

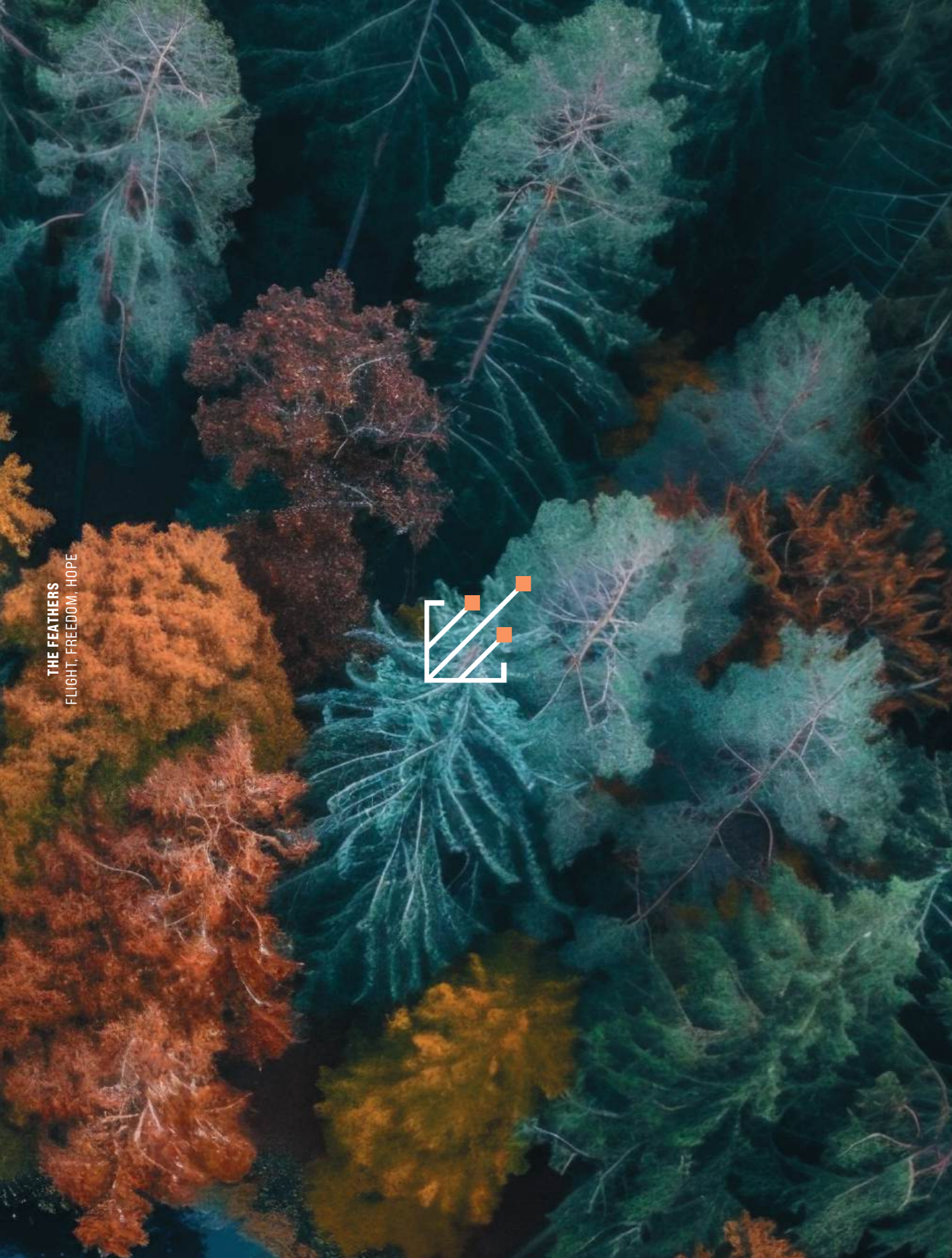


11.12 OCT '24

GLOBAL FASHION CONFERENCE

FASHION WORKS?!

PROGRAMME



THE FEATHERS
FLIGHT, FREEDOM, HOPE

Global Fashion Conference is deeply committed to the promotion of a sustainable model of development.

GFC aims at becoming carbon neutral by 2030.

