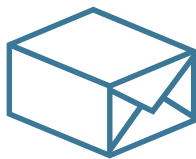


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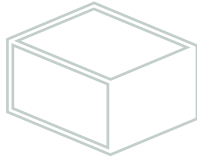
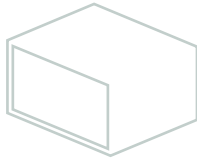
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**IDEAS.**

**CHALLENGES OF PLASTIC – CRESPI TROPHY**

**BTF 05**



Il *project design* di **BTF 05** (acronimo di *back to fashion*), e quindi di questa mostra, è scaturito da un'analisi concettuale semplice e allo stesso tempo abbastanza complessa, tenuta in piedi da due soli cardini:

1. L'idea di non voler avere un'idea;

2. La convinzione che per tornare – in tutti i settori a sfondo *emozionale*: architettura, design, fotografia, grafica, moda, pittura, scultura... – agli antichi splendori di un tempo bisogna obbligatoriamente riacquisire una forte "sartorialità" (nel senso proprio, dell'uso delle mani).

Cioè un qualcosa che viene prima "imbastito" con un semplice filo bianco, una matita o un pennarello; poi, se sembra che funzioni, si può e si deve (per risparmiare tempo) fare uso dei software più moderni.

Per questa ragione lo spazio è stato tagliato in due, da un filo rosso, secco e lineare, che rappresenta il momento in cui si passa dalle idee alle opere: come sembra accadere anche nel nostro cervello, troverete da una parte la ricerca, e dall'altra il suo stesso risultato.

Gianfranco Lunetta, *Direttore Artistico*

*Docente di Nuove Strategie della Comunicazione per la programmazione e realizzazione di Grandi Eventi Multimediali - ACCADEMIA DI BELLE ARTI, Roma*

The *project design* of **BTF 05** (acronym of *back to fashion*), and therefore also of this exhibition, stemmed from a simple, yet at the same time rather complex, conceptual analysis hinging upon only two cornerstones:

1. The idea of not needing an idea;

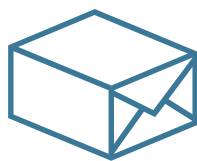
2. The conviction that in order to recover the glamour of the past – in all the *emotionally-based* sectors: architecture, design, graphic and fashion design, painting, photography, sculpture... – it is essential to re-acquire a strong sense of "customisation" (in its literal sense of using one's hands).

This implies something that is first "basted" with a simple white thread, outlined with a pencil or a felt-pen; then, if it appears to work, it becomes possible and necessary (to save time) to rely on state-of-the-art software.

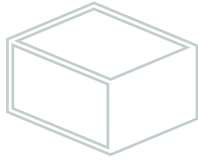
This is why the exhibition space was split in two by a red thread, net and linear, that represents the moment of transition from the ideas to the artifacts: just as it apparently occurs in our brain you will see, on one side, the research work and, on the other, the outcome of the process.

Gianfranco Lunetta, *Art Director*

*Professor of New Communication Strategies in the Planning and Realization of Major Multimedia Events - ACADEMY OF FINE ARTS, Rome*



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## TROFEO CRESPI

Questo Trofeo – ideato nel 1986 in occasione del 50° Anniversario della GIOVANNI CRESPI SPA di Legnano – è giunto alla sua IX edizione, essendo stato da allora trasformato in un Premio Biennale.

A questa edizione hanno partecipato ventidue delle maggiori scuole di fashion-design del mondo.

La giuria del Premio ha espresso il suo giudizio sui prodotti presentati, compilando e firmando delle schede di preferenza – vistate e registrate dal Notaio Francesco Maragliano, iscritto al Tribunale di Milano – senza conoscere i nomi degli autori e delle scuole alle quali essi appartenevano.

