

CONFUCIUS INSTITUTE
ARISTOTLE UNIVERSITY OF THESSALONIKI

语言
服装
艺术
对象
空间

INTERNATIONAL HELLENIC UNIVERSITY
DEPARTMENT OF CREATIVE DESIGN AND CLOTHING

MADE IN CHINA



MADE IN CHINA

Conference
Exhibition
Fashion Show



Language
Clothing
Arts-Objects-Space

MADE IN CHINA



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Fashion Show

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Clothing
Arts-Objects-Space

INTERDISCIPLINARY PROJECT
MADE IN CHINA - 中国制造

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Contents

A small introduction	4
Organizing-Scientific Committee	5
Greetings	6-9
Conference abstracts	10-18
Fragile Beauty , Despoina Anastaha	20-21
Dragon , Anastasia Arampatzi	22-23
Lotus Flower , Ioanna Mpekiari	24-25
Nature's gifts , Mary Katsaveli	26-27
Dragon , Christina Ntasiopoulou	28-29
Witches of the East , Alice Papadimitriou	30-31
Mother of Silk , Rania Mitakidou	32-33
Ming Dynasty , George Tsitsanis	34-35
Terracotta Army , Elena Parharidou	36-37
Plum Blossom , Athina Makridou	38-39
A Living Fossil , Nikoleta Papadimitriou	40-41
Long De Chuan Ren , Stella Velentza	42-43
The Red Spine , Nefeli Georgia Giannezi	44-45
Moon Rabbit-The Legend , Vaia Apostolidou	46-47
Information on the Organizers	48
Thank you-谢谢-Ευχαριστούμε	49

MADE IN CHINA 中国制造



MADE IN CHINA

INTERDISCIPLINARY PROJECT

活动介绍

“中国制造”是亚里士多德大学孔子学院与希腊国际大学创意设计与服装系联合举办的活动，项目旨在促进中希文化交流融合，用现代理念阐释中国传统服饰。项目内容为：

1. 希腊国际大学服装设计学院的21名设计师，根据从中国传统文化中得到的灵感，设计出服装共计21件。
2. 制作一本精美的画册，收录全部21件服装作品，并配文阐释。
3. 2021年9月份召开中希文化交流主题的线上论坛。联系位于塞萨洛尼基的一家展览馆，将21件服装作品面向公众进行展览。

Small introduction

The Confucius Institute of the Aristotle University of Thessaloniki (AUTH) and the Department of Creative Design and Clothing of the International Hellenic University are happy and honoured to announce the project 'Made in China-中国制造'. The project consists of three parts: 'Hand-made', the presentation of a fashion show which includes 21 pieces of clothing inspired by the Chinese culture, 'Custom-made' a conference on various aspects of the Chinese culture and 'Tailor-made' an exhibition of the designed clothes.

The Conference will take place on September 17th-18th, 2021 online and it will be accompanied by an exhibition of clothes and designs.

With the Chinese culture as its inspiration and honouring '2021 the year of China-Greece culture and tourism', the Conference aims to further develop a fertile and creative dialogue about the role and the principles concerning the production of goods in China through the centuries. Aspects of Chinese culture and tradition will be highlighted as received by western researchers as well as researchers from China itself.

The clothes presented, have been designed and produced by the senior students of the Design Department of the International University of Greece. You can enjoy all the produced clothes in this album.

Σύντομη περιγραφή

Το «Ινστιτούτο Κομφούκιος» του Α.Π.Θ. σε συνεργασία με το Τμήμα Δημιουργικού Σχεδιασμού και Ένδυσης, του ΔΙ.ΠΑ.Ε. έχουν τη χαρά και την τιμή να ανακοινώσουν το Project 'Made in China- 中国制造' που περιλαμβάνει τρία μέρη: 'Hand-made', την παραγωγή 21 ενδυμάτων εμπνευσμένων από τον Κινέζικο πολιτισμό, 'Custom-made' διεπιστημονικό Συνέδριο σχετικά με τον Κινέζικο πολιτισμό και 'Tailor-made' έκθεση με τα ενδύματα που έχουν σχεδιαστεί.

Το συνέδριο, με τίτλο 'Made in China- 中国制造', θα διεξαχθεί στις 17-18 Σεπτεμβρίου 2021 διαδικτυακά και θα πλαισιωθεί από επίδειξη μόδας και έκθεση ενδυμάτων & σχεδίων.

Έχοντας ως αφετηρία τον Κινέζικο πολιτισμό και με αφορμή το «2021, έτος πολιτισμού και τουρισμού Ελλάδα-Κίνας», το συνέδριο έχει ως στόχο να αναπτυχθεί ένας γόνιμος προβληματισμός και δημιουργικός διάλογος αναφορικά με τον ρόλο και τη σημασία των αρχών που διέπουν τους τρόπους παραγωγής προϊόντων στην Κίνα ανά τους αιώνες. Θα φωτισθούν πτυχές της κινέζικης κουλτούρας και παράδοσης, όπως τις υποδέχονται ερευνητές/τριες τόσο από τον δυτικό κόσμο, όσο και ερευνητές/τριες που κατάγονται από την ίδια τη χώρα αναφοράς, την Κίνα.

Τα ενδύματα που θα παρουσιαστούν, σχεδιάστηκαν και κατασκευάστηκαν από τους/τις τελειόφοιτους/τες του Τμήματος Δημιουργικού Σχεδιασμού και Ένδυσης, της Σχολής Σχεδιασμού του Διεθνούς Πανεπιστημίου της Ελλάδας (ΔΠΠΑΕ). Στο παρόν άλμπουμ μπορείτε να δείτε όλα τα ενδύματα που δημιουργήθηκαν στο πλαίσιο του πρότζεκτ.

Roula Tsokalidou 罗兰, professor, School of Early Childhood Education, AUTH, Greek Director of Confucius Institute at AUTH

Chen Sen 陈森, teacher of Chinese at Confucius Institute at AUTH

Zhang Qun 张群, professor of SISU (China), Chinese Director of Confucius Institute at AUTH

Chrysa Panagiotidou, assistant researcher at the Confucius Institute of AUTH

Eleftheria Stoikou, visual artist, assistant professor at the Creative Design and Clothing Department, International Hellenic University

Venetia Koutsou, fashion designer, senior lecturer at the Creative Design and Clothing Department, International Hellenic University

Nikos Mykoniatis, art historian, scientific partner at the Creative Design and Clothing Department, International Hellenic University

Eliana Dimitrakopoulou, fashion designer, scientific partner at the Creative Design and Clothing Department, International Hellenic University

Paraskevi Kertemelidou, architect, assistant professor at the Interior Architecture Department, International Hellenic University

中国和希腊两大文明古国的交往源远流长，两个民族共同谱写了文明交流的灿烂篇章。

今天，中希两国正致力于共同推动构建人类命运共同体，共同促进文明交流互鉴。两国今年将举办中希文化和旅游年，明年将迎来建交五十周年。值此两国关系发展和人文交流面临新机遇的重要时刻，希腊亚里士多德大学孔院举办促进两国文化交流的系列活动，具有重要意义，中国驻希腊使馆对此表示热烈祝贺，希望在中希两国社会各界共同努力下，中希关系在新时代取得更大发展。

