
PARIS FASHION AND DESIGN TEMPLATE in Fall 2020 (CM5021)

Course Code	CM5021	Professor(s)	, Staff Staff
Prerequisites	None	Office Number	
Class Schedule	W: 12:40-16:05 in G-009	Office Hours	
Credits	4	Email	skurkdjian@aup.edu, sstaff@aup.edu
Semester	Fall 2020	Office Tel. Ext.	

Course Description

The notion of Paris as “the global fashion capital” is so popular that it became a self-perpetuating myth alongside its mythical figure of *La Parisienne*. According to this idea, Paris is the birthplace and the capital of fashion and is still today the capital of haute couture, of elegance, of chic and of luxury. In part one of the course, through readings, case studies and visits of certain key sites in Paris (or online visits), students will understand how the fashion industry has shaped – and continues to shape – the city of Paris, from textile factories during the 17th century within Paris, to the emergence of luxury good shops (18th century), of department stores (19th century), of couture houses (19th-20th centuries), of ready-to-wear and fast fashion shops and of luxury flagships during the 21st century). While giving students tools to understand the development of Paris as a “fashion capital” this course also aims to unpack the discursive construction of Paris as the center of the fashion world. Going beyond this general idea of “Paris, capital of fashion”, this course will have a critical approach of the sociological and construction of Paris as the center of the fashion world and question how the story has been told, what was included and what left out. It will address the different levels of the industry, the high and low, the everyday and haute couture, the grand couturier and the migrant garment workers, the Chanel workshop on Avenue Montaigne and the fast fashion workshops in Aubervilliers, the luxury department stores and the flea markets. Discussions in class will thus question the hierarchy in the Paris fashion industry and show that behind the catchy idea of “Parisian fashion”, a more complex eco-system is at stake, involving discussions about class, race and gender in the fashion industry. In taking this class, students come to understand that Paris is not the place of a unique kind of fashion, namely the place of high fashion for wealthy clients, as it is widely advertised in the media and forged in the collective imaginary, but that Paris is constituted by different kind of fashion spaces which correspond to different kind of systems of clothes production and consumption: haute couture and ready-to-wear in the center of Paris, fast fashion, retail and wholesale in the suburbs of Paris. This heterogeneous geography corresponds further to different type of labor force, consumers, and representations, allowing to de-hierarchized, de-centralized the geography of Parisian fashion. The notion of Paris as “the global fashion capital” is so popular that it became a self-perpetuating myth alongside its mythical figure of *La Parisienne*. According to this idea, Paris is the birthplace and

the capital of fashion and is still today the capital of haute couture, of elegance, of chic and of luxury. In part one of the course, through readings, case studies and visits of certain key sites in Paris (or online visits), students will understand how the fashion industry has shaped – and continues to shape – the city of Paris, from textile factories during the 17th century within Paris, to the emergence of luxury good shops (18th century), of department stores (19th century), of couture houses (19th-20th centuries), of ready-to-wear and fast fashion shops and of luxury flagships during the 21st century). While giving students tools to understand the development of Paris as a “fashion capital” this course also aims to unpack the discursive construction of Paris as the center of the fashion world. Going beyond this general idea of “Paris, capital of fashion”, this course will have a critical approach of the sociological and construction of Paris as the center of the fashion world and question how the story has been told, what was included and what left out. It will address the different levels of the industry, the high and low, the everyday and haute couture, the grand couturier and the migrant garment workers, the Chanel workshop on Avenue Montaigne and the fast fashion workshops in Aubervilliers, the luxury department stores and the flea markets. Discussions in class will thus question the hierarchy in the Paris fashion industry and show that behind the catchy idea of “Parisian fashion”, a more complex eco-system is at stake, involving discussions about class, race and gender in the fashion industry. In taking this class, students come to understand that Paris is not the place of a unique kind of fashion, namely the place of high fashion for wealthy clients, as it is widely advertised in the media and forged in the collective imaginary, but that Paris is constituted by different kind of fashion spaces which correspond to different kind of systems of clothes production and consumption: haute couture and ready-to-wear in the center of Paris, fast fashion, retail and wholesale in the suburbs of Paris. This heterogeneous geography corresponds further to different type of labor force, consumers, and representations, allowing to de-hierarchized, de-centralized the geography of Parisian fashion.

