



HEAD – Genève
Symposium *Fashion Responsive*
March 24, 2015, 9 am – 3 pm

Michèle Danjoux	Co-director DAP-Lab, Brunel University, London	UK
Pauline van Dongen	Fashion designer, PhD candidate, University of Technology, Eindhoven	NE
Emma Fric	Research & Future Insights Director, Peclers Paris	F
Ying Gao	Fashion designer, Head of Fashion, Accessories and Jewellery Design Programme, HEAD – Genève	CA
Ariane Koek	Creator and Founding Head of the International Arts@CERN, Geneva	CH
Christiane Luible	Professor, Fashion, Accessories and Jewellery Design Programme, HEAD – Genève	CH
MIRALab	Research laboratory, University of Geneva	CH
Nadia Magnenat Thalmann		
Yvain Tisserand		
Marlene Arevalo		
José Teunissen	Professor of Fashion Theory, ArtEZ, Institute of the Arts, Arnhem	NL
Viola Chiara Vecchi	PhD, Design Faculty of Politecnico of Milan	I
Katharina Sand	Journalist Senior Editor, L'Officiel, Zürich	CH

HEAD – Genève Symposium

Fashion Responsive

March 24, 2015
9 am – 3 pm

Scientific Director
Luca Marchetti

Since the emergence of haute couture, fashion has been one of the most powerful expressions of change and of the desire for innovation at the core of contemporary culture.

Today, in the era of dematerialization, simultaneity and immediacy, technology and its aesthetics are becoming increasingly integrated into the creative and communication processes of fashion. This phenomenon has encouraged the tendency of fashion and all other design disciplines in the 21st century to value experience over and above the product and to support the utopia of constant mutation.

The Symposium *Fashion Responsive* brings together artists, fashion designers and critics to reflect on these issues. Covering interactive technology, the production of wearables or forms of intelligent design, and the use of performance and participatory practices in the design of fashion, accessories and jewellery, the contributions to the symposium explore different approaches to real-time research in contemporary design.

Depuis l'apparition de la haute couture, la mode est l'une des plus puissantes expressions du changement et de la soif d'innovation au sein de la culture contemporaine.

À l'ère de la dématérialisation, de la simultanéité et de l'immédiateté, l'intégration des technologies aux processus de création et de communication de la mode ne cesse de s'étendre. Comme toute discipline dans le domaine du design, la mode du 21^e siècle valorise l'expérience par-delà le produit et soutient l'utopie d'une mutation permanente.

Le Symposium *Fashion Responsive* réunit artistes, designers de mode et critiques pour une réflexion publique sur ces aspects. Des technologies de l'interactivité à la conception de wearables ou de formes d'intelligent design, jusqu'à l'emploi de la performance et des pratiques participatives dans la conception de mode, accessoires ou bijoux, les contributions au symposium explorent différentes approches de la recherche en « temps réel » dans la création contemporaine.

9 h00–9 h30, Introduction

Luca Marchetti

Professor Researcher, Fashion, Accessories and Jewellery Design Programme, HEAD – Genève

9 h30–9 h55

José Teunissen

Professor of Fashion Theory, ArtEZ, Institute of the Arts, Arnhem (NL)

9 h55–10 h25

Ying Gao

Fashion designer, Head of Fashion, Accessories and Jewellery Design Programme, HEAD – Genève (CA)

10 h25–10 h50

Ariane Koek

Creator and Founding Head of the International Arts@CERN, Geneva (CH)

10 h50–11 h20

Christiane Luible

Professor, Fashion, Accessories and Jewellery Design Programme, HEAD – Genève

MIRALab

Nadia Magnenat Thalmann

Yvain Tisserand

Marlene Arevalo

Research laboratory, University of Geneva (CH)

11 h20–11 h45

Pauline van Dongen

Fashion designer, PhD candidate, University of Technology, Eindhoven (NL)

11 h45–12 h10

Michèle Danjoux

Co-director DAP-Lab, Brunel University, London (UK)