'24

**RE-IMAGINING
SUSTAINABILITY
DIGITAL REALM
THE FUTURE
OF WORK
FUNDING
SUSTAINABILITY**



PROGRAMME

FRIDAY . 11TH OCTOBER

8:00-9:00 **Registration & Welcome Coffee**

9:00-9:15 **Opening Ceremony** / AULA MAGNA

Vasile Strat - Dean of Bucharest - University of Economic Studies

Welcome Words and Opening Remarks

Dalia Poleac / Bucharest University of Economic Studies, Co-Chair Organising Committee Global Fashion Conference 2024

09:15-09:45 **Fashion & Cultural marketing elements shaping Romania's identity from the period of King Carol I**

Adrian Buga / Art Expert & Advisor to His Majesty King Michael I of Romania

9:45-11:15 **ROUND TABLE 1: REIMAGINING SUSTAINABILITY** / AULA MAGNA

Liliana Țuroiu / Ambassador of the European network on cultural management and policy & Member of the International Council of the Creative Industries Federation of London (Creative UK)

Raluca Fiser / President of Green Revolution

Catarina Pruteanu / Romanian Creative Week

Paola Bertola / POLIMI – Professor Polytechnic of Milano. Co-founder of the research collective "Fashion in Process".

(Chair) **Raluca Ignat** / Bucharest University of Economic Studies

11:15-11:30 **Coffee break**

11:30-12:30 **Parallel Sessions**

12:30-14:00 **Lunch break**

14:00-15:30 **ROUND TABLE 2: FUNDING SUSTAINABILITY** / AULA MAGNA

Livia Florea / Founder & Chief Executive Magician at Artown Festival · Fundraising Responsible at MARE/Muzeul de Artă Recentă

Mariana Negru / Unfrozen, Head of Buying

Laura Bădescu / Allura, Creative Director

Adriana Ancuța / FLyst, Co-founder & CEO

(Chair) **Cristian Negruțiu** / Sparking Capital, Investor and Partner

15:30-16:00 **Coffee break**

16:00-17:30 **Parallel Sessions**

FORUM TEXTILES AND FASHION INDUSTRY IN TRANSITION / ROOM CONSTANTIN BARBULESCU

Isabel Cantista / Lusíada University/COMEGI

Joel Vaz / Lusíada University/COMEGI

Jason Hallet / Dyecycle

Carla Silva / CITEVE

19:00 **Cocktail Party Barrio Hotel**

SATURDAY . 12TH OCTOBER

09:00-10:30 **ROUND TABLE 3: THE DIGITAL REALM** / ROOM VIRGIL MADGEARU

Leslie Holden / Digital Fashion Group

Vlad Țenu / Architect, Sculptural Installations, Exhibitions

Lana Dumitru / Fashion Designer and Founder of Lana Dumitru.com

Caterina Ailiese / CEO at Reginnova. Founder and Owner at Katty Fashion - Ladies Wear Manufacturer

(Chair) **Miruna Marinescu Mazurencu** / Bucharest University of Economic Studies

11:00-11:15 **Coffee break**

11:15-12:30 **Parallel Sessions**

12:30-14:00 **Lunch break**

14:00-15:30 **PANNEL: THE FUTURE OF WORK** / AULA MAGNA

Ionuț Țața / Founder and CEO Iceberg Plus - Consulting, Technology, Startups & Digitalisation in manufacturing

Júlio Gomes / Senior Researcher in Labour Law. President of Supreme Court Social Section, Portugal

(Chair) **Dalia Poleac** / Bucharest University of Economic Studies, Co-Chair Organising Committee Global Fashion Conference 2024

15:30-16:00 **Coffee break**

16:00-17:30 **Parallel Sessions**

17:30-18:00 **Announcement of GFC2024 Best Research Awards** / AULA MAGNA

President and Members of the Jury

Invitation to GFC2026

Isabel Cantista / Lusíada University, Founder of Global Fashion Conference

18:00 **Closing of the conference**

Miruna Marinescu Mazurencu / Bucharest University of Economic Studies

The hours refer to Bucharest timezone EET.

This Programme may be subject to changes due to unforeseen events and/or circumstances.