Course Learning Outcomes

To develop an understanding, from wide reading, lectures, visits and in-class discussions, of the way in which Paris has developed as a template for urban form elsewhere, the capital of a major nation state, and a centre for conspicuous consumption

To acquire some knowledge of how institutional actors (courts, commercial ventures, worker organizations), as well as individual creators and craftspeople have played roles in the development of the fashion industry in Paris

To acquire awareness of positions on urban and fashion history elaborated by certain key theorists

To understand the nature and impact of media on the development and diffusion of fashion in Paris

To be able to compare recent and contemporary practices in the Paris fashion industry with those of earlier periods

General Education

Course Outline

CLASS SCHEDULE:

(This syllabus is provisional – the schedule depends in part on the availability of guest speakers, new exhibitions, and possible visits outside the classroom)

September 2020

Week I: 23 - 25 September

Wednesday, 23 September, 12:40-4:05

TOPICS Introductory session

- Paris and fashion: a close relationship, between historical facts and a discursive construction
- What does Parisian fashion mean? Where is fashion in Paris? Who are the clients of Parisian fashion? Who is the face of the Parisian fashion labor force? Between reality and myths
- Expectations for the course, assignments, due dates

RECOMMENDED READINGS:

- Dejean, Joan, "Capital of the universe", in: *How Paris became Paris. The invention of the modern city*, p.1-19
- gilbert David, "From Paris to Shanghai. The changing Geographies of Fashion's World Cities", in: Christopher, Gilbert, David (eds) (2015), *Fashion's World Cities*, London: Bloomsbury, p.3-32.
- Crewe, Louise (2017), "Figuring out the geographies of Fashion", in: *The Geographies of Fashion Consumption, Space, and Value*, Bloomsbury, 2017

Week II: 28 September - 8 October

Wednesday 30 September 12:40-4:05

TOPICS Clothes, textile workshops and women labor in Paris during the modern times:

- Which places are considered to be the first place of fashion trade before the development of the fashion industry in Paris at the end of the 19th century?
- What was the role of men and women in the textile and fashion workshops and the production of clothes?

READINGS:

- Crowston, Clare Haru (2001) *Fabricating Women: The Seamstresses of Old Regime France, 1675-1791*. Durham et Londres.

RECOMMENDED READINGS:

- Thépaut-Cabasset, Corinne, "A glittering reputation: Gaultier's retailing innovations in seventeenth-century Paris" in Welch, Evelyne S. (2017) *Fashioning the Early Modern: Dress, Textiles, and Innovation in Europe, 1500-1800*, p.169-185
- * *For those who can read French*: Castres, Astrid (2020). La production de linge à Paris à l'ère des nouveautés (1520–1620) : Genre, techniques et innovations. *French Historical Studies*, 43 (2): 167–195.

Digital resources: The Digital Field of Cloth of Gold (project of Isabelle Paresys, University Lille 3)

September 30th – last day to drop/add courses online

October 2020

Week III: 5-9 October

Wednesday 07 October 12:40-4:05

TOPICS Shopping, luxury goods boutiques and new urbanism in the eighteenth-century Paris

- Understand the development of fashion and of fashion shops during the 18th century
- Understand the rise of *shopping* and of new consumption behaviors in Paris in relation to new economic and social issues

READINGS:

- Coquery, Natacha (2014) "Shopping streets in eighteenth-century Paris. A landscape shaped by historical, economic and social features", dans FURNEE (J.H.) and LESGER (C.), éd., *The Landscape of Consumption. Shopping Streets and Shopping Cultures in Western Europe, c. 1600-1900*, Palgrave/Macmillan, p. 57-77.

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RECOMMENDED READINGS:

- Coquery, Natacha (2014) 'Luxury and Revolution: selling textiles in Revolutionary France', dans Stobart (J.) et Blonde (B.), éd., *Selling textiles in the long eighteenth century: comparative perspectives from western Europe*, Palgrave/Macmillan, 2014, p. 179-192.

DIGITAL RESOURCES:

- Women's Fashion in the 18th Century: <https://g.co/arts/VJeqEW25Jf9NYGeH6>
- How 1780s Dress Has Influenced Fashion Today: <https://g.co/arts/FkM5ZjxwKaNm2m2w7>
- Fashion in Versailles for her: <https://g.co/arts/xWc9v8rVUDwqVxpb6>
- Fashion in Versailles for him: <https://g.co/arts/iL3pkGoMdQYrE1Ta6>

Week IV : 12 – 17 October

Wednesday 14 October 12:40-4:05

TOPICS Court dress, spectacular consumption and the first Industrial Revolution in the eighteenth century – and the impact of the French Revolution on dress.

