

INTERMISSION

by Leandro Palanghi



ZONEMODA EXHIBITION

COSTUME MEETS FASHION: ACROSS QIPAO

The project takes as a starting point the discussion of cultural appropriation in fashion. Adopting elements of different cultures is an obvious consequence of the interaction between different groups. It is indicative of a diverse and vibrant society. However, at what point does cultural appreciation become cultural appropriation, or even racism? Designers have always cited the artwork, textiles and traditional attire of other cultures as sources of inspiration. But how do we trace the line between respect for other cultures and the exploitation of cultural imagery? To put it simply, cultural appropriation is the adoption of elements of one cultural group by a 'dominant' group. It's the trivialisation of ideas, images and styles from other cultures, which debases their original significance in the name of vanity. The fashion industry has certainly had a part to play in the perpetuation of cultural and racial stereotypes. Nowadays appropriation of traditional dress needs to be re-discussed in the context of globalisation. I believe it is important to recognize the difference between 'imitation' and 'inspiration'. A designer should be innovative and creative enough not to rely on cheap mimicry. This can be done by fully understanding the the history and evolution of the costumes that are put into the global fashion industry. The project "Costume Meets Fashion" encour-

rages students to engage in designing new dresses elaborating upon 4 Asian dresses: starting with Chinese qipao (2016), presented in the following pages, we will carry on with Korean hanbok (2017), Vietnamese ao-dai (2018) and Japanese kimono (2019). Students of "Culture and the Imaginary of Fashion" (FCM second year, Prof. Simona Segre Reinach) have elaborated a portfolio on qipao under the supervision of fashion designer Marzia Bia. Each portfolio was inspired by a keyword/concept, and developed in a mood board. Avoiding any possible "orientalization", the qipaos were designed taking into account that tradition is an ambivalent word, as it is "national dress". Students have learned that costume evolves as much as fashion, although in different ways and at different pace. Instead of opposing costume to fashion, they found more interesting to explore the boundaries between the two. Out of 13 portfolios designed by the students, four were selected as suitable to be transformed into prototypes during two dedicated workshops conducted by Cristiana Curreli, "Progettazione della collezione di moda" e "Organizzazione Eventi". The four prototypes - *Transparence*, *Fetish*, *QiTech*, *QipHype*-were originally shown at Rimini Open Day (April 2017) and then at Rimini La notte dei Ricercatori (October 2017).



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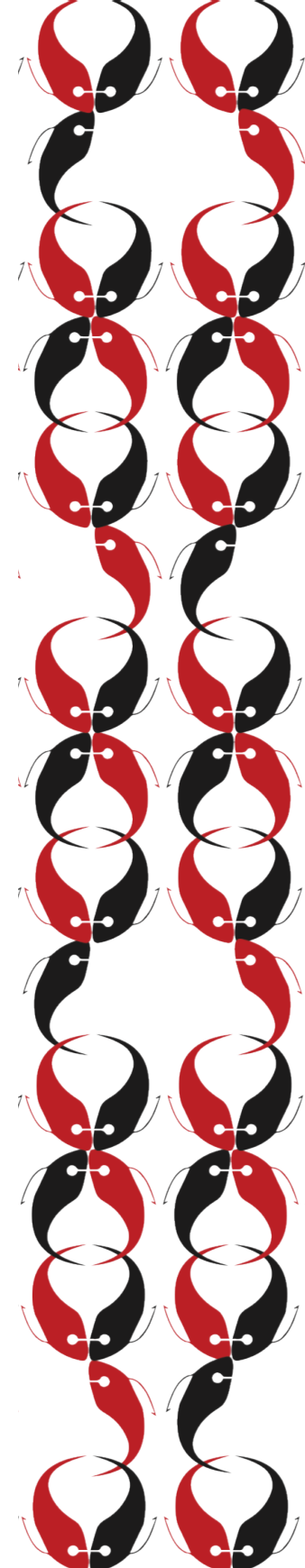


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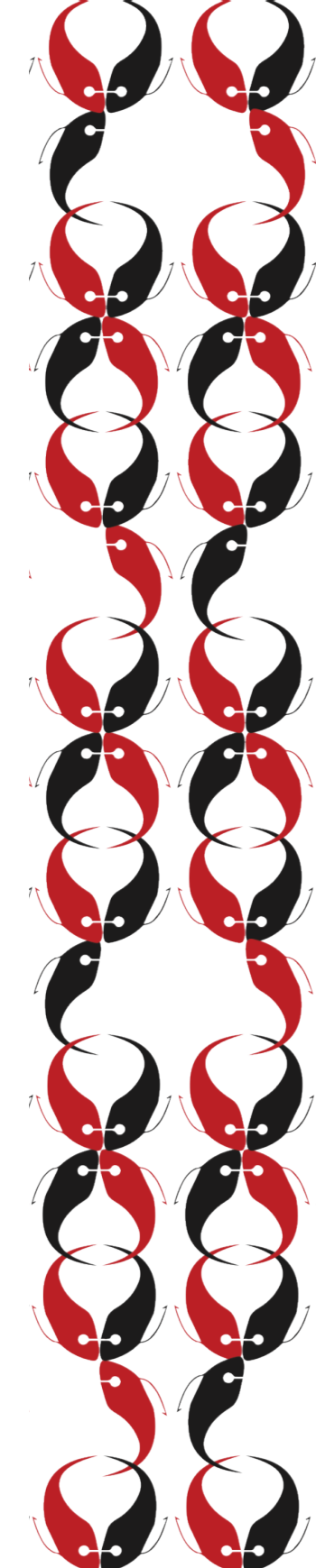
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Course: Culture and the Imaginary of Fashion by Simona Segre Reinach, Fashion Culture and Management Second Cycle Degree A.Y. 2016-17:

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Workshop: Progettazione di Collezione di Moda by Cristiana Curreli, Fashion Culture and Techniques First Cycle Degree A.Y. 2016-17:

Alessandra Falcone, Alice Bassi, Venusia Ragusa, Martina Pisano, Matteo Bomba, Caterina Rosati, Anastasiya Shtayura, Emma Gatteri, Marta Battistella, Sara Bregantin, Athina Dalipaj, Alessandro Marzano, Gianluca Noventa, Manuela Violani, Leonci Nynkev, Sonia Fasulo, Ambra Maioli, Sara Barsotti, Amira Ben Brahem, Ilenia Morena

Seminar: Comunicare la Moda by Marianna Balducci, Fashion Culture and Techniques First Cycle Degree A.Y. 2016-17:

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Seminar: Organizzazione di Eventi by Cristiana Curreli, Fashion Culture and Techniques First Cycle Degree A.Y. 2016-17:

Sara Barsotti, Filomena Potenza, Vanessa Di Quinzio, Mary Agostinelli, Francesca Berteotti, Noemi Panti, Lina Di Stasio, Monica Saretti, Chiara Marchetti, Matteo Gherardi, Setareh Esameili, Caterina Carra, Enrica Bocchetti, Diana Shneyder, Silvia Pierazzoli, Francesca Piu, Martina Silvestri, Noruena Venere Tiralongo

