

**THE VOICE
OF THE
NEXT GENERATION**

THE YOUTH FASHION SUMMIT

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THE YOUTH FASHION SUMMIT

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PREFACE

EDUCATION AS TOOL

DR. PERNILLE BERG

Director of Applied Research & Innovation, KEA - Copenhagen School of Design and Technology.

Sustainable development cannot be achieved by political covenants, financial inducements and technological solutions alone. Sustainable development is a common course each of us must contribute to and it requires the contributions of multiple disciplines and professions. No doubt, education is shaped by society, but education also shapes society in profound ways, providing individuals and societies with the knowledge, skills, perspectives, and values to live and work in a sustainable manner. Education is a crucial tool in moving society toward sustainability.

Educational institutions worldwide should strive on making their programs not only responsive to current and urgent challenges, but also a truly proactive force in influencing market and political pressures to move the sustainable development agenda forward.

By offering our students an understanding of the fundamental challenges and

pathways to sustainable development, we empower them to make informed decisions as workers, citizens and consumers. More than a theoretical discussion is needed at this critical juncture in time. However, a distinction needs to be made between education about sustainable development and education for sustainable development. Whereas the *about* indicates a mere awareness, the *for* indicates a purpose –the use of education as a tool to achieve sustainability.

Empowering our students to assume responsibility for creating and enjoying a sustainable future should be our core mission.

GLOBAL LEADERS IN SUSTAINABLE FASHION

EVA KRUSE

CEO, Danish Fashion Institute.

On the brink of potentially dangerous climate changes and with heightened attention on corporate social responsibility, the world needs frontrunners that can push towards more sustainable business models. The fashion industry has this innovation potential, if it works creatively and proactively to address critical environmental, social, and ethical challenges on a global scale.

It might sound paradoxical that the fashion industry embraces sustainability. After all it is an industry that primarily promotes increased consumption by constantly launching new collections.

The need for development, innovation, and creative solutions is behind Danish Fashion Institute's and KEA's (Copenhagen School of Design & Technology) motivation in launching the 'Youth Fashion Summit' (YFS). The overall aim is to create a platform for the next generation of decision makers in fashion – from designers to business executives.

The challenges are immense, the road will be both bumpy and long but I strongly believe that we, as an industry, can make a change, even more so if we make a joint effort. If everyone, from students to CEOs, joins the mission to create solutions for a more sustainable future, we can make this a reality, a fashionable reality.

NO QUICK SOLUTIONS

HELENE JEUNE

Lecturer, KEA - Copenhagen School of Design and Technology &

TINA HJORT

Lecturer, KEA - Copenhagen School of Design and Technology.

‘Is sustainability still possible?’ This is the provocative, but extremely relevant title of the State of the World 2013 report. The definition of sustainability has surfaced in various areas of society, educations, public speaking, government policies and business approaches. On one hand this could be viewed as a success but on the other hand the overuse of the word ‘sustainability’ leaves its meaning and impact weak (Engleman 2013). One thing is certain; there are no quick solutions.

There is an urgent need for integrating a new mind-set and systemic change to deal with current and future challenges within the fashion and lifestyle industry.

The intention of the ‘Youth Fashion Summit’ is thus to create a sustainable vision for the next generation. It is to help designers, purchasers, communicators and other actors in

the fashion industry to define and find solutions for the challenges the fashion industry faces not only today but in the future. YFS is a platform that allows students to push the boundaries set by the established fashion industry in order to lead the way towards a more sustainable agenda. YFS is a collaborative platform for sustainability in education, through its networking and sharing of insightful sustainable practices across countries and educations.

This summit was conceived by the Danish Fashion Institute in 2012, developed alongside KEA and facilitated in collaboration with Copenhagen Business School (CBS), The Royal Danish Academy of Fine Arts – Schools of Architecture, Design & Conservation (KADK) and Design School Kolding.

Throughout the past century, the fashion industry has conducted businesses from a ‘take, make and dispose’ approach. This has led to a fragmented and distorted understanding of our perceived needs and the capabilities of the earth systems to meet those needs. This approach puts huge constraints on present and future generations’ livelihoods and for the ecosystem to be secured in a sustainable way (Schumacher 1973, Braungart & McDonough 2002).

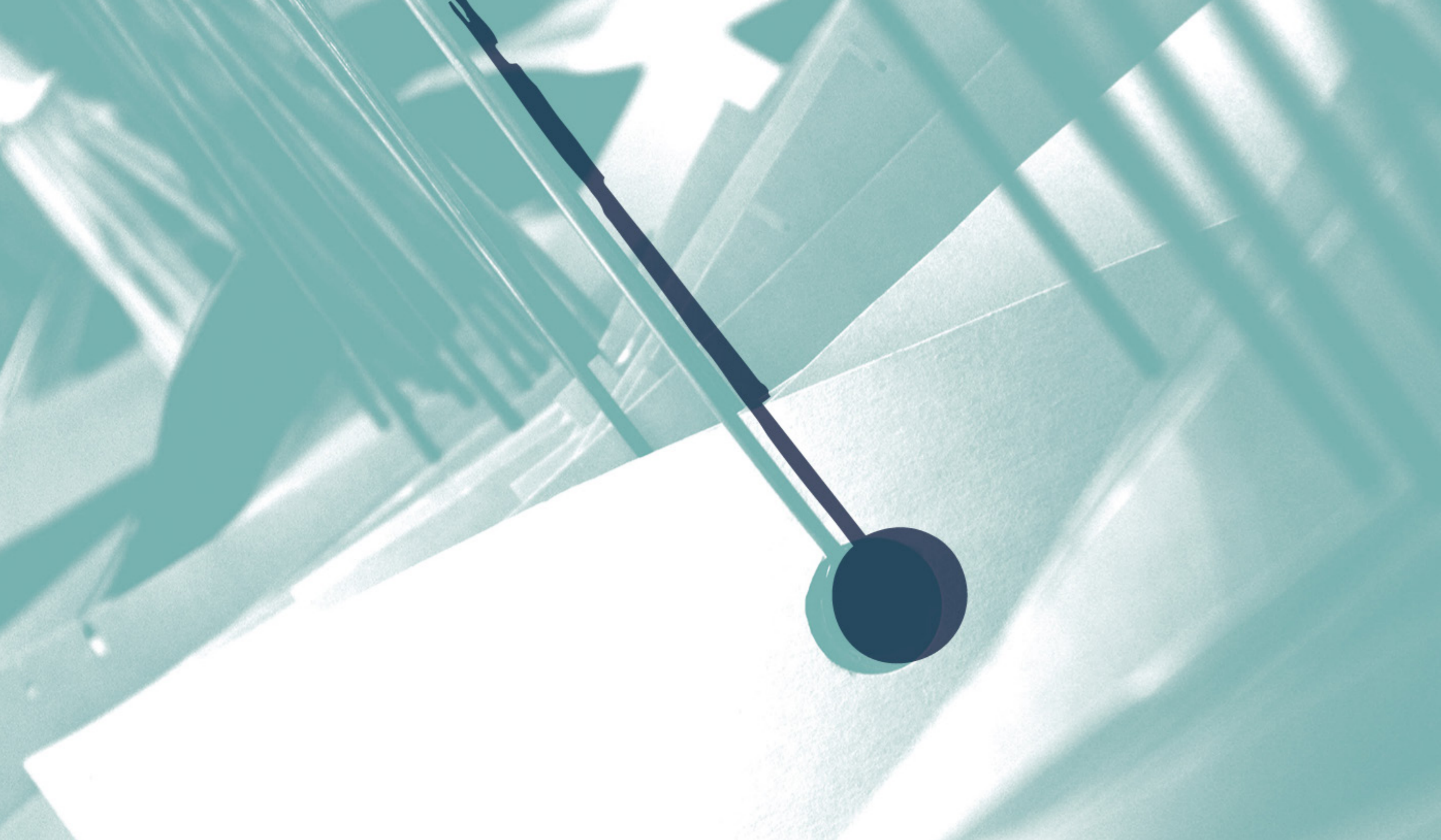
Putting sustainable development into the core curriculum of education is more relevant than ever. We need students who can analyse complex problems and navigate through these complexities (Maniates 2013). The United Nations Education program, UNESCO, has been a leader in pushing for sustainable development in education under the banner of 'Learning Today for a Sustainable Future'.