- The role of the Versailles Court and of the Queen Marie-Antoinette in the rise of Parisian fashion
- Rose Bertin, *marchande de mode*: the ancestor of the designer
- Fashion and politics during the French Revolution

READINGS:

- Valerie Steele, chapter 02, 'The birth of Paris Fashion, pp.19-42 and "Liberty of Dress", p.43-62

VISIT:

Palace of Versailles. (TBC)

PREPARATORY HOME VIEWING:

Marie-Antoinette, by Sofia Coppola, 2006

PODCASTS:

<https://www.iheart.com/podcast/105-dressed-the-history-of-fas-29000690/episode/rose-bertin-fashion-and-the-reign-29234842/>

> Presentation of this podcast by XXX

Week V: 19 – 23 October

Wednesday, 21 October 12:40-4:05

TOPICS: How Parisian from the lower and the middle classes dress up during the 18th century?

- The rise of second-hand clothes stores during the 19th century
- The case of le Carreau du Temple in Paris: the main place of outside second-hand clothes selling
- Flea markets in Saint-Ouen (North of Paris) and in Vanves (South of Paris)
- Rang-and-bon men and women

READINGS:

- Charpy, Manuel (2008) "The Scope and Structure of the Nineteenth-century Second-hand Trade in the Parisian Clothes Market" in Laurence Fontaine (dir.), *Alternative Exchanges: Second-Hand Circulations from the Sixteenth Century to The Present*, Berghahn Publishers, p.127-151.

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RECOMMENDED READINGS:

*For those who can read French:

- Antoine Compagnon, *Les Chiffonniers de Paris*, Gallimard, 2017

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- Marc Knobel, "Le Carreau du Temple, Carrefour d'immigration d'un Paris encore populaire", *La Revue des Deux Mondes*, November 2018, pp. 152-161.
 - Philippe Perrot, *Splendeur et déclin du marché du Temple*, L'histoire, no 33, avril 2001

RADIO PROGRAMS :

- Manuel Charpy, "La fripe, ou l'histoire des contestations", France Culture, 2 March 2017, <https://www.franceculture.fr/conferences/institut-francais-de-la-mode/la-fripe-ou-lhistoire-des-contestations>
- Manuel Charpy, "Histoire de nos atours" (3), in *La Fabrique de l'Histoire* on France Culture, 25 April 2012, <https://www.franceculture.fr/emissions/la-fabrique-de-lhistoire/histoire-de-nos-atours-34>

Week VI: 26 - 30 October

Wednesday 28 October, 12:40-4:05

TOPICS Paris, capital of the nineteenth century? The rise of the Parisian fashion ecosystem during the 19th and 20th centuries

- Focus on the consumption places: From the first department stores for the middle class in the North West of Paris (Galeries Lafayette, Au Printemps, Au Magasin du Louvre) to the cheaper department stores for the lower class (Prisunic, Uniprix)
- Focus on production places: couture houses (from Worth to Lanvin and Chanel) from the Opera area to the Faubourg Saint-Honoré and the Avenue Montaigne

READINGS:

- Valerie Steele, "Capital of Luxury and Fashion", chapter 7 of *Paris Fashion. A Cultural History*, London, Bloomsbury (2017).
- Mica Nava, (1997) 'Modernity's Disavowal: Women, The City and the Department Store' in: Falk, Pasi & Campbell, Colin (eds.) *The Shopping Experience*. London: Sage. pp. 56–91.

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RECOMMENDED READINGS:

- Emile Zola, *The Ladies Delight* (translation of *Au Bonheur des Dames* by Robin Buss, 2004), Penguin Classics, chapter 1

VISIT:

Bon Marché (TBC)

PODCASTS:

<https://www.iheart.com/podcast/105-dressed-the-history-of-fas-29000690/episode/founding-father-of-haute-couture-charles-29090649/>

<https://podtail.com/fr/podcast/bande-a-part/departement-stores/>

October 28th, Mid-semester

November 2020

Week VII: 2 - 6 November

Wednesday, 4 November, 12:40-4:05

TOPICS Confection, labor and immigration, from small workshops to giant hard discount store, XXth century

- Understand the development of confection (aka ready-to-wear) in the Sentier in Paris at the end of the 19th century: the Sentier, a place of small workshops and immigrant labor force
- The development of lower price ready-to-wear in the 1960's and the creation of the giant hard discount store *Tati* at Barbès-Rochechouart: new consumers and new consumption habits

