

EFHA International Symposium 2021
10 December 2021
13.30 – 20.00 CET

CRAFTING HERITAGE *Restoring, Reactivating, Resisting*

in collaboration with DIDA - Università degli Studi di Firenze and Museo del Tessuto di Prato

Abstracts and Bios

Celine Vogt

Restoring the value of craftsmanship through an immersive exhibition project: Homo Faber

The Michelangelo Foundation for Creativity and Craftsmanship is a non-profit institution based in Geneva which champions contemporary craftspeople worldwide with the aim of promoting a more human, inclusive and sustainable future. The foundation seeks to highlight the connections between craft and the wider arts and the design world. Its mission is to both celebrate and preserve craftsmanship and its diversity of makers, materials and techniques, by increasing craft's everyday recognition and its viability as a professional path for the next generations. From engaging educational programmes such as the Summer School to its signature digital project the Homo Faber Guide and international exhibition the Homo Faber Event, the foundation is fostering a cultural movement centered on master artisans and rising stars.

Bio

Celine Vogt is Head of Education at the Michelangelo Foundation for Creativity and Craftsmanship in Geneva. She is in charge of developing the foundation's international network with a focus on educational programme development and activation. Among other projects she manages the foundation's education programmes, the Young Ambassadors Programme, which forms a key part of the biennial exhibition Homo Faber, and the annual Summer School Programme, which was launched in 2019.

Isabella Villafranca Soissons

Reconstructing heritage, reactivating craftsmanship: the restoration of a Christian Dior shoe

An iconic shoe exhibited at the Museo della Calzatura Villa Foscarini Rossi has recently been restored in the Open Care laboratories in Milan. It is a stunning object that makes us think of the crystal slipper worn by Cinderella at the ball. It is a model designed in 1969 for Christian Dior by the designer Marc Bohan (creative director of the maison from 1961 to 1989). The shoe is entirely decorated with mosaic tiles made with iridescent crystals. The model was born from the successful collaboration of the Maison Dior with Swarovski. In fact, in those years Manfred Swarovski discovered a new technique for creating shimmering crystals; from green to blue, violet and a magical red. Over the years the shoe had lost its shape, materials deteriorated with age, the skin had torn, some crystals and metallic flowers that decorated it had been lost. The exciting conservation work, which brought the object back to its initial splendor, also included the re construction of missing decorations; these were made by the skilled hands of restorers, thus confirming the relationship between craftsmanship and heritage.

Bio

Isabella Villafranca Soissons, was born in Turin, graduated at the Polytechnic in Architectural Restoration and is a restorer of Cultural Heritage. After a long experience as a conservator in New York and London, she currently lives and works in Milan where she is the director of the Conservation and Restoration Department of Open Care Ltd., a leading company in the conservation, management, and enhancement of works of art. She currently manages and curates private collections as well as institutional collections of museums, banks, foundations, industrial and fashion archives.

She is involved in projects and studies in various fields of activity, such as planned conservation, handling, storage, display, maintenance, and restoration of historical and artistic heritage; she has taken part, as a rapporteur, in numerous conferences and workshops and has published several works on these subjects. She teaches and has taught in various academies, refresher courses, university masters and training institutions.

Stephanie Ovide

Conserving Fashion in France today: highlights of the Balenciaga collection

Within the past three decades in France, fashion conservation practices in fashion corporate archives have gone through tremendous change. Dresses, a testimony of a corporate past, used to be sent back to the

'studio' to be repaired when needed to be shown. Now, these collections are restored, conserved, stored and exhibited obeying museum preservation practices. State of the art archives services and facilities are built specially to host the precious heritage of fashion houses. Textile conservators are regularly called in to work on the collections and dressing for fashion exhibitions: *manequinner* has become a craft. This presentation will give an overview of today conservation practices in France, highlighting the Balenciaga archives, and its rapid evolution facing new challenges.

