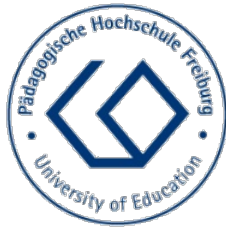


Cultural and Intercultural Learning in the Context of Fashion and Textiles



Hochschule Reutlingen
Reutlingen University



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Learning Objectives

After this lecture you should be able to:

- Demonstrate both basic and in-depth knowledge in material textile culture and identify basic functions of clothing and textiles.
- Illustrate central terms concerning culture and cultural education.
- Describe and apply different research approaches to cultural and intercultural education.
- Link your knowledge in the field of cultural and intercultural education to sustainable fashion and textiles.
- Apply mindfulness and ethical thinking in this field of study.

Content

- Definition of Culture and Material Textile Culture
- Historical Development of Material Textile Culture
- Basic Functions of Clothing
- Material Literacy
- Cultural Education
- Intercultural and Transcultural Education
- Example Black Forest Costumes
- Example Guldusi – Embroidery in Afghanistan
- Methodical Approach: Virtual Exchange

Culture – an Approach to a Concept

- Culture is defined differently in different contexts. The term “culture” is present in everyday life, starting from different scientific disciplines, which bears the risk of flattening and political instrumentalisation (Römhild, 2018, p. 17).
- Culture is understood as a collectively shared system of orientation that has a structuring effect on perception, thinking and action, but is dynamic at the same time. It goes hand in hand with a social knowledge that usually remains implicit and shows itself, for example, in ideas of “normality” (Schondelmayer, 2018, p. 50).
- If one follows a general, anthropological concept of culture, then culture is summarised as the sum of all immaterial and material achievements of humans (Hansen, 2011).



Word Cloud Culture, CC BY 2.0, Ben Taylor, EpicTop10.com

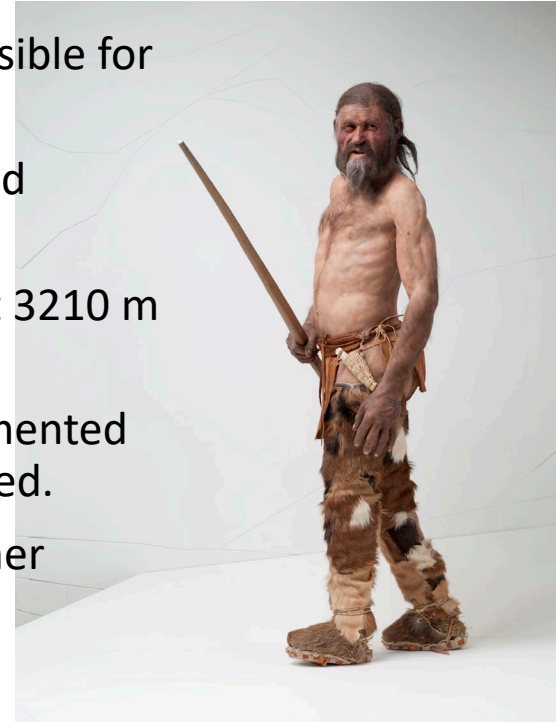
Material Textile Culture – a Definition

- Immaterial achievements such as language and music and material achievements such as art and artefacts influence each other (Hansen, 2011).
- Material culture is the technical term for all objects of everyday life as well as their forms of use and diverse meanings, for the objectification of social relationships, mentalities and power relations. It is characterised by cultural diversity and historical change.
- Textiles and clothing are elementary components of material culture. In the 21st century textile-based design, textile surfaces, textile products and textile education undergo a process of radical transformation and re-orientation (Brink, 2010, p. 5). This includes research into new sustainable textile materials, surfaces and technologies.

Evolutionary Advantage through Clothing

- The settlement of colder regions of the world was made possible for early man through the invention of protective clothing.
- The leather and fur clothing of hunters in the Neolithic period about 5,300 years ago represents a stage of development.
- On 19 September 1991 two hikers found a frozen mummy at 3210 m above sea level on Tisenjoch/Giogo di Tisa in South Tyrol.
- The hunter's protective fur and leather clothing was supplemented by a grass mat, though its exact function has not been clarified.
- Decorative stitching and the careful composition of the leather suggest a representational function.

© South Tyrol Museum of Archaeology/Ochsenreiter



Grasses and Wood Bast – Precursors of Textile Fibres

- Grasses were probably the first raw materials for the cords.
- Indicative of the use of grass are Ötzi's grass mat and grass cords, which were also used to make a net.
- Grass was replaced by wood bast. It is a fibre-like material made from the bast layer under the bark of various woody plants.
- As early as the Neolithic period (4th and 3rd millennia BC), our ancestors made waterproof and durable fabrics from natural materials such as grass, wood bast and bark. These are the precursors of today's functional textiles. (Banck-Burgess & Rösch, 2020).



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Cords as the Earliest Textile-like Articles

- The first textile-based products made by early man were strings made by twisting bundles of grass.
- By not twisting the ends of the grass in the same way, but by staggering their ends, they were able to create thread-like structures with an almost unlimited length.
- The cord skirts or their fossils on the Venus figurines are evidence of this.
(Mecheels, Vogler & Kurz, 2009, p. 19).



FinnWikiNo, Wikimedia

Clothing and Accessories

- Clothing is the term used to describe all the materials that surround the human body. It is also referred to as a person's second skin.
- It has developed differently according to the climatic, individual and fashion needs of humans, depending on culture and time. Purely decorative objects do not count as clothing, nor do accessories in the narrower sense.
- The word “accessory” derives from the French “accessoire” and refers to items that are adapted to clothing, such as hats, belts, gloves, fans, parasols or umbrellas, bags, scarves and fashion jewellery, to make it more functional and/or decorative. (Loschek, 1993).

Fashionable, Functional and Sustainable Clothing

- Fashion means continuous orientation to the zeitgeist and thus constant change.
- New raw materials, innovative production methods and advances in materials research provide new property profiles for textiles and clothing.
- For functional clothing and technical purposes, textiles and clothing are even combined with electronics.
- At the end of the 1980s, the discussion about ecological and health aspects along the textile value chain began, on which the current sustainability debate is based upon. (Grundmeier, 1996, pp. 1-7).

