, blind and visually impaired participants as well as experts of different artistic disciplines - will be brought together for the first time in order to develop innovative design concepts.

Fashion is a complex social phenomenon that is rooted in many very different individual and collective needs. More than a pragmatic outfit chosen depending on the weather or other external influences, it also conveys a certain aesthetics, an individual attitude towards life, moods, dreams, longings or visions. Fashion is a personal statement which illustrates a sense of belonging or standing out within society. It reflects the ambiguous needs for individualism and conformism, expression and camouflage, exhibitionism and disguise. Synonym to style, beauty, consumption and establishment, fashion is also a powerful means of expression for conservative, both conformist and rebellious, individualist groups.

Yet the world of fashion is first and foremost a visual experience. Trends appear in public space and are conveyed through mass media, images and photographs. Sight provides 80 percent of all human perceptions. A universe from which blind and visually impaired people are excluded. Bearing this in mind, the question is how blind and visually impaired people perceive fashion under those circumstances. How do they deal with the fact that they cannot see what is worn on the streets, or how other people will react to the clothes they're wearing? How do they experience colours, fabrics and surfaces? What do they perceive that we fail notice or no longer do? What does the term beauty mean for them? And how can fashion be experienced with other senses than the visual one?

The interdisciplinary project BEYOND SEEING would like to find answers to these questions by organising international workshops, an exhibition and a discursive accompanying programme. In cooperation with renowned fashion schools from four countries (Germany, France, Sweden and Belgium) and experts from a large spectrum of disciplines, existing creation mechanisms and thought patterns shall be broken and new dimensions for future-oriented design processes be opened up. The transfer of knowledge, perceptions and emotions as well as the incentive to develop learning and development processes are at the heart of this project. At the same time, it is also important to find approaches in all areas of everyday life so as to enable blind and visually impaired people to lead an integrated life with equal rights and to strengthen the public awareness and acceptance of their concerns. Altogether there are 50 sighted and non-sighted people participating in the project.

The project was initiated by **Silvia Kadolsky**, founder and CEO of ESMOD Berlin, and **Katharina Scriba**, program curator at Goethe-Institut Paris. **Francine Pairon** will be in charge of the educational and artistic direction. For almost 30 years she supervised fashion design courses at École Nationale Supérieure des arts visuels de La Cambre in Brussels as well as at Institut français de la Mode in Paris. For her outstanding dedication to fashion design teaching she was awarded the insignia of "Chevalier" of the "Ordre des arts et des lettres" in 2012.

The project comprises four phases:

1) Incentive conference | October 2016 | Paris

During a two-day kick-off meeting, all the participants of the four countries got together for the first time. Experts from various disciplines – seeing or not seeing – introduced the participants to the overall project in talks and lectures.

2) Research Workshops | February and March 2017 | in all participating countries

A two-day research workshop takes place in the participating institutions of all four countries. Seeing and not-seeing participants as well as scientists, artists and designers develop in a participatory, dialogical process creative approaches of how fashion can be experienced beyond the sense of vision.

3) Creation Workshop | April 2017 | Berlin

Based on the results of the research, the third phase takes off – the creation process. The kick-off will be a transnational creation workshop in Berlin. The students in design will develop together with the seeing and not-seeing participants and students in architecture innovative concepts, where they gather their experiences in an interdisciplinary and modular form of exhibition appealing to all senses.

4) Presentation | Autumn 2017 | Paris

The fourth stage of the project focuses on the participants presenting their creations in a transdisciplinary and interactive exhibition with the aim of creating a multiple sensory experience. The visitors – seeing or not seeing – will touch, hear, smell and taste as well as experience and interpret fashion beyond the visual aspect. In conjunction with the exhibition a large program of events is planned, which among other things provides a scientific and future-oriented exchange on the basis of tangible experience during all phases of the project. The exhibition will first take place in Paris, followed by Berlin, Brussels and Borås.

PARTNERS

GOETHE-INSTITUT PARIS | www.goethe.de/paris

The Goethe-Institut Paris is the initiator, sponsor and coordinator of the project BEYOND SEEING. We promote knowledge of the German language abroad and foster international cultural cooperation. Our cultural and educational programs encourage intercultural dialogue and enable cultural involvement. They strengthen the development of structures in civil society and foster worldwide mobility. Since 1957 the Goethe-Institut France has been promoting the German-French friendship and the cultural cooperation of both countries.