中国驻希腊使馆

Οι δύο αρχαίοι πολιτισμοί της Κίνας και της Ελλάδας έχουν μια μακράιωνη ιστορία ανταλλαγών, μέσα στην οποία οι λαοί τους εγκαινίασαν ένα λαμπρό κεφάλαιο στις διαπολιτισμικές επαφές. Σήμερα, η Κίνα και η Ελλάδα παραμένουν προσηλωμένες στην από κοινού οικοδόμηση μιας κοινότητας με ένα κοινό μέλλον για την ανθρωπότητα και στην προώθηση των ανταλλαγών και της αμοιβαίας μάθησης μεταξύ πολιτισμών. Φέτος οι χώρες μας θα διοργανώσουν το Έτος Πολιτισμού και Τουρισμού Κίνας-Ελλάδας, ενώ του χρόνου θα γιορτάσουμε την επέτειο των 50 ετών από την εγκαθίδρυση των διπλωματικών μας σχέσεων. Στη σημαντική αυτή περίοδο, με τις διμερείς μας σχέσεις και πολιτιστικές ανταλλαγές να δημιουργούν νέες ευκαιρίες, το Ινστιτούτο Κομφούκιος του Αριστοτελείου Πανεπιστημίου Θεσσαλονίκης διοργανώνει μια σειρά δραστηριοτήτων για την προώθηση των πολιτιστικών ανταλλαγών ανάμεσα στις δύο χώρες. Η Πρεσβεία της Κίνας στην Ελλάδα τους συγχαίρει και εκφράζει τις θερμές της ευχές. Ελπίζουμε ότι με τη συμβολή ολόκληρης της κοινωνίας σε Κίνα και Ελλάδα, οι διμερείς μας σχέσεις θα γνωρίσουν μεγάλη άνθηση στη νέα αυτή εποχή.

Η Πρεσβεία της Κίνας στην Ελλάδα

China and Greece, the two ancient cultures, have a very long history of interactions through which the people of both countries initiated a great chapter in intercultural contacts. Today China and Greece remain focused on the co-construction of a community with a common future for all humanity and on the promotion of exchange and mutual learning between cultures. This year our countries are organizing the “Year of Sino-Greek Tourism and Culture” and next year we will celebrate the fiftieth anniversary of the establishment of diplomatic relations between our two countries. During this important period, where our diplomatic relationships and cultural exchanges create new opportunities, the Confucius Institute at Aristotle University of Thessaloniki is organizing a series of activities honouring the cultural exchange between the two countries.

The Chinese Embassy in Greece expresses its congratulations and warm wishes. With the contribution of the whole society in China and Greece, our diplomatic relationships will flourish during this new era.

The Chinese Embassy of Greece

亲爱的嘉宾们，同事们：

作为亚里士多德大学校长，我很荣幸，也很高兴能为“**中国制造**”项目写一段话。这个项目由亚里士多德大学携手希腊国际大学创意设计与服装学院共同发起。包含以中国传统文化元素为灵感的服装设计、服装展览和跨学科交流论坛三个部分，以助力“2021中希文化和旅游年”，促进中希两国文化领域的对话及多学科、多领域的沟通发展为目标。不仅如此，包括这个项目在内的多种形式的活动加强了亚里士多德大学与世界的联系，这是我们大学大力支持的。

亚里士多德大学校长

Αξιότιμοι/ες κύριοι/ες,

με μεγάλη χαρά και τιμή, ως Πρύτανης του Αριστοτελείου Πανεπιστημίου Θεσσαλονίκης, χαιρετίζω το πρότζεκτ **‘Made in China-中国制造’**, μια πρωτοβουλία του Ινστιτούτου Κομφούκιος του Αριστοτελείου Πανεπιστημίου Θεσσαλονίκης σε συνεργασία με το Τμήμα Δημιουργικού Σχεδιασμού και Ένδυσης, του Διεθνούς Πανεπιστημίου Ελλάδος. Με αφορμή το «2021, έτος πολιτισμού και τουρισμού Ελλάδας-Κίνας», αυτό το project, το οποίο περιλαμβάνει την παραγωγή και την έκθεση ενδυμάτων εμπνευσμένων από τον κινέζικο πολιτισμό και ομώνυμο διεπιστημονικό συνέδριο, συνεισφέρει ουσιαστικά στην ανάπτυξη ενός διαπολιτισμικού διαλόγου γύρω από τον κινέζικο πολιτισμό, αλλά και στην ουσιαστική ανταλλαγή γνώσεων ανάμεσα στην Ελλάδα και την Κίνα. Τέτοιες δημιουργικές πρωτοβουλίες και συνεργασίες κάνουν τις σχέσεις του ΑΠΘ με τον υπόλοιπο κόσμο ακόμη πιο στέρεες και αυτό αποτελεί σπουδαία προτεραιότητα για το Πανεπιστήμιό μας.

Νικόλαος Παπαϊωάννου
Πρύτανης του Α.Π.Θ.

Honourable guests/colleagues,

As the Rector of Aristotle University of Thessaloniki, I am honored and delighted to welcome the project **‘Made in China-中国制造’**, an initiative of the Confucius Institute of the Aristotle University of Thessaloniki, in collaboration with the Department of Creative Design and Clothing of the International Hellenic University. In honour of ‘2021 the year of China-Greece Culture and Tourism’, this project, which consists of the design and exhibition of clothes inspired by the Chinese culture and an interdisciplinary conference, aims to further develop an interdisciplinary and intercultural dialogue about Chinese culture and contribute to the exchange of knowledge between Greece and China. Such initiatives and cooperations further strengthen the relations of AUTh with the rest of the world and this is an important priority of our University!

Nikolaos Papaioannou
Rector of AUTh

候问

ΧΑΙΡΕΤΙΣΜΟΙ

今年是中希旅游文化年，明年将迎来中希建交五十周年。衷心祝贺希腊亚里士多德大学孔子学院成功举办中国服装设计展览，希望“中国制造”为中希两国文化交流添砖加瓦。祝愿希腊亚里士多德大学孔子学院越办越好！祝愿中希两国友谊长青！

上海外国语大学副校长 张静

Το 2021 είναι το «Έτος Πολιτισμού και Τουρισμού Κίνας-Ελλάδας» και το 2022 θα είναι η 50η επέτειος καθιέρωσης διπλωματικών σχέσεων ανάμεσα σε Κίνα και Ελλάδα. Θερμά συγχαρητήρια στο Ινστιτούτο Κομφούκιος του Αριστοτέλειου Πανεπιστημίου Θεσσαλονίκης για την επιτυχή διοργάνωση και φιλοξενία του σχεδιασμού και της έκθεσης κινέζικων ενδυμάτων. Ευχόμαστε το πρότζεκτ «Made in China» να συνεισφέρει περαιτέρω στην πολιτισμική ανταλλαγή μεταξύ Κίνας και Ελλάδας. Τις καλύτερες ευχές μας στο Ινστιτούτο Κομφούκιος του Αριστοτέλειου Πανεπιστημίου για ένα καλύτερο μέλλον! Η κινεζο-ελληνική φιλία ας κρατήσει για πάντα!

Dr. Zhang Jing

Αντιπρόεδρος

Πανεπιστήμιο Διεθνών Σπουδών Σαγκάης

2021 is the Year of Sino-Greek Tourism and Culture and 2022 shall be the fiftieth anniversary of the establishment of diplomatic relationship between China and Greece. Warm congratulations to the Confucius Institute of Aristotle University at Thessaloniki for successfully organizing and hosting the design and exhibition of Chinese costumes. Wish the project “**Made in China**” makes more contributions to the cultural exchange between China and Greece. Also best wishes to the Confucius Institute of Aristotle University for a better future! May the Sino-Greek friendship last forever!