5 Basic Functions of Clothing



People choose the clothes they wear for different reasons:

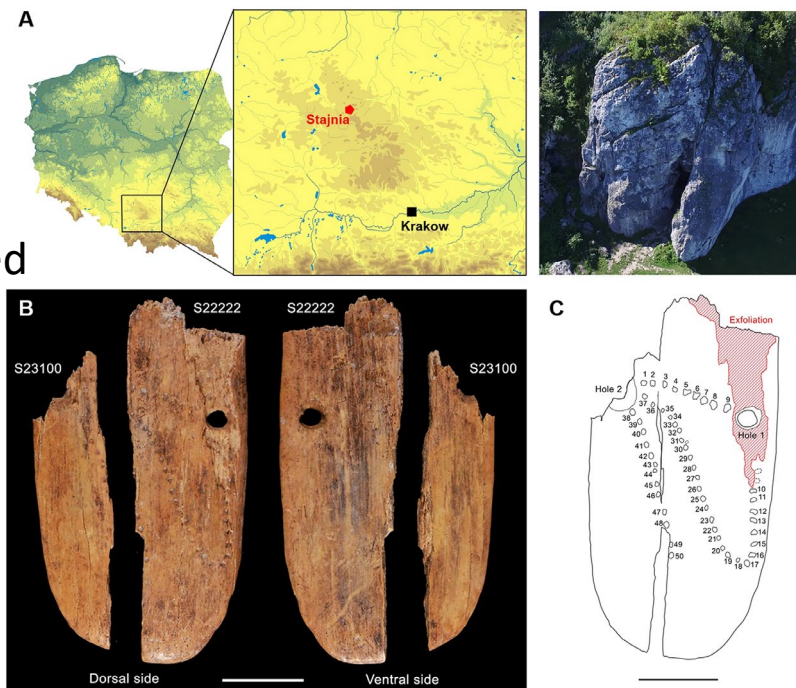
- basic needs
- personal preferences
- intended activities

They are influenced by their cultural background, peer group, the media ...

(Grundmeier, 2011, pp. 9-11)

Oldest Known Human-Modified Punctuate Ornament

- An oval pendant made of mammoth tusks decorated with a good 50 points is the oldest find of a piece of human-made jewellery in Eurasia.
- An international team of researchers has dated the pendant, which was discovered in 2010 in a cave near Katowice in Poland, to an age of 41,500 years.
- The piece of jewellery testifies the creativity and extraordinary craftsmanship of the members of a homo sapiens group that inhabited the site. (Talamo et al., 2021).



© Talamo et al., 2021

Basic Functions and Interdependency

- Till today, scientists have not agreed on when humans began wearing clothes and for what reason. Recent studies involving the evolution of body lice imply the use of clothes around 170,000 (Toups, Kitchen, Light & Reed, 2011) to 120,000-90,000 years ago (Hallett et al., 2021, p. 1).
- Regarding the decoration theory human beings started to wear clothes in order to express their desires to show how beautiful, creative and unique they are.
- The protection theory says that with the help of clothing humans could move to colder regions. People from earliest civilisations are known to use natural elements to protect themselves. They draped leaves, leather, fur, grass, etc. around the body to protect it from the environment.
- Historical clothing finds show that even functional clothing is designed and made to decorate the wearer. An example of this are the riding trousers of Asian warriors (s. next slides).



Material Textile Culture Evidence from Grave Finds

- As part of the Silk Road Fashion Project, woollen trousers were discovered as grave goods from the Yanghai cemetery near Turfan in western China.
- The wearers of these trousers had been given bridles and the typical weapons of mounted warriors in their graves.
- Trousers were made about 3200 years ago, when the first warriors on horseback appeared on the steppes of Eurasia. Consequently, the development of the trouser cut is closely linked to the beginning of horse riding. (Beck, Wagner, Li, Durkin-Meisterernst & Tarasov, 2014).

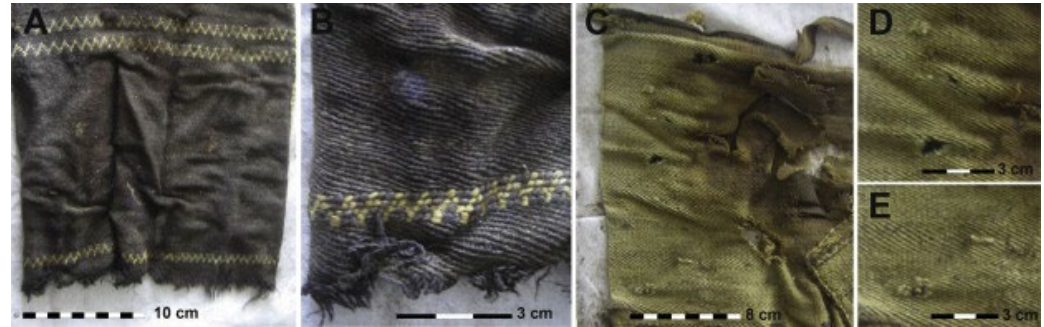
Rear view of the woollen trousers (2003SYIM21:19)

Photograph: M. Wagner

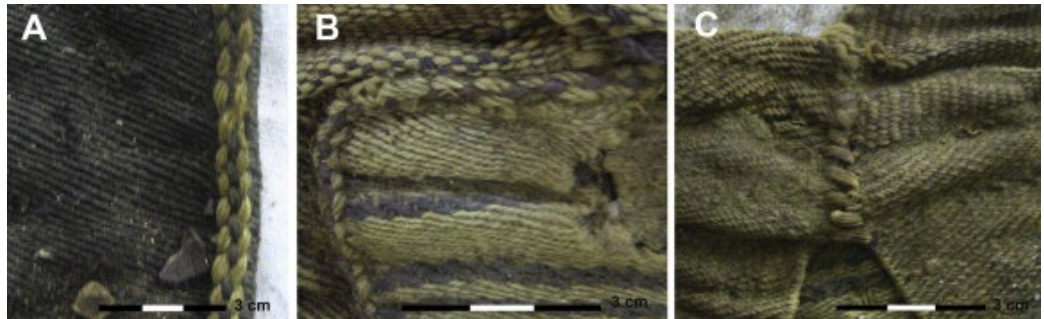


Details of the Riding Trousers

- Deterioration and traces of use: (A) the hemline of the leg; (B) detail of the splayed warp at the hemline; (C) various napped parts below the waistband; (D) and (E) details of the roughened places.



- Details of seams: (A) decorative bicoloured braid covering the seam on the inside leg; (B) a similar braid covers the seams with which the crotch-piece was stitched down onto the leg-pieces; (C) the seam which connects the two leg-pieces at centre back.



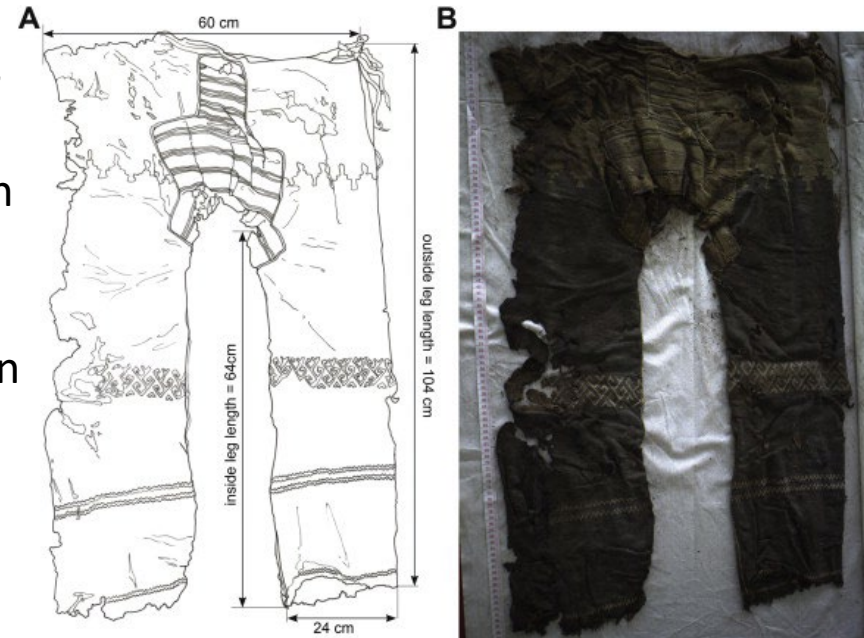
Photographs: U. Beck

Reconstructions Using Technical Drawings

- The trousers consisted of three parts: Two leg pieces and a stepped gusset piece, which were made separately on a loom.
- The parts were sewn together at the crotch so that it was possible to spread the legs sideways.
- The technical drawing shows the dimension of the trousers. (Beck et al., 2014).

