Course Title: Fashion, Design, and the Global Industry

Course Designator: ADES/APS5218
Course Number: 4218W/5218
Section Number
Semester and Year: Fall 2017

Class Meeting Days & Time: Online
Classroom
Number of Credits: 3
Final Exam Date & Time: No Final
(Also state if there is NO final)

Instructor's Information:
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Course Information and Instructor's Expectations:

Course Description:
Study the relationship of apparel fashion design to time and place and to globalization. Focus on fashion centers, the fashion industry, and the Chinese fashion industry as a case study.

Course Prerequisites:

Required and Recommended Materials:
*Berg Fashion Library and the Canvas course website will be used for reading assignments. Readings from the Berg Fashion Library (BFL) are accessed online through the U of MN library system. Most reading assignments can be accessed through the BFL; exceptions will be listed. Included in the BFL are the following categories of material sources: an encyclopedia of 10 volumes on world dress and books online, i.e., Fashion's World Cities, Chinese Fashion from Mao to Now (paper copies available). The two journals Fashion Theory and Fashion Practice can be access through UMN library directly.

Established Course Objectives:
To learn about the factors involved in fashion design related to time and place.
To understand the relationships of apparel design and the fashion industry based upon locale.
To learn the importance of context, i.e. place, time, & culture milieu, in establishing a design identity in products.
To understand how one fashion industry in one specific location, e.g., China, relates to both domestic and international fashion.

To learn to apply the knowledge about fashion centers to design.

To achieve a deep understanding of the interrelationships of fashion, design, and the global apparel industry through analytical and critical thinking expressed in extensive writing.

*(for graduate students) To formulate scholarly inquiries in the subject area.

Student Learning Outcomes following course completion: (must identify from the list at least one outcome and how it relates to this course how it will be addressed and how it will be assessed, Student Learning Outcomes)

Can locate and critically evaluate information

Students will use the Online Berg Fashion Library (BFL) to locate and critique scholarship and images related to fashion in various cultural contexts in a class discussion forum in written format as well as in a cumulative essay. The insights, depth, and writing quality of students' critique of the articles will be evaluated by both the instructor (or the TA) and their peers.

Can communicate effectively

Students will learn to effectively communicate through various writing assignments, including essay questions, forum discussions, and team writing projects. They will learn to: 1) integrate visual information with verbal information to portray dynamic relationships between design, creators, and users; 2) gather and integrate into writing ideas drawn from a variety of sources, enhance credibility by identifying and using accurate information, approach and use source information critically and analytically, base new ideas on precedent and theory; 3) analyze and synthesize information quickly on a weekly basis; 4) work-write as a team member on collaborative endeavors; 5) respect and accept critical evaluations of writing and be able to respectfully and constructively critique the writing of others. Students' writing will be evaluated on a weekly basis by both the instructor (or the TA) and their peers.

Release of Work Statement:

Students understand that enrollment in this course grants consent for their work to be selected for inclusion in college or departmental publications (online or in print). Your instructor may select to use your work to represent her/his skills as an instructor in a teaching portfolio (online or in print).

Attendance:

Class assignments will be posted each week and student will participate as directed in reading and activities and assignments.

Workload:

For a 3 credit course, for a grade of C you are expected to work for 9 hours per week in the various assignments and readings.

Grading Structure:

*University Grading and Transcript policy*

Accepting and Returning Assignments:
Assignments must be turned in before Fri. 11:59 pm. Forum discussion postings have to be early in the week (by Tue. at 11:59 pm) so that other’s responses to your posting may be completed within the week. One point will be deducted if the original posting is posted by Fri @11:59 pm. Within ten days from the due date you will get your grade.

**Grading Late Work:**
No late forum postings or replies, i.e., past Fri. (past Wed. for the Thanksgiving week), will be accepted. Other work turned in late: within 1 week from the due date—1 letter grade lower; past 1 week—2 letter grades lower; past 2 weeks—3 grades lower. Work turned in more than 3 weeks late will not be graded but could still receive partial credit depending upon quality (F grade with partial points).

**Policy for Missed Exams:**
It is expected that students will not miss examinations as there will be ample window for completing them. However, in the case of prolonged hospitalization or other excusable reasons according to the University of Minnesota policies, a student needs to notify the instructor via email prior to the scheduled examination and arrange for a makeup examination. In case of medical emergency, the student should notify the instructor as soon as situation allows. The makeup examination can only be arranged with notification.