Dr. Zhang Jing

Vice President

Shanghai International Studies University

希腊国际大学创意设计与服装系和亚里士多德大学孔子学院的这次合作是一次很好的人文历史领域跨学科协作实践。本次设计出来的服装作品就是最好的注脚。本系的学生也藉由服装这一载体，有了一个走进中国文化和中国传统服饰艺术的机会，并用他们的创意，为“2021中国-希腊文化旅游年”助力。

——希腊国际大学创意设计与服装系 主任

Η συνεργασία μεταξύ του Τμήματος Δημιουργικού Σχεδιασμού και Ένδυσης του Διεθνούς Πανεπιστημίου της Ελλάδος (ΔΙΠΑΕ) και του Ινστιτούτου Κομφούκιος του Αριστοτελείου Πανεπιστημίου Θεσσαλονίκης (ΑΠΘ), αποτελεί μια ξεχωριστή ευκαιρία διεπιστημονικής προσέγγισης επιμέρους θεμάτων, που άπτονται του πολιτισμού και της φιλοσοφίας των δύο χωρών με έντονο αποτύπωμα στην ανθρώπινη ιστορία. Το ένδυμα, εμπεριέχει ένα κομμάτι της αφήγησης αυτής της ιστορίας. Οι φοιτητές του Τμήματός μας είχαν την ευκαιρία μέσα από τα πρωτότυπα ενδύματα που δημιούργησαν, να έρθουν σε επαφή με τον κινέζικο πολιτισμό και το παραδοσιακό ένδυμα της Κίνας και να τιμήσουμε έτσι, μέσα από τις δημιουργίες τους, τη σχέση των δύο χωρών με αφορμή το έτος τουρισμού και πολιτισμού Ελλάδας - Κίνας που γιορτάζεται φέτος.

A. Κορλός

*Πρόεδρος του Τμήματος Δημιουργικού Σχεδιασμού και Ένδυσης
του Διεθνούς Πανεπιστημίου Ελλάδος (ΔΙΠΑΕ)*

The collaboration between the Department of Creative Design and Clothing of the International Hellenic University (IHU) and the Confucius Institute of the Aristotle University of Thessaloniki (AUTH) is a special opportunity for an interdisciplinary approach to individual issues related to culture and human history. The garment contains a part of the narration of this story. The students of our department had the opportunity, through the original clothes they created, to get in touch with the Chinese culture and the traditional clothing of China and thus to honor, through their creations, the relationship between the two countries on the occasion of 2021 as the Greece-China year of tourism and culture.

A. Korlos

*Head of the Department of Creative Design and Clothing
of the International Hellenic University (IHU)*

Confucius Institute at AUTh: Teaching & Learning of Chinese while Creating a Creative New World

Roula Tsokalidou-罗兰, Zhang Qun, Chen Sen & Lyu Yiwen

Confucius Institute at Aristotle University of Thessaloniki

Keywords:

Language Teaching
Creative Projects
Facing Challenges

ABSTRACT

The Confucius Institute of the Aristotle University of Thessaloniki, officially born in December 2018, started functioning in the beginning of 2020. So far it has had a short but very intense life with hundreds of students studying Chinese for the first time, many innovative projects, such as 中国制造, and it has succeeded in becoming an important reference place for those interested in various aspects of the world of Chinese in Thessaloniki and beyond. In this presentation, we will present the profiles of our students, our main projects and main challenges over the period of January 2020 to the present. CI at AUTh is the new home of the Chinese language and culture in Thessaloniki, Greece, a home where 汉语 can flourish, grow and become familiar to many more people beyond the boundaries of AUTh and Thessaloniki. You are welcome to get to know us!

Word of Honor

A New Wuxia Drama & Chinese people's fantasy

Zhang Xuemei

Office of Confucius Institutes, Shanghai International Studies University

Keywords:

Chinese values
Jianghu
Martial arts
Xiyi

ABSTRACT

Word of Honor is a newly-released Wuxia drama and has achieved unexpected success both in China and many other countries in the world in 2021. It has attracted millions of fans by portraying a beautiful world of justice, romance, redemption and art with typical Chinese features. The presentation aims to reveal the beautiful fantastic world and a special literary genre in Chinese literature too by expounding some key words like shanhe (山河), jianghu (江湖) xiayi (侠义), martial arts (武术) and the honor of words (重诺) and some typical Chinese expressions (poems and allusions) so as to help overseas people/Chinese learners to understand and appreciate better its charm and magic.

The history and development of Greek language teaching in China

Jingjing Hu

Greek Department, Shanghai International Studies University

Keywords:

Greek language teaching
China
Historic course
Future development

ABSTRACT

The Greek Department at SISU was founded in 1972 as the first Department of Modern Greek Studies in all of China. For a long time, it operated under difficult conditions and was the only one in all of China but it played an important role in the communication between China and Greece. The teachers were engaged not only in the teaching of the modern Greek language but also in the writing of the basic teaching materials, in the translation of important books and in the writing of dictionaries. Over time and the development of relations between the two countries, the Department developed more collaborations with Greek universities, while our teaching is reformed and improved to meet the demands of the new age. In recent years, other Chinese universities founded departments of Greek studies. More and more students are interested in the Greek lan-

guage and Greek culture so they are admitted to these departments to study Greek language. As the first Greek department we have the responsibility to help other departments develop and improve the level of teaching the Greek language in China in order to deepen the relations between the two countries. The teaching of the Greek language in China will have an optimistic future based on the friendly cooperation between the various universities with the support of the Chinese and the Greek governments.

Chinese Characters: Stories, Beliefs and Unity across Centuries

Salvatore Giuffré

University of Malta

ABSTRACT

This introductory article to Chinese characters aims at shedding light on some of the peculiarities of this unique millenary writing system. What are sinograms and why are they so relevant to the people whose native language has adopted this writing system and to those who are passionate enough about their history? We shall first look at what these Chinese characters are all about and how they can be analysed for scientific and practical purposes. Particular attention is given to the formation, development and usage of Chinese characters across the centuries. Among the peculiarities discussed in this article are elements that connect these sinograms with the culture, history, geography, beliefs and mythology the people who first coined them and then adopted them as a long-lasting base of a complex writing system.

The result will be a discovery of a new world that is worth analysing for its historical and geographical relevance. In fact, a close study of Chinese characters reveals that these sinograms not only represent ideas that express concepts but also tell intricate stories that uncover much of the knowledge of the world shared by a number of cultures across the centuries. It is possible to see the characters as small frozen entities that have immortalised concepts and notions construed by people in different periods of time.

One final element discussed in this article centres around the unifying power that Chinese characters have exerted over different periods of time for its users. Sinograms have been used as a unifying tool for a culture and its people as well as a medium for national identity and pride.

Keywords:
Characters
Sinograms
Linguistics
Chinese culture

Chinese Students and Discourse studies in Greek Public Education: A case study from primary school to the campus of the University of Ioannina

Smaragda Papadopoulou & Aikaterini Papoutsis

Department of Primary Education, University of Ioannina, Greece

ABSTRACT

The aim of our study is to explore the best practices for teaching the Greek Language to Chinese students and to propose teaching activities that could be used in the classroom. The purpose of the research is to enrich our knowledge in the theoretical perspective of a new approach in teaching methodology of Greek language acquisition by students who speak Standard Mandarin as a native language. We believe that using translation for specific linguistic points and through the constant contact with Greek cultural products, learning can be achieved in a holistic way that corresponds to the new tendencies in Foreign Language Education. Our methods of research are observatory in relation with questionnaires completed by Chinese students who are currently studying Greek, an empirical case study of private tutoring a Chinese student of primary school in

Keywords:
Greek-Chinese
Translation
Culture
Teaching activities
2nd language acquisition

Greece and also in relation to cultural activities conducted by Chinese students that have studied Greek in Ioannina. Data of our study shed light to the attitudes of Chinese students toward Greek Language learning and they are designed to innovative teaching activities focused on the acquisition of new vocabulary and on the development of oral and written speech of Chinese students. We consider that with some modifications in the didactic material, these activities can be used for different age groups of Chinese students that want to study Greek and to deepen their knowledge of Greek culture.