PARALLEL SESSIONS

THE WAVY FLOWER
NATURAL BEAUTY, HEALTH



11.10

11:30-12:30 / AULA MAGNA

RE-IMAGINING FASHION THROUGH DESIGN

(Chair) **Ulla Raebild** / Design School Kolding, Denmark

RP16 Creativity for Sustainability in the context of fashion design education

Gintare Jankuniene / LCF - UAL - UK

RP21 Design for Longevity: The Need for Participatory Stakeholder Approaches

Louise Ravnløkke and Ulla Raebild / Design School Kolding, Denmark

RP6 Decoding Modular Fashion From The Consumer Perception

Xiaoqing Zhang / University of Manchester, UK

RP2 Fashioning Transformative Design: Rethinking the Industry's Practices

Erminia d'Itria / POLIMI, Milan, Italy

RP25 Legal Crossroads: Upcycling's Impact on Luxury Fashion

Katia Szofia Prém / University of Miskolc, Hungary

/ ROOM VIRGIL MADGEARU

WORKS1 WEAVING CULTURAL THREADS -SYMBOLISM AND NARRATIVE OF OLTENIAN COSTUME

(Chair) **Elena Calin** / London College of Fashion

16:00-17:30 / ROOM VIRGIL MADGEARU

DIGITAL REALM

(Chair) **Ruxandra Duta and Octavia Albu** / Bucharest University for Economic Studies, Romania

RP8 Exploring Body-Scan for End-user Inclusion in 3D Digital Fashion Prototyping

Ulla Raebild and Christel Arnevik / Design School Kolding, Denmark

RP31 Supporting fashion eco-designers with methodology and tools for 3D printing personalized fashion and apparel products

Daria Casciani / POLIMI, Milan, Italy

RP45 Is the metaverse the future of the fashion industry? A case study on Louis Vuitton

Octavia Albu and Ruxandra Duta / Bucharest University of Economic Studies, Romania

TESTIM2 Meaningful Metrics; bridging data gaps to enable Circular Fashion

Susan Rainton / University of Leeds and Dawn Ellams Royal College of Art, London, UK

/ CCIS MBA

ECONOMICS OF CULTURAL AND CREATIVE INDUSTRIES IN FRANCE - HOW DOES STRATEGY AND SMART DATA IMPACT ARTS, CULTURE AND SOCIETY?

Pitch by **Ioana Daria Novac** / Bucharest University of Economic Studies

11:30-12:30 / AULA MAGNA

RE-IMAGINING SUSTAINABILITY DESIGNERS AND CULTURE

(Chair) **Dalia Poleac** / Bucharest University for Economic Studies, Romania

RP44 **The Romanian Blouse: an active factor in the spiritual balance of the world**

Iona Sandra Avram / President of the Design Department, Romanian Union of Visual Artists, Romania

RP11 **Reimagining Sustainability: A Symphony of Design and Action**

Salima Shimo / University of Manchester, UK

RP20 **The Ideology of Self-Image: A Cross-Disciplinary Approach to Understanding Style and Fashion in Contemporary Society** | 

Eugenius Skerstonas / Kazimieras Simonavicius University, Lithuania

RP33 **Does fashion really care about eco-design? Sustainability seen through the eyes of fashion designers**

Anna Zinola / Istituto Marangoni, Milan, Italy

/ ROOM CONSTANTIN BĂRBULESCU

WORKS3 EXPLORING ZERO-WASTE FASHION NARRATIVES OF SUSTAINABILITY THROUGH CULTURE, HERITAGE, STORYTELLING, AND PHILOSOPHY OF CLOTHING IN INDIA

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(Chair) **Ishi Srivastava** / Isdi School of Design & Innovation, Atlas University, Mumbai, India

/ ROOM VIRGIL MADGEARU

RE-IMAGINING SUSTAINABILITY - PEOPLE IN THE CENTRE

(Chair) **Paloma Díaz Soloaga** / Complutense University

RP12 **Unveiling the Intersection of Spirituality and Sustainable Fashion Consumption** | 

Anupam Kapoor / Fashion Technology Institute, New Delhi, India

RP3 **Africanfuturism as a cultural heritage preservation tool**

Tainara Waite / POLIMI, Milan, Italy

RP39 **People in the center: the Spanish Fashion sector and its efforts to evolve towards a more sustainable business**