From 2015 onwards, the Global Action Program (unesco.org) will take this initiative forward. However, the implementation of education for sustainable development programmes and activities is still marginal. Sharing insights and documenting what works in education programmes is necessary to take it further (Læssøe 2014).

The creation behind this e-booklet is twofold. It is partly to document the processes and discussions involved in organising an event like 'Youth Fashion Summit' as well as its outcome. The other important purpose is to collect, condense and communicate all the teaching methods, educational material and knowledge that has been accumulated throughout our journey.

We show how selected schools engage and integrate sustainability into their curriculums and try to sum up and gather the most important points necessary for a sustainable development curriculum within the fashion and lifestyle industry.

We hope you will find inspiration on this journey, as did we.



FUTURE CHALLENGES

COLLECTIVE FUTURES

DILYS WILLIAMS

Professor of Fashion Design for Sustainability and Director of Centre for Sustainable Fashion, London College of Fashion.

Youth, fashion and summit are words that conjure up a variety of emotional responses, perceptions and references. That is before contextualizing them in notions of sustainability, the focus of Copenhagen's 'Youth Fashion Summit'. This immersive experience however was much more than the sum of its parts – It presented important, imaginative and practical ideas for our collective futures, to those who contribute toward shaping our present. The interplay between the wisdom of experience and the vitality of unfettered imaginations is surely what we need in order to navigate new paths that better mark the future world in which we would all like to live.

I had the pleasure and honor to host and guide this collective of curious, inventive and bold students, tutors and researchers. We explored how fashion's relationships, practices and artifacts might better represent us, our times and places. Reliant on nature, society, economy, community and each of us as individuals, fashion's practices have the

incredible possibility for good, but also for harm. Fashion represents some of the best and worst aspects of 21st century life in its intimately personal and ubiquitous practices.

The world has shifted dramatically through the Anthropocene, yet fashion education and practice remains largely welded to practices that are oblivious to our current context. It is critical that designers, whether students or industry practitioners, are introduced to a holistic notion of balance, to the liquid nature of society and environment, to become aware of the cause and effect in all that we do. Designers (whether of processes or artifacts) can do much to shape cultural practices and connect different aspects of life (human and nature) so that all can live well. YFS gives space to people who the current fashion industry is borrowing it from – our future designers, makers and world citizens.

Through YFS, we encouraged and applied skills that are vital for us all to thrive; collaboration, critical thinking, eco literacy and adaptability. Each of us needs to develop an ethic for the fashion that we design, make and wear, to re-instate fashion's integrity, to eliminate the destructive nature of our current practices, to highlight where and how fashion can contribute to good lives. What we stand for must align to what we stand up in.

YFS brought together open-minded, creative students in a place where co-operation and understanding of our connections and distinctions became a common realization. Citizenship and a true sense of the world's needs found a convivial connection through the synchronicity of voices both present and future.

My response to this chorus of promise is that the youth of today's fashion industry is the means with which to see the world without blinders. Therefore, my response to these words is that Youth is the means to see the world without blinkers. Fashion is the means to make life personal and collective and Summit is the means to see how human potential can commit to active participation in finding ways to live well.



The term 'Anthropocene' was coined 15 years ago by Dutch Nobel-winning Chemist Paul Crutzen and Professor Eugene Stoermer. It is the term for a proposed new geological time period that may soon enter the official Geologic Time Scale. The 'Anthropocene' is defined by the human influence on Earth, where we have become a geological force shaping the global landscape and evolution of our planet. In the newsletter of the International Geosphere-Biosphere Programme Paul Crutzen and Eugene Stoermer thus wrote: *"It seems to us more than appropriate to emphasize the central role of mankind in geology and ecology by proposing to use the term 'anthropocene' for the current geological epoch."* Two years later in 2002, Crutzen restated this argument in the article 'Geology of Mankind' published in *Nature – International weekly journal of science*.

The image features a view of the Earth from space on the left side, showing the blue oceans and brownish-green continents. Overlaid on the right side of the Earth is a complex, glowing blue network of lines and nodes, resembling a global communication or data network. The text is centered in the upper right quadrant, overlaid on the network.

**THE ANTHROPOCENE //
A PLANET
TRANSFORMED
BY HUMANITY**



BEHIND THE SCENE

PLANNING THE YOUTH FASHION SUMMIT

TORID KAAD OSTENFELD

Project Manager, Applied Research & Innovation, KEA - Copenhagen School of Design and Technology.

The 'Youth Fashion Summit' emerging from the biennial Copenhagen Fashion Summit, gave students access to major players from the fashion industry. The event also created media interest as well as a global focus that possibly would not have been attained otherwise.

YFS was open to all design and business students worldwide. A key challenge inherent in the open format of the summit was bringing together the varied cultures and educations, in that the knowledge and experience from these aspects varied greatly. To circumvent this, a series of webinars and a relevant curriculum were developed to ensure that all the students would arrive at the YFS with a common knowledge base in order to assure full participation in the intensive workshops.

To launch an event like YFS, it takes a massive effort from many partners. It demands a strong commitment, effort and engagement from all participating schools and a supportive

partnership with a national institution, like the Danish Fashion Institute, to be able to work together and develop the following goals:

- A method of working with sustainability that can reach across various educational levels, disciplines and cultures.
- A method of working with sustainability that can reach across various educational levels, disciplines and cultures.
- A series of webinars based on research, methods and tendencies within sustainability.
- A shared network of contacts, so as to ensure participation and engagement on an international level.
- Shared ideas to provide a high level of knowledge and respect for all disciplines and complexities.
- A team spirit that engages and makes the many hours of planning, discussions and preparation enjoyable.



**I WANT TO CREATE A BUSINESS THAT
GOES BEYOND JUST DOING NO HARM ...**

RENATA HORI

Student, Sustainable Fashion, ESMOD Berlin
and participant at the `Youth Fashion Summit` 2014.

SHARING KNOWLEDGE

Education for sustainable development is slowly being integrated into different educational programmes and cultures at design and business schools worldwide. This is crucial to enable future generations of managers, designers, purchasers, makers, wearers and communicators who perceive themselves as potential change makers.

A group of lecturers and professionals sat down and gave their views on which sustainable challenges and solutions were relevant to bring forward for `Youth Fashion Summit` 2014. The gathering of these partners was a fundamental part of the process for developing the themes presented in the webinars, research assignments and workshops of YFS.

The ideas were varied and the complexities more than plentiful. However, all pointed to new innovative ways of doing and communicating business that builds the necessary bridges between actors and change agents within the fashion industry. These among others included rethinking new business models, moving away from the current produce/sell/throw away models to new collaborative leasing and sharing models, rethinking design without waste, giving the producer a new role of micro producing.