Front view of the woollen trousers (find number: 2003SYIM21:19, after Xinjiang, 2011) from the Yanghai site, tomb M21; (A) drawing: U. Beck; (B).

Photograph: M. Wagner



Material Literacy

- The concept of material literacy is about understanding man-made objects as cultural evidence. The basis is the literacy concept of the PISA studies as a model of education and learning. Literacy means the basic qualifications that enable active, responsible participation in social life in modern societies (Messner, 2003).
- The knowledge of the appearance and materials of objects alongside with its non-visible properties, the connection of inherent and external attributes, helps to open up cultural practices in retrospect. It demonstrates how material knowledge formed and forms an essential part of daily life (Dyer & Wigston, 2020).
- Objects can acquire the significance of a cultural evidence that serves as a means of self-assurance and identity formation in a society and functions as a material testimony. They provide answers to a wide variety of questions and can stimulate further ones.

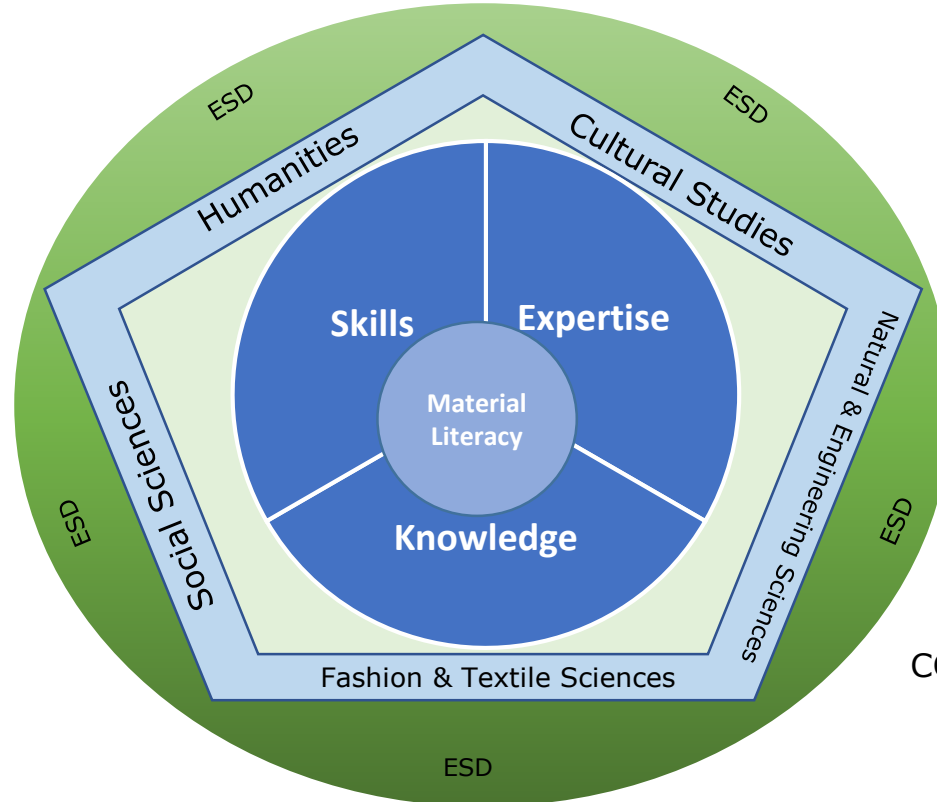


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Why Material Literacy is Important

- A material-literate society can transform into a sustainable, responsible society. Not only would there be an understanding of the provenance, lifecycle and issues surrounding various materials and objects, but we would be able to grasp the how's and why's of manufacture, alongside material characteristics. (Solanki, 2018).
- The exploration of the world through an aesthetic and technical-constructive approach to materials and objects comes up against sustainability paradigms. Consequently, knowledge and competences regarding sustainability dimensions in materials, processes and products are indispensable. (Luccarelli, Tillmann, Lay, Grundmeier & Högsdal, 2019; Park, 2020, p. 30-31).

Material Literacy in the Context of Scientific Disciplines and ESD

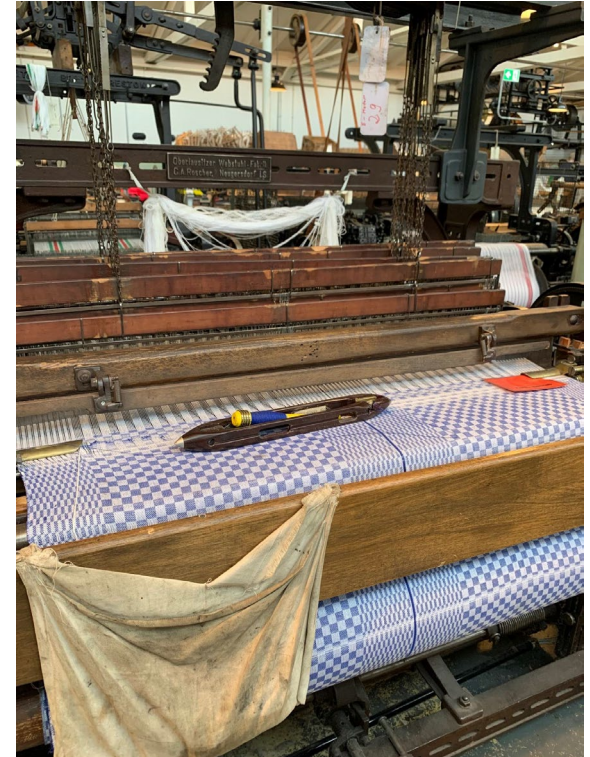


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Material Literacy through Textile Exhibitions and Collections

- Museums have a large fund of textile objects, machines, devices and tools.
- They convey cultural textile techniques, objects of everyday culture and art by placing the objects and artistic-cultural practices in a specific context.
- Textile objects thus appear in public as a reflection of social configurations and artistic, cultural as well as religious practices.

The Bocholt Textile Factory, part of the Westphalian State Museum of Industrial Heritage, displays historical looms in a weaving mill for pit cloths.



