Laurea magistrale in design e teorie della moda
MA Fashion Design and Theories
Università Iuav di Venezia
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FASHION
laurea magistrale in design e teorie della moda
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2012
OF
THE YEAR
CATALOGUE

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INDEPENDENT FASHION A choice aimed towards an autonomous direction, which requires a 360 degree education not only about fashion, but the social and economic context in order to function. Those who in the current day fashion industry choose this path must create strong connections to the contemporary context, in order to create a feasible idea. Anna Fregolent

MADE IN It is a question without answer: where does “Made in Italy” stand today? The best known example is Prada: they specify the country of origin of their products, which is not necessarily Italian, and give value to the work and craftsmanship, regardless to the place of production. “Made in” is also expression of the global competition to value the multiple cultural crafts worldwide. Nicole Bidoli

MASK A central concept of the post-modern reflection on fashion, the mask is the operation of figuration and de-configuration of the face. It is a three dimensional device separate from the face, which creates a barrier to help the wearers to protect their identity. It inserts itself in the discussion of the limitations of identity and gender and reflects on a diffusion of social sensibility. A mask can also be a lens used to look at the political engagement of the fashion designer as suggested by Caroline Evans when she speaks of Elsa Schiaparelli: “perhaps her achievement was a political engagement, but of a sort that is only designated as political nowadays: the interrogation of the fundamental tropes of femininity via a playful and deconstructive appropriation of the stratagems of masquerade and performativity”. Simona La Torre

MAVERICK There is not another sector more maverick than fashion. Fashion needs people who are non-conformist and independent-minded. Yujie Ding

PERSONAL MEMORY Fashion is obsessed with the new yet it continues to seek out the past. In fashion we often find ourselves lost in the splendour of our heritage, to the point of reaching a personal amnesia. We must remember and find who we really are, even if it could prove to be a difficult and painful process. Yujie Ding

PINTEREST The social network Pinterest born in 2010, functions as a platform for displaying ones work. Used primarily by photographers and those who wish to display and communicate their ideas and work. Pinterest has a competitor in Tumblr. Although different, both use photographs to create “imaginaries”, and subsequently tend to “rip” each other off. This creates an extremely vast network of “posts” available to be viewed worldwide. Marta Mazzucato

RELATIONAL Nicholas Bourriaud proposes that the relational aesthetics are based on the sphere of relationships and connections. Relational aesthetics find a place not only in the art, but also in the fashion world. The objects created are influenced by a process of socialization, which removes the objects from their immediate context changing their concept and transforming them into an interface for the world around us. The relational element is, therefore, what gives the go-ahead to this process. Luca Salvatore

SARTORIALISM A neologism referring to structured fashion as thought to tie closely to the conception of men’s tailoring. It can construct a production method that begins with the deconstruction of an old piece of clothing, before analysing all of its components: details, concept and construction. This methodology can help to develop a collection. The word evokes classicism, precision and Dandy—a cultured and strong taste. Tamara Momcilovic

SELF-CONSCIOUSNESS My colleague said to me, “fashion is egocentric”. The egocentric nature of fashion means that it can stimulate the self-consciousness of those who enjoy it. To a certain extent it helps us to find ourselves, causing us to rediscover our own body, feelings, dreams and memories. It teaches us to recognise our own beauty and our own ugliness, and also helps us to realise that they are potentially interchangeable. Yujie Ding

SELF-PRODUCTION A fashion designer’s choice to self-produce affects the system of fashion design today and the economic climate, whether it is autonomously taken or dictated by the circumstances. Self-production favours a new vision of the role of the independent fashion designer and the development of the fashion industry as a whole. Independent fashion design creates the possibility of overcoming the current economic climate, through new creative and entrepreneurial resources. Anna Fregolent

SENSIBILITY Sensibility is the acuity and intensity with which we perceive fashion design. It is a reaction that forms the criteria we use to measure aesthetics. Sensibility evokes emotions at the point where fashion becomes the subject of experience and design. This reason explains why a diverse sensibility is deemed to influence the style and meaning of design. Xiaoye Zhou