Bio

Stephanie Ovide is a textile conservator, and currently Phd candidate in Science Art Creation Research at Ensad/PSL University in Paris.

Laura Fiesoli

European traditional costumes: enhancement and inspiration in the "Stitch" Project

It is very difficult to define what 'Costume' or 'Traditional' Clothing is: it is usually called into question when talking about the people and their cultural expressions, both material and immaterial. Costume defines the sense of identity of societies but is perceived from time to time as particularly conservative if compared to the more dynamic fashion phenomenon. The difficult time in which we are living, however, also offers the opportunity to broaden our horizons and in this the aspects of traditional culture, both material and immaterial, play an indispensable role, even if often not fully recognized. They constitute a source of knowledge and skills that are continuously renewed thanks to the transmission from individual to individual through the filter of the community to which they belong. They also provide a rich set of motifs and concepts to refer to - today more precious than ever, given that popular culture has always been attentive to sustainability and the search for a healthy relationship with the planet. They define procedures and innovations that can be used in areas other than the original one, encouraging creativity. This topic is introduced by presenting the *Stitch Erasmus Plus Project* (www.stitchproject.eu) which aims to enhance the traditional heritage of the European Regions involved (Spain, Albania, Hungary) with innovative and digital tools, with the purpose to inspire and educate the new generation of designers.

Bio

Laura Fiesoli is the Responsible of Contemporary and Digital Area at Prato Textile Museum (www.museodeltessuto.it). Graduated in Textile Design and Culture, she's in charge of the managing of contemporary textile collections, relationship with textile manufacturing companies, research about textile innovation and sustainability, digitization of the museum

collections, training in fashion and textile addressed to universities, scholars and designers.

Nadia Albertini

Discovering and preserving the work of Rébé (1911-1966)

In 2016, Nadia Albertini came across the Rébé archives for the first time, at the Musée du Pays Rabastinois located near Toulouse in the South of France. The quality and variety of the embroidery samples were so extraordinary - and completely unknown by the public - that she decided to write a book about it and bring back the Parisian embroidery atelier to the spotlight it deserves. Through the long process of inventory, photography as well as technical and visual analysis of more than 3000 samples (preserved in the collections of five different European museums), she retraces the story of René Bégué and his wife Andrée Pichard, from Paris, to London and includes many invaluable testimonials of embroiderers and designers, including conversations with M. Hubert de Givenchy. The research for this book is deeply rooted in the detailed observation of the hundreds of samples, and their intricate and unique techniques, created by the couple between 1911 and 1966, for couturiers such as Paquin, Doucet, Poiret, Mainbocher and later Dior, Balenciaga, Saint Laurent, Givenchy, Lanvin Castillo and shoemaker Roger Vivier.

Bio:

Nadia Albertini is an embroidery designer and fashion historian based in Paris. Through her design experience for some of the most prestigious fashion houses (including Chanel, Chloé and Dries van Noten) she has gathered an extensive knowledge about embroidery and its making in France and around the world. She recently published her first book: the history of the embroidery atelier Rébé (1911-1966).

Gloria d'Este

The Uniqueness of Savoir Faire

Tessitura Luigi Bevilacqua was founded in Venice around 1700, but the textile tradition began many centuries earlier: at least in 1499, the year of the painting by Giovanni Mansueti in which the name of "Giacomo Bevilacqua Tessitore", ancestor of the family, appears depicted. It is the oldest active weaving mill in Europe. The precious *soprarizzo* velvet is still woven by hand on the original eighteenth-century looms belonging to the Scuola della Seta della Serenissima. Every day, masterpieces unique in the world are created by the skilled hands of the weavers, combining elegance, luxury and beauty with exclusive Venetian savoir-faire. The production is extremely slow, since only a few tens of centimeters per day

can be produced on each frame. Bevilacqua's handmade velvets are works of art that are examples of the most exclusive craftsmanship and for this reason, thanks to the intertwining of history, culture and tradition, they still occupy a niche at the highest levels of luxury today.