THE WEBINARS



COLLABORATIVE CONSUMPTION //

An introduction to the potentials and pitfalls of collaborative consumption in the fashion industry. In particular, this webinar focused on how collaborative consumption alters conventional fashion business models, which are based on ownership rather than access. Furthermore, it reflected on the economic, social, and environmental impacts from collaborative consumption, along with the growing opportunities for collaborative fashion consumption.



A TREND PERSPECTIVE – DESIGNING OUT WASTE //

A look at the global fashion industry's issues around pre and post-consumer textile waste as well as the opportunities and trends around 'designing with' and 'designing out' waste. Case studies showed how designers today are working with discarded and waste materials, as well as surplus and obsolete stock. The critical perspectives of 'designing with waste' as a means of waste management were discussed, as well as, the short and long-term opportunities of 'designing out waste' in the initial concept and design phase.



DESIGN FOR CHANGE //

A holistic approach for analyzing and understanding consumer behaviour and the relationship with fashion design objects. The hypothesis of the webinar was that better understanding of user experiences could become a driver for sustainability in the fashion industry. The webinar introduced the 'wardrobe method' and showed how designers can learn from consumers and consumer's attachment to design objects in order to enhance and create designs that are more durable.



SIMPLE DESIGN FOR LESS IMPACT //

An attempt to provide an understanding of the complexities and negative consequences that occur in conventional design and mass production processes. It highlighted a new trend of moving from mass production to micro-producers, which may give designers a new role in the future.



CSR COMMUNICATION – DILEMMAS AND OPPORTUNITIES //

Focused on dilemmas and opportunities within CSR communication and digital communication. The first half of the webinar looked at how a company working with sustainability has to navigate through stakeholder relations, with a particular focus on communication strategies that involve different stakeholders. The second half examined digital platforms and approaches that can help companies and citizens to decrease their negative digital environmental footprint.



EXTENDED PRODUCER RESPONSIBILITY AND CIRCULAR ECONOMY //

Gave the participants an understanding of why and how new business models and close loop systems within the fashion industry can not only benefit people and the planet, but also help to secure the survival of businesses in the future. It looked at the drivers, challenges and opportunities to create and implement solutions that will lead to efficiency within material and caring for resources and sustainable business models.

LOOKING INTO THE WARDROBE OF A COMPANY AND WONDER ... // THE ASSIGNMENT

Imagine if clothes could talk and tell their stories, their journeys from seeds to suit, from wearing and caring and from suit to soil. Imagine this bringing forward a deeper understanding of the making of clothes, use and care of them and how they are handed back into the system again. In a way, clothes do talk with their look, quality, symbols, and style. Looking into a `private wardrobe´ and analysing why and how the wearer and clothes are connected can offer a relevant understanding of the wearer's behaviour when it comes to purchasing, using, maintaining, sharing and disposing of them. Looking into the `wardrobe´ of a company and following the clothes – how they are designed and produced - can offer a just as relevant and profound understanding of the actions and impact of the company. This insight helps to understand the company's business behaviour, company culture and surroundings. The unravelling of these stories was the core of the research assignment given to the students at the `Youth Fashion Summit´.

According to organisational psychologist Edgar Schein, there are three layers to understanding a company and its culture: First, is the visible organisational structures and processes that are easy to see. Second, is looking into the philosophy of the company, its strategies and goals, which reveal its beliefs and values. Thirdly, revealing the

underlying companies' assumptions, beliefs, perceptions and thoughts. This unconscious level is often taken for granted in a company culture (Schein 2004). Getting into these layers of a company culture is necessary to understand its actions and to make successful changes.

Before coming to the YFS in Copenhagen, the students were given a research assignment. Each was asked to choose a company from their home country and map the company's sustainable challenges and suggest what they believed could be possible solutions. The assignment's main objective was to kick-start the students' thinking processes thus giving them expert roles on a specific case studies. This in turn created awareness around sustainability, its challenges and solutions, as well as a common ground for engaging in discussions and decision making processes that would prove beneficial in the workshop processes of the summit.

THE ETHNORAID

Sustainability can be defined as an abstract system that involves multiple approaches, levels and actors. Studying sustainability from a distance is rarely adequate to understand its complexities. Studying and applying a sustainability framework into a business requires participation. It requires involvement at different levels and it requires an understanding of the company and its surroundings from different perspectives.

The overall research method applied toward a company's wardrobe analysis was an ethnoraid. The ethnoraid is an ethnographic inspired observation and analysis tool to get information about a target group. The idea behind an ethnoraid is to make it fast and visual. Observations are combined with interviews, data and figures, videos, recordings, photographs and sketches taken from interviews, company websites, surveys, blogs, magazines, articles, and shops. The collected information serves as evidence for the argumentation of going from challenge to solution.

The students were asked to research their chosen company using the ethnoraid method and to base their findings on the concluding results. They were asked to identify a specific challenge and then come up with an appropriate solution. These solutions could be initiati-

ves/concepts/actions that could improve the sustainable performance of the company. Collecting more than a hundred of these ethnoraids from students gave an interesting student perspective as to where value is found today in businesses. The following link shows the entire range of the ethnoraids. It is important to notice that the students have conducted the research without any direct contact with the companies and therefore without approval from the companies.

COMMUNITY

SELECTED ETHNORAIDS



1. Being a Factory
2. Costs
3. Profit Factors

CONCEPT

TOP SHOP

in the present

Customer:

Future Tools

1. Create 'Active U
2. Involve Custom
3. Build commun

TOPSHOP





What are the solutions to the challenges you have?

- 1. Lack of resources
- 2. Limited budget
- 3. Poor timing
- 4. Inconsistent effort
- 5. Lack of communication
- 6. Poor planning
- 7. Limited skills
- 8. Lack of motivation
- 9. Poor leadership
- 10. Lack of accountability

Focus on OVER

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NEW VOICES

THE KEY TO A SUSTAINABLE FASHION FUTURE

JOHAN ARNØ KRYGER

Senior manager NICE, Danish Fashion Institute.

As humans, we adapt and evolve. Constantly. Moreover, we are good at it. We change behaviour, we learn to speak new languages and we learn to use new technology. It becomes slightly more difficult, however, as we age. This is why the established fashion industry will never be completely detached from the current unsustainable paradigm of heavy polluting and resource intensive fashion and textiles. But the next generation of designers and business executives will be which is why this new voice of fashion is so important. This is the reason the next generation holds the key to a sustainable fashion future.

The `Youth Fashion Summit´ was initiated originally to give the next generation a voice and an opportunity to influence the decisions that will be made today, but whose effect will mostly be felt tomorrow. As a part of one of the world's largest and most important conferences on sustainability in fashion, the `Copenhagen Fashion Summit´ students were given easy access to CEOs, top designers, politicians and decision makers.

A separate event held prior to the main summit, the YFS provided a wider platform from which these students could engage.

Bringing talented young people together from all over the world showed that the real strength in this project became the power of networking. By using their different experiences, qualifications and cultural backgrounds, the students came up with creative solutions unimaginable to the established industry. When the participants of the YFS left sunny Copenhagen in 2014, they – the next generation of decision makers – had formed and fused a network that will be powerful enough to change the world of fashion.

However, it is not a question of what happened at the YFS that matters. The important thing is that we now have a variety of upcoming decision makers who have already formed an alliance with like-minded individuals, who, a few years from now, will make the decisions that shape the industry. This is what the industry needs to survive – a gentle push from the next generation.