SLOW FASHION Term borrowed from the concept of slow food, to indicate a trend (but also a need for wellbeing) as opposed to the phenomenon of Fast Fashion (chains such as H&M and Zara). Slow fashion evokes a rediscovery and value of our cultural and human heritage, research of ecological materials tied to local territory with an interest to recycling, eco-sustainability and handcrafting. The expression becomes frequently known after Hazel Clark’s claim that: “Slow Fashion is not an oxymoron, rather it offers an approach for a more sustainable future, but one which also demands a redefinition of fashion that acknowledges the slow principles and practices”. Sofia Bigatti

TUMBLR A social network for blogging born in 2007 for sharing images and ideas. The narrative dimension created by the unforeseen connections and relations between the images engenders “evocative Tumblr”. Tumblr works only if it stays coherent to its content: a wrong Tumblr does not exist; at most we can have a cluttered or non-coherent one. We live in an uncontrolled world, however there are rules and etiquette which must be respected. Whatever the material posted, it is important that there is a reference tied to it, in this way each visitor has the instruments to comprehend the content of the posts. Marta Mazzucato
The unidirectionality of design inhibits a vision of contemporary fashion design. Therefore the influences of which we are accustomed to require our “moodboard” to include also “how” we set our creative process.

In a macro view, the process of defining an issue and reconsidering its sequentiality of choice of materials and forms, construction and representation provides an opportunity for the individual designer to focus beyond mere design, and sharpen one’s own methodology and style.

The desire to stimulate that potential in the student meant that the course was articulated starting from a photoshooting. It was an obvious paradox to the fashion system, for it put first what is normally the last phase of a fashion fashion design project.

The outcome, obtained in such an unpredictable way, has stimulated an alternative view on fashion: inverting a process to engender new potentialities.

**Fabio Quaranta**
project by
Mirò Chiariello,
Rosalia Geraci,
Marta Mazzuccato,
Luca Salvatore,
Beatrice Zannini
Menswear Design Atelier
held by Fabio Quaranta
projects by
Nicole Bidoli,
Sofia Bigatti,
Andrea Chinellato,
Yujie Ding,
Tamara Momcilovic
The image must produce shock, which simulates a wave of thoughts.
(Antonin Artaud)

First year of advanced knitwear 2011
A Warburg-like atlas consisting of fifteen subjects described through fifteen images, all revolving around the image of knitwear; the film The Way Things Go (1987) by Peter Fischli and David Weiss; and an exercise on hybridations.

Second year of advanced knitwear 2012
A reflection on knowledge achieved through order, method and accuracy, but also on deflections and moments of sheer fascination for what we are not looking for; videos of Genesis P-Orridge and Lady Jaye; and a practice of mathematical shapes and forms through the search for beauty described by a form.

Michel Bergamo and Cristina Zamagni
projects by
Nicole Bidoli,
Sofia Bigatti,
Andrea Chinellato,
Yujie Ding,
Anna Fregolent,
Rosalia Geraci,
Simona La Torre,
Marta Mazzuccato,
Tamara Momcilovic,
Luca Salvatore,
Beatrice Zannini,
Xiaoye Zhou
projects by
Mirò Chiariello,
Andrea Chinellato,
Marta Mazzucato,
Tamara Momcilovic
project by
Yujie Ding
QUESTIONING FASHION DESIGN
Abstracts of the selected students’ essays for the course of Fashion History and Theory, held by Alessandra Vaccari