12 h30–13 h30

Lunch Break

13 h30–13 h55

Viola Chiara Vecchi

PhD, Design Faculty of Politecnico of Milan (I)

13 h55–14 h20

Emma Fric

Research & Future Insights Director, Peclers Paris (F)

14 h20–14 h50, Round Table

Moderators:

Elizabeth Fischer

Head of Jewellery and Accessories Design Programme, HEAD – Genève

Katharina Sand

Journalist Senior Editor, L'Officiel, Zürich (CH)

Viola Chiara Vecchi

Emma Fric

14 h50–15 h00, Final synthesis

Lysianne Léchet Hirt

Professor, Dean of Studies, HEAD – Genève

Luca Marchetti

Professor Researcher, Fashion, Accessories and Jewellery Design Department, HEAD – Genève.

Graduate of the University of Bologna (I) in Semiotics and holder of a Master 2 in Applied Semiotics from the University of Limoges (F), Luca Marchetti is a researcher and professor at HEAD – Genève (CH) and teaches applied semiotics at the IFM *Institut Français de la Mode* in Paris (F). He also works as a consultant on the luxury market and as an independent exhibition curator. Among the most recent projects he curated: *Tillmann Lauterbach: Object of Ordinary Madness* (Vienna, 2014), the HEAD graduates room in the exhibition *Couture Graphique* (MUDAC, Lausanne, 2014) and *Foulards* (Lyon, 2013). With Emanuele Quinz he created the consulting studio *mosign* (2006-2013) and co-curated the projects *Dutch Paradox* (Paris 2012), *Basic Instincts* (Berlin 2011, Arnhem and Shenzhen 2012), *Dysfashional* (Luxembourg 2007, Lausanne 2008, Berlin 2009, Paris and Moscow 2010 and Jakarta 2011), *Experience Design* (Bolzano, 2005). He regularly writes and publishes on fashion and its relationships with design and the arts.

José Teunissen

José Teunissen holds a Professorship of Fashion Theory and Research at ArtEZ Institute of the Arts, Arnhem (NL) and works as an independent Fashion curator. She is currently a board member of The New Institute and a board member of Dutch Creative Industries Council. She is also chair of the network CLICK/Next Fashion the Dutch governmental innovation network for the creative industries. Research interests focus on fashion as performance, identity and presentation. Among her publications are: *Global Fashion, Local Tradition* (Terra, 2005), *The Power of Fashion* (Terra & ArtEZ Press, 2006), *Fashion & Imagination* (ArtEZ Press & d'junge Hond, 2009), *Couture Graphique* (terralannoo, Moti 2013), *Fashion Odyssey* (ArtEZ press 2013), *The Future of Fashion is Now* (Boijmans 2014).

The future of fashion is now

Since the beginning of this millennium, fashion has ceased being a strictly Western phenomenon. Fashion designers can hail from any continent and are no longer required to relocate to Paris, London or Milan to be discovered and to build up a career. They can achieve an international reputation right in their own country by means of web shops, blogs, social media and local fashion weeks, without the intermediate step of being discovered in Paris or London by fashion journalists and buyers. (Teunissen 2005) Many of today's fashion newcomers grew up knowing nothing of Western fashion history, or its associated movements such as conceptualism, modernism or post-modernism. However a lot of them share the same thoughts, imaginaries and visions.

Operating in a globalised society means that designers can make use of their roots and history only by translating them into an idiom, process or story that is globally identifiable. Roots and origins become the launch point of a journey on which the latest generation of fashion designers can take their audience, now participants in the pursuit of universal dreams and desires, through the medium of a voyage, a process. As such this avant garde represents a new generation operating from a new and engaged vision that Nicolas Bourriaud (2009) termed "altermodernism" with radically novel forms of expressions (performances, journeys, installations) that underline the fragmentation of identity, explore fashion and clothes as an embodied practice and a bodily experience. Moreover, these designers are fundamentally rethinking the values and meanings of fashion via what Arjun Appandurai (1996) states as a '*work of imagination connected to a social practice*'. The results are based on the research I have done, as a curator, for the exhibition *The Future of Fashion is Now* (Oktober 11, 2014 till January 18, 2015) at the Museum Boijmans van Beuningen in Rotterdam.