Material Literacy as a Starting Point for ESD

- Textile materials and techniques are used to design and produce textile objects and clothing. In this way, material objects that are sensually perceptible as well as products of human intention and labour are created. (Becker, 2007).
- ESD can be taught in the context of designing and manufacturing with textile materials. (Derwanz, 2022).

Dress objects made from pit cloths, designed by fashion design students from the Hochschule Hannover University of Applied Sciences and Arts.



Craft and Craftivism

- Craft can help us “learn with the body and the mind” (Weida, 2014, p. 6), it can be serious and straightforward or imaginative or ironic. Craft enables to explore and express important topics as artist and educator (Weida, 2014, pp. 5-8).
- In this way, craft can take place in public space or objects can be presented publicly in order to put political statements up for discussion and to become sensually tangible for people. (Greer, 2014).
- Craftivism and participatory art projects can focus on sustainability. The focus is on the differentiated examination of ecological and social problems, also from the field of textiles and fashion, for which possibilities of expression and protest are developed in partly interdisciplinary settings and presented to the public.
- In this way cross-sections of textiles and fashion, art, politics, global capitalism, digitalisation and sustainability can be critically examined and discussed in public. (Gaugele, 2014; Gaugele & Titton, 2019).

Baden-Baden Satellite Reef Project

- From January to June 2022, the *Crochet Coral Reef* was exhibited at the Museum Frieder Burda in Baden-Baden, Germany, as an artistic response to global warming and oceanic plastic trash (Institute for Figuring, n.d.).
- In conjunction with the show there was a community-made artwork between German crafters and the artists Christine and Margaret Wertheim, who had been inspired by the discovery of an ancient “pinnacle reef” in the remote Pacific Ocean east of the Great Barrier Reef.
- The crafters were invited to contribute to the production of the *Baden-Baden Satellite Reef*. Everyone who participated had their names displayed on the gallery walls. Lecturers and student teachers at the University of Education Freiburg took part (Köhler, 2022).



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Cultural Education – a Container Concept

- One can [...] also call cultural education a “container term”. This refers to the entire field at the intersection of culture and education. In the relationship and interaction of “I” and “world”, i.e., the subjective as well as the objective side of education, cultural education means the subjective educational process of each individual as well as the structures of an educational field with its numerous offers. Cultural education thus always denotes a field of practice, but also a biographically individual educational process in, with and through the arts, an attitude or even a specific understanding of pedagogy (Bockhorst, Reinwand & Zacharias, 2012, p. 22).
- Weiß criticises that “cultural education” can turn into a container term, as it is often overloaded with expectations and too imprecise in its formulation of goals (Weiß, 2017, p. 14).

Topics in Cultural Education

- The topics and perspectives of cultural education are based on the changes in society and the challenges they bring with them.
- Some examples of topics and perspectives are digitalisation, diversity, migration, sustainability, inclusion and participation.
- Some examples of cultural fields of action and cultural education are art, dance, design, fashion, literature, media, music, theatre, etc.
- These fields of action can be interwoven with others and thus also be experienced as such.
- For example, that the choice of clothing has an effect on the movements and the mobility of the body is an everyday experience. Children already have physical knowledge of the connection between clothing and movement (Lösel, 2020, p. 1).



From Cultural to Aesthetic-Cultural Education

- In cultural education a great deal of importance is assigned to the promotion of creative abilities as well as aesthetic sensitization (Borg-Tiburcy, 2020) .
- In this context, learners can succeed in gaining and strengthening an awareness of themselves and of the world through the processes of perception and action.
- It is about the promotion of competences to open up the diverse world of images, to interpret and to understand them or to see them with different eyes.
- In art and design processes, learners discover their potential, experience joy and develop aesthetic competences. (Dietrich, Krinninger, & Schubert, 2012).
- Aesthetic-cultural education – aesthetic learning in the sense of free development – needs time and space for free development, if possible, without time constraints (Kunz, 2015, pp. 252-253).

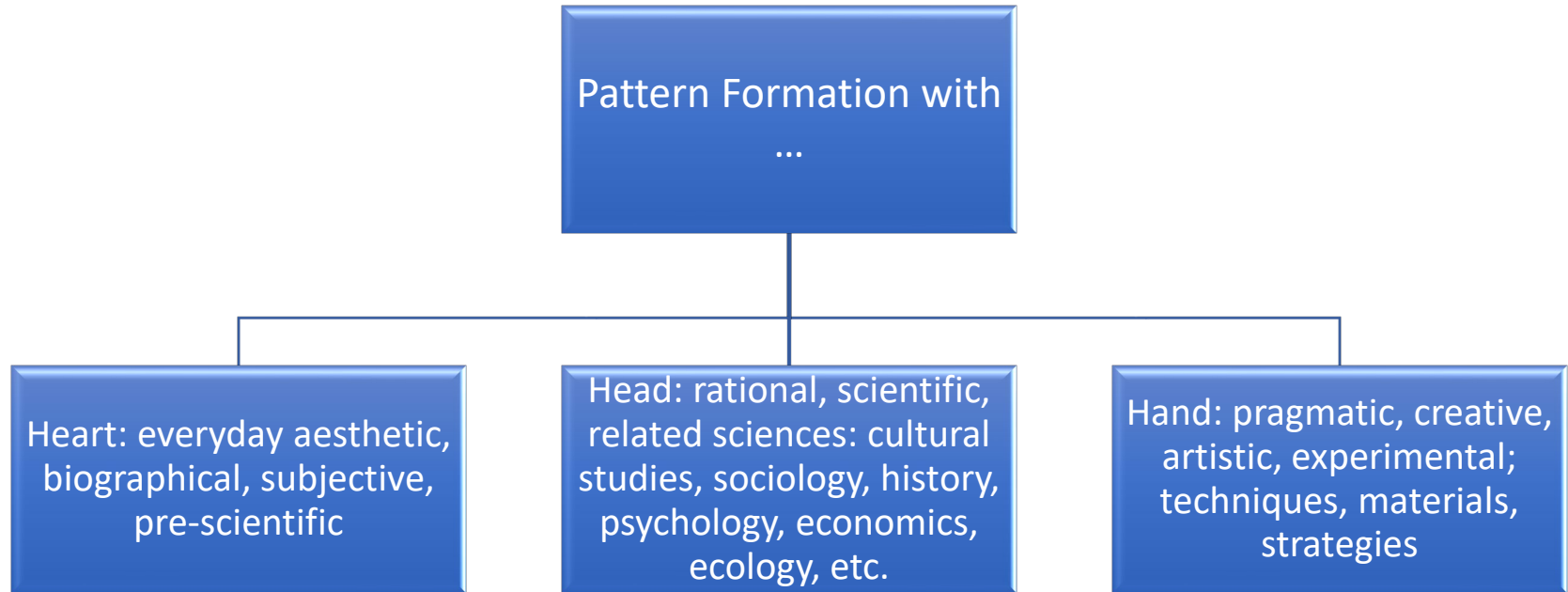
Aesthetic-Cultural Education and Ecology

- The English anthropologist Gregory Bateson was one of the most original writers of the twentieth century in the field of humanities and the social sciences. His concept of “ecology of mind” points to the communicative interconnection among all living organisms. (Bateson, 2000).
- Bateson’s concept is an entirely original contribution to the standard accounts, both cultural and biological of “adaptation.” The focus of his version of adaptation is embedded in the communicative interconnections between human cultures and nature and is unique in stressing the constraints and dilemmas which arise as a result of their complex feedback into one another. (Harries-Jones, n.d.).