NICOLE BIDOLI
A “casual” thought: Made in Italy Used in UK, since the 1980s
The essay focuses on the cases of CP Company and Stone Island, names given to the innovative menswear and sportswear brands established, respectively, in the 1970s and 1982 by Massimo Osti, Bolognese graphic designer. Initially the brands aimed to the mature man, however they quickly began to appear on the backs of English football casuals. The brands’ association with the casuals is influenced and enhanced by the media and brand advertising. The films best known for providing an insight into their lifestyle and promoting the brand identity, The Football Factory and Greenstreet, have become strongly associated with the subculture style and the brand image. In order to fully comprehend a hooligans’ perception of Stone Island and CP Company we rely on the interpretations of imagery and narratives in film. The study explores the raison d’être of the diffusion of Stone Island and CP Company as casual style brands. The role of material, as a surface or texture, which reacts to artificial and natural light, is examined in the essay to evaluate how material acts as the protagonist for the football casuals. After Osti, the new owners of CP Company and Stone Island recognised the new target market and aimed to a commercial expansion, most visible in recent ad campaigns and by the opening of London’s flagship store. The brands are speaking a “new language”. The focus of this study is to comprehend if the brands’ 2012 marketing strategies aim to satisfy the image of “Made in Italy” or “Used in UK”. Furthermore, I question what has changed to cause the brands’ diffusion and to what extent we buy a lifestyle by wearing a piece of Stone Island or CP Company “clobber”.

SOFIA BIGATTI
Critical Fashion: Moschino 1983-1993
Constructive criticism is the basis for fashion design today. During contemporary times and more so during the avantgardes’ in Europe at the beginning of the 20th Century, fashion has been known to be frequently criticized by artists and intellectuals who have theorized and proposed changes to aesthetics on the basis of research within a wider global context, aimed to revolutionise the arts. Within a different historical context, during the 1980s and 1990s we see this recurring theme known as radical fashion: more so with designers such as Rei Kawakubo, Martin Margiela, Alexander McQueen, Junya Watanabe, who have all promoted an intellectual based fashion design, strongly tied to the concept of experimentation which pushes the boundaries of fashion and art. The Italian designer who best describes this thesis is Franco Moschino, who managed to approach radical fashion yet still remaining within the boundaries of the fashion system. His clever manipulation of methods of communication, fashion shows, collections, visual merchandising have been led primarily by irony and iconography. My interests are to analyse Moschino’s methodology, to underline his diversity and approach in contrast to other designers of the same period, and how his approach has been able to feed the critical dimension of fashion itself. Particular attention is paid to the 1990 ad campaign, “Stop the fashion system!”, which represents fashion as a vampire and where Moschino played with irony being both the victim and the convict.

YUJIE DING
Those Voyages That Have Recovered Our Lost Memory
I feel as though I am living in an era where we Chinese are used to forgetting about our past and have instead cultivated a form of xenophilia, which has fully emerged in the post-1990s social culture. This has brought a collective sense of amnesia of our own persona. We know all to well the heritage of luxury western brands and tend to buy into them without knowing our own bodies or even interrogating ourselves as to what we need for our own bodies. Fashion seems to be obsessed with the new, yet it continues to repeat its past. If so, each of us should go out to find ourselves or remember who we are, even if looking to the past could prove a difficult and painful process. I use the term “memory” rather than “history” from the theory of French historian, Pierre Nora: memory belongs to an individual whereas history belongs to everyone or even no-one. My research begins with the journey of Ma Ke (Wu Yong) based in a remote area of China and her quest for a poetical theory on lost memory. My work also involves the case of Wang Yiyang (Chagang) in regards to his sensibility towards memory of everyday life and the case of Wang Tianmo, 2011 graduate of Central Saint Martins College, London. Their work is testimony of the possibility of reaching a new identity and form of self-consciousness, which has become China’s new luxury. I feel that it is not feasible to come to conclusions and paint a full picture without firstly confronting the individual works of Chinese fashion designers. I believe that in order to create a successful Chinese fashion today it is necessary to begin with the question of who am “I”, “you” and who is “she/he”, but not “us”. The major Chinese fashion designers are now immersed in the rapid growth of luxury fashion market and mass consumer market. My research reflects on the possibility of looking at both the past and the future through subjective histories and involving memory. Furthermore the research is based on myself, by this I mean my individual research, my studies in the field of fashion design, hence I am intrigued to discover myself over the next few years of study abroad.