WHAT WILL THE FASHION INDUSTRY LOOK LIKE IN 2050? THE WORLD'S POPULATION WILL EXCEED NINE BILLION, MIDDLECLASS CONSUMERS WILL ACCOUNT FOR ALMOST HALF OF THIS NUMBER, AND ALL WILL BE DEMANDING FAST FASHION. THIS ADDS AN UNSEEN PRESSURE ON RAW MATERIALS AS WELL AS THE SUPPLY CHAIN. IT WILL CAUSE DAMAGE BOTH TO THE ENVIRONMENT AND CLIMATE, AS WELL AS HEIGHTEN THE RISKS FOR EXPLOITATION OF HUMAN LABOUR. THIS WILL MOST LIKELY RESULT IN AN EVEN MORE UNSUSTAINABLE INDUSTRY THAN WE KNOW TODAY.

COMING TOGETHER // COPENHAGEN YOUTH FASHION SUMMIT 2014

The focus of the `Youth Fashion Summit` 2014 was about how to re-balance **RESOURCES** with a focus on sector interference, biodiversity, population growth, circular economy and material flow. **RE-THINKING** the design process towards a more holistic design approach, where long-term solutions and sustainable design thinking at all stages are at the core. Changing the mind-set among producers, makers and wearers towards equality in order to **RE-ARRANGE** the production set-up. Good stakeholder dialogue, involvement and care to **REACH-OUT** and **RE-CONNECT** and build good relationships with involvement and with a focus on greening the digital era. Creating shared value through new ways of collaborating and **RE-ORGANISING** business and society. Finally it focused on how **RELIABILITY** and how a change of mind-set can be implemented to ensure a mutual relationship of reliability, trust and collaboration.

Throughout a two-day program 110 students from 22 international design and business schools were taken through a facilitated interdisciplinary workshop, where they engaged in talks and panel feedback from experts, student presentations, team discussions and social events.

Facilitators from a number of international institutions held the whole group process together.

The workshop opened with a number of talks from experts to inspire and motivate the students and to explain the task that was being asked of them. Afterwards the participants were divided into seven large groups. As an introduction, the groups presented their Ethonraids to each other. Once they had all introduced themselves, they were told more about the theme they would be working with in their groups. Each group had to tackle the question from a different angle. The topic was broken down into six parts to be worked through as a group.

On the second day, the participants pitched a panel of experts arguing for a challenge and a solution they believe the industry should focus on. The panel gave constructive feedback that helped the participants to improve their argumentation. Each team eventually developed one demand and an argument that would be presented on stage for stakeholders in the fashion industry at the `Copenhagen Fashion Summit` on the following day.





PITFALLS

- Lack of resources
- Lack of time
- Lack of communication

MEET WITH MEET/TEAM

A document on the table featuring a grid of small, square images or icons, possibly representing different project stages or team members.



WE DEMAND

WE DEMAND WORLD

LEADERS TO HELP US BUILD

A CRITICAL SOCIETY.





IT IS A VERY SCARY ROLE, HAVING TO BE THE 'VOICE OF THE FUTURE' TO 1000 REPRESENTATIVES FROM THE GLOBAL FASHION INDUSTRY. THAT IS WHAT IS ASKED OF THE STUDENTS PARTICIPATING IN THE 'YOUTH FASHION SUMMIT'. AND IT WAS A CHALLENGE THEY SOLVED EXCELLENTLY.

TOKE SABROE

Partner, Leader Lab & Operations Lead, LAUNCH Nordic and part of the feedback panel at the 'Youth Fashion Summit' 2014.

AT STAGE

WE DEMAND NOTHING BUT STATE REALITY

We give to get. It is the year 2050 and as we all know there are no more resources. 'Give to get' is a system where consumers are your suppliers, waste is a value, consumers can only get new products if they give used ones back, technology is allowing us to effectively reuse fibres. The pioneers for this are sitting here in the Opera and they will be the leaders of the industry. The question is: will that be you?

WE DEMAND FROM YOU AS DECISION MAKERS TO RETHINK THE ROLE OF THE FASHION DESIGNER

Fashion designers have the skills and the knowledge to be applied in the development of innovative sustainable materials, products and services. In addition, we need a new fashion system that embraces transparency. By doing so, we can create products that become containers of value.

WE DEMAND YOU TO BE BRAVE AND TO STOP BUSINESS SECRECY

In 2050, all actors in fashion will be part of a system of collaboration and knowledge sharing

which will involve skills of suppliers, make use of local resources and traditions and connect companies for mutual benefit. Be first movers and support the development of new systems, redefine profit with a positive impact and work with the concept of shared value. This will benefit all stakeholders, including you. The present makes the future.

WE DEMAND THE WORLD LEADERS TO HELP US BUILD A CRITICAL SOCIETY

Through a renaissance of education, we will develop a new language and a new mind-set to create a critical consumer.

Our vision is to educate at all levels from primary schools to industry in all cultures, thus making sustainability a part of everyday life. More knowledge and critical consumers will raise the level of creativity and innovation within the profession. With the help from the UN, NGOs, governments, media and the fashion industry itself we can make this happen.

WE DEMAND THAT THE FASHION INDUSTRY REORGANISES INTO COLLABORATING COMPETENCES CLUSTERS BRING FASHION BACK TO ITS

CORE VALUES, CREATIVITY, EXPERTISE AND VALUE

We demand that you imagine a future with no brands. Impossible right? But imagine a future where resources and expertise are being shared without losing the fun and creativity that defines fashion. We are moving towards the future with scarce resources, bigger demands and more consumption. We envision by 2050 one industry that will challenge the current status quo. We believe in investing in the future together. We are proposing a business model that functions like an organism where the industry pools its resources together so that social sustainability, financial, natural resources, technology and consumer needs experts can come together to develop new solutions for the industry.

WE DEMAND THE INDUSTRY, GOVERNMENT AND CIVIL SOCIETY CREATE A FASHION DEMOCRACY

In a future where we have a total instability of global power and where we fight for resources, and have lost of trust in governments and institutions, we dream of a United Nations of Fashion. This calls for an ambitious collaboration between fashion companies, governments, universities, NGOs and interdisciplinary professionals in order to raise the quality along the whole value chain, social and environmental regulations and ethics.

All the qualified members of the UN of Fashion share a common goal of developing a sustainable and prosperous society. This is to ensure stability, diversity, creativity and quality of life for the future generations.

WE DEMAND THE FASHION INDUSTRY TO ENABLE US TO FEEL EMOTIONS AND EXPERIENCES INSTEAD OF GARMENTS

Reliability means fundamental trust in humanity. By 2050, we expect businesses to be part of communities, the business model shifting from tangible to intangible, from product delivery to communication of experiences, from customers to individuals and from individuals to communities, a holistic intricacy. Information technology used to augment reliability should go hand-in-hand with emotions. We demand garments communicating stories. This shirt is not just a shirt; it is an experience – a trustworthy experience. We want companies to deliver experiences and not just mere t-shirts.

TRANSCRIPT OF 'YOUTH FASHION SUMMIT' DEMANDS
PRESENTED AT THE 'COPENHAGEN FASHION SUMMIT' 2014.



I WITNESSED AN AMAZING FEELING OF WORKING HAND-IN-HAND WITH LIKE-MINDED PEOPLE TO REACH ONE GOAL. THAT GOAL SEEMED LIKE AN IMPOSSIBLE ONE AT FIRST; THAT IN THE END WE WERE GOING HAND-IN-HAND TO PERSUADE SOME OF THE BIGGEST COMPANIES IN THE WORLD TO ACTUALLY LISTEN TO US! THAT WAS A POWERFUL MOMENT, A MOMENT THAT WE FELT IMPORTANT WORLDWIDE.