**Make Up Work for Legitimate Absences:**
*Making Up Missed Coursework policy*

**Extra Credit Options:**
Retail Connect (5 points)

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**University Policies**

**Personal Electronic Devices in Classroom:**
*Using Electronic Devices in Class*

**Use of Class Notes and Materials:**
*Using Class notes*

**Scholastic Dishonesty and Student Conduct Code:**
*Student Responsibility and Scholastic Dishonesty*

**Sexual Harassment:**
*Sexual Harassment policy*

**Statement on Climate of Inclusivity:**
You are expected to be attentive during class, ask questions if you do not understand something, and to offer your opinion. You are also expected to listen respectfully to other students and to me when speaking. The University of Minnesota is committed to providing a safe climate for all students, faculty, and staff. All persons shall have equal access to its programs and facilities without regard to race, color, creed, religion, national origin, sex, age, marital status, disability, public assistance status, veteran status, or sexual orientation. Racism, sexism, homophobia, classism, ageism and other forms of bigotry are inappropriate to express in this class. Reports of harassment are taken seriously, and there are individuals and offices available for help.

*or download the policy at Equity and Diversity*
**Academic Freedom and Responsibility:**

download the policy at Academic Freedom

**Availability of Disability and Mental Health Services:**

The University of Minnesota is committed to providing equitable access to learning opportunities for all students. The Disability Resource Center is the campus office that collaborates with students who have disabilities to provide and/or arrange reasonable accommodations.

If you have, or think you may have, a disability (e.g., mental health, attentional, learning, chronic health, sensory, or physical), please contact the DRC at 612-626-1333 to arrange a confidential discussion regarding equitable access and reasonable accommodations.

For additional information please visit: [https://diversity.umn.edu/disability/](https://diversity.umn.edu/disability/)

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce your ability to participate in daily activities. University of Minnesota services are available to assist you with addressing these and other concerns you may be experiencing. You can learn more about the broad range of confidential mental health services available on campus via [www.mentalhealth.umn.edu](http://www.mentalhealth.umn.edu) or contact Counseling/Consulting Services at 612-624-3323.

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**Academic Services:**

If you would like additional help, please contact one of the offices listed below.

- **Student Writing Support**
  - [http://writing.umn.edu/sws/index.html](http://writing.umn.edu/sws/index.html)

- **Student Academic Success Service**
  - [http://www.uccs.umn.edu/](http://www.uccs.umn.edu/)

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**Please Note:** This course is WRITING INTENSIVE. Quality critical writing is an essential requirement of your coursework. It serves the goal of this course to critique and integrate readings into your own thinking and writing. You need to develop and refine your writing skills in the process of synthesizing and critiquing readings, conducting team project and communicating and revising your writings with the help of both your peers and the instructor. To find additional help to improve your writing you can visit Student Writing Support.

INSTITUTIONAL REVIEW BOARD: All research activities involving human subjects at the University of Minnesota must be reviewed and approved by an Institutional Review Board unless the IRB determines that the research falls into a category of exemption established by federal regulation. The revised application and informed consent template are available on the IRB Web site. (See instructor for further details).

Course Schedule
Week 1—Orientation

Objective: To learn course protocol as outlined in the Syllabus and Resources and Guidelines, to navigate the course website, to access the Berg Fashion Library

Read the following:

Students should review the Syllabus and Resources and Guidelines (e.g., netiquette, Canvas orientation) located in Week 1, Getting Started, and navigate the course website.

Assignments for Week 1:

- **Week 1 quiz (Only available on F. 09.08):** Navigate the course website—read the Syllabus and the Resources and Guidelines, and take the quiz.

- **Week 1 Individual Discussion #1: Your Biography** (at least 100 words): Write a paragraph about yourself including your major, interests, skills and hobbies. Post the paragraph along with a photograph of yourself (can be a headshot or you doing an activity related to your interests).

- **Week 1 Individual Discussion #2: Berg Fashion Library (BFL) tutorial:** View Eicher tutorial about navigating the Berg Fashion Library (BFL—accessed through the U of MN library website) and then post one post that contains what you have found including: 1) a title of a chapter from an ebook (e.g. Fashion's World Cities), 2) an image from the Metropolitan Museum of Art or V&A, 3) a summary of the topic of an article in 100-200 words from one of the e-journals (e.g. Fashion Theory, Fashion Practice).