Ying Gao

A fashion designer and university professor, Ying Gao has achieved personal distinction through her numerous creative projects: five solo exhibitions in Switzerland and Canada (Musée national des beaux-arts du Québec, Textile Museum of Canada...) and participation in some forty group exhibitions around the world (MAK Vienna, Museum Boijmans van Beuningen Rotterdam, Design Museum Holon...). Her varied creative work has enjoyed international media coverage: over 350 press articles and media appearances (Time, METAL, Vogue, Dazed, Interni, Radio Canada, TV5...). She is one of the “Fab 40: Canada” selected by Wallpaper magazine.

Ying Gao questions our assumptions about clothing by combining urban design, architecture and media design. She explores the construction of the garment, taking her inspiration from the transformations of the social and urban environment. Recognized worldwide, her designs are frequently shown in museums and galleries. Design is the medium, situated in the technological rather than in the textile realm. Sensory technologies allow garments to become more playful and interactive. Ying Gao explores both the status of the individual, whose physical contours are transformed by external interferences, and the garment’s function as a fragile protective space. Her work testifies to the profound mutation of the world in which we live and carries with it a radical critical dimension that transcends technological experimentation.

Fashioning the Intangible

Technology and fashion are without a doubt the most fragile and ephemeral disciplines; what is new today, will be forgotten tomorrow. For a long-time, fashion designers have known that they are working on ephemeral subjects that fade no sooner they come into existence. Integrating wireless or even solar powered digital technology appears to considerably transform the design process at both the surface and structure level. How can creating gadget-clothing be avoided when it accelerates the fashion cycle?

The work of designer Ying Gao combines the conceptual rigour of an art practice, a laboratory model of advanced technical research, and a critical dialogue with the discursive field of fashion. An avid attention to contemporary urban life – its cultural character and the transformations within it – is evident throughout her work. Gao’s garments are developed through such elements as computational systems, motors, sensors, pneumatic and interactive technologies and embedded electronics. Many of them respond to their immediate environment and to the presence of the spectator.

The intangible is central to Gao’s creative concept and to her fabricated work. Elements that cannot be touched or grasped are vital structuring components of her garments. In some instances, this immateriality is conveyed through a fabric so diaphanous as to be barely there, as if the primary material were air given visible form. Other insubstantial elements are also integral to her practice: a work can be activated by the sound of a voice, the stimulus of a gaze, a flash of light, bringing both concept and garment into definition.

Ariane Koek

Ariane Koek initiated, created and directed CERN's own first international arts programme and its 3 strands at the world's largest particle physics laboratory just outside Geneva. CERN, The programme's 3 strands are: Collide @CERN artists residencies, Accelerate@CERN artists research, and Visiting Artists. Prior to CERN, she was awarded a Clore Fellowship for her contribution to culture, which included an award winning career as a producer and director in both television and radio at the BBC, and for her Directorship of the leading UK literature charity, the Arvon Foundation.

Ariane Koek is a frequent keynote speaker and internationally renowned writer on leadership, creativity, research, strategy and innovation in the arts, science and technology. Her work at CERN and her lectures have led to policy changes both on internal organisational levels and on international political levels too. She is also a consultant on cultural strategy, working with cultural organisations and festivals across the arts, science and academia to create and/or develop existing cultural programmes which match as well as enhance organisational needs, profiles, missions and values. She is an External Expert for the European Commission on Digital Culture, a member of the CERN Cultural Board, on the advisory boards of both HEK (the House of Electronica Arts, Basel) and the acclaimed arts/science festival Festival, as well as member of the French national think-tank on Culture, the Forum d'Avignon

Particle physics and creative research

Why was the award winning designer Iris Van Herpen chosen as a Visiting Artist for CERN's official arts programme, Arts@CERN? What did she do on her curated visit to the laboratory? And why and how did it inspire her Spring/Summer 2015 collection Magnetic Motions shown at the Paris Fashion Week in 2014?