(Re)Visiting China: reading Nikos Kazantzakis' Traveling. Japan - China

Marios-Kyparissis Moros

PhD Candidate (Modern Greek Literature) AUTH

Keywords:

China
Kazantzakis
Travel literature
Orientalism
Textual criticism

ABSTRACT

In 1937, Nikos Kazantzakis, as a journalist, traveled to China. He made the same trip for the second time, twenty years later, in 1957, this time with his wife, Eleni. This trip, in fact, was the last of Kazantzakis, as the author died on their return to Greece, in Freiburg, Germany, on October 26, 1957. This book, and this trip, is a peculiar case, as well as a kind of double writing, since Eleni added in the title (“After twenty years”) “Which Nikos Kazantzakis did not manage to write”. In its pages, we follow the Kazantzakis couple while writing in parallel, twenty years apart, about China, a China that has changed and is now set in motion. Our paper proposes to explore these shifts in the gaze (or gazes), as well as the ways of the representation of the place, in the context of travel literature, which was passionately served by Kazantzakis.

CLOTHING

Modern interpretations of the “hanfu”

Eliana Dimitrakopoulou

Fashion designer, collaborate of the “Creative Design and Clothing” Department of Creative Design and Clothing of the International Hellenic University

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Keywords:

Hanfu
Chinese culture
Tradition
Chinese myths
Garment design

ABSTRACT

The graduate students' final project of the “Creative Design and Clothing” Department of the International Hellenic University, is the subject of the present paper, concerning the Chinese traditional clothing (hanfu) and the different interpretations that it could have through the eyes of the modern designer.

The study of Hanfu, both in terms of the historical period in which we encounter it, as well as its typology and function within a very rich tradition and culture respectfully, are the field - starting point for the design process. In addition, its morphological structure, from its basic shape to its variants, offers a study field for the construction of a modern garment.

The main sources of inspiration are the Chinese myths, dragons and queen goddesses and Kings of the ancient times. Chinese art and material great inventions such as paper, calligraphy and porcelain have also a significant influence on the design procedure. Inspiration has also been driven from the magnificent landscapes of Chinese terrace rice fields so as to incorporate techniques that imitate Chinese nature, colors and handcraft.

As a result, the modern garment, which emerges from the study of traditional hanfu, is a reference field for a material and intangible culture and the way it is understood in a totally different cultural and ideological framework.

Silk, clothing, costume design: prompted by Giorgos Vakalos' costumes for *The Good Person of Szechwan* (NTNG, 1965)

Olga Chatziakovou

Set-Costume Designer, Dramaturg

ABSTRACT

In 1965 Giorgos Vakalo designs the costumes for the production of Bertolt Brecht's play *The Good Person of Szechwan* directed by Minos Volanakis, presented by the National Theatre of Northern Greece. Prompted by this Greek distinguished costume designer's attempt to reproduce traditional Chinese clothing on stage, we follow the Silk Road (silk's discovery, production, use and dissemination from China to the rest of the world), we research traditional Chinese clothing (its types, materials, construction techniques) and we study interesting subjects of postwar Greek costume design (its methods, aesthetics, contribution to the play's reading-interpretation that each performance offers to the audience).

Keywords:

Silk
Traditional Chinese Clothing
Greek Costume Design
Giorgos Vakalo

DESIGN ARCHITECTURE

New Silk Road - Masters of Art Ceramic in China Today

Despina Zernioti

Director of the Corfu Museum of Asian Art

ABSTRACT

The production of ceramics in China has long and ancient origins. Using the two primeval elements of earth and fire, ceramics, as a form of art, evolved from the early pottery to the refined porcelain wares, which were made for the imperial court, the domestic market or for export.

Chinese ceramics, traveling the distance from China to Europe on the path of the Silk Road, had been cherished by ordinary people as well as by collectors of a highly developed taste.

Gregorios Manos (1850-1928), a cultivated Greek diplomat, built one of the finest private collections of Chinese ceramics, purchased at auctions in Paris and Vienna during the late 19th to early 20th century, mainly on the basis of creating a representative collection for display in a national museum. Manos was the man who founded the Corfu Museum of Asian Art in 1928, the only Museum in Greece dedicated exclusively of Asian Art.

Nowadays, in the context of the New Silk Road, a selection of the finest Chinese ceramics of the Museum's collection was exhibited in China Yuzhou Jun Royal Kiln Site Museum, making for the first time a home visit, through the same road they took hundreds of years ago.

Moreover, in the same context of cultural exchanges between Greece and China, contemporary artworks of

Keywords:

China porcelain
Collection
New Silk Road

great ceramic masters in China were displayed in the Corfu Museum in collaboration with Jingdezhen Ceramic Institute and Ru Royal Kiln of Chinese Contemporary Porcelain.

After over one thousand years of porcelain making history, Chinese contemporary ceramic artists presented their artworks, following traditional techniques on handcrafted porcelains or expressing their individual creative viewpoint in ceramic sculptures and paintings.

The Chinese ceramic art is unquestionably a jewel of Chinese civilization and will always have a rightful place in the history of humankind.

Mass production and aesthetic refinement in Chinese ceramics

George Manginis

Academic Director / Benaki Museum

Keywords:

Chinese ceramics
Moulding
Glazing
Kiln technology

ABSTRACT

Even since Margaret Medley's seminal book *The Chinese Potter* (1976) focusing on the craftspeople as the main agent of progress in the history of Chinese ceramics, scholars have often adopted her 'practical approach' to the study of the earthenwares, stonewares and porcelains of the 'Middle Kingdom'. And it is accurate to state that, between the late third century BCE and the mid-eighteenth century CE, Chinese kilns produced some of the finest ceramics ever made, exceptional not just for their aesthetic merits but also for their technical prowess. The exploitation of natural resources in both fuel and clay deposits across hundreds of sites and the adaptability of craftspeople to the demands of local and international markets allowed the diversification of kiln output to an astonishing degree, resulting in a veritable *smörgåsbord* of shapes and decorative techniques. The categorisation of this output by style, period of production or audience group is a challenging exercise, due to the variety of wares and the resilience of several to change. Eschewing this challenge, this paper will highlight a few wares produced over two millennia in an effort to demonstrate how market pressures and technical limitations honed the skills of Chinese potters, pushing the boundaries of what was possible and eventually raising the standards of ceramic production to – sometimes unsurpassable to this day – levels of aesthetic perfection.

Chinese taste and the 18th century English Design: A desire for novelty

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Keywords:

Chinese taste and culture
18th century
England
Design
Architecture

ABSTRACT

The term *chinoiserie*, namely the strong tendency to incorporate elements of Chinese culture into European art, brought a wave of subversive renewal to the 17th-century French decorative arts and architecture, influencing the taste of European art and design in the century that followed. This term became particularly popular in England, as it was also associated with the need for novelty in architecture and design after Baroque's excessive decoration and intense theatricality, as well as after Classicism's aesthetic and ideological perfection. English designers and architects watching, in an almost spy-like way, the rise of competitive French design, the ever-increasing interest of Europeans in buying imported Chinese luxury products such as porcelain, lacquered furniture and silk embroidered fabrics, but also dazzled by the sense of unknown and their curiosity, gradually turned to the exotic lightness, beauty, technical perfection, long tradition and philosophy of Chinese

culture, looking for novelty in design. As early as the first half of the 18th century, the architect and designer William Halfpenny (1723-1755) showed intense interest, but also ability in the transition from classical design to the mysterious Chinese motifs, influencing thus, in a catalytic way, the stylistic configuration of English Rococo. Specifically, the influence exerted by *chinoiserie*, as it was expressed through Halfpenny's design and writing work, on the work of the most important English designer and manufacturer of furniture of the mid-18th century, Thomas Chippendale (1718-1779), but also on the creative thinking of the great architect Sir William Chambers (1723 - 1796), was fundamental.