READINGS:

- Green, Nancy L. (1997) Ready-to-Wear and Ready-to-Work: A Century of Industry and Immigrants in Paris and New York, Durham, Duke University Press, Introduction and Part II, chapter 6 "Women, Immigrants, and Skill in the Garment Shops", p.161-187

> Presentation of this text by XXX

VISIT:

Musée national de l'histoire de l'immigration (TBC)

RADIO PROGRAM :

"Barbès, une ville monde", France Culture, 13 June 2012

Week VIII : 9-13 November

NO CLASS

November 11th to 13th, fall break (no classes)

Week VIII :16-20 November

Wednesday 18 November ,12:40-4:05

TOPICS The development of ready-to-wear stores in the Left Bank area, mid-20th century

- Understand how the rise of ready-to-wear corresponds both to new fashions, a new aesthetic and new consumption habits from the 1960's
- Focus on the new fashion stores in Paris dedicated to the teenagers who become the main clients of ready-to-wear
- Women emancipation through new fashion?
- Ready-to-wear on French TV: *Dim Dam Dom*

READINGS:

- Romano, Alexis, "Paris, Prêt-à-Porter and Women in the French Fashion Press, 1956-1965, in Colleen Hill, *Paris Refashioned, 1957-1968*, Yale University Press, p.223-245

> Presentation of this text by XXX

RECOMMENDED READINGS:

- Romano, Alexis, "Elle and the Development of Stylisme in 1960s Paris", *Costume*, vol. 46, n°1, 2012

PREPARATORY HOME VIEWING:

Saint Laurent by Bertrand Bonello (2014) or *YSL* by Jalil Lespert (2014)

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November 16th, Mid-semester grades due

Week IX, 23 – 27 November

Wednesday 25 November, 12:40-4:05

TOPICS The new area of low-cost textile and fast fashion: Aubervilliers in the Grand Paris end of the 20th century-21st century

- Understand how the ready-to-wear areas moves from the Sentier within Paris to the suburbs of Paris in Aubervilliers
- Understand the new production methods, and which role the new waves of immigrations at the end of the 20th century had played in this new fashion geography

VISIT: Aubervilliers (TBC)

ASSIGNMENT: a short quiz for this visit, small student groups need to find out and talk to whole sellers there

November 27th, last day to withdraw from a course

last day to choose credit/no credit option

December 2020

Week X: 30 November – 4 December

Wednesday 2 December, 12:40-4:05

TOPICS Questioning the idea/myth of Parisian fashion and of “La Parisienne”

- Understand the economic and touristic dimensions of these fashion department stores, showcases of Paris fashion in the new experiential luxury department stores in Paris (Bon Marché and Galeries Lafayette on the Champs Elysées)

- Comparing the “image” conveyed by those fashion places with the “reality” of what you see on the streets of Paris

- Fashion, a tool of soft power for Paris

READINGS:

- Joseph S. Nye, *Soft Power: The Means to Success in World Politics*, New York: Public Affairs, 2004

VISIT:

Palais Galliera, Exhibition “Gabrielle Chanel” or walk on Avenue Montaigne (TBC)

Week XI: 7 – 11 December

Wednesday 09 December, 12:40-4:05

TOPICS: Behind the scene of Parisian Fashion

- “I would kill for that job!”: why the Parisian fashion industry makes us dream?
- Beyond the glitter: the hard labor of the Paris fashion workers (les petites mains)
- The growth of unpaid work and precarity in the fashion industry
- The myth of La Parisienne and its limits
- Fashion blogging and collective representations

READINGS:

- Mensitieri, Giulia (2020) Introduction of *The Most Beautiful Job in the World. Lifting the Veil on the Fashion Industry*, London: Bloomsbury

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- Rocamora, Agnès (2019), “#parisienne: Social Media Stratification in Visions of Parisian Women”, in Steele, Valerie (2019), *Paris, capital of Fashion*, London: Bloomsbury

> Presentation of this text by XXX

RECOMMENDED READINGS:

- Mensitieri, Giulia (2013) « Working in the Fashion World: A 'Kind of Magic' Precarity », in Petican Laura, Essengahier Mariam (dir.), [*Trending now. New developments in fashion studies*](#) Oxford UK, Inter-disciplinary Press, p. 241-250.