SECTION I:
BASIC CONCEPTS IN THE STUDY OF FASHION WORLD CITIES

Section I Objectives: Examine the factors of fashion in the modern world and issues that affect the viability of the global industry.

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Week 2 — Introduction to Changing Geographies of Fashion’s World Cities

Objective: To learn how geography, location, and seasonal rhythms influence the fashion city.

Read the following:

1. “From Paris to Shanghai, Changing Geographies of Fashion’s World Cities,” by David Gilbert (from Breward, Christopher, and Gilbert, David, Editors, 2006. Fashion’s World Cities) FIRST SECTION up to The Historical Geography of an Urban Ordering AND LAST SECTION beginning Fashions World Cities in the Twenty-First Century.

   DOI: http://dx.doi.org/10.2752/9780857854117/FASHWRLDCIT0007


   DOI: http://dx.doi.org/10.2752/BEWDF/EDch10035

Assignments for Week 2:
• **Week 2 Essay Questions** (must answer all 3 questions @300-500 words each):
  o What is the complexity of the notion of a fashion world city? Discuss how you can identify a fashion world city by the list of key characteristics supplied by Allen Scott in the last section of Shanghai to Paris. Apply the list to the Twin Cities and describe if it qualifies as a world fashion center.
  o How is modern fashion influenced by the significance of shopping?
  o Discuss how the Internet, fast fashion, and street fashion relate to the idea of world dress. Give three examples of world dress.

• **Week 2 Team Discussion (post to assigned team only): Identifying the Locale (first posting due on T, 09.12, 11:59 p.m.).** You will be assigned to a team for these posts. Select one city (or one area within a city) that is, has been, or could become a fashion center. For example, you might select The Twin Cities of Minneapolis and Saint Paul, MN Metro; Milan, Italy; New York City; San Francisco, CA; or Shanghai, China. Take 5-8 photographs or find 5-8 images of the locale that characterize that place (e.g. buildings, streets, markets, ethnic culture etc.). Post a collage of your photos along with an essay that argues about the status/potential of the identified locale as a fashion center. Your original posting is due on every Tue at 11:59 p.m. And post a response to at least one other class member’s post by Fri 11:59 p.m. See grading rubric.

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**Week 3 Fashion, Dress, Culture and City Centers**

**Objective:** To learn to differentiate between the concept of ethnic and national dress, fast fashion and urbane dressing.

**Read the following:**


   DOI: [http://dx.doi.org/10.2752/BEWDF/EDch10035](http://dx.doi.org/10.2752/BEWDF/EDch10035)

2. “Urbane Fashion (Links to an external site.)” by Elizabeth Wilson (from Breward, Christopher, and Gilbert, David, Editors, 2006. *Fashion’s World Cities*)

   DOI: [http://dx.doi.org/10.2752/9780857854117/FASHWRLDCIT0008](http://dx.doi.org/10.2752/9780857854117/FASHWRLDCIT0008)

**Assignments for Week 3:**

• **Week 3 Essay Questions** (must answer all 3 questions @300-500 words each):
  o Compare the concepts of ethnic and nation dress. Discuss why understanding these ideas are important to fashion and design. Provide examples of ethnic dress and national dress and how they relate to world fashion.
  o How does Wilson define urbane fashion in the western metropolis? Why does Wilson use “urbane” instead of “urban” to title her chapter?
  o Discuss some problems relating to dress, materials, and the environment and two possible solutions to these problems.

• **Week 3 Team Discussion (post to assigned team only): Consumer Culture.** Who is the consumer?—e.g. identify demographics, interests, how he and she likes to dress—present evidence from direct observation. Take 5-8 photos or find 5-8 images of the typical consumers in the locale. Post a collage of your photos along with an analysis of the consumer culture in the locale.
Week 4 Fashion Industry - History and Development

Objective: To understand the history and development of fashion and the part technology plays in the global industry.

Read the following:

1. Tortora, Phyllis. "History and Development of Fashion (Links to an external site.)." In Berg Encyclopedia of World Dress and Fashion: Volume 10 – Global Perspectives. DOI: http://dx.doi.org/10.2752/BEWDP/EDch10020a

Assignment for Week 4:

- **Week 4 Essay Questions** (must answer all 3 questions @300-500 words each):
  - The author discusses factors that inhibit fashion change. Restate these as positive factors that encourage fashion change. How does fashion change contribute to world fashion?
  - Discuss some of the differences between clothing production in the 1900s in Europe and in the 20th century regarding developments in the United States.
  - How does technology influence fashion? Give some examples from your own experience.