This research aims to highlight the importance of Chinese aesthetics and culture in terms of design in the 18th century England, but also its warm reception by the affluent consumer public of the time, as it quickly became synonymous with the concepts of luxury, exoticism and uniqueness.

Texture and materiality in Wang Shu architecture: local context and innovation

Konstantinos Kostopoulos

National Technical University of Athens

ABSTRACT

Before the 2012 Pritzker award was announced, few expected that an architect from China would be the winner, even fewer had ever heard of Wang Shu, who was virtually unknown to the international community. In a country that was changing, through its unprecedented development and where architecture was dominated by the western prototypes, bulky and sleek office buildings and high-rise residential buildings, Wang Shu and Lu Wenyu followed a different path, insisting on their view that small-scale constructions could influence people's perception of the old and the traditional and redefine the relationship between contemporary and the vanishing traditional architecture. Through the study of their work in the city of Ningbo and the ancient city of Hangzhou in the eastern Province of China, Zhejiang, this research aims to analyse the basic principles and architectural features of the two talented architects focusing on the use of material and its texture in their exploration and experimentation to redefine the contemporary Chinese architecture.

Keywords:
Architecture
Chinese architects
Critical regionalism
Wang Shu

“An inter-university cooperation between Greece & China for the design & construction of a timber-frame kiosk (100m²) in the context of an international competition in Jiangsu, China: lessons learned and perspectives.”

**Konstantinos Kostopoulos¹, Miltiadis Katsaros¹, Ioanna Dimaki²,
Ismeni Papaioannou², Konstantinos Argyriou², Ioannis Galetakis²,
Sofia Pantelaiou², Samare Perdikianni², Vasilina Sofaditi²**

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ABSTRACT

In recent years, many student design & construction workshops have been organized in an effort to enrich the university education of architects and to bridge the gap between design and construction, thus aiming at the development of alternative educational models. At the same time, such workshops offer a vehicle for international and inter-university cooperation encouraging bilateral relations between students from different parts of the world, the osmosis of different ideas and the transfer of local knowledge between the different

Keywords:
Architectural education
Collaborative learning
Construction
Design-build

parts involved. Through the case-study of the successful cooperation between the 7 NTUA students team and 4 Chinese students from the Academy of Arts, who participated in the international & inter-university design-construction competition of UIA-CBC in Jiangsu, China in 2019, the paper will examine the possibilities of international cooperation between Greece and China for alternative collaborative learning methods through practical applications of contemporary & new technologies and their formative processes, and consequently the development of possible joint educational and research programs.

The circle of cultural exchanges, “The column” a work by Adrian Paci

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Keywords:

Cultural identities
Art products
Video art

ABSTRACT

This paper aims to reveal an aspect of cultural exchange as presented in the work of contemporary Art. “The Column” is a digital video by the visual artist Adrian Paci, showed in 2013 as part of his exhibition *Lives in Transit*. In the 23 minutes and 40 seconds of the video, Paci is tracing the epic journey of an immense length of marble, extracted from the ground and taken to sea. En route from China to Italy and over the course of a grand voyage, workers toil to chisel and carve the block of marble into the shape of a classical column.

The film presents a sequel of episodes from the life of a marble block from China, where the raw material during its travel, from East to West, is transformed into a masterpiece of the ancient Greek art. First comes the extraction, then it being loaded onto the freighter, follows the work of the sculptors on sea, till it reaches its final destination which is no other than Europe. The camera follows the everyday work of the sculptors while transforming nature into culture, raw into artificial beauty. The idea of the film emerged when the artist became aware of the fact that it is possible to order giant marble sculptures in China. In order to purchase a piece that represents the art and culture which refers to the ancient triumph of the European culture, he had to import it under very specific conditions from China.

The work deals with migration, placelessness and of course the transformation of cultural identities. “The Column” is both a documentation and a cinematic metaphor. Not only does it address the drawbacks of the global flow of goods and labor, but at the same time of ideas and culture.

Josie, the Armor and the Hairman

Marianna Ignataki

Visual artist

Keywords:

Hair
Long fingernails
Lotus feet
Body
Den

ABSTRACT

Marianna Ignataki lived in Beijing between 2010 and 2016. Her sixth solo show entitled ‘Josie, the Armor and the Hairman’ at CAN Christina Androulidaki gallery, Athens, right after her return to Europe in February 2016, deals with the idea of body modification and the use of the body as a hiding place, or den, through a series of works that are influenced by Chinese culture.

Historically the Chinese have a peculiar notion of beauty that reveals the special relationship they have with their bodies. Hair, according to Confucius, does not belong to the person but to their ancestors, thus cutting

it would be both a terrible blasphemy and a self-mutilation of one's body. Similarly, very small feet (lotus feet) for women and very long fingernails for both men and women were trends followed by a large part of Chinese society, principally because of their associations with class. This voluntary deformation – canceling of the body, resulted in the desirable acquisition of social privileges but, at the same time, in being trapped in oneself.

Hands with long fingernails, hair, *hairmen*, spirits and veils describe the *extended* body as a den and constitute a world that looks like a dark fairy tale. The silhouette of a hand with long fingernails forming a cocoon, the repetitive movement of fingers that shape an inverted lotus and hair braids that wrap around the body to become nests, are regular patterns that have transmuted motifs like the mask, the beak and the transformations encountered in the artist's earlier works, opening up a new chapter.

Contemporary Art, Luxury Brands and Art Malls. A Current Innovative Urban Formation Unfolding in China

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Konstantinos Agrafiotis

Consultant and Independent Researcher for the Fashion Industry, Taiwan, China

ABSTRACT

Luxury brands following years of diversification have recently discovered that contemporary art best represents their interests by associating art with luxury artefacts. This association process, called ratification, connects the immaterial values of art to the physical luxury products. Contemporary art on the other hand, has become more of a business network of global dimensions where “branded” artists partner with luxury brands in the production of merchandise ranges while luxury brands stage exhibitions of contemporary artists in their purpose-built exhibition halls. In China, a novel urban development phenomenon is currently observed. This refers to the Art Malls, where private art patrons, real estate developers, state authorities and luxury brands enter into partnerships. In accordance to network theory, these partnerships generate network capital which can give participants competitive advantages in luxury markets. Thus, participants discovered that Art Malls serve best the purpose of experiential retailing, taking center stage in this remarkable urban configuration. Simultaneously, the Chinese wealthy classes have become accustomed to the amenities of art malls for recreational, social and residential reasons since these new formations of urban conurbations in China lack a traditional city center. In this novel arrangement, the concept of aesthetic capitalism prevails where the supply of fascination has become a central concept, thus complementing the notion of the Creative Economy promulgated by the United Nations.

Keywords:

Aesthetic Capitalism
Luxury Brands
Artification
Contemporary Art
Art Malls
Creative Economy

From Anna May Wong to Guang Huo. Screening of stereotypes about Chinese personalities in western motion pictures

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Keywords:

Western motion pictures
Gender
Othering
Sexuality
Stereotype

ABSTRACT

In this paper we will try to analyze how the Western film industry invented and continues to contribute to the creation of stereotypes about the Chinese, studying on the one hand the case of Anna May Wong and similar cases in modern French cinema. Anna May Wong, an American-Chinese actress in the 1920s and 1940s, starred in many films that focused on the taboo of “interracial” sex while at the same time highlighting her exotic body as an erotic object. Her characters were deeply stereotypical and derogatory to the Chinese-American community, and her films demonstrate that racial and gender domination systems support each other in a way that makes them almost undifferentiated. In addition, these cinematic forms of Asian women fueled Western fantasies, possibly linking them to the development of sex tourism in East Asia. On the other hand, in modern French cinema, we will meet French Chinese actor, such as Guang Huo, who struggle as figures to transcend the stereotypes of their creators that range from crime to naivety.