LAURA KVIKLYTE
Student, Pattern Design, TEKO
and participant at the 'Youth Fashion Summit' 2014.



GATHERING DIFFERENT PEOPLE WITH A COMMON TARGET IS VERY POWERFUL AND CAN BRING AMAZING RESULTS, ESPECIALLY IF THEY ARE GIVEN THE RIGHT TOOLS TO WORK WITH. MOREOVER, I REALLY APPRECIATED THE FACT THAT WE APPROACHED EACH PROBLEM FROM VARIOUS POINTS OF VIEW, WHICH ARE NOT CONNECTED DIRECTLY TO THE FASHION INDUSTRY. I FIRMLY BELIEVE THAT IN ORDER TO CHANGE THE FASHION WORLD, WE MUST FIRSTLY UNDERSTAND ITS POWER AND REALIZE THAT IT TOUCHES SO MANY ASPECTS OF OUR LIVES ...

MYRTO PAPAILIOU

Student, Sustainable Fashion, KEA - Copenhagen School of Design and Technology
and participant at the 'Youth Fashion Summit' 2014.

BE PART OF THE YOUTH FASHION SUMMIT 2016

The Danish Fashion Institute, in partnership with KEA and some of the world-leading schools and universities, will host the third edition of the 'Youth Fashion Summit' in the spring of 2016 and would like many more to join. To fulfill the global aim and scope of the project, it takes an engaged and committed network of international partners to ensure the following: Participation of students of numerous nationalities from institutions around the world. Facilitators from participating schools from the different countries. A consistent academic level and knowledge of sustainability beforehand. Economic assistance and encouragement for the participating students. Integration of the curriculum at the institutions.

Last but not least. To make a project like the YFS work, it takes a personal commitment from all the participants - students, institutions, facilitators, hosts, speakers, helpers and the management team – as well as a common understanding of the importance of putting sustainability on the agenda, and to integrate sustainability as a common language across disciplines and educational programs internationally.

Would you like to know more about the 'Youth Fashion Summit' or are you interested in participating in the 2016 event, please do not hesitate to contact us on signup@youthfashionsummit.com



EDUCATION FOR SUSTAINABLE DEVELOPMENT

Sustainability in education is gradually becoming an important pillar within the curriculum of business and design schools. Some business and design schools are at the forefront of bringing sustainability into the curriculum. A number of these institutes contributed to the 'Youth Fashion Summit' 2014 through the participation of students, lecturers and their accompanying knowledge.

On the following pages, six of the participating schools give a short explanation of their approaches to Sustainability in Education.

WE AIM TO BECOME AN INTERNATIONAL PLATFORM RESEARCHING THE COMPLEX DIMENSIONS OF FUTURE DESIGN, TO GENERATE CRITICAL THINKING AND CONSCIOUSNESS. WE WANT TO DEVELOP TALENTS WHO ASPIRE TO AFFECT POSITIVE CHANGE IN THE FASHION SYSTEM, PIONEERING NEW SOLUTIONS TO TRANSFORM THE INDUSTRY.

ESMOD // MASTER

Our program takes a holistic and interdisciplinary approach to fashion education, unifying research, practice, design and business to inspire students to explore new solutions with critical rigor combined with innovation with desirability.

As the area of sustainable fashion is so young, designers are required to be pioneers in the field, to consider all aspects in production and consumption throughout the design process. Students are required to innovate the future of design through complex problem solving. In a learning environment of shared knowledge, students work in teams or individually on holistic design projects in collaboration with and constant feedback from industry professionals.



WE BELIEVE OUR FUTURE IS DEPENDENT ON EVERY GRADUATE HAVING THE SKILLS AND ATTRIBUTES NECESSARY TO SUPPORT SUSTAINABLE THINKING. WE ENDEAVOR TO ENSURE EVERY STUDENT HAS THE OPPORTUNITY TO ENGAGE WITH SUSTAINABILITY THROUGHOUT HIS OR HER UNIVERSITY EXPERIENCE.

LONDON COLLEGE OF FASHION // MASTER

As a diverse community of researchers, designers and educators, our starting point is to use human and ecological resilience as a lens for design in fashion's artistic and business practices.

As a university research centre, we work with a growing PhD community, undergraduate and post-graduate courses on a variety of sustainability focused projects and modules across fashion design, business and communication. Through our work, we draw upon problem-based techniques, future thinking and informed-decision making. We aim to provide participatory and immersive experiences through cross-discipline collaboration and mutual learning.





FOR SUSTAINABILITY TOPICS, OUR PHILOSOPHY IS MULTI-DISCIPLINARY, ANALYZING THE MANAGERIAL, CREATIVE AND COMMUNICATION ISSUES INVOLVED IN BUSINESSES.

BOCCONI // MASTER

Milano Fashion Institute is an inter-university consortium for higher education within the fashion industry, whose aim is to create a multi-disciplinary training centre on an international level with excellence at its core. The master programmes involve academics and researchers in Economics and Management disciplines from Bocconi University, in Social Sciences and Communication from the Catholic University, and in Technology and Design from Polytechnic of Milan.

The lectures on sustainability, with a focus on management, creativity and design, communication and sociology, are based on the programmes from three Masters in Fashion Direction: Brand & Product Management, Retail & Brand Experience Management, and Communication & Social Media Management.

Sustainability teaching should aim for a 360° experience: this is why, besides traditional lectures, Milano Fashion Institute often invites guest speakers from companies and NGOs, as well as organizes company visits and field projects.



PHOTO // DESIGN SCHOOL KOLDING

DESIGN SCHOOL KOLDING // MASTER

A sustainable future must be created through cross-disciplinary teamwork, and at Design School Kolding a range of design methods and theory is introduced to encourage critical thinking as well as navigating between the utopia and the reality of business.

Sustainability is part of the strategy at Kolding, this means a constant focus on enhanced teaching and a collaboration between businesses through The Laboratory for Design and Sustainability. A growing number of projects, including PhD's and post doctorals, are investigating how design may contribute to a more sustainable future.

Design School Kolding's didactics combine learning with design practice, theory, critical reflections, and dialogue with users, as well as understanding the consequences for both humans and the environment that could result from the choices designers take.

WE HOLD A HOLISTIC AND OPEN APPROACH TO THE MANY WAYS SUSTAINABILITY IN DESIGN EDUCATION CAN UNFOLD.



**DESIGN CAN BE DESCRIBED AS THE HUMAN ABILITY TO CREATE AND
SHAPE THE ENVIRONMENT AND TO MEET OUR NEEDS.**

THE ROYAL DANISH ACADEMY OF FINE ARTS

At KADK design and sustainability are inherently connected, and design must be assessed based on what it solves and how it contributes and makes sense in a holistic perspective. A focus on sustainability is an integral element of design thinking. KADK's bachelor program, introduces students to a number of basic theoretical and practical principles and approaches. At a Masters level, sustainability is integrated on a more advanced level, allowing students to specialize and develop their own design profile and to address the issue of sustainability in their studio work.

A sustainable point of view at KADK, is multifaceted and contains critical understanding and future thinking. An aesthetic learning approach in relation to sustainability, a learning process attached to sensual cognition, has a particular meaning at KADK.