- **Week 4 Team Forum (post to assigned team only): Products.** What products are produced and marketed in the selected locale? What products might be designed in this locale? Take 5-8 photos of the fashion products (could be from your wardrobe, a magazine, grabbed online, etc.). Post a collage of your photos along with an analysis of the fashion products that you identify from the locale. Also analyze the factors that influence the consumption of these products.

Week 5 Fashion: Origins of the Industry and Change

Objective: To understand the origins of the fashion industry and motivations for fashion change

Read the following:


Assignments for Week 5:

- **Week 5 Essay Questions** (must answer all 3 questions @300-500 words each):
  - Discuss the role of machines and industrialization in the development of fashion. Give examples of the relationship of mass production to mass consumption.
  - The reading on Fashion Change in the New Millennium was written to introduce fashion change and theories. Critique one theory by offering examples and whether you think this reading is too focused on the West and whether this reading is a fair assessment of fashion in the global world of 2012.
  - Defend or attack the idea of “negotiable identity” and discuss how it relates to dress.

- **Week 5 Team Forum (post to assigned team only): Marketing/Retail Distribution—Marketing/Retail Distribution:** What retail stores are present in this locale? How do they contribute to the local industry? What types of products are for sale here? If possible, visit one. Post a short analysis along with images you take in the store (get consent from the store manager before taking pictures) or find images online.
SECTION II:
ESTABLISHED FASHION WORLD CITIES COMPARED TO LOCAL CONTEXTS

Section II Objectives: To understand how world fashion centers grow, flourish and diminish based upon design identity, resources and context. And to understand what fashion centers have in common and how they are different, as well as what types of operations and institutions must work together to create a fashion center.

- Fashion Centers: Considerations for becoming an established fashion center include:
- Contexts and Relationships i.e. Architectural Planning, Production, transportation
- Products - unique and desired in local area or appeal transnationally?
- Designers - need both flow of mature designers and encouragement of up and coming designers
- Media - Communication Leaders need to tell the story of the Fashion Center
- System / Networks—what types of systems are prevalent in the Fashion Center?
- Educational institutions—need to train designers, communication and media, support and resources
- Consumers / users connection to products and shopping experiences

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Week 6 Paris and New York as World Fashion Cities

Objective: To understand how Paris is a quintessential fashion city and how New York challenged Paris.

Read the following:

1. “Paris Capitale de la Mode: Representing the Fashion City in the Media (Links to an external site.)” by Agnes Rocamora (from Breward, Christopher, and Gilbert, David, Editors, 2006. Fashion’s World Cities) pp. 43-54. (11 pages)

   DOI: http://dx.doi.org/10.2752/9780857854117/FASHWRLDCIT0010


   DOI: http://dx.doi.org/10.2752/9780857854117/FASHWRLDCIT0015

Assignment for Week 6:

- Week 6 Essay Questions (must answer all 5 questions @100-500 words each; 3 questions might be randomly graded with 20 points each question):

About Paris:

- Why does Paris represent the quintessential fashion city in the media? What are the elements that make it so? What does the media report is the source of Paris fashion inspiration? How is the city an active agent in Paris fashion? What is symbolic production of fashion? What is Zeitgeist and how is it situated in time and place?
- How does the spirit of Paris inhabit the French woman? And how does the archetypal Parisian woman help define and determine Paris as a fashion city?
- What is the orderly pyramid of Paris fashion? How does the order affect the distribution of fashion? Is the orderly pyramid still how the Paris fashion system works? Of what importance is the “Chambre Syndicale de la Haute Couture” (Google online for information)
About New York:

- Describe the symbolic turning point in world fashion when New York challenged Paris as a fashion center. What contributed to this happening? Who are some of the American designers who helped make New York a prominent fashion center? What influence was the location of the garment district? How did technology influence New York as a fashion center? How did the location of retailers help as a center of leisure and an image of refinement? How did the N.Y. fashion capitalize on industrial and cultural activities?
- What is CFDA? Google the Council of Fashion Designers of America? How does it function?