Beyond the Red Book Visuals: Reconceptualizing Chinese Imagery in 1980s Popular Music

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Keywords:

Popular culture
Cultural hybridity
Italo disco
China
Visual culture

ABSTRACT

For centuries, China had been providing pertinent visual imagery for Western Art. Its influence on popular culture (films, music, comics, to name a few) may be held as a point of departure for discussing specific aspects of cultural exchange, orientalism, exoticism, and cultural hybridity. In particular, Jean-Michel Jarre’s *Concerts in China* (1981) could be considered a turning point for such an exchange, as the French composer was the first Westerner ever to perform live (electronic) music in various Chinese cities. As documented both on record and video, the concerts seemed to have carved out an approved area for approaching and reconceptualizing the Chinese terra incognita, while the British new wave scene of the early 1980s began to employ specific discursive and stylistic approaches that paid emphasis to the culture, geography and politics of China. Still, in Italy, a new representational emphasis can be discerned in the portrayal of China: the emergence of *italo disco*, a subgenre of European electronic music, had aspired to re-engage a novel discussion of the Chinese influence on artists, themes, video clips and record sleeve design. Through a cluster of cultural and historical processes and specific case studies, this announcement will highlight the importance of Chinese imagery in the development of *italo disco*’s visual identity and its rhetorical potential from the early to the late 1980s. Furthermore, it will seek to reassess the new foundations of meaning emerging within a broader cultural context of European visual culture.

MADE
IN CHINA



MADE IN CHINA

语言
服装
艺术
对象
空间

Le CERCLE
de SALONIQUE

Despina Anastaha





Despoina Anastaha

Inspired by the Yuan Dynasty and the extraordinary Shufu porcelain wares. These wares were made out of a special porcelain with a surface that looked wax-treated and was hand-painted with red motifs, which are very rare nowadays. The designer has hand-knitted the upper piece with golden thread in the motifs, inspired by ancient paintings of porcelain Chinese vases.







Anastasia Arampatzi

This outfit is inspired by the traditional Chinese opera, which involves different aspects of art, such as music, dance, make up and costume design. She is especially intrigued by the well-known Beijing opera masks, worn by the disciplined and passionate dancers. The designer uses vinyl fabric and laser cut technique as a modern approach to the traditional hanfu.



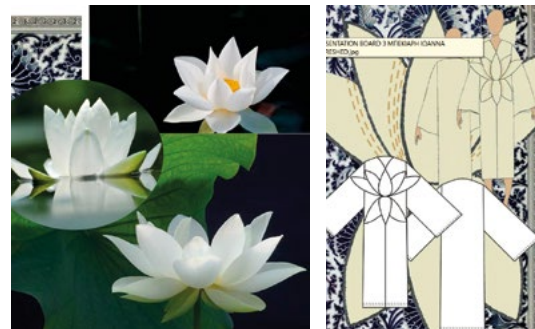




LOTUS FLOWER

Joanna Mpekiari

For this piece the designer was inspired by the Lotus flower which is a plant that grows in the stinking mud and yet produces pure white blossom. It's a transformation from evil to good. The eight petals on the flower correspond to the Eightfold path of good law. It is one of the most common symbols of Buddhism and represents the stages of enlightenment. The white lotus symbolizes purity of body, mind and spirit. It symbolizes the heart of Buddha and also represents overcoming obstacles of the human nature.







Mary Katsaveli

This outfit is inspired by the traditional Chinese opera, which involves different aspects of art, such as music, dance, make up and costume design. She is especially intrigued by the opera masks worn by the disciplined and passionate dancers. The designer uses vinyl fabric and laser cut technique as a modern approach to the traditional hanfu.



Christina Ntasiopoulou 51

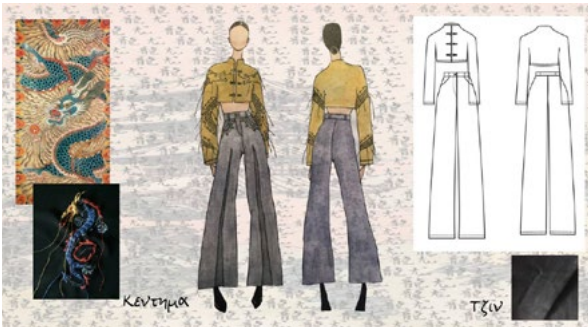


DRAGON



The designer for this collection is inspired by the dragons, a great symbol of power in ancient Chinese mythology. Dragons symbolize potent and auspicious powers, particularly control over water, rainfall, typhoons and floods. It can be said that it brings together several animals itself. During the days of Imperial China, the Emperor uses the dragon as a symbol on his embroidered dragon robes in order to display his imperial strength and power. Hand painted scales and hand drawing motifs are applied by the designer on this pieces.

Christina Ntasiopoulou



Alice Papadimitriou





Alice Papadimitriou

The inspiration for these pieces was driven from the mystical Chinese world of shamanism, so called Wuism. Old sources show the Wu performing invocation, divination, dream interpretation, healing, exorcism, driving off evil spirits and performing ecstatic rain dances.



Rania Mitakidou





Rania Mitakidou

The great tale of Mother of Silk is the inspiration of these outfits. According to the tale, the Chinese Empress Leizu discovered silk by accident when a silkworm cocoon dropped into her cup of tea. Hot water softens the silk fiber that the silkworm cocoon is made of and thus the cocoon began to lose its cohesiveness. The designer of these garments originates from eastern Greece and she is a descendant of silkworm farmers, where she sourced the cocoons for her designer pieces.





George Tsitsanis

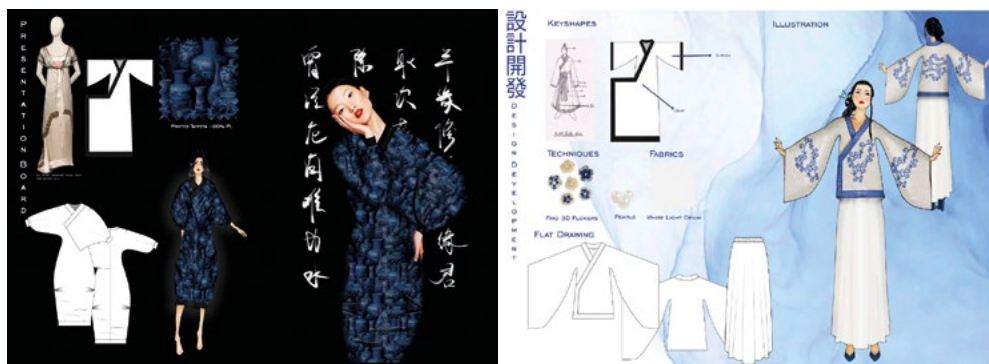




George Tsitsanis

These outfits are inspired by the porcelain vases of the Ming dynasty. A time of great prosperity, as well relative political stability. Substantial economic growth, through good administration and increased international trade, ensured that the patronage of the arts in China flourished. Particularly there was a large increased production of underglazed blue porcelain wares, wares that travelled across Asia to Europe and became famous masterpieces that have been included in the artist's paintings. The garments' forms, handmade appliques and prints, are all of a unique style that the designer used based on the amazing porcelain vases.

MING DYNASTY







Elena Parharidou



TERRACOTTA ARMY

The main source of inspiration for these pieces are the terracotta army sculptures of China's first Emperor Qui Shi Huang. Nature's earthy materials are applied as a colour palette, where clay and copper also complete the decoration.