Aesthetics and Pattern Formations

- For Bateson (2002), aesthetic sensibility is a receptivity to the pattern that underlies all living things. He calls this “the pattern which connects” as the fundamental unity of mind and nature. Consequently, people show aesthetic preferences for those systems in which they recognise characteristics similar to their own.
- Pattern search, pattern recognition and pattern formation are part of aesthetic-cultural education. People are pattern recognizers and pattern formers. Education includes recognising one’s own patterns and being aware of one’s own blind spots, perceiving other patterns and always being on the lookout for new pattern formations. (Kolhoff-Kahl, 2009).

Pattern Formation with Head, Heart and Hand



Aesthetic Pattern Recognition Processes

- Pattern recognition is a sensory perception competence that is necessary for survival, but it can lead to narrow patterns like prejudices and clichés:
- People need to recognise recurring aesthetic patterns in nature, art, fashion, design, architecture, etc. in order to survive in their environment.
- Patterns structure our lives and determine our perception, thinking, feeling and behaviour. They provide structures for the way we dress, live our daily life, how we communicate, consume and shape our environment.
- These patterns are man-made, culturally dependent constructions. If these patterns of perception or action become too entrenched, prejudices, stereotypes and clichés emerge, whether in everyday life or in education.
- With pattern change the view becomes broader. New and disruptive things are perceived, and aesthetic perception is expanded. Aesthetic pattern formation therefore develops within the learner and should be promoted through aesthetic-cultural and intercultural education.

(Kolhoff-Kahl, 2009; Lindemann & Kolhoff-Kahl, 2013)

Intercultural Education and Competence

- There is no general definition of intercultural education in the literature, as different terms such as “intercultural”, “multicultural” and “transcultural” are often used synonymously (Schneider-Wohlfart et al., 1990, p. 39).
- Intercultural learning can be understood as a process that teaches fundamentally different people to live together without discriminating or rejecting each other. It is about understanding and accepting other people’s cultures starting in early childhood education (Lamm, 2017).
- The term intercultural competence has also not yet been precisely defined. According to Schondelmayer (2018, p. 52), it is an implicit knowledge and action-practical skill and an attitude whose development requires time and practice.

Transcultural Education and Competence

- The prefix “trans” (Latin) translates as “through, over”. Thus, transcultural education encompasses several cultures.
- The concept of transculturality can be traced back to the philosopher Wolfgang Welsch (2021) who describes cultures as network-like intermingled and diverse groupings.
- Antor (2006, p. 29) describes transculturality as an accelerated process of cultural hybrids resulting from both the differentiation of increasingly complex “modern” cultures and the ever-branching external interconnectedness that is ever ongoing.
- For education, it can be deduced that transcultural competence is promoted when there is the possibility to participate in a creative way in the dynamic transformations, changes and creations of culture.

On the Concept of “Intercultural Education”

- Intercultural education can also be understood as a confrontation with a “foreign living world” and refers to everyday culture with different habits of life such as food, clothing, festivals as well as customs and traditions (Eickhorst, 2007, p. 17).
- Intercultural learning can be described as a process in which important things from another culture are incorporated into one’s own orientation system.
- In concrete terms, this is understood to mean thinking, acting, perceiving and valuing. It is important in intercultural learning that one can overcome cultural barriers and limitations in order to develop an understanding of the foreign cultural orientation system (Eickhorst, 2007, pp. 16-21).



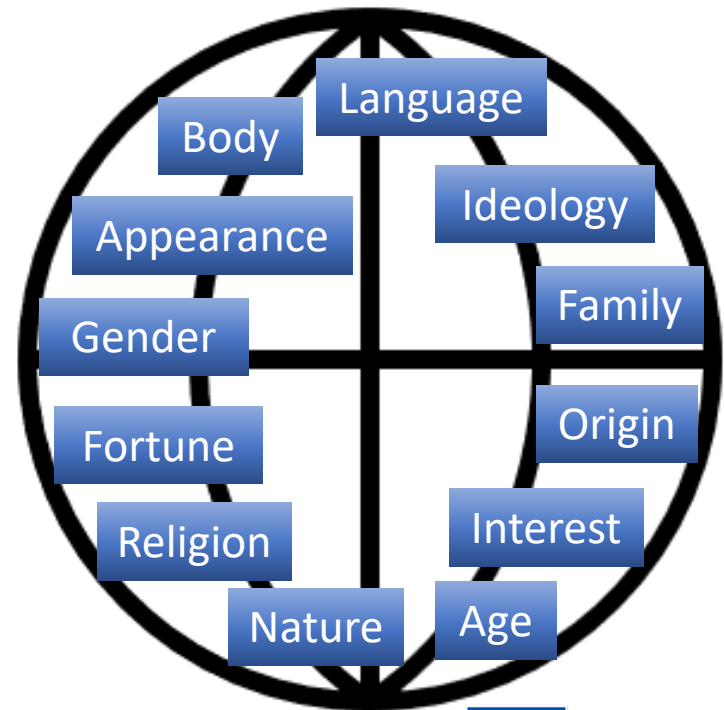
On the Concept of “Transcultural” Approaches

- In transcultural approaches, transnational processes in cultures are primarily seen as ones that are constantly bringing change.
- Instead of the categories of “own” and “foreign”, individuals form new hybrid forms of cultural identities from their experiences and encounters. In this way, new forms of thinking and acting can emerge.
- During intercultural learning processes we should take care that the concept of culture is not narrowed through a national perspective. Otherwise, transcultural lifeworlds, hybrid identities and the interdependencies of different affiliations may be understood insufficiently.
(Krüger-Potratz & Lutz, 2002; Walgenbach, 2011).



Intercultural and Transcultural Education

- Both approaches of intercultural and transcultural education address globalisation and issues of equal opportunities in society.
- The iceberg model, a frequently cited metaphor in the context of intercultural learning, shows the visible and invisible cultural aspects, their surface and deep structures.
- In globalised societies, through migration movements and modern means of communication, a multitude of different ways and lifestyles have emerged. (Zentrum polis – Politik Lernen in der Schule, 2016).