- Week 6 Team Discussion (post to assigned team only): Designers: Select 2-3 designers who are active in your selected locale and follow their work. Identify the origins and high point of his/her work? What brought the designer to the attention of the market? What is his/her signature or market appeal? Analyze how each designer is supporting this locale in terms of a sustainable fashion center. Post your answers to these questions in one single post. You could use images to illustrate your point.

Optional:

Watch Seamless

Week 7 Milan and Tokyo as World Fashion Cities

Objectives: To learn how to differentiate the unique qualities of Milan and Tokyo as world fashion cities.

Read the following:

1. "Milan, the City of Pret-a-Porter in a World of Fashion" (Links to an external site.) by Simon Segre Reinach (from Bredward Christopher and Gilbert David, Editors, 2006. Fashion’s World Cities) pp. 123-134 (11 pages)

   DOI: http://dx.doi.org/10.2752/9780857854117/FASHWRLDCIT0016

2. "Placing Tokyo on the Fashion Map, From Catwalk to Streetstyle (Links to an external site.)," by Yuniya Kawamura (from Bredward Christopher and Gilbert David, Editors, 2006. Fashion’s World Cities) pp. 55-67 (12 pages)

   DOI: http://dx.doi.org/10.2752/9780857854117/FASHWRLDCIT0011

Assignments for Week 7:

- Week 7 Essay Questions (must answer all 5 questions @100-500 words each; 3 questions might be randomly graded with 20 points each question)

About Milan:

- Why is Milan considered the city that gave rise to pret-a-porter? Explain the influence of the Italian textile tradition, design tradition, and the industrial districts. What designers came into prominence?
- Map the peak years of the Milan fashion industry. What happened in Milan in the 1980s? 1990s? 2000? What is needed for Milan to recapture its place as a fashion city?

About Tokyo:
- Japanese consumers hold Paris in high regard—as the epitome of high fashion. But Tokyo is no longer a city known only for the consumption of Western fashion. Discuss the key points of the transition.
- Describe 2 Japanese designers who made their mark in the 1980s. What role did the collection of Kenzo Takada play in Paris in 1970? How were Kenzo’s designs considered unique?
- What has caused Tokyo to create a fashion identity separated from Paris influence? How has street fashion aided in establishing a unique Japanese style? Why has street fashion persisted? Who is involved in street fashion? What is the outcome? What is Shibuya? How does place or location affect style segmentation? What is Harajuku and what role did it play in establishing Japanese street styles?

- Discussion Post to Class - Your team needs to put together a large posting that combines and extends the best work of your team regarding the following aspects of your selected locale: Identifying the local, consumer culture, products, marketing/retail distribution, and designers.

- Create Google Alert (Links to an external site.) on Chinese fashion

SECTION III:
EMERGING FASHION CENTERS: EXAMINING FACTORS IN ESTABLISHING IDENTITY AND OPTIMIZING LOCAL RESOURCES

Section III Objectives: To understand how world fashion centers grow, flourish and diminish based upon design identity, resources and context. And to understand what fashion centers have in common and how they are different, as well as what types of operations and institutions must work together to create a fashion center.

Week 8 How do countries establish their fashion identity?

Objective: To examine the relationship of specific cultures to fashion history and identity

Read the following:

   DOI: http://dx.doi.org/10.2752/175174111X12954359478889
   Please Note: This will take you to the BFL where you will see a synopsis of the article. You must then click on the DOI link in the side bar to the left. You will then be taken to www.ingentaconnect.com (Links to an external site.) where you may download the article as a PDF or as an HTML document.

   For a country or city to express an immediately recognizable aesthetic it is important to communicate political and economic strength. Fashion plays an important role and gives a country a chance to take part in the global exchange. Fashion plays a role in the renegotiation of hierarchies and roles with regard to the contexts and players concerned.

   DOI: http://dx.doi.org/10.2752/175174111X12954359478609

   Skov explores how fashion production has been split between a globalized clothing industry and localized designer fashion sector. The fashion design has taken on national significance in terms of staging events and displays and engaging with cultural references outside the field of fashion. Place-making uses the UN Security council model for interaction between first and second tier fashion cities. Various examples of the meaning of new fashion centers engage people industries and government. Providing knowledge and
experience is important to attract tourists who have interests in establishing creativity and local designers can direct themselves toward a more sustainable and authentic design through engaging with tradition.

Assignment for Week 8:

- **Week 8 Essay Questions** (must answer all 5 questions @100-500 words each; 3 questions might be randomly graded with 20 points each question).