Bio

In 2003 Gloria graduated from the Istituto statale d'arte in Venice. In 2004 she started working at Tessitura Bevilacqua. After years of training with the most experienced colleagues, she became a skilled artisan capable of weaving the precious *soprarizzo* velvet.

Pauline Gandiol

Creation, craft and client experience: The importance of transmission in the luxury sector

The LVMH ME Institute was established for the first time in France in 2014, with the main aim to offer vocational training programs with a work-study format in Creative, Craft and Customer Experience professions. It is part of a bigger LVMH project, which is called Métiers d'Excellence (ME). After the first opening in France, during the past 5 years the Institute has also opened in other countries, such as Switzerland, Italy (in 2017), Spain and, in 2021, Japan e Germany.

In order to attract the best talents, wherever they come from, the Institute is open to all types of profiles, young or not so young, without qualifications or in retraining. For each training program, the trainees benefit from a course combining technical and theoretical education in a prestigious school, and professional experience in an LVMH Maison. Nowadays, in Italy, the Institute offers 9 courses, regarding all the métiers which are linked to the internal Maison's savoir-faire, thanks to the cooperation with the schools and the Maison partner which host the students during their trainee period.

Bio

Pauline Gandiol is Responsible of Istituto dei Mestieri d'Eccellenza in Italy for LVMH. She moved from Paris to Florence to study her Master in Communication and Event organisation at Polimoda in 2007. Then she stayed in Italy to work at Emilio Pucci as an Event Manager WW for a total of 11 years. She then took care of the opening of the Istituto dei Mestieri d'Eccellenza in Italy in 2017, and now she keeps on developing it with the help of all the Maison of the group in Italy.

Maria Claudia Coppola

Prato textile district: a story of vanguard and tradition

Looking at ancient traditions, the Prato textile district stands out for its mastery in regenerated wool, coming from a layered cultural heritage permeating the territory since Middle Ages. Here, the recycling attitude develops as a matter of care for an environment historically committed to draw wealth from scraps. “Cenciaioli”, the masters of the art of crafting from rags, became the symbol of Prato’s remarkable talent to give life to dirt and waste. Today the ability in recycling fabrics and knitwear scraps is being rediscovered as the successful path to apply a more sustainable economic model to an industry like the textile one, generally renowned for being one of the highest polluting industries. Therefore, the case of Prato textile district could help in generating insights for a more sustainable, ethical and democratic fashion system.

Bio

Maria Claudia Coppola is a PhD student in Design at University of Florence, DIDA (Department of Architecture), Design Campus section and member of the DIDA Lab REI (Reverse Engineering & Interaction Design). Digital culture enthusiast, her research combines design approaches with theories from social and political sciences to foster the proposition of public value.

Ariel Stark

Couturier/collectionneur: Reactivating contemporary and historical fashion collections at the Azzedine Alaïa Foundation

In *The Cultures of Collecting*, theorist Mieke Bal describes collecting as ‘a process consisting of the confrontation between objects and the subjective agency informed by attitude.’ She describes the paradox in the creation of narratives through collecting stating how narratives are oftentimes objective in the sense that they can be produced and distributed to the mass public, but ultimately there is always an interpretation of the narrative through subjective agents. Bal’s theory on collecting is particularly useful when engaging with the two collections that are held at the Foundation Azzedine Alaïa: the couturier’s contemporary collection, which covers all of the Alaïa’s work from the 1960s to his death in 2017, as well as the historical fashion collection, which he collected and accumulated throughout this same time period. In studying and working through these two collections, a variety of these ‘confrontations’ come to the surface when looking at the ways in which Alaïa’s collecting practices, as well as his deep commitment in preserving fashion heritage, informed his creative work, and vice versa. I will be speaking on the different types of narratives that we continue to discover

at the Foundation through building a comprehensive inventory of these two collections simultaneously. I will also address the ways in which our exhibition practices, as well as the spaces of the Foundation, function as moments of activation and explorations of heritage which inform our work within the archives.