ANNA FREGOLENT
Creativity, Critique and City: Independent Fashion Design in Italy
The essay explores the phenomenon of independent fashion design and creativity in today’s society, by analysing its problematic and conflictual issues. In order to highlight what are known to be the fundamental traits of a successful independent fashion designer a definition is provided in direct relation to the economic, political and social context which has given life to this new phenomenon. I found such a definition on the basis of a comparative analysis between...
The article focuses on four aspects: 1) Innovation within the fashion design today and where do the margins for innovation in design lie? 2) Creativity within the fashion system by subverting its rules and principles; 3) Innovation through materials; 4) Innovation through gender transformation; and 4) Innovation of method: clothes construction and thinking.

Independent fashion design
autonomy
creativity
cities
precarious labour

ROSA莉 GERACI
Texture: our Perception of 3D Objects in a 2Dimensional Realm
The focus of this study is to examine the expressive and sensory means used to communicate a multisensory experience in fashion design. I deal with fashion as an interactive space between haute couture, 2D fashion imagery, and the spectators. The intent is to reflect on how the success of fashion design relies on other mediums to express ideas to an audience through the perception of texture and material represented in a 2D image. We can touch a piece of clothing physically through direct contact with our body or through optic viewing with our eyes. According to the design historian John Potvin, the contribution of a 2D image creates the possibility of understanding and interpreting objects that in reality we are not in physical contact with. Furthermore he investigates the relational dynamics between the clothing material, and the optic and haptic senses. With the vast use of mass media, fashion photography can now reach out not only on a visual scale, but to all the senses. Fashion is now renewing and developing its own aura and should continue to develop the sensory experience for the spectator; to do so it should stimulate the sensory touch of each image so that we can experience and feel the object regardless of the bi-dimensionality of the media.

Haptic viewing
Material
dress
aura
texture
image
media

SIMONA LA TORRE
Fashion Opportunity
The essay analyses how fashion design inserts itself into the more general context of creative production investigating the creative process as a preliminary method which is not yet self sufficient to cause innovation in design. The study also explores which factors feed the creative thought in today’s world of fashion design. An evaluation of the constraints and limitations in design leads to an understanding of the opportunities fashion design can bring. When “design” is mentioned I mean: a discipline in which art and science converge. Creative ideas lead to innovation only after they are collectively communicated, shared and adopted. When innovation is reached, it has the strength to transform the social context and overcome the creative thought. Innovation has the power of change and the value of social sharing; it is the highest stage of the creative process. Considering fashion from the perspective of innovation does not mean to rationalise fashion processes, but to study the tools available to fashion. Where does innovation stand within fashion design today and where do the margins for innovation in design lie? The article focuses on four aspects: 1) Innovation within the fashion

BEATRICE ZANNINI
The role of Composition in Fashion Design
In fashion design, composition is present only implicitly and has not yet been widely discussed and studied, as occurred instead to art, graphic and architecture. The research begins with a definition of the term “composition” as described in the above-named sectors. A comparative analysis leads to understanding of the situation of composition in the practice of current fashion design, with particular interest to “styling”. The hypothesis is that fashion is part of the visual culture, it talks its own “language” and possess rules and defining elements. This ranks fashion among those disciplines for which composition plays a fundamental role, both theoretically and practically. In fashion design, a reflection on composition is not merely limited to a physical sense, but to an integration of fashion theory and historical analysis. Questioning composition allows to increase fashion design’s self-awareness and, from a historical point of view, to reconsider those formal aspects previously dismissed as superficial and superfluous.