*From Reading #1:*

- How did Paris haute couture influence the emergence of other fashion identities?
- What effect do existing national resources have on developing a national identity through fashion? Why is it important to international recognition to have manufacturing of products in a country's past history?
- How is fashion growing a role as ambassador of a country? What is the Chinese objective in changing its vision from “factory of the world?”

*From Reading #2:*

- What are the driving forces of fashion today? Explain the design dilemma in the pull of localization and globalization in establishing a creative capability. What are three strategies for modeling today’s fashion design both locally and globally? In what way does Skov think of the increasing numbers of new fashion centers?
- Explain what is meant by two of the following:

1. Fashion is connected to place and nation in a different way today
2. A fashion designer's role is to represent a nation
3. The sun never sets on the catwalk
4. Encouraging a creative class makes a city more attractive
5. The United Nations Security Council may be considered a model for structuring first and second tier fashion cities

- **Week 8 Team Discussion** (post to assigned team only): Production: What is the potential for production of products in the locale? What kinds of fashion products are currently produced in this locale? Post your analysis with a collage of product images that help to illustrate your point.

*Week 9 The Place of Fashion products in gaining an identity*

**Objective:** To examine how a national identity evolves and the influence of place and product.

**Read the following:**

   **DOI:** http://dx.doi.org/10.2752/175174109X467503
2. “Savile Row (Links to an external site.),” by Christopher Breward, (from A-Z of Fashion) (2 pages)

   **DOI:** http://dx.doi.org/10.2752/9780857854117/FASHWRLDCIT0023

**Assignments for Week 9:**
• **Week 9 Essay Questions** (must answer all 5 questions @100-500 words each; 3 questions might be randomly graded with 20 points each question).

*For #1 reading above*

- What role does the fashion detail play in setting a fashion system in motion? Explain the following: Detail, seen as the mark of haute couture, is not only the death but the life of the garment. In what way did Prudence Black discover the power of the detail in the consumer's eye?
- What does Prudence Black mean when she says the bridal dress has a strained relation to fashion?

*For #2 reading above:*

- Savile Row is a London street where tailoring and male fashion embrace both high quality traditional manufacturing methods as well as novelty. How does the history of Savile Row continue to define this objective? A new generation of tailors, including Ozwald Boateng, Richard James and Spencer Hart, have continued to introduce what types of innovations?

*For #3 reading above:*

- Describe the network of the dream machines and sewing machines that operate mythic fetish and material product. How did blue jeans become a universal icon of global fashionability? Sexual magnetism? How have Levi's become an aesthetic American icon? What attributes does the wearer take on while wearing Levi's?
- What prominent companies are located in San Francisco? (Ex. Levi Strauss and Gap) How do they contribute to the city center? How have companies such as Cole and Catalina capitalized on the image of the L.S. Hollywood? What happened when U.S. fashion decided to increasingly sell lifestyle and branding? Give examples.

• **Week 9 Team Discussion** (post to assigned team only): Media. Identify and list the most influential print or online media (e.g. newspapers, magazines, blogs) that has coverage on fashion in the locale you selected. How does media support the fashion center? Post your analysis as a single post.

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**Week 10 How Design and Design Practices can influence a National Identity**

**Objective:** To learn and understand how design and design practices influence a national identity

**Reading - select one from the following:**

   **DOI:** http://dx.doi.org/10.2752/175174109X467468
   The idea of fashion as being characteristic of Australian culture is explored. Fashion is perceived as belonging to cosmopolitan sites rather than Australia, considered to be isolated from the finer things of civility, fashion and good taste. An Australian sense of style is regarded as anything practical, informal and casual. Yet there has been an abiding interest in fashion since European settlement in Australia.

   **DOI:** http://dx.doi.org/10.2752/175693811X13080607764818

   **DOI:** http://dx.doi.org/10.2752/175693810X12640026716357
Melchoir provides a brief exploration of the history of modern Danish clothing design and production and the rise of youth culture in the 1960s. Since then Danish fashion has undergone a number of changes including production outsourcing and the development of an overall bohemian style through use of sequins and lightweight embroidery from India. This research illustrates the successes and difficulties in achieving a recognizable national style or identifier within apparel design and the influence of achieving those results internally within fashion houses and nations as opposed to externally through international markets.

Assignment for Week 10:

- **Week 10 Essay Questions** (must answer all 3 questions @300-500 words each for you selected article).