Iceberg Model of Intercultural Education

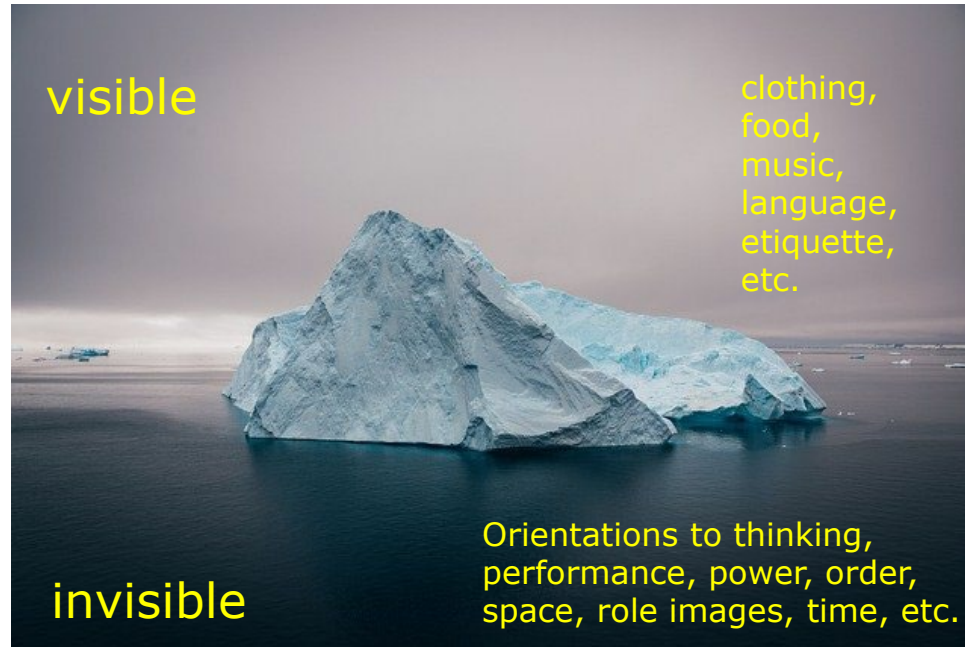


Photo: Andrea Spallanzani, Pixabay

Impulses for Intercultural and Transcultural Education

- Differentiate instead of polarise: Perceive differences without creating or evaluating opposites or hierarchies.
- De-categorise and de-schematise: The focus should not be on the “either-or”, but on the “as-well-as”.
- Historicising instead of essentialising: Acknowledging the historical existence of supposed cultural constants and making them tangible.
- Contextualising instead of culturalising: Clarify the context in which (supposedly culture-specific) phenomena emerge and unfold. (Takeda, 2012).
- Intercultural education should lead to a qualification that provides knowledge, abilities and skills that people from different cultural backgrounds interact, communicate and cooperate with each other in an understanding and equally smooth manner (Thomas, 2022, Chapter 2, p. 4).

Global Learning and Sustainability

- Global learning takes up problems of globalisation in a worldwide context with the aim of exploring opportunities for common perspectives for action. (Asbrand & Scheunpflug, 2014).
- Since the beginning of the 1990s, “global learning” has been a collective term for various older as well as more recent disciplinary differentiations within educational science.
- The concept has emerged from Third World education and development education with references to eco-education, human rights education, ecumenical learning or intercultural education. (Overwien, 2018, p. 251).
- Looking at the foundations of Global Learning, it becomes clear that global justice has long been considered in all approaches to ESD (Overwien, 2018, p. 253).

Concept of Textile-Cultural Dialogue

- Understanding and overcoming cultural diversity and the challenges requires special competencies. Neither the concepts of interculturality nor those of transculturality offer complete solutions.
- The concept of textile-cultural dialogue is understood as a subject-specific focus on cultural dialogues with textile media as material representatives of culture. In this concept, culture is understood as a unifying feature and property in all kinds of internally differentiated groupings.
- The textile-culturally active person with his or her activities such as practicing textile techniques, knowledge about and dealing with textiles, clothing and fashion is the focus of interest. The textile-cultural activity is accompanied by textile-cultural communication as a dialogue between object and subject and between interaction partners. (Schütz, 2010).

Inter- and Transcultural Education in the Context of Clothing

- According to Giannone (2005), culturally valid dress codes, such as culturally shared ideas of everyday or formal dress, represent only one level of expression in concrete situations.
- The cultural scientist and fashion theorist illustrates this with the example of everyday clothing, which, on the one hand, is full of expressions that do not indicate anything in particular.
- On the other hand, everyday clothing contains many signs that are not fixed from the point of view of their cultural coding, but which nevertheless trigger comparisons, associations and categorisations, i.e., sign processes that determine our reaction to them. (Giannone, 2005, p. 63).

Traditional Costumes as a Topic for Intercultural Communication

- A traditional costume is the entire outfit worn to preserve customs and/or also for fashionable reasons (Petraschek-Heim, 1988).
- As an expression of regionality it shows the affiliation to a class, a denomination or a population group.
- However, the costumes were also influenced by courtly and urban fashion, the military, neighbouring regions and changed with the available merchandise.
- For some years now, traditional costumes and the fashionable interpretation have become popular again in the sense of a return to traditions and cultural heritage. At traditional festivals such as the Oktoberfest, people wear traditional but also fashionable costumes to show that they belong to the festive community. The Bollenhut costume has become the symbol of the Black Forest. (Keller-Drescher, 2015; 2003).



The Black Forest Traditional Costume – Does that Exist?

- The Bollenhut costume exists in three places in the Black Forest: Gutach, Kirnbach and Reichenbach.
- It is a traditional costume in the Black Forest that defines the marketing of this region.
- However, there are many different traditional costumes in the Black Forest. They are part of the regional identity and community through traditional costume clubs, festivals and folk-dance groups.
- The marketing started with the Gutach painters' colony: Wilhelm Hasemann (1850-1913) and Curt Liebich (1868-1937) spread the Black Forest idyll through paintings and postcards.



Photo: © 4Ws Netdesign GbR,
<https://www.schwarzwald-geniessen.de/eip/pages/kultur-bollenhut-trachten.php>

Bollenhut Hat of the Traditional Female Costume

- The hat is a straw wickerwork that is plastered and painted with black and white paint.
- The balls are made of approximately 2 kg of wool, they are round and cut into an oval shape. 14 wool balls, 11 large and 3 smaller ones, are sewn on in a cross shape. Afterwards the hat is plastered. This takes about one week.
- The finished Bollenhut hat weighs about 2 kg. The craft is always passed on to one person, the Bollenhut hat maker.
- For unmarried women the bolls are red, married women wear a hat with black bolls. The girls are allowed to wear the red Bollenhut hat at their confirmation for the first time.



Photo: Tournachon (Michel Lefrancq)

Components of the Bollenhut Costume

- Beneath the **Bollenhut hat** there is a **cap** made of black, patterned apron fabric and tulle.
- One to three **Spiegele** (mirrors) are attached to the hair with ribbons as a braided ornament together with coloured glass pearls.
- The **goller** (collar) is embroidered by hand and tied around the neck. The colour purple is worn by unwedded women.
- The **shirt** (blouse) is made from white cotton fabric and has puffed sleeves.
- The **bodice** is embroidered with flowers and sewn to the skirt.
- The black **cradle skirt** is originally woven from linen, hand and wool.
- The **apron**, formerly made from silk, now polyester, is held in place with a patterned ribbon.
- The **underskirt** is made of red woollen fabric.
- The **stockings** are made of angora hair with thin shirred yarn.