This will be the starting point for this lecture in which Ariane Koek gives an insight into the process of creative research happening at CERN. She will demonstrate the importance of an open-ended process of discovery and exploration with the curator and the artist working together at its heart. She will discuss why CERN welcomed her initiative to create its own official programme to engage with artists. And how the world of particle physics offers a deeply responsive research environment for everyone invited to be part of the Arts@CERN programme which operates in many disciplines – from visual artists, choreographers, gaming designers to sound sculptors, fashion designers jewellers.

<http://arts.web.cern.ch>

Christiane Luible

Christiane Luible is a Professor at the HEAD – Genève. Her main field of interest is the 3D virtual simulation of fashion and the influence of digital media on fashion design. Christiane Luible was always fascinated by clothing and technology. After training as a woman's tailor she studied Fashion Design at the University of Pforzheim and the F.I.T. in New York and graduated with distinction. Her interest in technology led her to develop a first virtual fashion show, [extended body], as her diploma thesis in 2000. This work received widespread attention and was awarded the "Lucky Strike Junior Design Award". Having worked with various apparel companies in Germany and the United States, Christiane continued on the path of technology in fashion and wrote her PhD thesis on the simulation of fabrics and clothes at the Miralab of the University of Geneva. She has published several papers on this topic and gave speeches among others at the SIGGRAPH conference. She collaborated on large European Clothing Research Projects such as E-Tailor, Leapfrog and Haptex. Today, her main focus is on practice-led design research for the field of fashion design and she is responsible for the research project "Fashioning Movement".

Fashion can be understood as an interactive envelope for the complex 3D shape of the human body. In the search for ever-new body envelopes various design methods have been developed and refined. Resulting pieces of clothing serve to cover up, to reveal or to accentuate the body or parts of the body and eventually interact with the latter. Real time 3D simulation methods and corresponding new ways of virtually conceiving products offer collaborative and innovative possibilities for the process of creation, which are not yet fully exploited in fashion design. In 3D environments, the body and the garment are represented digitally. This mathematic representation allows the creation, test and rejection or approval of an idea in real time with the possibility to go back and forth on the timeline of the design process. Single aspects of a garment become modifiable variables. For example, through the "sub-division" of a textile material in its single mechanical properties, each fabric property can be assessed and altered separately, which is not possible in the real world. Real-time simulation includes a central aspect of the human body – motion. Simulation methods are able to generate new knowledge about the interrelation between the body and clothing during any kind of motion, information we do not possess today. Finally, 3D printing methods, which are based on virtual prototypes, nowadays represent a fast link between the virtual and the real world and promise new opportunities for fashion.

MIRALab

By Nadia Magnenat Thalmann, Yvain Tisserand, Marlene Arevalo, MIRALab, University of Geneva

Nadia Magnenat Thalmann has pioneered the field of Virtual Humans and in particular the 3D simulation of clothes. With her former students such as Pascal Volino, Christiane Luible, Marlene Arevalo, Frederic Cordier and currently Yvain Tisserand, she has defined avenues of research in 3D clothing and Virtual Try On. She has participated to several European Research Projects as for example, the Leapfrog project, grouping together all the main players of the European Clothing Industry. Nadia Magnenat Thalmann also works in the areas of the interaction of real people with virtual humans or humanoid robots. She has published more than 600 papers and has received numerous awards. Among the recent ones, two doctor honoris causa (from Hannover and from the University of Ottawa), the Humboldt Research Award and the Eurographics Distinguished Career Award. She is a member of the Swiss Academy of Engineering Sciences.

Yvain Tisserand is a PhD student and a researcher at MIRALab. He has worked on the development of a Virtual Try On and has published several papers in the area. He is part of several European projects, among them, Replay and Rolltobag.