Gemma Muñoz-Rodríguez / Villanueva University and Paloma Díaz Soloaga, University Complutense, Spain

RP45 **Marketing Verde: influencia en la Moda Sostenible** | 

Ana Margarida Silvestre / Lusíada University, Portugal

RP19 **What do Consumers Expect from Sustainable Fashion? A Narrative Analysis**

Gül Kaner / University of Portsmouth, UK

16:00-17:30 / AULA MAGNA

RE-IMAGINING SUSTAINABILITY THROUGH RESALE

(Chair) **Claire Dawson** / University of Brighton, UK

RP9 **The Missing Regulations for Used-Clothing in Re-Use markets**

Abigail Irving / Munro, Northumbria University, UKunro

RP27 **Second-hand: sustainable fashion that everyone wants and can afford?**

Claire Dawson / University of Brighton, UK

TESTIM1 **The Key Role of Reuse in Sustainable and Circular Textile**

Madalina Corciu / HUMANA, Romania

RP7 **Encouraging self-expression in plus-size Generation X women with second-hand fashion**

Angela Ashcroft / Glasgow Caledonian University, UK

/ ROOM VIRGIL MADGEARU

RE-IMAGINING SUSTAINABILITY THROUGH MATERIALS & DESIGN

(Chair) **Isabella Campagnol** / Istituto Marangoni, Milan, Italy

RP34 **Environmentally Friendly Concepts through the use of Critical Design Research and Material-led Design Practices** | 

Elizabeth Quinn / Albright College, USA

RP38 **Understanding and application of eco-design concepts in technical subjects with new materials more sustainable** | 

Teresa Raquel and Marta Bicho / UBI, Portugal

RP28 **The Past, Present and Future of Milk Fiber**

Isabella Campagnol / Istituto Marangoni, Milan, Italy

RP2 **Fashioning Transformative Design: Rethinking the Industry's Practices**

Erminia d'Itria / POLIMI, Milan, Italy

/ ROOM CONSTANTIN BARBULESCU

RE-IMAGINING SUSTAINABILITY THROUGH DIGITAL & EDUCATION

(Chair) **Jorge Campos** / Lusíada University, Portugal

RP17 **Fashion designer: digital technologies and artificial intelligence** | 

Leticia Cunico, Isabel Maria Pinto Ramos, Neri dos Santos / Federal Institute of Santa Catarina, Brazil

RP42 **The impact of the CJEU jurisprudence on the fashion industry: the (re) discovery of copyright?**

Spyros Sipeas / Stockholm University, Sweden

RP18 **How to reduce online returns? AI for sustainability in fashion** | 

Maria Ángeles Burguera / ISEM Fashion Business School - University of Navarra, Spain

RP40 **Práticas pedagógicas no ensino para o desenvolvimento de produto de moda sustentável numa contribuição para aquisição de competências de profissionais para a Indústria**

Marta Bicho / UBI, Portugal

SECOND SKIN

A Wearable Art Exhibition



ANTOANETA TICA
Costume participated in 2019 Wearable Art Mandurah Competition receiving the International Artist of the Year Award.
Photo: Stephen Heath, courtesy of Wearable Art Mandurah / Model: Georgia Kelly

The exhibition **SECOND SKIN** reflects Antoaneta Tica's personal stance against consumerism, pollution, and the overuse of synthetic materials. By creating wearable art from recycled materials discarded by society, the artist aims to highlight the detrimental impact human actions have on the environment.

Fashion plays a significant role in shaping people's lives, as clothing is the closest item to the human body - providing warmth, protection, and even reflecting personal moods to others. In the past, clothing held great value and was often passed down through generations. Today, however, this value has diminished due to overproduction. The monetary worth of garments has dropped significantly, leading us to take them for granted, often discarding them hastily or without thought.

The rapid pace of modern society compels us to constantly desire new clothing, fueling a cycle of consumption where we frequently "fall in love" with new pieces and discard those deemed "out of fashion."

The vast amounts of clothing sent to landfills, coupled with the shift from natural to synthetic materials—which take years to decompose—are contributing to environmental devastation. This includes the greenhouse effect, loss of biodiversity, and water pollution, among other consequences.