Nel corso degli ultimi diciotto anni, non solo abbiamo ottenuto la copertura da oltre 100 emittenti televisive internazionali e pagine intere sui più autorevoli quotidiani e riviste di moda del mondo, ma – ancora più importante – grazie a quest’evento sono stati individuati dei modi d’utilizzo delle materie plastiche, che erano assolutamente impensabili prima. Dando un vero e proprio stimolo creativo al Centro Stile e Ricerche della GIOVANNI CRESPI SPA, oltre a rappresentare per l’azienda (e per l’intero Gruppo) un eccellente veicolo pubblicitario a livello mondiale, per esibire un messaggio di *ricerca costante* dei suoi prodotti, e del proprio modo di posizionare il “marchio Crespi” su vecchi e nuovi mercati, in maniera moderna e assolutamente innovativa.

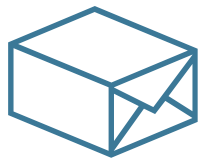
## CRESPI TROPHY

This Trophy, conceived in 1986 on the occasion of the 50<sup>TH</sup> Anniversary of the CRESPI INDUSTRIES of Legnano (Italy), is at its 9<sup>TH</sup> edition having been transformed into a biennial Prize.

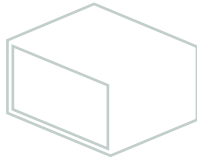
Twenty-two of the top fashion design schools in the world have participated in this edition. The selection was made by a jury through a ballot process, which was supervised and registered by the Notary Francesco Maragliano, who is a member of the Milan Tribunal. Entries were judged without knowledge of the entrant’s identity.

During the last eighteen years (as, after the first edition, it was converted into a biennial Trophy), not only did we receive news coverage from over 100 international TV broadcasters and entire pages on the most influential fashion newspapers and magazines around the world but – even more importantly – this event led to developing possible applications for these plastic materials that were previously entirely unimaginable.

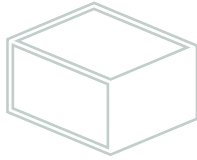
This gave creative momentum to GIOVANNI CRESPI SPA’s Style and Research Centre, in addition to representing an excellent world-wide advertising vehicle for the Company (and for the whole Group), the showcase for a message focused on *continuing research* on its products and on the way of placing the “Crespi Trademark” in old and new markets alike, according to a modern and absolutely innovative approach.



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LA GIURIA COMPOSTA DA:  
THE JURY COMPOSED OF:



**COSIMO ANTONACI**  
Architect

**CHRISTIANE ARP**  
Director of German VOGUE

**NATALIA ASPESI**  
Journalist



**FABIEN BARON**  
Designer/Creative Director

**MARIO BELLINI**  
Architect/Designer

**ANGELICA BLECHSCHMIDT**  
Former Director of German VOGUE



**STEFANO BOERI**  
Director of DOMUS

**ENNIO CAPASA**  
Creative Director of CoSTUME NATIONAL

**ROBERTO CAVALLI**  
Fashion Designer

**PAOLA CENTOMO**  
Director of Italian GLAMOUR

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Editor-in-chief of D (La Repubblica)

**MARINA FAUSTI**  
Co-Director of GIOIA

**ELIO FIORUCCI**  
Fashion Designer

**FRIDA GIANNINI**  
Creative Director of GUCCI

**STEFANO GABBANA**  
Fashion Designer – DOLCE & GABBANA

**ITALO LUPI**  
Director of ABITARE

**ALESSANDRO MENDINI**  
Architect

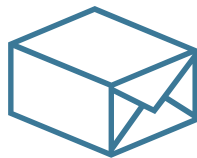
**RENATA MOLHO**  
Journalist

**BRUNA ROSSI**  
Editor-in-chief of IO DONNA (Corriere della Sera)

**FRANCA SOZZANI**  
Director of Italian VOGUE

**CARMELO STRANO**  
Philosopher, expert of Visual Arts

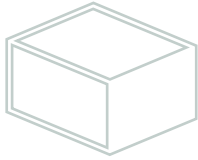
**VIVIENNE WESTWOOD**  
Fashion Designer



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HA SCELTO I SEGUENTI VINCITORI DEL PREMIO:  
HAS CHOSEN THE FOLLOWING PRIZE WINNERS:




---

**1<sup>st</sup> Prize Winner**      **N° 42 (evening gown)**      **U.\$.D. 6,000**  
**ENRICO AGUS**

**1<sup>st</sup> Prize Winner**      **ISTITUTO EUROPEO DI DESIGN**      **U.\$.D. 3,000**  
**Milano, Italia**

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**2<sup>nd</sup> Prize Winner**      **N° 140 (skirt)**      **U.\$.D. 5,000**  
**JOANNA POULTON**

**2<sup>nd</sup> Prize Winner**      **UNIVERSITY OF NORTHUMBRIA**      **U.\$.D. 2,500**  
**Newcastle, UK**

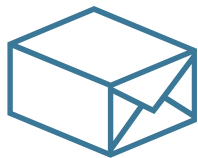
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**3<sup>rd</sup> Prize Winner**      **N° 9 (bag/kimono)**      **U.\$.D. 4,000**  
**RUNA TONAKI**

**3<sup>rd</sup> Prize Winner**      **BUNKA FASHION COLLEGE**      **U.\$.D. 2,000**  
**Tokyo, Japan**

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**4<sup>th</sup> Prize Winner**      **N° 138 (shoes)**      **U.\$.D. 3,000**  
**ALICE DRUITT**

**4<sup>th</sup> Prize Winner**      **UNIVERSITY OF NORTHUMBRIA**      **U.\$.D. 1,500**  
**Newcastle, UK**

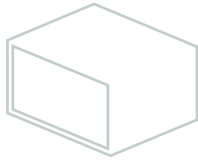
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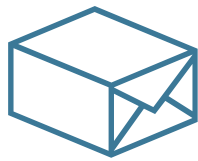
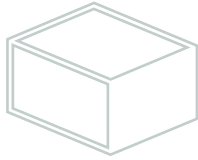
**5<sup>th</sup> Prize Winner**      **N° 110 (lamp/sculpture)**      **U.\$.D. 2,000**  
**ALEX BROAD**

**5<sup>th</sup> Prize Winner**      **OTAGO POLYTECHNIC**      **U.\$.D. 1,000**  
**Dunedin, New Zealand**

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## ACCADEMIE PARTECIPANTI: PARTICIPATING ACADEMIES:



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BEIJING INSTITUTE OF CLOTHING TECHNOLOGY – BEIJING, CHINA

BUNKA FASHION COLLEGE – TOKYO, JAPAN

CENTRO SUPERIOR DE DISEÑO DE MODA DE MADRID – MADRID, SPAIN

CIVEC – LISBOA, PORTUGAL

ESCOLA SUPERIOR DE DISEÑO – BARCELONA, SPAIN

FACHHOCHSCHULE FÜR GESTALTUNG – HAMBURG, GERMANY

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MODESCHULE DER STADT WIEN IM SCHLOSS HETZENDORF – WIEN, AUSTRIA

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NATIONAL INSTITUTE OF DESIGN – AHMEDABAD, INDIA

NUOVA ACCADEMIA DI BELLE ARTI – MILAN, ITALY

OTAGO POLYTECHNIC – DUNEDIN, NEW ZEALAND

PREMLILA VITHALDAS POLYTECHNIC – MUMBAI, INDIA

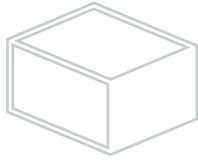
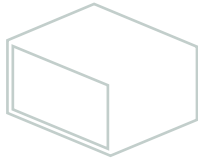
RAFFLES LASALLE INSTITUTE – SINGAPORE

ROYAL MELBOURNE INSTITUTE OF TECHNOLOGY – MELBOURNE, AUSTRALIA

SHENKAR COLLEGE OF ENGINEERING & DESIGN – RAMAT-GAN, ISRAEL

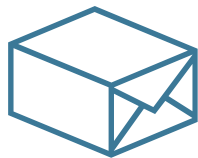
UNIVERSITY OF NORTHUMBRIA – NEWCASTLE, UK

VYSOKA SKOLA UMELECKO PRŮMISLOVA – PRAGUE, CZECH REPUBLIC



ESTRATTO DALL'INTRODUZIONE DI FRANZA SOZZANI:  
TAKEN FROM THE INTRODUCTION BY FRANCA SOZZANI:

" ... Progetti di giovani alla ricerca di una propria identità. Sperimentazioni azzardate, assurde, irreali ma vivaci, gioiose, spontaneamente dettate dalla fantasia e dalla creatività ... La voglia di rischiare, di non porre limiti. Di essere unici. Le fotografie, sistematicamente realizzate usando il fondo bianco (o più raramente nero), si accostano tra loro e trovano un'armonia propria ... Gli oggetti ritratti, così astratti e vitali, appaiono come elementi estranei arrivati da un altro mondo ... Sono piccole creature di un pianeta lontano. Futuristico e romantico. Il pianeta della libera fantasia: là dove nasce la moda ..."



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" ... Projects by young designers seeking an identity of their own. A daring, absurd and imaginary experimentation that is nonetheless lively, joyful and spontaneously ruled by fantasy and creativity ... the urge to dare and be free of limitations. They disclose their wish to be unique. The photographs, systematically shot against a white (and more rarely black) background, are laid out side by side and create a harmony of their own ... The objects portrayed, so abstract and throbbing, appear like alien elements coming from a different world ... They are small creatures from a far away planet, futuristic and romantic. It is the planet of a free-flowing imagination: the place in which fashion is born ..."



## POST-FAZIONE DI ANNA PIAGGI:

Moda sperimentale come espressione di coraggio e di innocenza, di *naïveté* e di sfida?

Per scoprirlo, a metà degli anni Sessanta ho salito le scale ripidissime che portavano al sottotetto parigino di Paco Rabanne, in rue du Caire.

Paco, aiutato dalla madre e dalle sorelle, saldava con la fiamma ossidrica una serie di anelli metallici fissati a luccicanti scaglie di rodoid: nascevano così i suoi vestiti rivoluzionari. Era l'uso trasgressivo di materie così lontane dalla moda borghese e dalla *couture d'atelier* di quel periodo...

Né posso dimenticare l'emozione della prima sfilata di André Courrèges, in un minuscolo appartamento nel VIIIème e la folgorazione della "vernice" bianca di stivaletti quasi infantili. E, in seguito, i collari di perspex di Qasar per Emmanuelle Khan, appoggiati su un piano di legno che ricopriva il letto della loro *chambre à coucher* e diventava tavolo di lavoro durante il giorno!

È quindi per me affascinante scoprire oggi come questi giovani così lontani dagli anni di Paco Rabanne, di Courrèges inventino, con materie altrettanto non tradizionali e un istinto contemporaneo, un nuovo *tailoring* naturale con un sapore d'avanguardia, ma anche di aderenza a immagini già vissute, quando Jean-Loup Sieff, David Bailey e il mondo di Irving Penn e di Helmut Newton creavano l'alone di una fotografia più poetica che accademica.

Bardo Fabiani ha rispettato, dei nuovi giovani potenziali stilisti, la semplicità, l'invenzione, la freschezza da preservare. E ha seguito lo stesso schema nell'impostazione del set e della tecnica.

Volutamente, con pochi mezzi: quasi sempre il fondo bianco, due sole volte il fondo nero, niente ventilatore, ma fogli di cartone mossi a mano per raggiungere l'effetto.

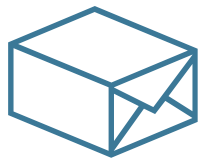
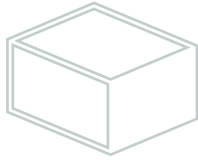
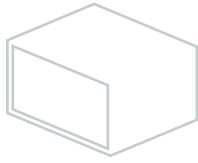
Fotograficamente, si è rimesso lui stesso in discussione, per dividere con i ragazzi l'energia e il rispetto verso una disciplina da riscoprire. La sua stessa attitudine si è adeguata ai *basics* della fotografia di moda, sul filo dei ricordi personali, senza repertorio, con le sole sensazioni di immagini e di referenze assimilate inconsciamente.

E, ancora una volta, dal *challenge* di una plastica duttile e futuribile è nata una materia fotografica di profilo editoriale. Con un codice sintetico e significativo, ideato dal suo vecchio amico Gianfranco Lunetta: **BTF (back to fashion)**.