Marlene Arevalo has a Master in Architecture from EPFL. She joined MIRALab at an early stage of the cloth development project and has contributed a lot through the main design ideas of 3D modelling and simulation. She has worked with several fashion companies in Europe and is one of the leading expert's in modelling cloth by computer.

Virtual Try On: the MIRALab experience in Fashion Design

MIRALab is a research laboratory at the University of Geneva (www.miralab.ch) founded by Professor Nadia Magnenat Thalmann in 1989. This truly interdisciplinary lab is composed of architects, fashion designers, computer scientists and engineers. Since the early nineties, we have been working on modelling 3D clothes. We also have shown several mixed reality fashion shows, grouping together real and virtual models most recently in SIGGRAPH Asia 2013 in Singapore. We are now working on a 3D Virtual Try On simulator (VTO). In this application, we can interactively define our body size, choose a set of garments and see ourselves wearing them in real-time on our own body. The benefit for fashion designers and fashion industry is immense: they can see quasi immediately how a garment fits to any body and interactively change parameters as colours, shape, and others. With the possibility soon to come to easily make our own realistic avatar that can move, we will be able to try all kinds of world e-collections on ourselves in a second and see how they fits. The benefit for the environment is also very important as for now, a lot of clothes that people do not buy are thrown away. We are working for a better respect of the environment and the protection of nature from unnecessary waste of raw material and unused clothes.

Pauline van Dongen

Pauline van Dongen is a PhD candidate and fashion designer at the Department of Industrial Design of the University of Technology in Eindhoven (NL). Her project is a “research through process” PhD that aims to address the creative and aesthetic aspects of the design process of wearable technology. Van Dongen takes the body as the central point of focus, exploring how wearable technology articulates the body’s movements, surface and boundaries.

After graduating from her Master at ArteEZ, Academy of the Arts in Arnhem (NL), van Dongen founded her own womenswear label in 2010. Her work explores the body in a technologically textured space and constantly innovates craftsmanship by combining new materials and high technologies with traditional techniques. Working closely with companies and experts from the field of science and innovation, van Dongen aims to merge fashion and technology, giving life to hybrid “fashiontech” designs. Her collaborative and experimental design approach has resulted in projects such as *Wearable Solar* (2013), a cell phone charging dress and jacket with integrated solar cells; *Mesopic* (2014), a light-emitting jacket created in collaboration with Philips; and *Morphogenesis* (2010), a pioneering series of 3D printed shoes. Van Dongen lectures on wearable technology as well as on her own work.

3D Printed Responsive Wearables

Following the concept of “liquid modernity”, introduced by the sociologist Zygmunt Bauman, I believe that the future of fashion lies in its premise to be dynamic, adaptive and responsive, just like our fluid surroundings. My research through design process can best be described as an iterative one, where explorations on the body continuously inform the construction, aesthetic expression and performance of the design.

The role of responsive behaviour and interaction in my work will be explained by discussing several of my projects as case studies. Starting from low-tech examples, like a laser engraved textile with dynamic properties that enhances the interaction between the body and the garment. Then moving towards the creation of responsive materials for fashion by means of generative design and 3D printing. A body centric approach has been applied in my research into the wearability of 3D printing, which focuses on the embodied and dynamic aspects of 3D printed garments. Working with 3D printing for fashion emphasizes the importance of studying experimental materials on a moving body, in order to overcome the often sculptural and architectural outcome when modelling on a static, virtual representation of the body. It requires intimate knowledge of the manufacturing process to be able to design through both the affordances and constraints of a technology. Learning about real world constraints can therefore only be achieved through experimentation on the physical body.

Moreover, when having the freedom to program a material and its properties, what could be the effect on the way fashion can be designed and made?