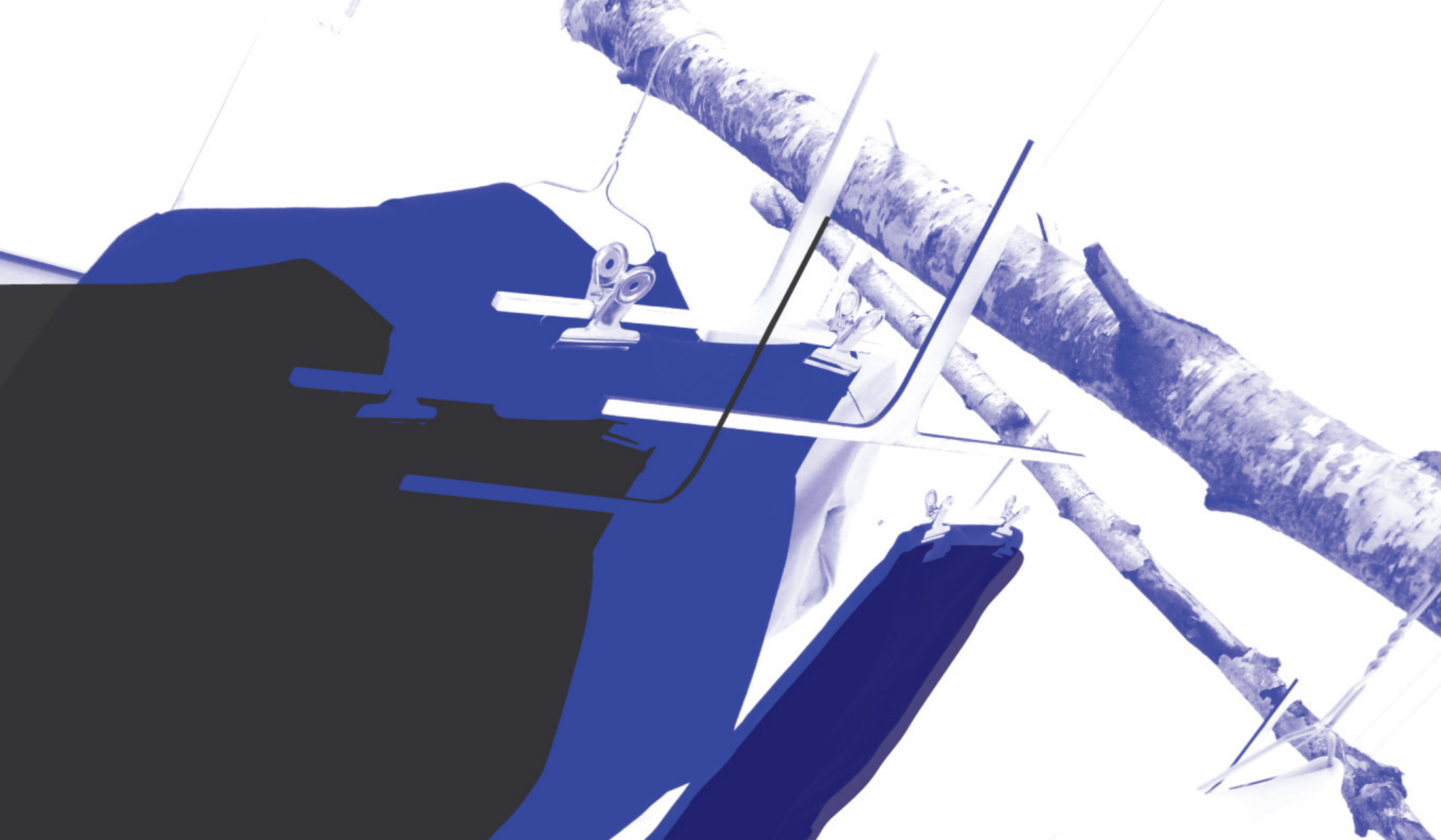
WE BELIEVE THAT HAVING SUSTAINABLE DEVELOPMENT AT THE CORE OF OUR PROGRAMME, MEANS THAT WE ARE FORCED TO KEEP ABREAST AND CAPABLE OF EDUCATING CHANGE AGENTS THAT MASTER TO ACT INNOVATIVELY AND RESPONSIBLY TO SECURE THE WORLD AND THE BUSINESSES IN THE FUTURE.

KEA - COPENHAGEN SCHOOL OF DESIGN AND TECHNOLOGY

At the core of KEA's Design and Business programme is sustainability education and how it relates to fashion. The sustainability curriculum, is an unfolding chrysalis of various scenarios from research projects to business collaboration, from theory to practise in education and research, from idea to implementation. A key part of KEA's vision is the core exploration of materials associated with the design process and designing for change, as well as looking at new sustainable business models and how to communicate these new approaches. Further education exploration entails how to develop business models, internally and externally, and how to approach different stakeholders with these new models.

Navigating through a complex subject such as sustainability requires a range of tools: critical thinking, design thinking, participatory methods, future thinking, problem-based learning, case based scenarios and project collaborations. Students work individually as well as in groups sharing ideas through a cross-disciplinary exchange.





**THE
FUTURE
CHANGE
AGENTS ...
FASHION
IN
TRANSITION**



IN A WORLD OF 7 BILLION PEOPLE AND LIMITED NATURAL RESOURCES, THERE IS A GROWING URGENCY FOR INDIVIDUALS AND SOCIETIES TO LEARN TO ACT MORE SUSTAINABLY. WE NEED TO CHANGE THE WAY WE THINK AND ACT. IN A WORD, THIS CHANGE MUST START WITH EDUCATION FOR SUSTAINABLE DEVELOPMENT.

QIAN TANG

Assistant Director-General for Education, UNESCO 2014.

SHAPING EDUCATION FOR SUSTAINABLE DEVELOPMENT

HELENE JEUNE

Lecturer, KEA - Copenhagen School of Design and Technology &

TINA HJORT

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Education for Sustainable Development (ESD) is more relevant than ever. We live in a world of turbulence: a growing world population, environmental instability, resource deficiencies, a rise in inequality, technological innovations and threats. A response to these fast growing challenges is through holistic programs whose educations dare to meet those challenges and address the real needs in society (Maniates 2013).

ESD offers a guideline to help understand, navigate and find solutions for these challenges and complexities that move our world. It offers a range of interdisciplinary perspectives and approaches in the classroom; however, it is important to emphasize that ESD requires a paradigm shift, a new way of thinking towards managing and transforming societies into creating a more sustainable world (Maniates 2013, Tang 2014). The next generation of young people find themselves in the midst of two paradigms

between the traditional 'business as usual' thinking and a new mind-set of what it takes to drive future businesses. Teaching about a world in turbulence could undermine a student's sense of despair and thus help to disempower his or her role in driving change. It is therefore crucial for educators to fuel passion, intention and empowerment when teaching about the exciting and positive impact sustainability can have in changing the future. It is a complex field and it takes skills and courage to push for change, but a world of turbulence is also a world of great opportunity and excitement. The question is how is this new mind-set with its challenges and opportunities for change transferred into an educational curriculum?

The discussion thus far has highlighted themes or touch points at the core of a sustainable curriculum for educations within fashion and lifestyle. These themes should be incorporated into an overall framework. First of all students need a holistic understanding of the current state of the world and the complexities within it. This encompasses insights into current and alternative production and consumption processes, environmental and social issues, and political and economic systems. The students also need tools to critically assess materials and design and production processes,

as well as solutions and ways to communicate these processes. Last, but not least, creativity, critical thinking and audacity need fostering in the classroom to allow and motivate students to develop innovative sustainable solutions.

Collaborations and collaborating with companies, public institutions, municipalities, community projects and media institutions are equally important in order to underline the relevancy and urgency needed to understand the bigger picture. Taking a point of departure in real life scenarios and connecting to political, social and cultural streams outside the classroom are also important (Tang 2014, Swededs report 2012).

