

Pitti Uomo 104

IED PRESENTS *TRANSITIONS***In Florence, the installation by IED Group fashion designers hosts a cross-fertilisation between art and fashion, mentored by the international visual artist Lucy Orta****Istituto degli Innocenti** – Piazza Santissima Annunziata 12/13 Florence
The installation will be open from 1 p.m. to 8 p.m.

Florence, June 14th 2023 – In the **Salone Brunelleschi** of the **Istituto degli Innocenti, Istituto Europeo di Design** unveils the **TRANSITIONS** installation, an expression of how **reflection in fashion is spontaneously bound to the same in art**. The project has been shaped by a group of eight **Fashion Design students** selected from the **IED Group** campuses and guided by mentor **Lucy Orta**, an international visual artist renowned for her extraordinary talent, which allows her to combine drawing, sculpture, textiles, photography, cinema and performance art, and to tackle issues regarding our contemporary world through the innovative medium of co-creation.

Using recurring formal elements and material, the installation creates a common field in which the concept of *Transitions* has been interpreted. A large stage hosts the various projects, which engage with one another and fill the Salone Brunelleschi with a work that combines multiple forms into a single, articulate whole. The students were called on to decode the term **transition, in the sense of a moment of passage and complexity implicit in every change**: each transition is the consequence of a need to adapt to a crisis, which at the same time offers the chance to design a better future. Each transition is a passage that rethinks the human form from a social, ecological and technological perspective.

“I’m delighted to have mentored the group of talented international students from IED in this significant milestone in their creative journey. Their creative responses demonstrate their role as protagonists of a future world we will need to inhabit. The young designers confront environmental instability and multiple anxieties to imagine positive and adaptive scenarios. In the thought provoking exhibition, we will see a range of speculative ideas; futures inhabited by beings with multiple identities and man-nature-machine hybrids of the Novacene; dresses designed by generative AI; textiles that emit songs or grow by themselves before absorbing naturally back into the earth. The exhibition at the Istituto degli Innocenti is a fertile installation, and an incubator for the multiple interpretations of ‘Transition’ with fashion, film and performance placed in critical dialogue, in which audiences are invited to partake”, Lucy Orta, Artist and Chair of Art and the Environment, University of the Arts London.

“We are in the Salone Brunelleschi of the Istituto degli Innocenti, in Florence Old Town, during one of the weeks in the year when the city is most open to the rest of the world”, says Riccardo Balbo, Academic Director of IED Group. Yet Transitions is about more than today; it’s a projection into IED’s future, and the whole Group’s approach to teaching. Transitions expresses movement, the shift from one condition to another. These passages are like bridges, connections, a cross between seemingly distant disciplines and forms of expression that come together to create something new, as happens when art meets fashion. We’ve chosen Lucy Orta precisely because we see her as an artist and mentor able to engage in cross-fertilisation at the highest level, connecting with and interpreting the contemporary universe and the world of fashion as a critical expression of art”.

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Months of teamwork have led to the creation of a large installation in which all of the projects, each in its own individual way, come together to forge an overall vision. The installation extends the scope of fashion, bringing in performative elements, drawings, photographic images and video, with the young Fashion Designers offering an expression of the active, key role they are destined to play in the world that awaits them, through projects that convey their respective views on those issues they feel are of greatest urgency in contemporary society.

The choice of a care services facility such as the Istituto degli Innocenti highlights the importance paid to major human and social issues, something the place shares with the training mission of IED, a school and a place of critical production that engages constantly with the institutions, as well as an incubator of ideas and processes to be developed and presented when the opportunity arises to interact with the fashion manufacturing, as is the case this week with Pitti.

THE PROJECTS

Below, ordered according to position on the installation route, are the projects of Transitions:

- **Fluvoxamina:** free interaction performance with capsule collection, by **Gaia Invernizzi - IED Milan**

By constantly looking for flaws – even where none exist – an individual finds themselves in a continual state of transition between reality and perception, to the point where it becomes impossible to distinguish veracity from fabrication, remaining locked in permanent self-criticism. One possible solution might be to open up to space, developing an awareness of the potential a body possesses, accepting its alterations and feeling free to change. Performance engenders self-knowledge, through interaction with clothes, which do not follow the shapes and contours of the body as it exists, but rather create a new body. The possibility to use a garment in different ways allows the individual to create their own way, adapting it to their desires and to different circumstances, and above all to use it as a vehicle for acceptance.

- **Jano Bikoitza:** video and outfit, by **Marcos Escobar Aguirre - IED Madrid**

Jano is Spanish for Janus, the Roman god of beginnings and transitions, both literal and metaphorical, while Bikoitza in Euskera means double: Janus is generally depicted as having two faces, representing his ability to look towards both the future and the past. The project takes its inspiration from these two definitions, associating the concept of double with the world of twins: human beings that are genetically identical can develop aesthetic sensibilities that may differ widely from one another, leading to the creation of completely different outfits.

- **The Transition of Silence:** performance with fabrics and sounds, by **Luca Mantovani - Aldo Galli Academy of Fine Arts, Como**

The Transition of Silence is inspired by a desire to catalogue the sounds produced by different materials, and in particular by different types of fabric, investigating the close relationship between colours, emotions and sounds: fabrics and materials all have their own sound, which can be developed into colour, which can in turn convey emotions and thus communicate in a way that goes beyond words. The project therefore seeks to overcome conventional linguistic and cultural barriers, creating a new channel of communication through *speaking* fabrics able to transmit sounds and emotions.

