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My body, my fashion

Romina Farrugia meets designer Ana Mikic D'Apuzzo, who has transformed scans of her body into a new fashion collection.



Ana Mikic D'Apuzzo is a highly talented visual artist living in the Italian part of Switzerland. She researches architecture, art and fashion design.

When we meet in her gallery in Ascona, she explains how these three passions have finally come together in her latest project, the Ana D'Apuzzo Collezioni.

RF: If we had to talk numbers, in what percentages would you consider yourself to be an architect, painter and fashion designer?

AP: I cannot quantify or separate myself in percentages because I am all of them together. I find that you learn techniques and that you then apply your knowledge and mix and merge between the different fields to make something creative.

Like many girls, when I was at school I dreamed of becoming a fashion designer and I started designing clothes at a very early age - however, I started painting even before that. In fact I started painting at the age of two and this passion seemed to appear out of nowhere because no one in my family paints. Then, while I studied architecture, I put fashion on the side. Now I am rediscovering it.

Nevertheless, the clothes you see hanging in my shop today would not have been possible without my knowledge of architecture and as for art, it is a passion that will never die.

All the things I love doing fall under the category of applied arts and all have to do with the body and the space around that body.

RF: What was your first thought when you woke up this morning?



AP: This morning I looked outside my window, saw the lake and thought how beautiful life is. When I wake up I usually start thinking about my projects for that day. I have my own gallery so I am pretty free to organise my schedule. I usually have a small breakfast and start painting. I paint a little every day. After that I go to my gallery.

RF: What inspires you?

AP: I cannot say people and nature alone because they are part of life and my subjects would have to be moving not like still lifes. I can say that I am inspired by movement, light, shadow and life in general.

RF: Do you have a favourite colour?

AP: My favourite colour is white, both on its own, as light, and as a combination of all the colours because in truth I love all colours.

RF: Do you listen to music while you work on your creations?

AP: I listen to waves when I am painting on the lake or to my family talking to me on Skype. When I'm not thinking too much then the final result is less conscious and closer to dreaming.

RF: In which countries have you lived?

AP: I have lived in Portugal, Poland, Japan, UK, in my home country, ex-Yugoslavia and then in Switzerland. Here, I first lived in Zurich and then we moved to Ticino because it is warmer and sunnier.

RF: Which city do you consider to be your favourite fashion capital?

AP: I know that it is not usually considered to be a fashion capital but I must say that I find Tokyo fascinating and revolutionary and that its spirit is connected to architecture. Design is clean and the people are very sensitive.

RF: I know that this is not your first attempt at fashion design. Tell me about your earlier experiences.

AP: I started designing clothes when I was in school. I used to hang my designs on the classroom walls and they were such a success that the little girls in my class were actually taking them off the wall and home with them. 🍷



When I was in high school I took a professional sewing course and after that I started making some clothes. After high school I went to Portugal to study art but also got a hands-on experience at my aunt's studio where I learnt about fashion and life. I then created a sportswear line and sold it in the former Yugoslavia.

I did nothing for a while and then in 2009, I participated in the seventh edition of the Vienna Ringstrassen-Galerien Designer Award – I drew inspiration from the great Coco Chanel and chose black and white as my theme. At that time I was already an architect and my dress was inspired by Frank Lloyd Wright's architecture. I was ecstatic when I learnt that I was a finalist and that my designs would be published on the Not-Just-A-label website.

RF: How did the idea to design these clothes come about?

AP: The idea for these clothes simmered for quite a while. I used a 3D body scanner to scan myself. I then put these images in the computer and through a special programme used in architecture, I designed the background for these faces and created 3D videos. After this I decided to freeze some of these moments and print them on Plexiglas. The 3D video and the digital prints were shown last year in an exhibition in my studio and also in Tokyo during a conference on body scanning.

I had taken my physical image and transformed it into a digital one and then I started to question, what would happen if I were to do the reverse? What if I were to transform the digital image into something physical again? These clothes are the result of this

reflection. It took me some time but after one year I found a Spanish company that could print the 3D designs on fabric. I saw the prototypes and could not wait to feel the fabric.

RF: What happened when you received the fabric?

AP: At first I had thought of designing clothes that were inspired by Japanese kimonos as regards their shape but not in their colour because the Japanese would never wear such colours – I had already tested their reactions to the Tokyo exhibition. However, when I felt the light, silky fabric I was immediately inspired and started cutting up the fabric and sewing the dresses.

RF: What did you feel when the dresses were ready?

AP: It was a very big satisfaction. Since it was the first time that I had done something similar everything was a little unpredictable. It was really and truly an investigation of what would happen next. I did everything myself, from the design of the fabric to the final end result represented in the dresses. Though this project is small in scale it is very much in line with what is happening in the fashion world today as machines to produce textiles and clothes become more sophisticated and the process behind their realization more studied.

RF: Future projects?

AP: Right now I don't want to make this project bigger than it is yet I am investigating different possibilities for the future since people love the designs. My next fashion project is a short movie that the film director Wang Meng-Ying is doing about my work in fashion. It will be called Vision-3D dream and

will be presented at the ASVOFF Film Festival (A Shaded View on Fashion) at the Centre Pompidou in Paris, this November. **FM**

To view Ana Mikic D'Apuzzo's collection visit www.notjustalabel.com/ anadapuzzo.com and www.anadapuzzo.com



Yellow meets red

This season **Orsay** brings you a number of collections each month. Having presented the Modern Preppy and the Smart Business collections, Orsay now introduces the Yellow meets Red collection. This collection is a return to English 1960s classics such as geometrical forms and strong, contrasting colours like shades of orange, yellow and red combined with black and brown. The pop-art style theme fascinates with compact and elastic fabrics, woolen velour, bouclé fabric, lacquer and nylon. Visit any Orsay outlet in Valletta, Birkirkara and Arkadia Gozo to view the collection.