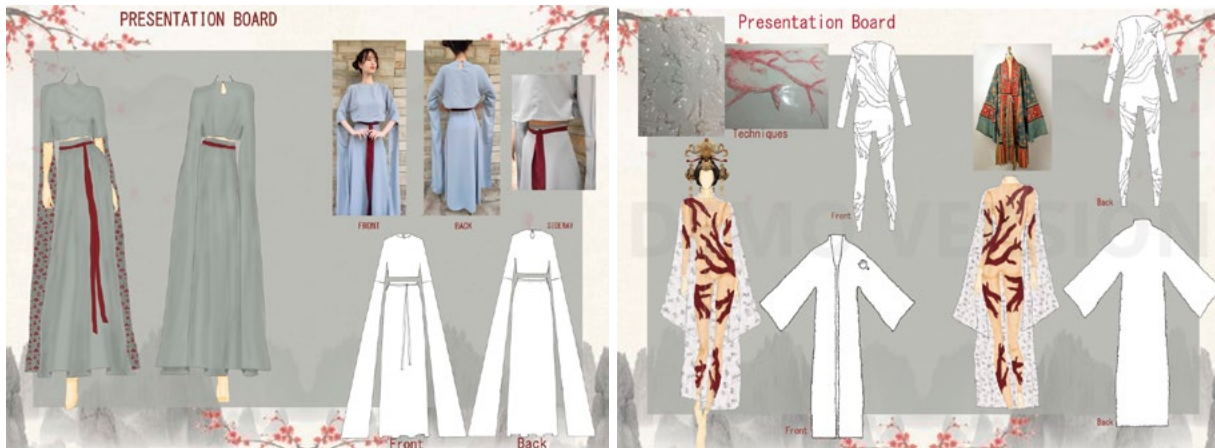




Athina Makridou

PLUM BLOSSOM

The designer's inspiration derives from Princess Shouyang, the daughter of Emperor Wu in the Nan Dynasty's Song Era, a plum blossom lover. On lunar January 7th, when she slept beneath a tree, a plum blossom fell on her forehead, leaving a floral imprint. With the imprint, she looked much more beautiful. Soon, all the ladies followed her to paste plum blossom shaped ornaments on their foreheads. It was then called Plum Blossom Makeup. Hence, Princess Shouyang was crowned Goddess of Plum Blossom and lunar January 7th was regarded as the birthday of plum blossoms. The designer uses the techniques of hand painting and embroidery.





Nikoleta Papadimitriou



Nikoleta Papadimitriou

Koi, the legendary fish of Asia, is the designer's inspiration for this dress. Often associated with Japan, Koi actually originated from Central Asia in China, where great Chinese Emperors used to adorn their water gardens with Koi fish, symbols of wealth and good fortune. Fossils of ancient koi date back 20 million years. Graceful, vibrant, one of the most recognizable fish in the world, Koi fish are known as symbols of strength and perseverance, a destiny fulfilled and courage. The designer creates leather scales one by one, hand painted and arranged together, in order to create this unique dress.





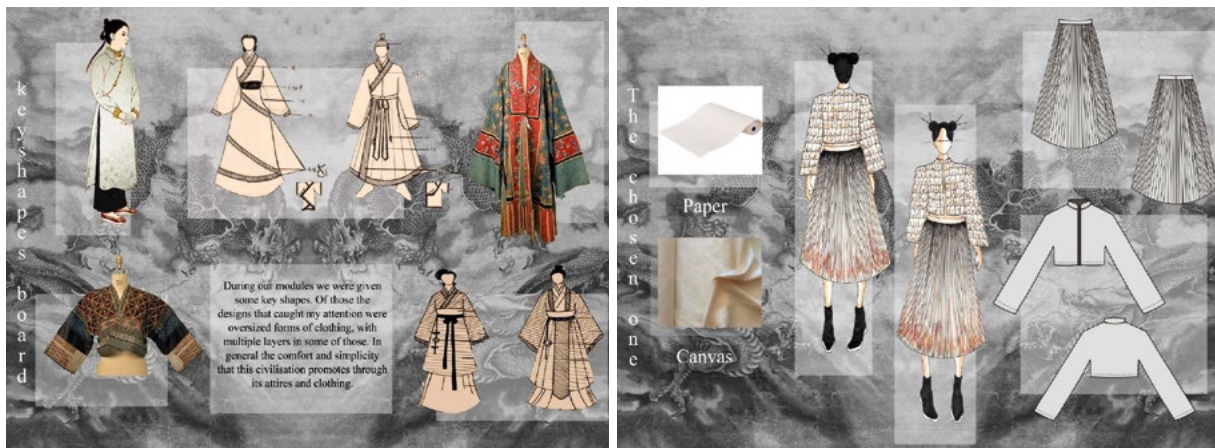
Stella Velentza

12

Stella Velentza

The designer of these paper garments has taken inspiration from the Chinese people around the world who proudly call themselves "Long De Chuan Ren" (Descendants of the Dragon).

The Chinese Dragon, or Long, symbolizes strength and supremacy, bravery, heroism, kindness and divinity. A Dragon overcomes obstacles until success becomes his. Unlike the negative energy associated with Western Dragons, most Eastern Dragons are beautiful, friendly and wise. They are the angels of the Far East. Instead of being hated, they are loved and adored. Chinese paper and fire have been handcrafted by the designer to represent the dragon scales.



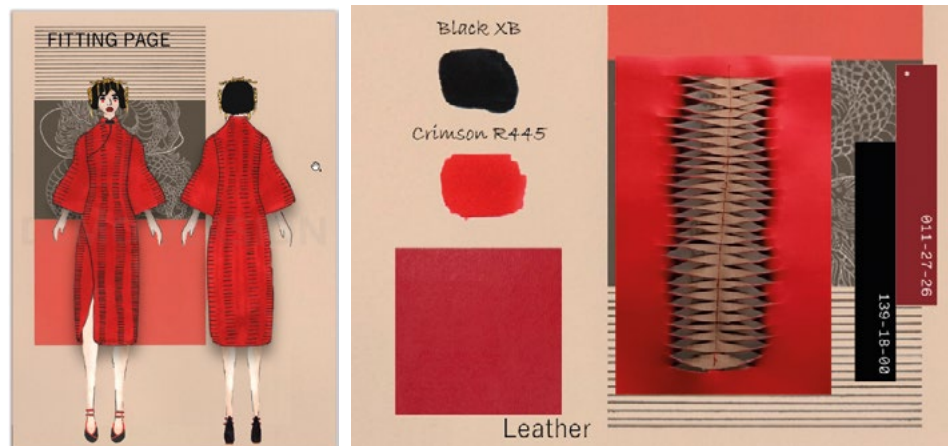


3

Nefeli Georgia Giannazi

Nefeli Georgia Giannezi

This garment has been inspired by the mythical imperial Chinese dragons. Historically, the Chinese dragon was associated with the Emperor of China and was used as a symbol to represent imperial power. In Chinese culture, excellent and outstanding people are compared to a dragon. The designer uses a multiskilled sewing technique, so as to create a resemblance of the dragon spine on the surface of the fabric.