Michèle Danjoux

Michèle Danjoux is a fashion designer, educator and co-director of DAP-Lab. Her artistic/research interests centre on design-in-motion, and the interactive potentials of wearables in real-time performance contexts. The work is interdisciplinary in nature, linking garment design with sound and the performing arts, specifically dance. Currently undertaking a PhD at London College of Fashion in “Design in Motion: Choreosonic Wearables in Performance”, Danjoux investigates the interrelations of body, movement, sound and garment aesthetics in the generation and exploration of audiophonic or “sounding” garments to be worn in interactive performance environments. The work involves collaboration with dancers, choreographers, musicians and interface designers in the realization of design concepts and activation of prototypes. Her “Audiophonic Wearables” were shown at Critical Costume, The Arts Centre Edge Hill and KINETIKA Art Fair. Her latest collection of choreosonic wearables was featured in the dance opera “for the time being” [Victory over the Sun] (Sadler’s Wells, London, 2014).

DAP-Lab: <http://brunel.ac.uk/dap>
www.danssansjoux.org

Wearables and Choreosonic Gestures

Wearables worn by sonic artists for the generation and manipulation of sound tend to reveal more about the aesthetics of the technology informing the aesthetics of the design, sensors, switches and actuators all visible. Danjoux’s work with the DAP-Lab on the other hand, whilst foregrounding some of the technologies visually in her wearable design concepts for choreosonic performance, avoids an explicit technologized look in favour of an altogether different aesthetic. Her sounding costumes exploit technologies for their potentials to become integrated design characteristics combining with other visual and palpable elements of the wearable that questions the kinaesthetic potentials of such material interventions for the performer. Danjoux discusses specific design concepts for sounding wearables designed to extend the sensuality of the dancer in motion, discussing how design strategies can impact choreographic and composition strategies to alter the processional dynamics of design for performance. This is done with regard to choreography and interactive systems or instrumental architectures developed by the DAP-lab’s artistic productions – experiments with choreosonic gestures and affective interfaces (examples will be shown on film, referencing *UKIYO [Moveable Worlds]*, 2010, and *for the time being [Victory over the Sun]*, 2014). Danjoux will conclude with some reflections on notions of fashion technology’s morphing and shape-shifting power, but also address the poetics and retro-garde aspects of the work and its emphasis on corporeal noise, and noisy misalignments of control technologies.

Viola Chiara Vecchi

PhD at the Design Faculty of Politecnico of Milan, after a degree in Industrial Design. She has been scholar researcher at the London Fashion College (2010) and Visiting Professor at Shenkar College of Engineering and Design, Tel Aviv (2012).

Currently she is part of Fashion Research unit at INDACO Dept. and faculty member in the courses of Fashion Design Degree at Politecnico of Milan. She has always committed herself to design projects for industry and on research projects in partnership with several companies, in the field of advanced manufacturing innovation and virtual media marketing. Partner and head press office and media management for the furniture company "Le zie di Milano"

Fashion Responsive: responsive technology in the field of jewellery design

At the turn of the century, nothing has remained the same, not even in a long established industrial area, such as Fashion. The major changes are related to the large impact of advanced technologies into the upgrading of processes: starting from CAD software, entering in the CAM hardware and currently fully upgrading the system into more sophisticated production lines with superior design functions. In recent years, the fashion industry has therefore adopted a number of new technological references and alternative design approaches, significantly deviating from traditional practices. It is precisely this concept that is making headway in the world of Jewellery, within the multitude of the emerging trend events in the fashion sector, aesthetic and innovative phenomena can be observed that seem to arise from a new radical approach in the use of materials and production methods. A new generation of jewels in line with today's prerogatives of advanced manufacturing but far from the traditional aesthetic and formal references.

A world of objects characterized by extremely complex and reticular shapes that seems to draw inspiration from the science of complexity and the development of connections and primitive organic structures derived however, from a clear artificial matrix. These are the generative software, the new reprogramming and automation of digital codes able to clone the oneness and uniqueness of nature. Digital responsive technologies are able to interact with external factors and to modify themselves or be capable of relating with the user according to controlled forecasts or of taking cues from the biological system.

Emma Fric

Emma Fric is an expert in bringing together diverse environments, as her professional career demonstrates. After initial training in law motivated by her interest in the rules that govern society, Emma when studying at CELSA discovers communication techniques and semiology, the latter becoming her true passion.