Quando la moda anticipava, con esuberanza, con gioia, l'avanguardia che, più tardi, sarebbe arrivata!



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## POSTFACE BY ANNA PIAGGI:

Should experimental fashion designing be seen as the expression of daring, innocence, *naïveté* and challenge?

In order to find out, in the mid-sixties, I climbed up the steep staircase leading to Paco Rabanne's Paris loft on Rue du Caire. Paco, with the help of his mother and sisters, was oxyhydrogen welding some metal rings onto shining rodoid sequins. This is how he created his revolutionary dresses: breaking away from the conventional materials of bourgeois fashion and from the *couture d'atelier* in vogue in those years...

Nor can I forget the excitement I felt during the first fashion show staged by André Courrèges in a tiny apartment in the VIIIème Arrondissement and his dazzling child-like white "patent leather" boots. And, soon after, Qasar's Perspex necklaces designed for Emmanuelle Khan, laid out on a wooden board that covered the bed in their *chambre à coucher*, which was then converted into a work-bench during the day! Today, it is therefore fascinating to discover how these young designers, so far removed from the years of Paco Rabanne and Courrèges, by using equally unconventional materials and a modern-day instinct, invent a newly natural *tailoring* with a taste for avant-garde but nonetheless in line with the images of the past, when Jean-Loup Sieff, David Bailey and the world of Irving Penn and of Helmut Newton, created a photographic aura that was more poetic than technical.

Of the new will-be fashion designers, Bardo Fabiani preserves the simplicity, the inventiveness and the freshness that is required. And he takes the same approach in arranging the set and in the technique used. He deliberately keeps to the basics: almost always using a white background, only twice a black one, with no fans but hand-moved cardboard panels in order to achieve the desired effect.

Photographically speaking, he reconsiders his own ideas in order to share with the younger generation the same energy and the respect for a discipline to be rediscovered. He adjusts his approach to fit the *basics* of fashion photography, retracing personal memories, without a set repertory, and only drawing upon the feelings raised by subconsciously assimilated images and points of reference.

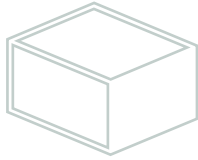
And, once again, the challenge posed by a futuristic and resilient plasticity has given rise to an editorially sound photographic material, synthetically and meaningfully encoded as **BTF (back to fashion)** by his old friend Gianfranco Lunetta.

Just like when fashion projected an exuberant and joyful preview of an avant-garde that was yet to come!



*ART DIRECTOR*

**GIANFRANCO LUNETTA**



*EXHIBITION DESIGNERS*

COSIMO ANTONACI  
STEFANIA BACCI  
GIANFRANCO LUNETTA



*GRAPHIC DESIGNER*

GIANFRANCO LUNETTA



*LIGHT & SOUND SUPERVISOR*

MARCO QUAGGIA

*PRESS OFFICE*

DOMINIQUE LUNETTA

*PRESS OFFICE ASSISTANTS*

CYRILLE ANTONACI  
ANDREA SCIACCA

*PRODUCTION ASSISTANT*

PAOLO LEONE

*PROJECT COORDINATOR*

RAFFAELA LUNETTA

*SETTING SUPERVISOR*

ROBERTO ZARA

*PRESENTER (PRIZE GIVING PARTY)*

**FERNANDA LESSA**

*BAGS*

BEST WALLET & CO

*CATERING*

IL MAESTRO DI CASA

*GLASSES*

CoSTUME NATIONAL

*LIGHT PANELS*

ARSCOLOR

*MANNEQUINS*

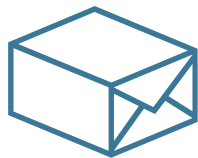
MD STUDIO

*PHOTOLITHOGRAPHY & BOOK PRINTING*

TECNOLITOGRAFICA SUMA

*SET PRODUCTION*

PROGETTI & PROGETTI



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*SPECIAL THANKS FOR THE TECHNICAL SUPPORT TO:*

CAMERA NAZIONALE DELLA MODA ITALIANA  
C'N'C CoSTUME NATIONAL  
MAC  
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VOGUE ITALIA