How do we promote well-informed and reflective students, whose passion and empowerment fuel them to become future agents of change?

TOUCH POINTS IN A CURRICULUM FOR ESD

The following section elaborates on several touch points that are important when integrating sustainability into a curriculum for fashion and lifestyle programs. `Sustainable development`, `Future thinking`, `Critical thinking`, `Design thinking` and `Transformative



THE QUESTION IS HOW IS THIS NEW MIND-SET WITH ITS CHALLENGES AND OPPORTUNITIES FOR CHANGE TRANSFERRED INTO AN EDUCATIONAL CURRICULUM?

design thinking` are brought together under the umbrella of `Sustainability Thinking`.

SUSTAINABLE DEVELOPMENT

The understanding and the notion of Sustainable Development should be an integrated part of ESD. Students need to understand the historical perspective of the term, what it entails and what it still fails to clarify.

The notion of sustainability has slowly trickled down into multiple parts of society, public speaking and policies, as well as business strategies. This accomplishment is a success without doubt, but on the other hand, the term sustainability lacks clarification and guidelines for its use. Robert Engleman (2013), argues for how the term has become a 'sustainababble', a term that has lost its meaning and its impact. The notion of sustainability and what sustainable development means needs to be clarified and discussed in a curriculum for EDS.

Early notions of sustainable development were coined in the book 'Small is Beautiful - Economics as if People Mattered' by Joseph Schumacher. Schumacher states the urgency of seeing resources as capital and not as an income that can be exploited endlessly without the assurance that resources must be sustained and restored (Schumacher 1973). He identifies the problem of production as the root cause of much of our environmental problems of the world today.

The most used and cited definition of sustainability is from the report 'Our common future' published by the World Commission on Environment and Development in 1987: "*Sustai-*

nable development is development that meets the needs of the present without compromising the ability of future generations to meet their own needs". The report emphasizes the necessity of creating equity among and between generations based on three pillars: Economic development, Social development and Environmental protection (Moosa 2007).

The definition of the term sustainability and how to operationalise it is under critique. John R. Ehrenfeld believes a new definition needs to be found. He proposes defining the term as: "*Sustainability is the possibility that humans and other life will flourish on the planet forever*" (Ehrenfeld 2013). He asks for a deeper understanding of the roots of unsustainability and a commitment to replace them with cultural drivers that both eliminate or reduce the impacts on everyday life (Power 2009, Ehrenfeld 2015). He argues that the fashion industry must develop strategies to change the basic beliefs that keep unsustainability in place and inhibit the creation of flourishing environment.

In recent years, many approaches towards how to operationalize and move sustainable development forward have received more attention. For instance, Circular Economy thinking takes Schumacher's point to the essence of seeing resources as capital to be

invested and sustained in an on-going circular process. The idea is to use materials designed to re-enter the biosphere safely and thereby designing without waste (Ellen McArthur Foundation 2010). This way of understanding brings a holistic view into the design processes and opens up for innovative design solutions.

The term 'shared value', coined by Porter and Kramer, has also increasingly attracted attention in the last years. Creating shared value is a way to connect and link societal problems with doing business in ways that contribute to both healthier societies and thereby healthier companies. The idea is that companies can find profit in solving social and environmental problems, those that are rooted in the company's activities or outside its value chain. Shared value is ultimately about building a social purpose into the competitive strategy of the company and thereby making companies fulfill the role fully as global citizens (Porter & Kramer 2011).

VARIOUS PERSPECTIVES FOR ENHANCING SUSTAINABILITY

There are various perspectives on how to enhance a holistic understanding on sustainability. Future Thinking is about how the past and present influence the future,

about anticipating how the solutions of today might become the problems of tomorrow and about imagining the potential positive and negative consequences, for the earth and its human activity. Consideration for the range of possible futures in the classroom must be given in order to widen the spectrum of investigations, reflections and the capacity to find innovative solutions for a more sustainable future (sustainabilityscienceeducation.asu.edu).

Systems Thinking is defined as an understanding of how systems are interconnected, as well as understanding the dynamics within systems. A system is a configuration of parts connected and joined together by a web of relationships. This means that in systems, it is difficult to predict the outcome of a single change since many things are influencing each other. What might be a simple outcome of a single system can have a series of effects on other interconnected systems (sustainabilityscienceeducation.asu.edu).

A lot of focus within policy discourse and the area of sustainability marketing have been on the individual's (consumer's) responsibility in order to help implement a change in

consumer. Though this is an important step, it easily takes the focus away from the necessity of making fundamental and long lasting systemic changes (Power 2013, Grant 2007). As it is explained in the `Story Of Stuff` film: “*Small actions are a fine place to start, but they are a terrible place to stop*” (A. Leonard 2013, storyofchange.org). There are many best cases examples of game changing and disruptive technologies, which provide change within the deeper systems and structures of our societies (launch.org).

As the many complexities and challenges of this world today can easily overwhelm and confuse, critical thinking helps to gather and assess information in a logical, balanced and reflective way. This type of thinking focuses on differentiating between evidence, assumptions and opinions in order to reach conclusions that are justified by reasoned arguments. It is crucial to teach students to think independently through such questions as: What are we talking about? What do we know? How can we logically understand the different arguments and find evidence that back them up and give them credibility? (Caquineau & Dutia 2015).

EMPATHY & MULTIPLE APPROACHES TO DESIGN

A critical stand on how solutions are designed and developed is crucial in order to improve the overall goal or intention. This is at the core of sustainability thinking. Rittel and Webber coined the concept of ‘wicked’ problems (Dilemmas in a General Theory of Planning 1973). Modern problem solving entails trying to understand and find solutions for ‘tame’ problems, these defined as those problems with a clear framework and a right or wrong solution. Wicked problems on the other hand are not true or false, but can rather be seen as good or bad. Every implemented solution to a wicked problem has consequences and every wicked problem can be considered as a symptom of another problem. This means that a solution cannot be assessed in isolation but has to be looked at from many different perspectives (Rittel and Webber 1973).

It is equally important to bring social values such as empathy and compassion into sustainability thinking. Each students’ ability needs to be fueled in order to help put themselves into the place of others. Design thinking offers a process where empathy is at the core. It is about getting a deep understanding of the user in order to design