*For reading #1*

- What are the three forms of “Australianess” that have underpinned the idea of Australian style?
- What does it mean to consider Australian fashion as opposed to derivative styles from elsewhere?
- Briefly analyze the relationship between bodies, clothes, and identities in the context of Australia

*For reading #2*

- How much does intention influence design direction in restructuring the apparel industry in Belgium and Spain?
- What were the strategies to reposition Belgium and Spain in fashion? Do you think they had an effect? Why? Give some examples.
- What brands fashion in post-industrial societies in your view? And what are the components of post-industrial societies?

*For reading #3*

- Summarize the history of modern Danish fashion. Supplement with your own literature research.
- What characterizes the company Mads Nørgaard-Copenhagen’s design and branding strategy?
- What is your understanding of the complexity of how national identity is qualified through fashion design?

- **Week 10 Team Discussion (post to assigned team only): Networks.** What networks are available in terms of becoming a viable fashion city in the locale? What networks are available to help promote this fashion center? If limited networks, what type of network would you suggest? Post your responses in one single post.

**Week 11 Optimizing Local Resources**

**Objective:** To learn how local resources within one culture can affect the design outcome.

**Read ONE of the following:**

1. Medvedev, K. 2010. "Designing from Dumpsters: Cambodians Start at Grassroots with Fashion (Links to an external site.)." Fashion Practice. 2:2, 223-248 (pp.25).
   **DOI:** http://dx.doi.org/10.2752/175693810X12774623387512

   In her visit to Cambodia, Medvedev experiences the use of local resources in this fascinating story of creating design from resources found in dumpsters.
2. Bhandari, V. 2011. “Interview with Sabyasachi Mukherjee (Links to an external site.)” Fashion Practice. 3:2, 253-264 (pp.11)
   DOI: http://dx.doi.org/10.2752/175693811X13080607764890

   Through this interview with an Indian designer the reader gets a sense of the evolutionary nature of apparel design and how culture and resources influence that direction.

Assignments for Week 11:

- **Week 11 Essay Questions** (must answer all 3 questions @300-500 words each for you selected article).

  For reading #1

  - Summarize the concept and operational practices of the HBPP.
  - How do the cultural, economical, and political contexts influence the concept and operation of the HBPP?
  - Briefly describe fashion production and consumption in Cambodia? and what characterizes Cambodia fashion?

  For reading #2

  - Summarize Sabyasachi Mukherjee’s background and achievements.
  - Comment and criticize Mukherjee’s design philosophy and collections. Whom would you compare him with in the West? How would Mukherjee’s designs appeal to a Western audience?
  - How does culture and resources influence direction of apparel design?

- **Forum Post to Team: Education.** Discuss the educational system in the locale. What in the educational system could help to make your selected locale (or potentially) a fashion center? What are some issues to resolve? Post your thoughts in one single post.

SECTION IV:
CASE STUDY OF CHINA WITH EMERGING FASHION CITIES

**Section IV Objectives:** To understand the role of China in the global fashion world. To conduct in-depth research about China’s contemporary fashion and the interplay between fashion, economy, and societal changes. Also, to understand and critique Chinese fashion designers’ works and identities.

**Week 12 A Look at China’s role in the global fashion world**

**Objective:** To learn China’s (especially Shanghai’s) role in the global fashion world as a garment manufacturing powerhouse

**Read one of the following:**

   DOI: http://dx.doi.org/10.2752/175693812X13239580431504

Assignment for Week 12:

- **Week 12 Essay Assignment** (must answer all questions @100-500 words each for your selected reading).

**For reading #1**

- In WESSIELENG's fashion chess, how is Shanghai represented and what is its relationship to other fashion's world cities?
- Connect this article back to reading #1 in week 2, is there a hierarchy in the order of fashion's world cities? Do any emerging fashion cities have to fit into this hierarchy? Do you see any alternatives to this global fashion structure/system?
- What is the qipao (additional reading: Reinvented identity: The qipao and Tang-style jacket in Chinese Fashion from Mao to Now by Juanjuan Wu, 2009)? And do you think WESSIELENG featured it as a symbol of Chinese national dress? Why or why not?

**For reading #2**

- What are the three models of fashion consumption and production according to Reinach?
- Where does Chinese fit in the previous three models, and why?
- Should China move away from production and concentrate on developing its creative industry? If so, how would this move affect the global fashion landscape?