Composition
re-composition
styling
fashion design
design method

XIAOYE ZHOU
The Choice of Young Designers: Personal Creativity or Mainstream Market?
There is a clear contradiction between personal creativity and mainstream market. What are the possibilities for a perfect equilibrium between them? My work is based on the analysis of the difficulties young fashion designers encounter when affronted by their personal creative thoughts and their target market. For the past twenty years, China has been developing its retail sector, and now we begin to see new designers emerge with innovative ideas capable of developing a situation where designers are able to create freely, giving life to an independent Chinese fashion. A fashion not only “made in China”, but also “designed in China”. According to my analysis, both the contradiction and the balance between personal creativity and mainstream market are necessary: the contradiction stimulates a new idea of individual creativity; the balance develops the fashion market. Therefore it is impeccable that designers are aware of these dialectical dynamics in order to communicate their own ideas of fashion design to the world.

Creativity
market
mainstream
western style
young designer
China
SIMONA LA TORRE
Anti-Knit

To betray the traditional usage of a machine in order to get outcomes which make room to randomness, though following a precise aesthetic rule. Just as it happens for a tattoo, through the adding of a permanent sign, that is to say pigments which are usually distributed following the main lines of a drawing: colored threads. Contrast comes out through overlapping thread with different qualities, which transform decorations into high-reliefs.

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Comfort
Contrast
See-through
Sport
Weaving
Collection of accessories.

The geometric suggestions of the project are inspired from the 17th-century esoteric-alchemical representation of the world made by Rosacroce. The collection of accessories is based on the convergence of lines and planes, in which volumes are defined from the interaction between angular surfaces of rigidity and amplitude. The materials and colours used consist of a warm opaque black in contraposition to the bright iridescence of shiny skin, of multicolour metal blends and of the reflections of the mallard and peacock feathers.

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Womens’ knitwear collection.

The collection is based on a household method used at the beginning of the 1940s and consisting of the re-use of broken or ruined tights. According to the magazine “Fili” of that period “there is a fantastic way to use old or broken tights, cutting them into spiral strips of one or two centimeters width: rejoining them using a large double crochet stitch to form them into carpets of various tints and patterns, for tablecloths, throws (valuable for the poor), bags or for charity work” (Economia. Saper utilizzare, “Fili”, n. 86, February 1941, p. 5).

The material, or rather the stockings used were recuperated from great aunts, grans or friends, specifically picked for their varying skin tone colour. Ranging in consistency with odours which remember the bitter smell of naphthalene or that of sweet lavender. Some still new, enclosed in their original packaging, having remained unused due to shrinking with the passing of time, some laddered or with holes.

After the collection stage, the tights were cut before being spun to create the “yarn” according to their denier, rather than been alternated by colour tone. The process was documented by a video on the cycle of transformation and revival of material.

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Economising
Homemade
Memory
Odour
Recycle
Revival
Tights
Transformation
Womenswear collection of twelve silhouettes.

The research revolves around the perception of lightness combined with the fusion of different materials.

The silhouettes have clear sharp boundaries which develop into large volumes, distant from the anatomy of the body, although close to the physical body shape from a design standpoint.

The garment’s construction highlights the joints of the limbs and the effects of between the garment and the body, weakened by the use of variously weighted organza, wadding and printed woolen cloth.

The operation of needling on some garments, in addition to blend the different fibers, crushes and draws the dress. Prints and needling amplify the “cloud” and blurring effects, creating a desire to focus. The knitwear creations follow similar principles, building effects of solids and voids, through the use of a single yarn worked with different stitches depending on the desired area to highlight. Very light and very heavy yarns alternate tones to balance and structure the various silhouettes.

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Blurring

Body Joins

Cloud

Contrast
Dégradé
Exploded
Indefinite
Flat
Fold
Protruding
Sparkle
Touch
Transparency
X-ray
Menswear and womenswear collection centered around three core designs principles.

First. The construction of the garments is based on the use of a double gatefold fabric. The fabric is gaunt, dissected and discarded following the directions of the straight grain and bias, to structure - pockets, construction details and reinforcements.