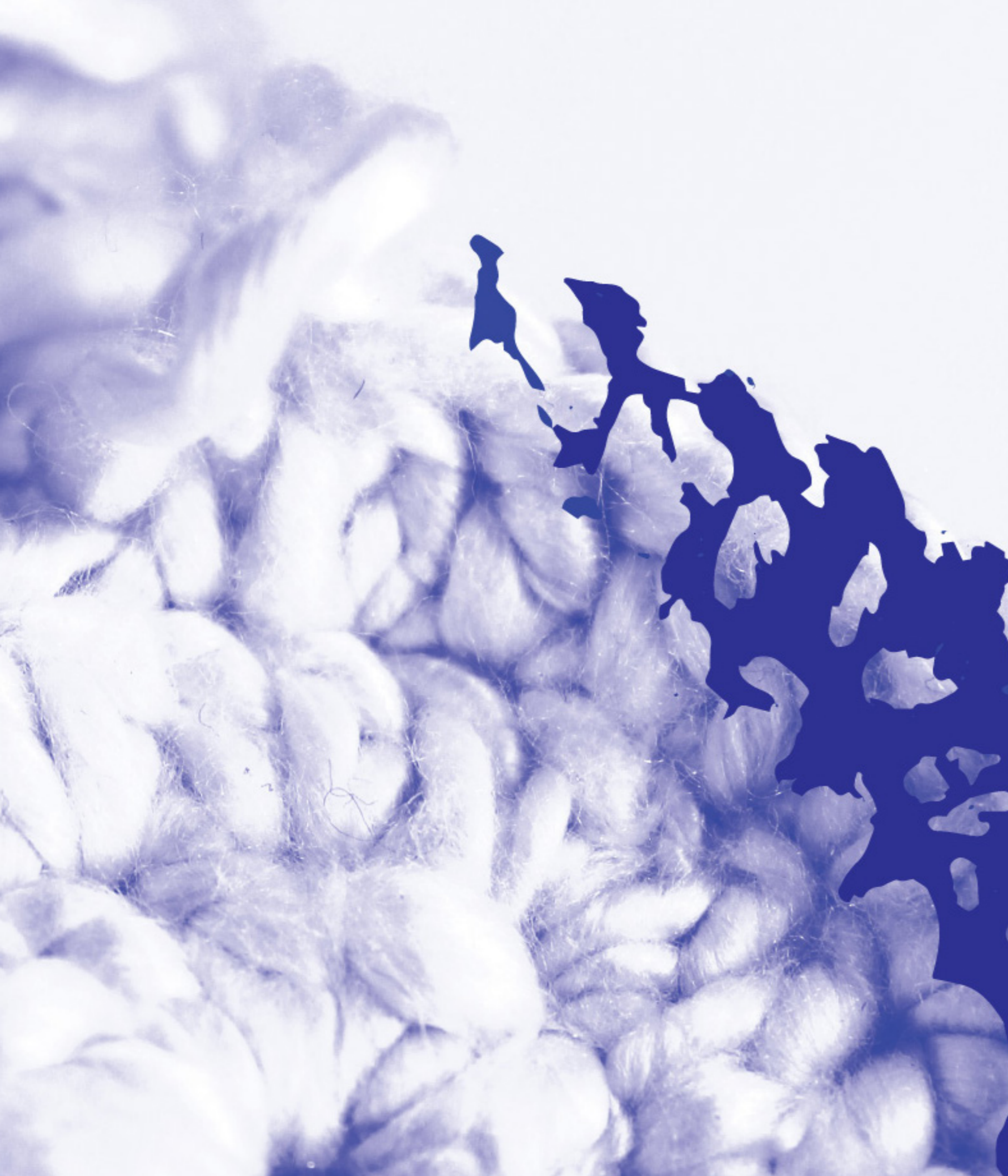
products and solutions that meet their real needs (Chapman 2005, Papanek 1971).

Design Thinking offers a way to bring thoroughness into the design process through framing the challenge, preparing research, gathering inspiration, telling stories generating ideas, experimenting with prototypes, testing and gathering feedback, tracking learning and moving forward (IDEO 2012). Empathy is also at the center of stakeholder dialogue; a stakeholder approach to business is about creating as much value as possible to stakeholders, without resorting to trade offs (Freeman 2010).

Included within Design Thinking is 'the expanded design concept', defined by Heskett as a field or discipline, an action or process, a concept, proposal or plan and its outcome. 'The expanded design concept' allows design to act as a driver for change towards a more sustainable future, by incorporating into its discipline the challenge of sustainability.

One could ask the following questions in trying to implement 'the expanded design concept': How do we use our resources? What is the environmental impact of our products and product solutions? How should we conduct our design process and our actions





from a sustainable point of view? Which sustainable considerations should be at the core for creating concepts? Finally, how do we come up with the best outcome or product solutions based on a broad understanding of sustainability thinking?

TRANSFORMATIVE DESIGN AS LEVERAGE FOR BEHAVIOUR CHANGE

Transformative Design entails design and systemic approaches to Sustainability Thinking, with an emphasis on changing design behaviors into those of a more sustainable pattern. One example of such an approach is emotional durability, which creates a bond between consumers and their material products, which in turn leads to a reduction in consumption (Chapman 2015). This bond is created when the design, through its story-telling, succeeds in creating a positive change as the consumer prefers to take better care of and thus owns the product for a longer time.

Slow fashion can be transformative as per definition, in how it seeks to slow down the speed and focus on quality. Slow fashion can challenge the hierarchy between designer, producer and consumer, by questioning the importance of newness and the way fashion relies on image. Slow fashion puts the emphasis on the collaborative/cooperative work

(Clark 2008) and through this provides a possible transformative pattern in the making, wearing and caring of products today.

Zero Waste is an interesting transformative design tool that teaches designer and pattern makers to design out waste in the design and patternmaking process. The design process and the patternmaking process melts together transforming the outcome as well as the hierarchy between design and patternmaking.

Circular economy is also a transformative design approach. It takes into consideration all aspects of the expanded design concept. The product/product solution is based on the concept of caring for the resources in either a natural or a technical system. The system that surrounds the product/product solution needs to be carefully planned and executed. Designing new future business models based on circular economy can be effectively transformative.

DIDACTIC AND PEDAGOGICAL PLANNING

Didactic considerations and pedagogical planning are crucial for a successful transformation of students studying fashion and sustainability. For this publication there has been



HOW DO WE PROMOTE WELL-INFORMED AND REFLECTIVE STUDENTS, WHOSE PASSION AND EMPOWERMENT FUEL THEM TO BECOME FUTURE AGENTS OF CHANGE?

developed a set of educational materials, which includes the previously mentioned touch points, and it can be linked to from this booklet. It is free and encourages a highly participatory learning process. It is the wish of the authors of the 'The Voice of the Next Generation - the 'Youth Fashion Summit', that this material will fuel students with a sense of empowerment, in order for them to become competent agents of change towards a more sustainable future.



THE TOOL BOX

RELIABILITY

FUTURE

This teaching material is based on experiences from 'Youth Fashion Summit' 2012 and 2014 and the inspiration and knowledge gained from an interdisciplinary collaboration with partner schools. A wide range of sustainable teaching approaches such as future thinking, critical thinking, problem-based learning approaches and design thinking are also included.

The teaching material has been compiled in a toolbox, which can be adapted for the various curricula of design and business schools.

SOCIETY/ORGANISATION
GOVERNMENTAL

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Helene has worked with communication and sustainability for the past eight years. She currently works in the department of Design & Business at KEA lecturing in sustainable communication, knowledge production and methods. She holds a MSc in Communication and International Development from Roskilde University and University of Cape Town.

She has worked with consumer awareness campaigns for the Fair Trade Organisation in Denmark and South Africa and has investigated the complexities surrounding the implementation

of genuine standards applied to local development context in the fashion industry's label system. Additionally she has worked in the private and NGO sector, focusing on stronger stakeholder relations built through partnerships and the notion of creating shared value.

In her work she explores how communication design can work as a driver for societal change meeting the needs of global citizens and how strong stakeholder relations can add value and opportunities for innovation to businesses working within a sustainability framework.

TINA HJORT

Tina Hjort is a designer and graduated from The Royal Danish Academy of Fine Arts Schools of Architecture, Design and Conservation. She has been involved in fashion and sustainability for more than 20 years, as a designer, lecturer, project manager, idea and concept developer, writer and referent. She was a co-partner in the Danish sustainable fashion company PARADIGM, co-creator and manager of Sustainable Solutions Design Associations and for more than ten years has been a lecturer at KEA. Currently Ms. Hjort is coordinator of the Sustainable Fashion specialization program at KEA and

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She works with Sustainable Fashion from a diverse and holistic point of view, which is incorporated into her teaching as well as other projects with which she is involved. This entails understanding that at the core of sustainability in the fashion industry, is business and business acting as a responsible citizen.

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