- **Weeks 12 & 13 Team Discussion (post to assigned team only):Individual Summary.** After getting feedback from your forum discussions throughout this semester each of you needs to put together a large posting that incorporates the feedback of your peers and the instructor regarding five of the most distinctive and reputable aspects of your selected locale from the following: consumer culture, products, marketing/retail distribution, designers, production, media, networks, and education (word limit: 2,500 words). Team members DO NOT need to pick the same five aspects.

**Week 13 China's Fashion Revival and Identity**

**Objective:** To learn the evolution of Chinese fashion in the post-Mao era, the identity of Chinese consumers expressed in fashion, and the economic and social factors that influence Chinese fashion.

**Read one of the following:**

   **DOI:** http://dx.doi.org/10.2752/175693812X13239580431225

2. Ch. 1 "The post-Mao Fashion Revival (Links to an external site.)" in Chinese Fashion from Mao to Now by Juanjuan Wu (2009) 18p  
   **DOI:** http://dx.doi.org/10.2752/9780857858511/CHFASHION0002

**Assignments for Week 13:**

- **Essay questions** (must answer all 3 questions @300-500 words each for you selected article):
For reading #1

- How did Welters and Mead explain the relationship between fashion and economy? What does the relationship say about Chinese fashion?
- Welters and Mean discussed three aspects of China’s fashion future in production, consumption, and innovation. Summarize them.
- Answer the authors’ question: “Will a great Chinese designer emerge on the world scene as Issey Miyake, Yohji Yamamoto, and Rei Kawakubo did when Japan’s economy ruled in the 1980s?” and justify your answer.

For reading #2

- What are the main differences in Chinese fashion between the pre- and post-Mao time period?
- How did Chinese fashion westernized after the Mao era? Give some examples.
- How was the westernization of Chinese fashion connected with ideological, political, economical, and cultural change?

- **Weeks 12 &amp; 13 Discussion Post to Team** - After getting feedback from your forum discussions throughout this semester each of you needs to put together a large posting that incorporate the feedback of your peers and the instructor regarding five of the most distinctive and reputable aspects of your selected locale from the following: consumer culture, products, marketing/retail distribution, designers, production, media, networks, and education (word limit: 2,500 words). Team members DO NOT need to pick the same five aspects.

*Week 14 A look at Chinese Fashion Designers*

**Objective:** To understand the makeup and signature identity of contemporary Chinese Fashion Designers

**Read one of the following:**

1. Watch the Video, "Design is my Language: An Interview with Chinese Fashion Designer Vega Wang" (Links to an external site.)


**DOI:** [http://dx.doi.org/10.2752/9780857858511/CHFASHION0008](http://dx.doi.org/10.2752/9780857858511/CHFASHION0008)

**Assignment for Week 14:**

- **Week 14 Essays** (must answer all 3 questions @300-500 words each for your selected article).

**For the Video**

- Summarize and critique Vega Wang’s design concept based on her own explanation.
- How should fashion designers be identified? By their ethnicity, their education, the style of their design, the place they work in? Why?
Describe Vega Wang's style of design based on the images of that you see from the video. How would you compare her design with Western designers?

For reading #2

- After reading Wu which Chinese designers impressed you? And why? Find out more about this designer.
- There was a debate over the direction that Chinese designers should follow to get recognition in the west in the chapter, i.e. localize or internationalize. Summarize how Chinese designers reacted to this, and what is your opinion regarding what Chinese designers should do.
- Compare a Chinese designer with a Western designer of similar age in terms of career path, design aesthetics, resources, and international recognition. What insights can you give from this comparison?

- Week 14 Team Discussion: Post to Team Only (Revised Individual Summary with Memo). After getting feedback from both the instructor and your peers, you need to revise your large posting from weeks 12 & 13 (word limit: 2,500) and submit a revision memo that indicates what changes you have made and why (word limit: 500).

Week 15 Last Week

Late Essay Questions Assignments (must be submitted by Dec. 15F)

Assignments:

- Late Essay Questions Assignments (must be submitted by Dec. 15F)
- WEEK 15 TEAM Discussion: TEAM POST TO ENTIRE CLASS. After getting feedback from both the instructor and your peers, your team needs to put together a large posting that combines and extends the best work of your team regarding five of the most distinctive and reputable aspects of your selected locale from the following: consumer culture, products, marketing/retail distribution, designers, production, media, networks, and education (word limit: 2,500).

----End of Semester------

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