Antoaneta Tica is a Romanian lecturer, costume designer, curator and visual artist.

Her work spans performances, wearable art, and textile creations showcased in numerous art projects, exhibitions, and costume performances both in Romania and internationally. Focused on the Anthropocene, her work primarily explores the relationship between humanity and nature, addressing environmental issues through wearable pieces crafted from recycled materials.

In 2019, she earned a PhD in Visual Art with a dissertation titled *Costume for Performance - Art in Movement*, which examines the role of costume in performance art. She currently teaches in the Fashion Design and Stage Design Departments at the National University of Arts in Bucharest. Additionally, she is a member of the Visual Artist Union of Romania and OISTAT.

The **SECOND SKIN** exhibition features seven wearable art pieces by Antoaneta Tica, all made from recycled materials such as PET bottles, plastic packaging, egg cartons, and magazines. Through innovative techniques, she transforms these polluting materials into striking garments, with each dress incorporating up to 200 PET bottles, 1,000 pieces of plastic packaging, or numerous advertising magazines. The exhibition addresses themes of pollution, sustainability, and environmental protection through the creative reuse of waste materials.

The 11th edition of the Global Fashion Conference, the first to be held in the Balkans, the second in Eastern Europe, in collaboration with the Bucharest University of Economic Studies, takes place against the backdrop of Romania, a country with a long tradition in textiles, clothing and leather goods that is recognised for the quality of its products, and which challenges us to think about the role of creativity and innovation in the fashion industry.

Romania is a country where West meets East. The Danube with its delta in the Black Sea was and is a transport route linking Asia to Europe. Its banks have been inhabited by many different peoples, including Thracians, Greeks, Romans, Slavs, Turks, Celts, and Germanic communities, all of whom left stylist traces into the popular Romanian outfit.

The 'Chemise' originated in the Arab world, with the same name and basic model in the countries bathed by the Mediterranean, made of linen or cotton is transformed here in Romania by beautiful embroidery in silk or metal thread, sometimes enriched with glass or metal beads, assuming from the neckline (*the ciupag*) to the cuff references to heaven, earth and family, expression of a strong and unique cultural identity.

The leather jackets (*Suman*) worn by men and women are also richly embroidered with thread and silk.

In a global world rich in local traditions, Romania sets itself apart from other countries, as here it is royalty who wear the peasant costume adorned with these **handmade embroideries, full of symbolic meanings.**

Fashion as a complex cultural product once again challenges us.

New information and communication technologies can not only contribute to the preservation and defence of each country's cultural legacy of fashion, but can also lead us to continue preserving a new legacy for future generations, through innovation cycles that cross the entire value chain, from the conservation of biodiversity to the production of biodegradable and/or recyclable textiles or materials based on biotechnology, or new materials with performance qualities superior to those produced and sold today.



THE EYE _ PROTECTION AGAINST THE EVIL SPIRITS . THE NORTH STAR _ GUIDES AND BRINGS LUCK . WATER STREAM _ TIME PASS . THE SUN _ BRING LIGHT, HOPE, ORDER, LIFE . THE BIRD _ THE FOOD OF THE SOUL, THE PASSION, THE DREAM, THE INFINITE . THE BUD _ BEAUTY, FRESHNESS, YOUTH . THE CIRCLE _ REGENERATION, CYCLICITY . THE COMB _ SEPARATES DE GOOD FROM EVIL . THE FEATHERS _ FLIGHT, FREEDOM, HOPE . THE WAVY FLOWER _ NATURAL BEAUTY, HEALTH
THE SKEIN WINDER _ THE MOTOR WHICH KEEPS THE WORLD MOVING . THE WALNUT _ LIFE . THE WHEAT EAR _ GALORE, PLENTY . THE ROOSTER _ BRINGS THE SUNRISE . THE DIAMOND _ FERTILITY, WEALTH . THE RAM HORNS _ POWER
THE COLUM _ ETERNITY . HANDS ON HIPS _ FEMININE POWER, SEDUCTION, MATERNAL AUTHORITY . THE WOLF 'S FANGS _ PROTECTION AGAINST WILD BEAST

FOR MORE INFORMATIONS GO TO
www.gfc-conference.eu