ESMOD BERLIN – Academy of Fashion | www.esmod.de

ESMOD BERLIN Academy of Fashion unites a deep awareness of tradition with a strong orientation to the future aiming to train original and critical designers – designers who can move in the international fashion world with creative competence, sustained success and a pronounced sense of responsibility and who bring these attributes to bear on their own ongoing development and that of the fashion industry. ESMOD BERLIN sees it as their mission to work across disciplines to join abilities and knowledge in artistic-creative as well as in technical-analytical spheres.

IFM PARIS – Institut français de la mode | www.ifm-paris.com

IFM is a higher education institution in Paris dedicated to teaching and research in areas such as textile, fashion, luxury and design industries. Since its establishment in 1986 IFM provides cross-curricular programs targeting in particular management in fashion and in the textile industry. Its diverse research activities enable IFM to frequently publish academic studies addressing above all an expert audience.

LA CAMBRE, BRUSSELS | www.lacambre.be

Founded in 1927 the École nationale supérieure des arts visuels of La Cambre (ENSAV) is one of Belgium's leading schools of art and design. Among the many offered training courses the department of fashion design and creation founded in 1984 was particularly successful in producing many talents. The so-called *School of Brussels* has built its reputation on its training courses and the professional career of its former students and is therefore competitive with the most important design and fashion schools on an international level.

SWEDISH SCHOOL OF TEXTILES, BORÅS | www.hb.se

Since the 19th century the textile industry, fashion and design were based in Borås, Sweden. The training program at the Swedish School of Textiles founded in 1866 is divided into three areas: design, engineering, and management. With a responsible view on fashion design the Swedish school of Textiles focuses particularly on the combination of fashion and technology. Together with international research networks the school takes a closer look at consumer behavior and sustainable approaches for recycling and reusability of textiles. In well-equipped laboratories the students combine creative practice with theory.

1. RESEARCH-WORKSHOP: ESMOD, BERLIN

February 9th and 10th, 2017

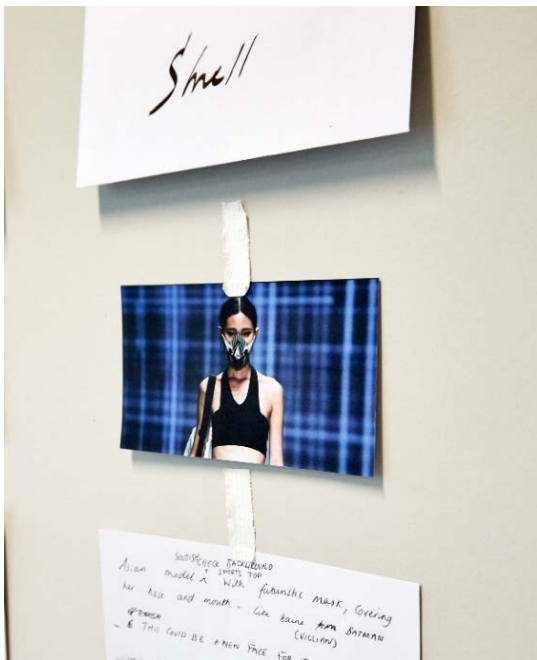
The participants from Berlin under the supervision of Professor Thorbjorn Uldam were mainly addressing the question of whether fashion design beyond a visual perspective is possible at all. The students drew inspiration from the exchange with visual impaired participants and developed experimental design approaches. In their research they were particularly focusing on the tactile perception, the sense of touch, reflected by the use of unusual materials, like organza or so. The students presented their first drafts in front of a non-seeing jury.



Participants: Reiner Delgado, Jette Förster, Verena Kuen, Valentin Mogg, Antje Samoray, Maximiliane Tilch, Noemi Walker, Joyphie Yu



Participants: Kevin Brugneaux, Priscilla Dauriac, Ellie-Grace Frost, Fabienne Haustant, Allison Juchnevicius, Jeanne Okretic, Alexandra Perestrelo