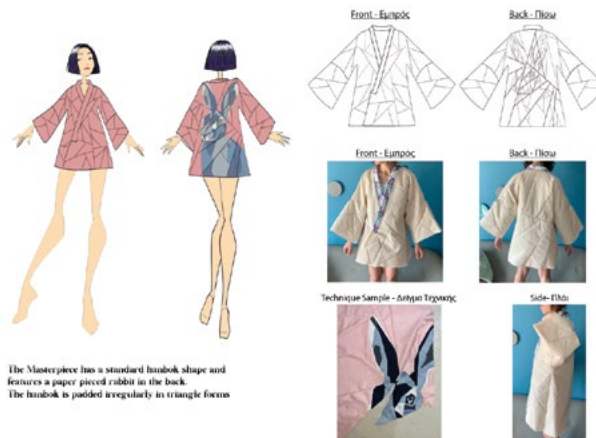
14

Vaia Apostolidou



Vaia Apostolidou

The designer's inspiration for this outfit has been derived from China's great myth of the Moon rabbit. This creature lives on the moon and pounds the Elixir of life, sometimes it visits humans in order to save them from death and often changes forms from man to woman. We can see it every time there is a full moon. This robe has a standard hanbok shape and features a paper pieced rabbit in the back. The hanbok is padded irregularly in triangle forms and has been handsewn by the designer. The fabric used is silk matka, a raw silk that has been hand weaved.



Συνδιοργάνωση Ινστιτούτο Κομφούκιος του Αριστοτελείου Πανεπιστημίου Θεσσαλονίκης και Τμήμα Δημιουργικού Σχεδιασμού και Ένδυσης του Διεθνούς Πανεπιστημίου της Ελλάδας

Ινστιτούτο Κομφούκιος / Confucius Institute / 孔子学院

Το **Ινστιτούτο Κομφούκιος** ιδρύθηκε στο Αριστοτέλειο Πανεπιστήμιο Θεσσαλονίκης τον Δεκέμβριο του 2018 και αποτελεί μια κοινοπραξία μεταξύ του Α.Π.Θ., του Πανεπιστημίου Διεθνών Σπουδών της Σαγκάης (SISU) και του Center for Language Education and Cooperation.

Το Ινστιτούτο Κομφούκιος είναι μη κερδοσκοπικός εκπαιδευτικός οργανισμός που ξεκίνησε τη λειτουργία του το ακαδημαϊκό έτος 2019-2020 με βασικό σκοπό να συμβάλλει στη διατήρηση και προαγωγή της πνευματικής κληρονομιάς και δημιουργίας των δύο χωρών.

Αποστολή του είναι η διδασκαλία και διάδοση της κινέζικης γλώσσας, η ανάπτυξη κοινών εκπαιδευτικών και ερευνητικών προγραμμάτων μεταξύ των πανεπιστημίων και η προώθηση του κινέζικου πολιτισμού μέσα από ποικίλες πολιτιστικές και εκπαιδευτικές εκδηλώσεις, οι οποίες προσφέρονται στο ευρύτερο κοινό του Α.Π.Θ. και της Θεσσαλονίκης.

The **Confucius Institute** was founded at the Aristotle University of Thessaloniki in December 2018 and it constitutes a joint venture between the Aristotle University of Thessaloniki, the Shanghai International Studies University (SISU) and the Center for Language Education and Cooperation.

It is a non-profit educational organization that started its operation in the academic year 2019-2020 with the main aim of contributing to the preservation and promotion of the two countries' intellectual heritage and creativity.

The Institute's mission is to teach and disseminate the Chinese language, to develop joint educational and research programs between the Universities involved and to promote the Chinese culture through a variety of cultural and educational events which are offered to the academic and broader community of A.U.Th. and Thessaloniki.



CONFUCIUS INSTITUTE
A.U.TH.

亚里士多德大学孔子学院

我们成立于2018年12月。是由萨洛尼卡亚里士多德大学、上海外国语大学和（中国）中外语言交流合作中心合作创办的，于2019-2020学年正式启动运行。作为一个以教授汉语和传播中国文化为宗旨的非营利性教育机构，我们面向大学和当地社区开展多层次的汉语语言教学和丰富多彩的中国文化活动，致力于促进两国文化的传承和发展，增强校际教育和研究项目的协作。

Τμήμα Δημιουργικού Σχεδιασμού και Ένδυσης / Department of Creative Design and Clothing / 创意设计与管理系

Το Τμήμα Δημιουργικού Σχεδιασμού και Ένδυσης ανήκει στη Σχολή Επιστημών Σχεδιασμού του Διεθνούς Πανεπιστημίου της Ελλάδος και έχει έδρα το Κιλκίς. Ξεκίνησε τη λειτουργία του το ακαδημαϊκό έτος 1999-2000 και είναι το μοναδικό Τμήμα στην Ελλάδα, με γνωστικό αντικείμενο τον Σχεδιασμό Μόδας & Τεχνολογίας Ενδυμάτων στην τριτοβάθμια εκπαίδευση.

Παρέχει ακαδημαϊκές γνώσεις και δεξιότητες χρησιμοποιώντας τις σύγχρονες τεχνολογίες στην εκπαίδευση κατά το πρότυπο αντίστοιχων Ευρωπαϊκών προγραμμάτων σπουδών προπτυχιακού επιπέδου. Συνεργάζεται με τις παραγωγικές μονάδες της Αγοράς Ένδυσης και φορείς που σχετίζονται με το γνωστικό του αντικείμενο, παρακολουθεί τις διεθνείς εξελίξεις στον επιστημονικό και ακαδημαϊκό τομέα και τις ενσωματώνει με δυναμικό τρόπο στην εκπαιδευτική διαδικασία και την έρευνα. Συμμετέχει σε εκδηλώσεις και διαγωνισμούς με σκοπό την ανάπτυξη της δημιουργικότητας των φοιτητών/τριών και την συνεχή επαφή τους με τους χώρους της τέχνης και της τεχνολογίας και συνεργάζεται με ανώτατα εκπαιδευτικά ιδρύματα της χώρας και του εξωτερικού.

Πρωταρχικός στόχος του Τμήματος είναι να παράγει απόφοιτους/τες που θα μπορούν να αναπτύξουν την τέχνη, να βασιστούν στην επιστήμη, να χρησιμοποιήσουν δημιουργικά νέες τεχνολογίες, για να σχεδιάσουν λειτουργικά και καινοτομικά προϊόντα ένδυσης με προστιθέμενη αισθητική, τεχνολογική ή οικολογική αξία.

The Department of Creative Design and Clothing belongs to the School of Design Sciences of the International Hellenic University and is based in Kilkis. It started operating in the academic year 1999-2000 and is the only Department in Greece, with a specialization in Fashion Design & Clothing Technology in higher education.

It provides academic knowledge and skills using modern technologies in education to the standard of relevant European undergraduate programmes. It collaborates with the production units of the Clothing Market and institutions related to its subject, monitors international developments in the scientific and academic field and integrates them in a dynamic way in the educational process and research. It participates in events and competitions aimed at developing the students' creativity and their constant contact with the fields of art and technology and collaborates with higher education institutions in Greece and abroad.

The primary goal of the Department is to produce graduates who will be able to develop art, rely on science and creatively use new technologies, to design functional and innovative clothing products with added aesthetic, technological or ecological value.



INTERNATIONAL UNIVERSITY OF GREECE
Department of Creative Design and Clothing

位于基尔基斯 (Kilkis) 的希腊国际大学创意设计与管理系隶属于设计科学学院，成立于1999-2000学年度，是希腊唯一一家专注于时尚设计和服装技术的高校。

该系融合当代最新技术，为有关的欧洲本科层次教育项目提供专业的知识和技能。它与服装市场的生产单元紧密协作，追踪国际最新学科发展趋势，博采众长，并创新性地应用到实际的的教学和研究过程中。为培养学生们最前沿的国际视野和最有竞争力的专业技能，加强与国内外其他高校的合作，学院还定期为学生们提供参与各种大赛的机会。

创意设计与管理系的目标是培养学生创新性地利用新科学、新技术产出具有美学意义、科技质感和生态价值的服装艺术作品。

Thank you-谢谢-Ευχαριστούμε

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Department of Creative Design and Clothing