Bio

Ariel Stark is currently in charge of the historical fashion collection at the Azzedine Alaïa Foundation and a part-time faculty member at Parsons Paris. Her Master's thesis project, completed in collaboration with Musée Yves Saint Laurent Paris, focuses on how methods of production in haute couture and ready-to-wear are displayed and interpreted within museums. Her current research continues to focus on the preservation and exhibition of fashion heritage and some of her most recent publications have been featured in *Critical Studies in Fashion and Beauty* as well as *Pièce Détachée Magazine*.

Leonardo Giliberti

Undo - Redo: time travelling through digital archives

New digital technologies are spreading in production, organization, and design processes generating in the Made in Italy companies a continuum between the documentation of the historical memory recorded in the archives, the transmission of knowledge, the use and the application of knowledge in daily design activities. The pre-existences preserved in the archives become operational and manipulable knowledge, projecting the distinctive differences of Made in Italy into a future competitive context. REI Design Laboratory of the University of Florence brings a series of applied research experiences regarding the relationship between the historical archive of the company and digital craftsmanship. The archive can integrate many other digital tools with which to preserve and enhance the craftsmanship of the productions. The case studies reported range from photographic archives to the most advanced digital tools, applied to fashion product development, textiles, and small metal parts for fashion accessories. The aim is to report how the digital archives can facilitate and simplify continuity in the design of the fashion product, transforming archives from consultation tools to operational design tools.

Bio

Leonardo Giliberti is currently a PHD student at the University of Florence, in the field of the application of digital tools in the design, production and communication of the fashion industry. He is a multimedia jungle explorer, studying the functioning of software and the dynamics of social interaction in video games, social networks and other virtual environments. When the computer is off he dedicates himself to art, in particular music and painting.

Mariah Majolo

FuxiCo project: Brazilian craftsmanship as a tool for social and feminist design

Fuxico is a word of African origin, from the Yoruba dialect, that means “patch”, “tacking with needle and thread” but which in Brazilian popular culture is used to name both a form of textile handicraft and a group of gossip women. I base this project on the union between my family experience with the technique and a critical analysis of the historical scenario in which fuxico was consolidated as a female activity linked to sociocultural concepts of gender, class, and race differentiation. Subsequently, bringing the theme to the field of social design and examining the invitation made by Daniela Rosner to redefine design as responsive and responsible through the concept of "Critical fabulations", my work proposes to organize fuxico meetings as a design tool with social and feminist content. The idea is to elaborate the interpretative ambiguity of fuxico as a methodological and research instrument to assimilate the historical heredity in the women's current daily life and to favor the elaboration of a creative project that aims to be a community space for female social-affective communication and interaction, that also works as a counter-discourse to the gender stereotypes inherent in the word that gives its name to the technique.

Bio

Mariah Majolo is a Brazilian designer who holds a Bachelor's degree in Fashion from the State University of Maringá (Brazil) and a Master's degree in Fashion and Visual Arts from Luav University of Venice, where she lives for about four years. She is the creator of the "fuxiCO project" that, with the support of the Honorary Consulate of Brazil in Venice, the Italo-Brazilian Cultural Association Amazonas and the Centro Donna from Vedelago city, works with Brazilian crafts as a tool for the creation of a creative space that encourages female collective empowerment.