Second. The pattern’s outlines are spirals. The overlapping of multiple fabric layers creates graphic patterns on the guidelines of the straight grain. Planar spirals intersect creating asymmetrical volumes, while straight lines appear as spirals on the physical garment.

Third. Garments of tubular knit are modeled around the body’s anatomy through the expansion of the yarn tension. The compensating effects allow the manipulation of a fit moulded to the body shape and a better manipulation of the fit.

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Womenswear collection of twelve silhouettes.

The stabilized unconscious, the search of self, the overcoming of the limitations of reality, the ecstasy of the saints in a work of art. From the constant cycle of film with the staging of scenes in a play we could recall a story of Clytemnestra, dark frames come to mind, combined with the memory of a childhood, with the desire to become a figure like the Virgin Mary, and the approach which seems to derive from the education received from the nuns.

This mixing of personal obsessions emerges in a collection where the “wheel” prevails in the construction of every garment. Volumes, sometimes trivial, but with the utmost attention given to their every detail as the fabric on the bias. The presence of invisible zips holding together extremely long pieces of fabric or knit, of exaggerated proportions, portraying geometric cuts.

Sophisticated styling, with strong theatrical on-stage presentation makes the headphones from the nuns like that of a muzzle-coller, undermining the role of their veils. An explosion of volumes makes this woman ascend to somewhere above, almost divine, with her imperious walk to infinity and beyond; imprisoned by leather straps, she remains silent and adored by those who can understand her silence. We have no need for words to express how, at times, behind a mask something magical and spiritual exists.

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Frames

Collection of accessories.

The collection is based on the module of the cube, the geometric structure is repeated, developed and organized, the concept similar to the composition of the crystals, which combined form a mineral. The structure encloses crystals within a stone of an opaque surface. The project bases its method on the dichotomy between interior and exterior. The colour palette evokes the tones of the amethyst and the white of the quartz; the transparency is given by the choice of Plexiglas and resin, in some cases filled with fragments of crinoline fabric. Embroidered applications of minerals decorate the accessories, which are thought as a light on the dressed figure.

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Amethyst

Cristal

Cube

Embroidery

Grid

Interior/ exterior

Light

Mineral

Quartz
FASHION AT IUAV
2012 Catalogue of the Year
Laurea magistrale in Design e teorie della moda
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Courses
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Storia della moda e museografia
Teorie e tecniche dell’allestimento
Storia e storie della moda
Archeologia del costume
Storia dell’arte e dell’architettura
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Nuove visioni
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Design e cultura contemporanea

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Alessandro Garì with Andrea Chenellato

Photos by
Miro Chiarelli, Marta Mazzucato (pp. 45)
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A fashion blog is a digital channel of communication based on the concept of “sharing”. It is a manifestation of the popularisation of fashion and its relationship to everyday life. Bartolomeo Zammitt

HAND CRAFTED A transversal vision on innovation and sustainability at a time of reassessment of the concept of modernity and of the role of technology. A cultural innovation at human scale. Proposing a hand-made future. Renata Geraci

HERITAGE The concept of heritage revolves around the passing of ideas, customs and knowledge from generation to generation. For its referring to something of the past that continues into the present, heritage has a duality between mutability and change. Such a duality is particularly evident in fashion production. On the one hand, the historical luxury fashion brands maintain their trademark symbols and peculiarity, while, on the other hand, those symbols are continuous reinvented and change according to fashion. Heritage today remains a leitmotif almost necessary to fashion, not merely for its immobile tradition, but more so as a transgression of preexisting values into a new form. Luca Salvatore

Crisis Fashion in Europe, like all other production sectors, has been affected by the global economic crisis: printed media outlets are speaking of drops in sales and of price cuts in production. If fashion has become the work of slaves, trying to satisfy the unemployed, then what is the point in concentrating on design? An answer could be found from those in countries which have experienced the recession and uncertainty before us. In the case of Argentina, which in the past decade had developed a vibrant independent fashion scene, although on a small scale, has brought together projects and experimentation and has become the true strength for reconstructing their economy. The public’s financial contributions have played an equally active role in the cultural redevelopment process, in this way Argentina has been able to economically and socially overcome the crisis. Mirti Chiarelli

