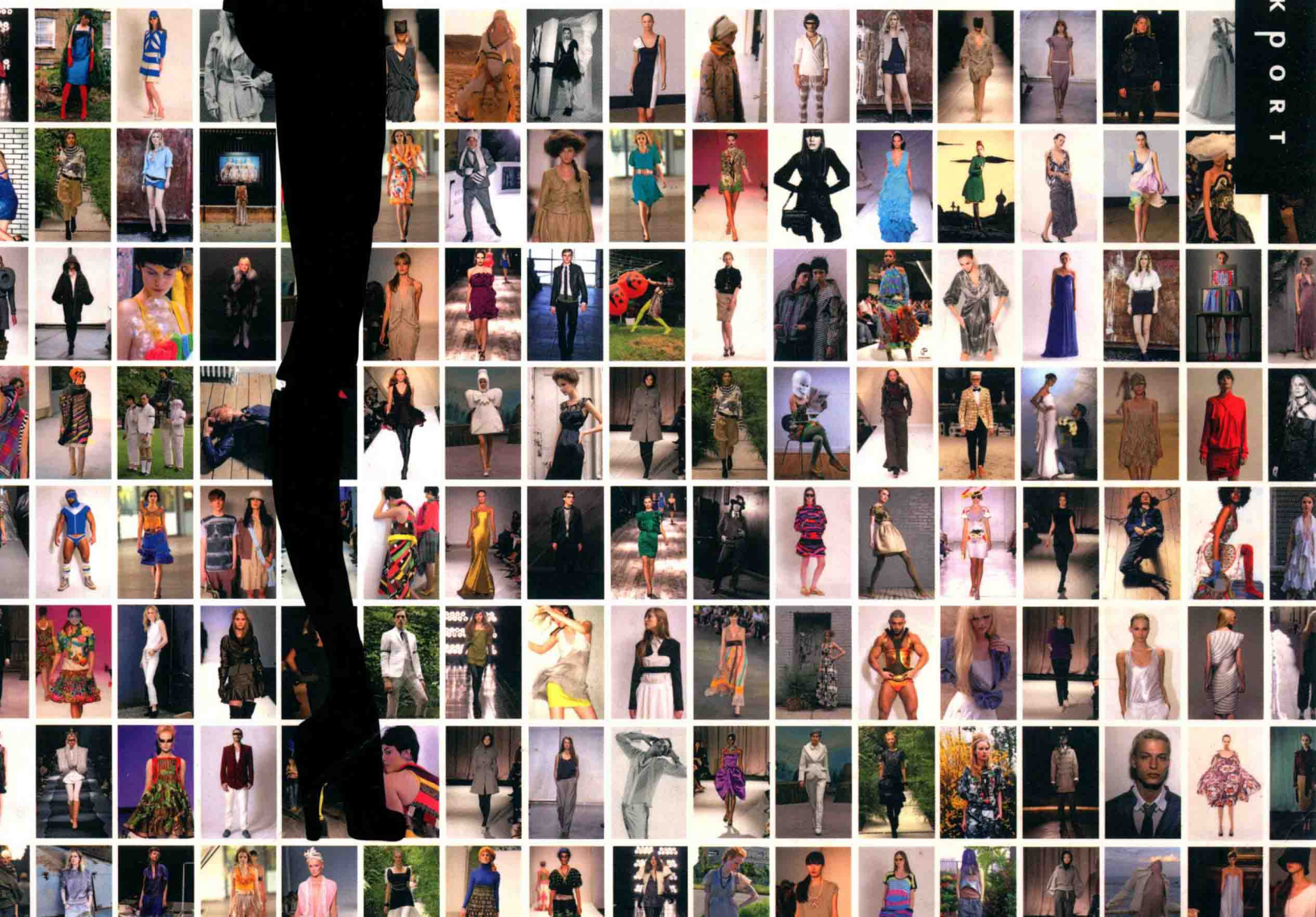


atlas of **FASHION** designers

• LAURA ECEIZA



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BEVERLY MASSACHUSETTS

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Fashion Identity, Diversity and Design Around the World

The traditional demarcation line of fashion—London, Paris, New York and Milan—is changing its original boundaries. Humanity is too rich, heterogeneous, multicultural and dynamic to center its attention exclusively on these four cities. While we continue to view these places as the neuralgic centers of fashion, we are increasingly paying attention to designs coming out of different parts of the world, ones that promise to explode the panorama of international fashion in the years ahead.

This is the idea on which *Atlas of Fashion Designers* is based: the importance of looking beyond the epicenters of fashion, yet without losing sight of them. It represents a way of evolving in a diverse, increasingly connected world, one in which a 180-degree turn is expected in the new millennium.