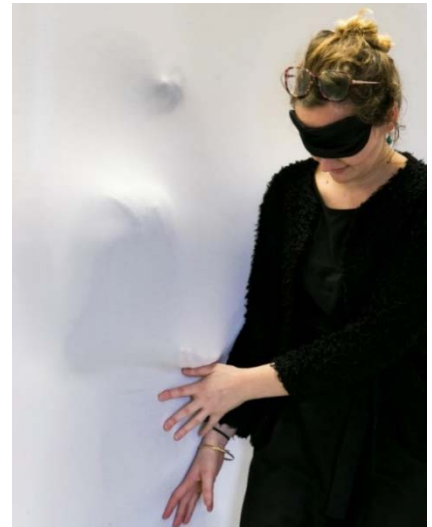
3. RESEARCH-WORKSHOP: LA CAMBRE, BRUSSELS

March 1st, 2017



The Belgian participants under the supervision of Professor Marion Beernaerts chose as starting point the non-seeing body in space. On that basis they developed on the border of art and industrial design strategies and objects aiming to counteract the disorientation provoked by blindness. During the workshop these strategies and objects were experienced and discussed by seeing as well as non-seeing participants.

Participants: Elisa Defossez, Jonathan Lambert, Hugo Paternoste, Jean-Luc Pening, Marilys Tran The Tri, Yann Vajda, Sarah Willemart



4. RESEARCH-WORKSHOP: SWEDISH SCHOOL OF TEXTILES, BORÅS

March 7th – 9th, 2017

The Swedish research workshop focused on the sense of hearing. Not in a narrow sense, but expanded in such a way that the human body was considered a resonating body. Under the supervision of Professor Clemens Thornquist and doctoral student Vidmina Stasiulyte and based on acoustic experiences the participants fathomed multiple creative opportunities. This generated innovative fashion-sound-concepts.



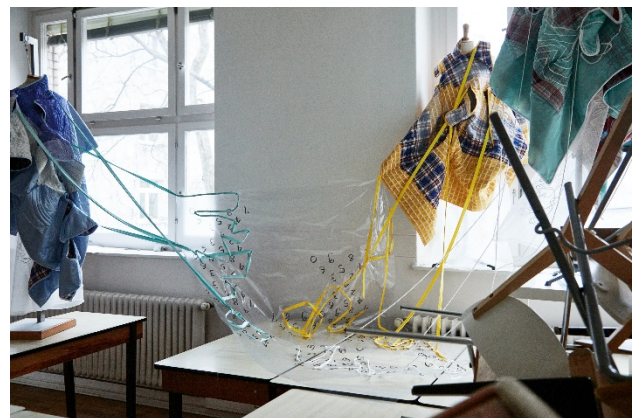
Participants: Linda Aasaru, Rugile Gumuliauskaite, Elin Holm, Dana Jasikevičā, Irma Jokštyte, Emma Lindh, Stina Randestad, Lynn Tallvod



CREATION WORKSHOP: ESMOD, BERLIN

April 3rd -6th, 2017

The Creation Workshop gave all 50 participants the chance to present the concepts developed in the respective research workshops and reflect on the experiences made. Afterwards, they collaboratively developed concrete ideas and concepts for an interactive, modular and sensory exhibition design. Maintaining a focus on interaction and direct experience, the workshop featured immersive spatial presentations from the participating architecture students as well as a visit to König Gallery and a talk with its founder Johann König, who became one of the world's most influential gallerists despite his visual impairment.



OUTLOOK: BEYOND SEEING – THE EXHIBITION

January 2018

The project BEYOND SEEING will be presented for the first time in a transdisciplinary and interactive exhibition in **January 2018** in Paris. The exhibition aims on creating a multisensory experience. The visitors – seeing or not seeing – will touch, hear, smell and taste as well as experience and interpret fashion beyond the visual aspect. A broad discursive accompanying program is planned, which provides an artistic, scientific as well as future-oriented exchange on the basis of the concrete experience made during every phase of the project.



Venue: WIP | LA VILETTE PARIS

The WIP, located in Parc de la Villette, has been won as a partner. Designed by Bernard Tschumi, the park, 35 ha in size, houses one of the largest concentration of cultural venues and is therefore among the most important culture places in France. The exhibition's venue extends on two levels over 500 sqm.

Conception of the exhibition's architecture

Until the grand opening of the exhibition all participating students finalize their designs in close exchange with the blind and visually impaired participants. At about the same time Scenography workshops are held with architecture students of the **University of Applied Sciences and Technology** from Wismar; Germany, Professor of experimental design **Julian Krueger** is in charge of the conception and realization of a modular and sustainable exhibition architecture.



After the opening event in Paris, the exhibition will be shown in Borås, Berlin and Brüssel in 2018.

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