E-COMMERCE In recent years Italy’s high fashion sector has registered a noticeable increase in online sales: almost all of the luxury brands have adapted to the means of online web sales, while a large number of boutiques have followed the footsteps of websites such as Yoox.com, adding websites fully dedicated to e-commerce to their traditional sale strategies. This trend is not only a means of combating the recession for the well-known fashion label: but thanks to the endless possibilities of web sales small businesses and young independent designers, have been able to find a method of reaching out to a vast public spread over many nations, even if faced with few possibilities for a full production. Mirti Chiarelli

Haptic To touch with your eyes. In fashion design there is a direct relationship between texture and image. Haptic viewing allows us to perceive three-dimensional images from a two dimensional medium, for instance a magazine or a film. John Potvin, provides the perfect example when he speaks of Armani and of American Gigolo: “In a film [...] lighting and the camera itself must ‘handle the fabric’ for the viewer, to elicit the fullness of the haptic and visual experiences”. Renata Geraci

CRISIS Fashion in Europe, like all other production sectors, has been affected by the global economic crisis: printed media outlets are speaking of drops in sales and of price cuts in production. If fashion has become the work of slaves, trying to satisfy the unemployed, then what is the point in concentrating on design? An answer could be found from those in countries which have experienced the recession and uncertainty before us. In the case of Argentina, which in the past decade had developed a vibrant independent fashion scene, although on a small scale, has brought together projects and experimentation and has become the true strength for reconstructing their economy. The public’s financial contributions have played an equally active role in the cultural redevelopment process, in this way Argentina has been able to economically and socially overcome the crisis. Mirti Chiarelli

Hand Crafted A transversal vision on innovation and sustainability at a time of reassessment of the concept of modernity and of the role of technology. A cultural innovation at human scale. Proposing a hand-made future. Renata Geraci

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Heritage The concept of heritage revolves around the passing of ideas, customs and knowledge from generation to generation. For its referring to something of the past that continues into the present, heritage has a duality between immutability and change. Such a duality is particularly evident in fashion production. On the one hand, the historical luxury fashion brands maintain their trademark symbols and peculiarity, while, on the other hand, those symbols are continuous reinvented and change according to fashion. Heritage today remains a leitmotif almost necessary to fashion, not merely for its immobile tradition, but more so as a transgression of preexisting values into a new form. Luca Salvatore

Chance Chance stands for opportunity. Chance is a risk and an opportunity for both personal and professional development. The current economic situation has provided new opportunities and has given scope for a new beginning. The opportunity lies with those willing to take a chance with the means available to them. Tamar Komić

Art and Fashion Art and fashion have and continue to have a competitive relationship with one another, what linear differences still exist between them? In 2012 the anthology Fashion and Art curated by Adam Gecey and Vicki Karaminas repurposed the subject matter, focusing directly on the areas where art and fashion meet: aesthetics, body performance, painting, concept, modernity, patronage and exhibition. Fashion exhibitions are a major theme within the cultural agenda of discussion, as is the opening of a museum of fashion in Italy. As early as March 1988, Alessandro Mendini wrote an article entitled Moda come arte to justify the opening of a museum of fashion meant to invent oneself can be applied to their traditional sale strategies. The work of slaves, trying to satisfy the unemployed, then what is the point in concentrating on design? An answer could be found from those in countries which have experienced the recession and uncertainty before us. In the case of Argentina, which in the past decade had developed a vibrant independent fashion scene, although on a small scale, has brought together projects and experimentation and has become the true strength for reconstructing their economy. The public’s financial contributions have played an equally active role in the cultural redevelopment process, in this way Argentina has been able to economically and socially overcome the crisis. Mirti Chiarelli