*For those who can read French:

Emmanuelle Retaillaud, (2020), *La Parisienne*, Paris : Seuil

Alice Pfeiffer (2018), *Je ne suis pas parisienne*, Paris : Stock

Textbooks

This course doesn't have any textbook.

Attendance Policy

Students studying at The American University of Paris are expected to attend ALL scheduled classes, and in case of absence, should contact their professors to explain the situation. It is the student's responsibility to be aware of any specific attendance policy that a faculty member might have set in the course syllabus. The French Department, for example, has its own attendance policy, and students are responsible for compliance. Academic Affairs will excuse an absence for students' participation in study trips related to their courses.

Covid-19 temporary amendments:

Students studying at The American University of Paris are STILL EXPECTED TO ATTEND ALL scheduled classes. Due to the Covid-19 pandemic, students will have the option of attending classes remotely when special circumstances apply. For example when students are placed under quarantine by the French authorities or by their doctor, or when students present symptoms of Covid-19 and are directed, by their doctor or the AUP Health Office, to remain home. It is still the student's responsibility to be aware of any specific attendance policy that their professor might have set in the course syllabus. In particular, Students attending remotely from distant Time Zones should check with their professors about the specific attendance policy

for remote learners.

Attendance at all exams is mandatory.

IN ALL CASES OF MISSED COURSE MEETINGS, THE RESPONSIBILITY FOR COMMUNICATION WITH THE PROFESSOR, AND FOR ARRANGING TO MAKE UP MISSED WORK, RESTS SOLELY WITH THE STUDENT.

Whether an absence is excused or not is ALWAYS up to the discretion of the professor or the department. Unexcused absences can result in a low or failing participation grade. In the case of excessive absences, it is up to the professor or the department to decide if the student will receive an "F" for the course. An instructor may recommend that a student withdraw, if absences have made it impossible to continue in the course at a satisfactory level.

Students must be mindful of this policy when making their travel arrangements, and especially during the Drop/Add and Exam Periods.

Grading Policy

1. Class Participation : **20%**
2. Individual presentation of one designers/ of one brand/ of one "fashion" areas... related to the course topic or reflexive notes on visits to sites or exhibitions important for Paris fashion history, **20%** (see below for details)*
3. Mid-Term Exam, **20%**
4. Group project, including presentation, **20%** (see below for details)**
5. Final Exam **20%**

***PRESENTATION BRIEF**

Each student is asked to give a presentation of one of the set readings during this course, of one concept or idea related to fashion studies. Please prepare a 15 minutes presentation, giving a critical analysis of it, considering its historical, economic and cultural context. Furthermore, you are asked to prepare two questions about your object of study to be posed to your fellow students as a basis for a group discussion.

Presentations are to be delivered as a form of spoken discussion. Think about use and analysis of visuals in your presentation and the visualisation of theories, concepts and text. Make it interesting for yourself and the rest of the group.

****GROUP PROJECT: A critical analysis of the geography and of the history of Paris fashion.**

Objective: Create an “alternative” mapping of fashion in Paris **OR** a timeline that includes the « off »

Collective work: the students will be asked to work in groups of 2 or 4. Their work in progress will be discussed in class and in small groups with the professor.

Mapping: The exercise consists in mapping, presenting and critically analyzing the fashion landscape of Paris. One group of students will work on a transversal overview of “Paris fashion”, while others will focus on case studies (on specific areas, specific designers, workforce...). The transversal team will connect the different case studies with the broader Parisian geography.

A research protocol will be defined collectively to develop the mapping and the study cases.

Timeline: The exercise consists in elaborating a timeline which includes the “off” of the history of Paris fashion: the forgotten designers, workers, media... Two groups of students will work on the timeline content. One group will work on the illustrations of the timeline. Those images will have a precise caption and you will explain what they bring to the understanding of the timeline.

To achieve such a timeline, you can proceed like this: in light grey, your timeline can indicate the dates of the most known/famous evolution in the history of Paris. In black, you add then foregrounded the untold stories of Paris fashion, such as the arrival and work of immigrants in Paris, the contribution of foreign designers to what we call “Paris Fashion”, the underground fashion magazines ...etc.

A research protocol will be defined collectively to develop the timeline and make illustrations correspond to the timeline dates.

The final output will be a report and an oral presentation.

Other

TEXTBOOKS:

REQUIRED:

Rocamora, Agnes (2009) *Fashioning the City. Paris fashion and the media*. London, I B Taurus.

Steele, Valerie (2017) *Paris Fashion. A Cultural History*, London, Bloomsbury.