Myrsini Pichou

'Crafted' memory: nine paper dresses by Issey Miyake

In 2004, ATOPOS cvc organisation started collecting paper garments for research purposes and for experimenting with new exhibition concepts in an object-inspired manner. The nucleus of the ATOPOS cvc paper dress or “RRRIPP!! collection” is primarily made up of American throwaway paper dresses, examples of a popular, mass-produced, but short-lived fad of disposable clothing from the period 1966-1968 (slide 1). The collection also includes some rare examples of paper clothing and accessories from earlier historical periods and non-Western cultures, such as Japan and China (slides 2, 3), specimens of fine craftsmanship. Next to them, the *tapa* bark cloth of the equatorial countries or the First

World War and the present-day clothes for the dead add to the narration of the story of paper being used as a textile material. This story has also inspired contemporary designers such as Martin Margiela, Helmut Lang, Dirk Van Saene, Craig Green, Shirin Guild, Walter Van Bereindonck and Hussein Chalayan, among others, whose creations are also included in the collection. Although the papermaking procedure was developed in China in the 2nd century CE, the complex techniques of processing paper in order to make clothes were evolved and advanced mainly in Japan. These techniques and the rich paper culture of Japan have inspired the Japanese designers Rei Kawakubo for Comme des Garçons and Issey Miyake, who emerged into the international fashion realm in 1980s, and proposed new forms and aesthetics. Since the beginning of his career, the pioneer Issey Miyake (b. 1938), has been challenging the boundaries between Western fashion and Eastern dress through technology-driven designs. From *Origami*, the art of paper folding to the Kimono or the *Kamiko*, the paper shirt, the rich craft tradition and sartorial heritage of Japan have always inspired Miyake, who has introduced a new philosophy of thinking about and making clothes. In 2008, Issey Miyake donated to ATOPOS cvc nine paper dresses (slide 4), created by the Miyake Design Studio, requesting only that they always be displayed as part of the collection. Results of experiments, these “Pleats Paper Dresses” are a work-in-progress and made from industrial packaging paper. Like the textiles in the “Pleats Please” collection, the paper was pleated and handcrafted. In this paper, we will discuss the craftsmanship of the Japanese *Kamiko* and *Shifu* paper garments of the ATOPOS cvc collection and how this paper garment heritage has inspired fashion with the Miyake donation as a starting point. Additionally, the philosophy of the donation, the story behind the creation of the dresses and the elements of Japanese heritage redefined in their seams will be explored, as well as the way ATOPOS cvc has used them as a point of reference in its paper clothing research project.

Bio

Myrsini Pichou is a PhD candidate at the University of Bern in Switzerland and works at the Athens University History Museum. She also collaborates with ATOPOS cvc as a research advisor for its RRRIPPI! Collection. A Courtauld Institute of Art graduate, where she obtained an MA under Professor Aileen Ribeiro, Myrsini also holds an MSc in Cultural Organizations Management (Hellenic Open University) in addition to a BA in Theatre Studies (National and Kapodistrian University of Athens). She also serves as the Secretary of the Hellenic Costume Society. In 2014, Myrsini co-founded the ‘Dress and the Law’ research project and has also published articles in journals and texts in exhibition catalogues on twentieth-century fashion, artistic dress, dress collections, academic dress, art and fashion as well as anti-fashion.

Eldina Begic

Craft as a tool of resistance

The presentation will introduce my research practice in which I explore the concept of utopian dress as a tool for shaping the future of work. The future work scenario that is emerging from the research is the merging of professions into new hybrids, such as culinary-scientists and hairdresser-psychotherapists. The outputs are diegetic prototypes of clothing and tools for these speculative professions. In my practice research, craft is a tool of resistance and the only viable alternative against the control of industrial production which is shaping the future of work. The speculative artifacts are used to debate the relationship between work, dress and society, with a view to design anticipating social change.

Bio

Eldina Begic is a PhD candidate at the London College of Fashion, UAL. Her research title is '*How to wear utopia: a dress manual for the socialist future*'. Eldina studied at the Royal College of Art and Central Saint Martins. With a family background in tailoring and a history of making her own clothes, she launched her clothing project Comradettes in 2011, which focused on workwear, aimed to stimulate debate on the subject of clothing and politics. That project evolved into a PhD at University of the Arts London. Eldina's research speculates on the future of work and explores how clothing can manifest the ideals of an alternative, utopian society.