In 1993, she is hired by the branding and design agency Cato Consulting Group first as Client Service Director and then Managing Director in 1996 (Nissan, Philip Morris, UDV, Heineken, Warner Bros Studios Stores, Safeway, Asda, British American Tobacco).

In 2000, she works as a consultant for BAT and Diageo. Two years later, back in France, she demonstrates her talents as Strategic Planning Director at Brand DNA up to 2006 working for fashion, beauty and luxury brands such as Agnès b, Comité Colbert, Philip Morris, Rémy Martin, Apsys, the Diamond Trading Company, Escada, Omega, BAT and Beauté Prestige International.

Emma becomes a member of the Peclers Paris team in 2007, first as Global Development and Client Strategy Manager, then as head of the Department of Research and Future Insight in 2010. In charge of the Futur(s) trend book, she has recruited a team to identify the emerging signals that will shape tomorrow's world and helps clients analyze trends and develop distinctive directions, guided by her motto, which is to "rehumanize brands".

Fashion Atawad

As our lives become more digital, more mobile, more fluid, how is fashion and design embracing new consumers needs and new technologies to answer the acceleration of time and the culture of instantaneity?

How is this translating into new aesthetics, visual design language and new consumer experiences? We will review emerging socio-cultural trends that translate into new consumer needs and explore innovative examples that illustrate how fashion and designers are beginning to address these future insights, in terms of design, form and usage.

Elizabeth Fischer

In charge of the Jewellery and Accessories Design Department at HEAD – Genève, Elizabeth Fischer is an art historian who lectures in the cultural history of dress and apparel. She has published numerous essays on the subject and has contributed to several exhibitions on dress and jewellery in Swiss museums. She is currently engaged in a research project on ornament, dress and the body in relation to design. The essay “The Accessorized Ape”, in *Contemporary Jewellery in Perspective*, D. Skinner ed., Lark books and AFJ Association for Jewellery, New York 2013, provides an insight into her research.

Katharina Sand

Senior Contributing Editor for the Swiss edition of the magazine L'OFFICIEL and CEO/founder of Septième Etage. After graduating from Goldsmith's College in London, she covered the New York art world, fashion shows and industry as a correspondent from 1994 to 2000. She founded her internationally renowned boutique "SEPTIEME ETAGE" in Geneva in 2000, curating exclusive contemporary designer collections, and launched her online store in 2011. Her research as a journalist includes wearable technology, and is fueled by 15 years of daily observation of the somatic effects of clothing and textiles on the mind and body. She has participated as a speaker on Fashion and Technology at TEDx Transmedia in Rome in September 2013 and has participated in fashion award juries for 15 years. She has contributed to a variety of publications including PAPER Magazine (New York), and joined the Swiss edition of L'OFFICIEL in 2013.

Lysianne Léchat Hirt

Currently Dean of studies at HEAD – Genève (since 2012). Formerly Dean of design and art research (2003-2012).

Teaching: Contemporary Art and Design History, Design Theory.

Member of the Research Board of KHiB, Academy of fine arts, Bergen, NO (since 2009).

Member of the Editorial Board of “Sciences du design”, French Design Research peer reviewed journal.

Former member of the Swiss Design Network (2003-2012), President from 2006 to 2009.

Former member and co-founder of the Swiss Art Research Network (2009-2012).

Before joining HEAD – Genève, Lysianne Léchat Hirt directed the *Bureau des activités culturelles* of the University of Geneva (2000-2003). She worked for 13 years at the Centre for contemporary images Geneva (1987-2000), where she was responsible for the video art collection. She led the project “Pioneers of Swiss Video Art” in 1990, and completed the collection and restoration as well as the documentation program of this body of patrimonial artwork. She participated in the conception and early stages of the Encyclopedia of New Medias (www.newmedia-arts.com), for which she wrote many articles on Swiss artists. She was a member of the committee of the Geneva Centre for photography (1995-2004).

Organized by the Fashion,
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