Hand Crafted A transversal vision on innovation and sustainability at a time of reassessment of the concept of modernity and of the role of technology. A cultural innovation at human scale. Proposing a hand-made future. Renata Geraci

E-commerce In recent years Italy’s high fashion sector has registered a noticeable increase in online sales: almost all of the luxury brands have adapted to the means of online web sales, while a large number of boutiques have followed the footsteps of websites such as Yoox.com, adding websites fully dedicated to e-commerce to their traditional sale strategies. This trend is not only a means of combating the recession for the well-known fashion label: but thanks to the endless possibilities of web sales small businesses and young independent designers, have been able to find a method of reaching out to a vast public spread over many nations, even if faced with few possibilities for a full production. Mirti Chiarelli

Haptic To touch with your eyes. In fashion design there is a direct relationship between texture and image. Haptic viewing allows us to perceive three-dimensional images from a two dimensional medium, for instance a magazine or a film. John Potvin, provides the perfect example when he speaks of Armani and of American Gigolo: “In a film [...] lighting and the camera itself must ‘handle the fabric’ for the viewer, to elicit the fullness of the haptic and visual experiences”. Renata Geraci

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CRISIS Fashion in Europe, like all other production sectors, has been affected by the global economic crisis: printed media outlets are speaking of drops in sales and of price cuts in production. If fashion has become the work of slaves, trying to satisfy the unemployed, then what is the point in concentrating on design? An answer could be found from those in countries which have experienced the recession and uncertainty before us. In the case of Argentina, which in the past decade had developed a vibrant independent fashion scene, although on a small scale, has brought together projects and experimentation and has become the true strength for reconstructing their economy.\textsuperscript{3} The public’s financial contributions have played an equally active role in the cultural redevelopment process, in this way Argentina has been able to economically and socially overcome the crisis.\textsuperscript{4} 

HAND CRAFTED A transversal vision on innovation and sustainability at a time of reassessment of the concept of modernity and of the role of technology: A cultural innovation at human scale. Proposing a hand-made future.\textsuperscript{5} 

HAPTIC To touch with your eyes. In fashion design there is a direct relationship between texture and image. Haptic viewing allows us to perceive three-dimensional images from a two-dimensional medium, for instance a magazine or a film. John Potvin, provides the perfect example of what he means in his research on luxury fashion.\textsuperscript{6} Giorgio Armani and of American Gigolo: “In a film […] lighting and the camera itself must ‘handle the fabric’ for the viewer, to elicit the fullness of the haptic and visual experiences”.\textsuperscript{7} 

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KEYWORDS 2012

FASHION BLOG It tells about fashion, both in an auto-referential way and in connection with other cultural areas. A fashion blog is a digital channel of communication based on the concept of “sharing”. It is a manifestation of the popularisation of fashion and its relationship to everyday life.\textsuperscript{9} Raffaella Zane

E-COMMERCE In recent years Italy’s high fashion sector has registered a noticeable increase in online sales: almost all of the luxury brands have adapted to the means of online web sales, while a large number of boutiques have followed the footsteps of websites such as Yoox.com, adding websites fully dedicated to e-commerce to their traditional sale strategies. This trend is not only a means of combating the recession for the well-known fashion label; but thanks to the endless possibilities of web sales small businesses and young independent designers, have been able to find a method of reaching out to a vast public spread over many nations, even if faced with few possibilities for a full production.\textsuperscript{10} Miri Chiarelli

FASHIONABLE In his doctorate thesis in philosophy of design, Otto von Busch put the role of the fashion designer up for discussion, claiming that, in his opinion, it is necessary to rethink its reality: no longer do we have the creative genius but a coach who fights against passivity, involving people in fashion making and turning them into co-authors, innovators and creators, in other terms “fashion-able”. It is a radical innovation in that fashion is no longer believed to be a single entity but the outcome of a common do-it-yourself. From a former pheno-
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