In contrast to previous years, the most important international catwalks are beginning to be dotted with the work of designers of diverse origins: Russians, Indians, Brazilians, Poles, Chinese, Pakistanis, Israelis, Ghanaians, South Africans... This shift is a reflection of the new millennium, one characterized by a melting pot of cultures that wish to express and reassert their identity in an increasingly globalized world.

The principal aim of this book is to demonstrate the heterogeneous nature of current fashion, fashion that transcends frontiers as the only mode of growing and renovating itself in order to avoid becoming obsolete, fashion that keeps in step with the signs and symbols that define our times. Identity, globalization, place, hybridization, sustainability, innovation, research, luxury, and new systems of productions, all linked to craftsmanship and fair trade, form the centerpiece of the work of designers who articulate this new conception of identity in the twenty-first century, one with local roots yet a global projection.

Such is the case of Brazilian designer Isabela Capeto, whose work is characterized by its high level of social commitment and a warm, indigenous craftsmanship marketed successfully throughout the world. This is also true of Indian designer Manish Arora, who has ably transported his singular aesthetic to Western markets, ones fascinated by the exuberant richness of his culture. These examples are no accident, as India and Brazil, along with Russian and China (the so-called BRIC nations), are countries in full economic expansion



that are penetrating and taking positions in the world of fashion, with designers such as the abovementioned Manish Arora and Isabela Capeto, as well as Ashish Gupta in India; Anunciação and Karlla Girotto in Brazil; Nina Donis, Denis Simachev, Alena Akhmadulina and Igor Chapurin in Russia; and Blanc de Chine in China.

Along this same line of vindicating one's own identity, designers are also emerging who delve into their own culture and proudly export the best of their tradition in the form of luxury brands, such as South African label Sun Goddess and the Chinese brand Blanc de Chine. Others fight to keep haute couture out in front, such as renowned brands like Viktor & Rolf, Alber Elbaz for Lanvin, Karl Lagerfeld for Chanel, or the recently arrived Spaniard to Parisian haute couture, Josep Font.

Textile research and the forging of new paths also represent the spearhead of current fashion. This can be seen in the work of Helen Storey of Great Britain, whose highly original way of fusing the worlds of science and fashion is carried out through an eponymous foundation, as well as in the work of designers finding alternatives to textiles in recycled garments, such as New Yorker Susan Cianciolo, Brazilian Karlla Girotto, and the inimitable Maison Martin Margiela, whose "Artisanal" line attempts to inject new life into obsolete garments and objects.

In *Atlas of Fashion Designers*, men's fashion takes root within a predominantly feminine panorama, redefining itself without casting aside its traditional character through displays of exquisite skill and mastery of classical tailoring. British Timothy Everest and Neil Barrett, North Americans Thom Browne and Craig Robinson, Dutch of Hindu origin Jeroen van Tuyl, and Ghanaian Joe Casely-Hayford are some of the designers who, from an innovative perspective, view the masculine wardrobe with a tailor's eyes.

Sixty-nine designers of thirty-two different nationalities, all working in fashion from diverse perspectives, places, cultures, identities, techniques and philosophies, make up the map of current fashion presented in this book, one in which the reader will find not every new designer out there, but will encounter every one that is changing the face of fashion today.



Photography by Jeroen Snijders

Addy van den Krommenacker

The fashion shows of designer Addy van den Krommenacker exude pure classical cinema. Kim Novak, Veronica Lake and Joan Crawford could easily choose his elegant and refined pearl satin dresses for having a gin fizz in any cocktail bar. If there is something that this Dutch designer knows how to do with his mastery, it is recreating the elegance of the golden age of Hollywood and making it available to today's woman.

His creations, elegant and distinguished with precise patterns, tailored waists and a studied hang, envelop the delicate figure of a woman who wishes to be elegant, special and breathtakingly feminine with care and brilliantly luxurious materials, recovering the glamour of 50s and 60s cinema.

In a shifting and increasingly androgynous aesthetic universe, one in which the reinterpretation of femininity is at the forefront, Addy van den Krommenacker looks backward in order to recover the mysterious women reflected so well in the cinema of previous decades.

It is no surprise, then, that his unabashed objective is for today's woman to feel like a princess, an aim that can be felt in each pleat and every hang of his dresses. In the game of seduction that he proposes, the women he dresses need only show up to draw attention to themselves, to make the slightest gesture to cause a sensation wherever they go.



Photography by Jeroen Snijders



Photography by Jeroen Snijders

The designs of Addy van den Krommenacker are conceived for standing out on the red carpet, due to their delicacy, feminine forms, and, more than anything, the fact that the Dutch designer knows better than anyone else the meaning of the word “elegance” linked to the most cinematographic glamour.



Photography by: Jeroen Smit