Scientific Research on Black Forest Costumes

- Research of historical and current Black Forest costumes and accessories: Object-based clothing research comprises both the material findings and the immaterial meanings.
- Central to the „reading of clothes“ is the development of relevant research questions emanating from the object. This means that beyond the basic data of the textile and its visual impression, specific research interests are brought to the object (Kraft, 2020).
- This includes the research of literature (Miehe, 2006) and sources such as photos, video documentations, etc.; visits of exhibitions, museums, textile collections; participatory observation and expert interviews with traditional costume wearers, costume tailors, costume embroiderers, artists, fashion designers, museum curators, etc.



Paintings of the Bollenhut Costume



© Laublehof, Artwork: Curt Liebich



© Schwarzwälderin, Artwork: Rudolf Epp

Musealisation of Traditional Costumes in the Black Forest

- The museum of traditional costumes in Haslach, Kinzigtal, shows more than 100 folk costumes of the Black Forest and its outlying areas.
- The Augustinermuseum in Freiburg displays paintings of the Black Forest.
- Other regional museums such as the Black Forest Open-Air Museum Vogtsbauernhof present rural life in the Black Forest in its historical development.



Photo: © Black Forest Traditional Costume Museum, Tourist Information Haslach

Musealisation in the Black Forest Open-Air Museum Vogtsbauernhof, Gutach



Photo: © Black Forest Open-Air Museum Vogtsbauernhof, Gutach



Photo: © Black Forest Open-Air Museum Vogtsbauernhof, Gutach

Modern Black Forest

- For some years now, the Bollenhut hat has increasingly become the focus of art, popular culture and design.
- In photographs, graphics, objects, sculptures, and expansive installations, artists such as Stefan Strumbel and Sebastian Wehrle reflect on the concept of home and counter the image of home as a landscape of longing associated with a provocative image.
- They trigger discussions about the representation of traditions and use the stylistic device of bricolage to stage traditional costumes in a different way: In one of Stefan Strumbel's paintings a Bollenhut hat wearer has a rifle in her hands and asks "Who killed Bambi?"



Object "Waldmannsheil": Katharina Hör
Photo: © Dorit Köhler, University of Education Freiburg

Fashion Design in the Black Forest

- Freiburg resident Kim Schimpfle with her label Schwarzwald Couture is one of the few fashion designers dedicated to a new interpretation of Black Forest traditional costumes.
- She combines the cut of the dirndl with the motifs and typical accessories of the Black Forest.
- The Badisches Landesmuseum (Baden State Museum), located in Karlsruhe, has added one of her designs to its historical collection as a modern design of Black Forest traditional costumes.

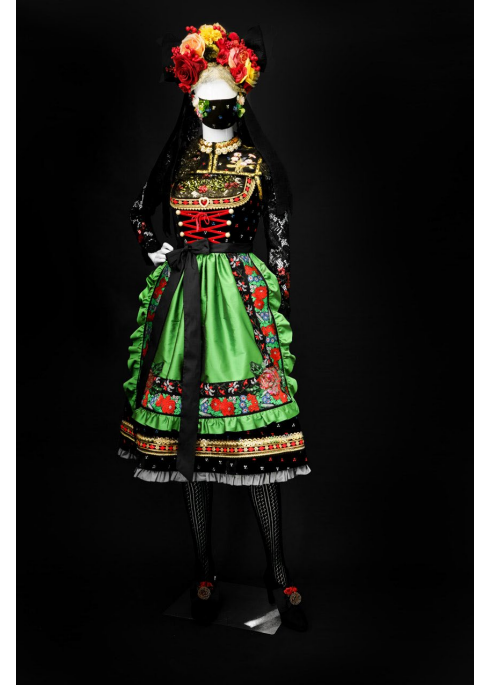


Photo: © Kim Schimpfle, Schwarzwald Couture

Task for Partner or Group Work



- Exchange about the topic of traditional costumes in your home countries and in other countries.
- What experiences have you had with traditional costumes in your home countries so far?
- What can you find out about traditional costumes in your home countries?
- Collect and show original costumes and photos, as far as they are accessible to you. Which symbols are conveyed by the costumes?
- What feelings do traditional costumes from other regions and countries trigger in you?

Guldusi – Embroidery Project in Afghanistan

- Project coordinator:
German-Afghan Initiative e. V. Freiburg, Germany
- Project leader: textile artist Pascale Goldenberg
- Since 2004 girls and women living in Herat and the villages of Laghmani, approximately 60 km north of Kabul, learn hand embroidery.
- The long tradition of hand embroidery in Afghanistan has been pushed aside by wars. Hand embroidery offers women and girls the opportunity to express themselves, talk about their daily lives and earn money from home. (Goldenberg, 2009).
- Via the online-platform Guldusi embroidered squares are sold as needlework samplers in Europe to artists, designers, schools, etc. for textile projects (German-Afghan Initiative e. V. Freiburg, 2022a).



Guldusi – Objectives in Terms of Sustainability

- Peaceful rebuilding of Afghanistan in the field of women's and girls' education.
- Helping women to earn their own income and thereby strengthen their position in the family.
- Promoting women's creative and communication skills and abilities as well as their self-confidence:



Photo: © Pascale Goldenberg

Women and girls who are taught hand embroidery can use simple pictorial symbols of their everyday culture and lettering to communicate about their lives and culture. (Goldenberg, 2019).

Guldusi: Educational Projects and Exhibitions



Embroidered map of Afghanistan by Simin,
Photo: © Pascale Goldenberg

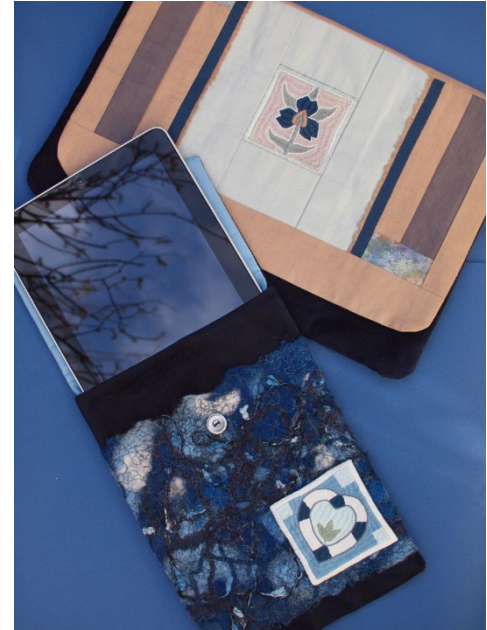
“While many of the embroiderers in the villages are aware that they are part of a larger world, they have a strong sense of their own national identity reflected in the appearance of maps and flags among the images.”