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- **Dizygoth:** capsule collection of technical clothing and materials, by **Carolina Puiggròs Figueras - IED Barcelona**

Dizygoth explores the connection between twins growing during pregnancy in their mother's womb, the separation at birth and the reconciliation of the two existences with death. The capsule collection is composed of items conceived to remain in contact with the earth and with nature. The garments are transformative, designed to be worn in different, interactive ways, while the materials used are the result of research into bioplastics that break down naturally.

- **From Flesh to Code, A Dialogue on Transition:** performance by **Michele Serra - IED Cagliari**

*What would happen if human beings could evolve once more thanks to technology? A new human figure could comprise body parts able to facilitate tasks in the metaverse, combining human anatomy with the endless possibilities offered by digital avatars. Positioned on the item on display are a series of metal inserts, made up of disused and recycled technological objects, such as broken cables, old smartphones or parts of other electronic devices. These new human beings, hyperconnected with the digital universe, are represented in a way that leaves them open to interpretation by the observer: *is technology on the body a good or bad thing? Do people have control over these electronic appendages, or are we slaves to the machine?**

- **Prodigy:** capsule collection and performance inspired by the *man-to-gargoyle* transition, by **Riccardo Lerda - IED Turin**

Brutality and obscenity are the themes of *Prodigy*. The collection is inspired by the shapes of *gargoyles*, and seeks to represent the grotesque nature of the attitude of modern Man, who, though aware of his mistakes, appears unable to turn them around. The aim is to illustrate the transition of *Man into gargoyle*, creating garments able to express the shifting forms that turn the human body into the shape of a *gargoyle*. The patterns of the fabrics are precise and complex, conceived to obtain clothing that is functional and at the same time offers an almost theatrical performance.

- **Body of Transformations, Transformations of Body:** installation by **Federica Borzì - IED Florence**

We are facing epochal changes of a like humankind has never seen before. We are living in an age of profound scientific and technological progress that poses continual challenges to traditional disciplines, and to the concepts of health and being human: machines appear able to take the place of humans. Humankind is walking the fragile line that separates the natural from the artificial, the real from the virtual, Man from machine. All this prompts a number of questions: *What is human? What is the body?* No-one has a single, unequivocal answer to the future, and it is on this very uncertain ground that the project takes root. *Body of Transformations, Transformations of Body* shows how a garment changes in response to a change in the body wearing it, opening the door to a reflection on the relationship between clothing and the (future) body.

- **Survive:** backpack by **Livio Pilla - IED Rome**

Starting out from a reflection on the increasingly parched world around us, *Survive* expresses the need to tackle climate change and the disappearance of natural resources. As a consequence of this situation, many people all over the world are being forced into becoming climate refugees, but even though an individual may be forced out of their native land, the one resource that cannot be taken from them is their intellect. The installation consists of a backpack, which – as for the Berber peoples of Africa, or the modern-day travellers of the Sahara – contains everything required to survive the hostile environments the wearer passes through. The backpack contains all our resources, no longer the useless or the temporary belongings, and only what is indispensable, enveloped in a modern, technological material that represents our inexhaustible capacity to evolve.

IED | ISTITUTO EUROPEO DI DESIGN

IED is an international Group, the largest Higher Education Network in the creative field to have maintained a global outlook and a deeply Italian cultural matrix, since 1966. IED is a network that spanning with **11 campuses** over **3 countries**: in **Italy**, in Milan, Cagliari, Florence, Rome, Turin and in Como with Accademia di Belle Arti Aldo Galli; in **Spain** in Barcelona, Madrid and Bilbao and in **Brazil** in Rio de Janeiro and Sao Paulo. In Italy IED works through the parent company. In 2022 it was transformed into a **Benefit Company**, in order to formalize a **positive impact on society and on the planet**. IED is an **inclusive, transdisciplinary school** that uses design as a universal language for change.

Every year, IED launches innovative educational projects in the fields of study of **Design, Fashion, Communication and Management, Arts and Restoration and Visual Arts**, developing forms of learning and new models for interpreting the future. The IED Group's educational offer includes Undergraduate courses (First Level Academic Diplomas, Título Superior en Diseño, Diploma de Bacharelado, BAH and IED Diplomas), Postgraduate courses (First Level Master and IED Master) and Continuing Education Courses. IED relies on a network of more than 3.000 lecturers, active in their respective fields of reference, with whom it collaborates continuously to ensure the perfect performance of the training activities of its locations.

LUCY ORTA

Born in Great Britain (1966)

Lucy Orta's visual arts practice investigates the interrelations between the individual body and community structures, exploring their diverse identities and means of cohabitation. She uses the mediums of drawing, textile sculpting, photography, film and performance to realise singular bodies of work. Her process of representing community voices incorporates co-creation and inclusive methods and she has collaborated with a wide range of people, often those on the margins of exclusion to empower participants through shared creative practice.

In acknowledgement of her innovative socially engaged research practice Lucy Orta was nominated as Head of the Man & Humanity, a pioneering master program for sustainable design, which she cofounded with Li Edelkoort at the [Design Academy Eindhoven](#), in 2002. She has been a Professor at London College of Fashion since 2002 and is currently the [Chair of Art and the Environment](#) at the University of the Arts London, where she founded the [Art for the Environment Artist in Residency Program](#). In recognition of her academic contribution to the visual arts, she has received an honorary Master of Arts from Nottingham Trent University and an honorary Doctor of Letters from the University of Brighton.

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