(German-Afghan Initiative e. V. Freiburg, 2022a)

Integration of Embroidery into Objects of Western Culture



Textile objects with Afghan embroidery by students at the University of Education Freiburg, lecturer and photos: © Eve Zeyher-Plötz



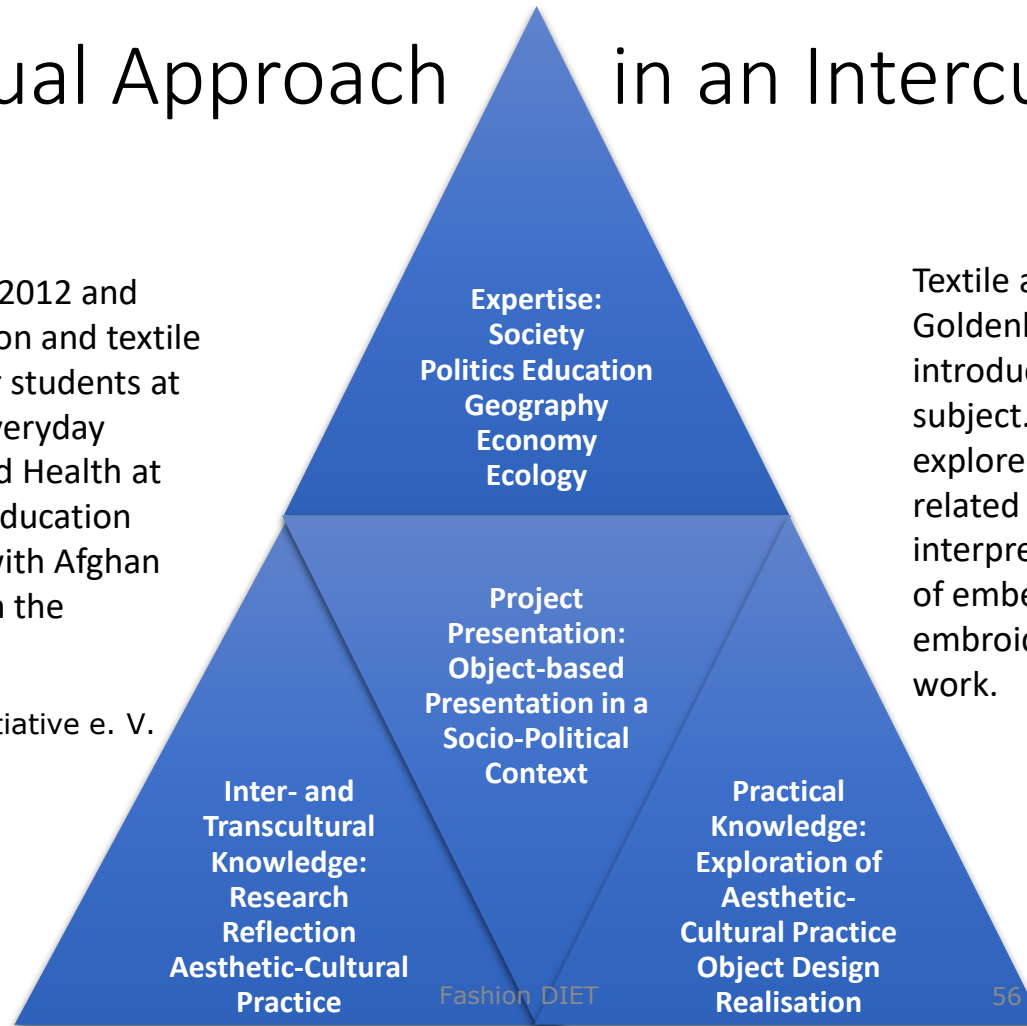
Contextual Approach Project

in an Intercultural



Between October 2012 and March 2013, fashion and textile lecturers and their students at the Institute for Everyday Culture, Sports and Health at the University of Education Freiburg worked with Afghan embroideries from the Laghmani project.

German-Afghan Initiative e. V. Freiburg, 2022b



Textile artist Pascale Goldenberg gave an introductory lecture on the subject. The students explored design- and content-related aspects of interpretation and processes of embedding the Afghan embroideries into their own work.



Project Task



- The embroidery project Guldusi invites you to participate. You can learn in a project how to integrate these embroideries into your own textile objects.
- But there are many other fashion and textile craft projects in which you can work with other people across national borders.
- Among them are also many sustainability projects. In the case of Guldusi, it is primarily about social sustainability as the embroiderers are paid fairly for their work.
- Maybe you have already gained international project experience. If so, please report about it in the plenary.
- Research possible projects in which you can participate with your learning group. Discuss in your group what challenges and opportunities you might face if you participate.

Cultural Exchange through Virtual Exchange

- Virtual Exchange (VE) is recognised as an educational programme for higher education institutions and youth organisations.
- It is funded by the European Commission e.g., in the framework of Erasmus+ Programmes. (European Union, n.d.)
- VE offers young people the opportunity to engage in intercultural learning and make transcultural experiences.
- Students from different geographical regions and/or cultural backgrounds work together online on tasks with the support of educators or moderators.



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What Possibilities Does VE Offer?

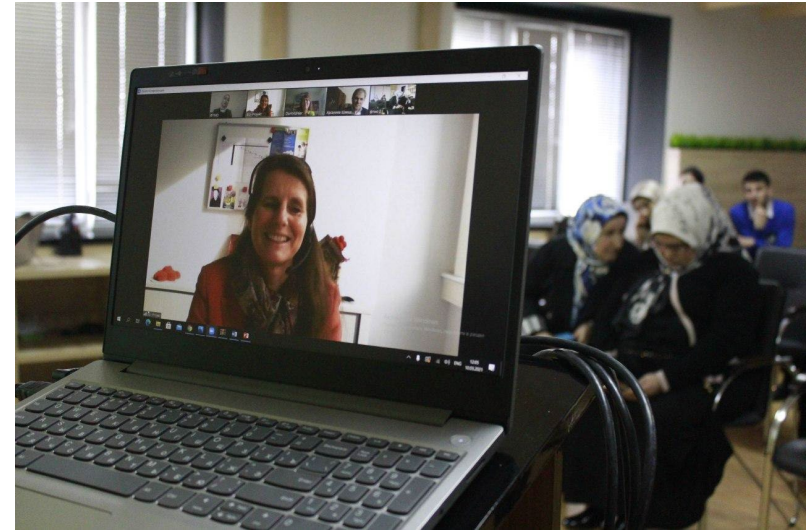
Generally, a distinction is made between:

- Class-to-class exchanges in the form of assignments or courses designed by teachers from one institution with teachers from one or more other institutions.
- Exchanges in the form of training programmes or courses moderated by specialised exchange providers (NGOs, foundations, etc.).



Conclusion and Discussion

- Discuss to what extent an international cooperation in the field of textile and fashion education can be of interest from a sustainability point of view.
- How can you also cooperate with each other in a sustainable way?
- To what extent do we get to know each other through these projects and accept life attitudes and sustainable ways of acting?



Further References

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