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Fashion from Austria continues on its successful path! Participating in the International Fashion Showcase in London for the fifth time, *Another Austria* has established itself as an innovative presentation platform for ambitious fashion design from Austria. In the past few years, more than 50 designers and artists from the fields of fashion, jewellery, photography, animation, illustration, literature and fashion theory have thus been able to provide insight into the multifaceted creative spectrum of the Austrian fashion scene on an international level.

Organised by the British Council and the British Fashion Council since 2012, the fashion festival takes place during the London Fashion Week and brings together the visionary ideas of an emerging generation of designers and artists from 25 countries.

This year's theme, *Local/Global*, invites audiences – in collaboration with embassies and cultural institutions – to explore the complex network of various cultures and their local fashion productions on a global level.

Austria is home to a textile and clothing industry that is steeped in tradition and sets great store in first-class quality and craftsmanship. *Another Austria: Material Essence*, therefore, focuses on the fascination of material in all its diversity. Today, knowledge about material, its origins and processing

is more sought after than ever before; true luxury comes in products that are produced in keeping with old traditions.

In my curatorial concept and the selection of participants for the 2017 exhibition, impressive design and processing were as decisive as the playful way of dealing with materials and the alienation of classical attributions. Various processing techniques, haptic, origin, tradition and experimenting with handcraft are the central themes.

Created especially for this exhibition, the works oscillate between functional application and artistic craftsmanship and are design pieces beyond serial production. Orienting themselves on regional traditions, such as the production of loden cloth, 'Wiener Geflecht' (Viennese wickerwork), the blue-print method or the processing of high-grade precious gems, four fashion designers of the younger generation present four innovative positions of aesthetic approaches in contemporary design. The aim of *Another Austria: Material Essence* is to once again create an experimental space in which the commercial and the non-commercial are equally important and where the concept of cultural exchange serves as a foundation.

The Austrian Cultural Forum London, our long-time partner, is also focusing on the subject of fashion and presenting the *Transfashional Lab*

exhibition parallel to the International Fashion Showcase. It shows visionary works at the intersection between fashion and art by designers and artists from Austria, Poland and Great Britain.

I am pleased about our participating in the International Fashion Showcase for the fifth time and the positioning of Austrian fashion design in the heart of the British capital, in one of the world's most renowned cultural institutions, Somerset House. I wish all visitors inspiring discoveries and conversations.

My special thanks go to all creative participants, the Arts and Culture Division of the Federal Chancellery of Austria, the Austrian Cultural Forum London and the Vienna Business Agency.

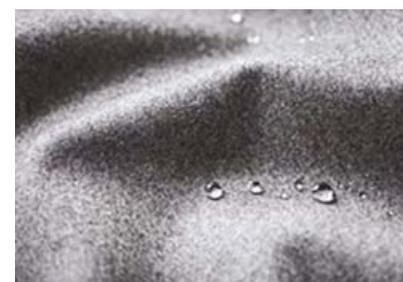
A big thank you to my entire team in Vienna and in London, and to the project coordinators of the British Council and the British Fashion Council.

Claudia Rosa Lukas

Globalisation has given the metropolises' inner cities an ever-increasing uniform look, marginalised their historically developed identities and referred them to the museum realms. Even the cities' own inhabitants are often only made aware of cultural characteristics through mediation. The Danube metropolis Vienna is somewhat different in this regard. In its withstanding way, it still has a lot of 'obsolete becamers' to offer. In particular, these are relics from the bygone Habsburg monarchy and folklore art from the Alpine region. Male aristocrats who downtown wore the so-called Loden janker, a typical hunter's wear, thus linked the culture of the city with that of the country.

Cultural characteristics, to which the creative industry looks for inspiration. Although the myth excites less interest than past craftsmanship, as this is found in antique shops, archives and abandoned inventories in milliners' and glovers' studios. Part of this tradition can still be found in today's couture studios. Vienna, as the 'City of Balls', has taken the glamour of imperial times into the present. It grants a craftsmanship tradition far from profane everyday wear. Yet materials and techniques from a fading craft culture are also applied in contemporary everyday wear design, as attested by a generation of fashion designers who orient themselves towards global

fashion markets. Here glamour is the exception rather than the rule. More so is the rediscovery of original fabrics from a time when costumes necessarily emerged from local offerings; leather, flax, wool and colours from natural raw materials such as limestone and nutshell. The rediscovery of natural colouring methods entails a unique colour effect on the one hand, and aspects like health and wearing comfort on the other. Unlike the colours, the appeal of original fabrics is primarily found in the aesthetics and function. The continuing fascination for the Loden could be ascribed to the Alpine region's harsh climate. Made from sheep wool, the original brings about rough charm and natural wind and water resistance as well as breathability. Loden was last picked up by Milan-based designer Arthur Arbesser and the Vienna-based label Sagan Vienna. In this showcase SABRINA STADLOBER works with the fabric, which she finds suitable for unisex outdoor jackets. Inspired by knight's armours, she explores its protective aspects.



© Leichtfried Loden



© Leichtfried Loden

Another fabric that captivates the designers is blueprint, one of the oldest printing techniques in costume fashion. The elaborate manual printing process is based on old models and the indigo colour, and was

originally developed in Asia. In Europe, it became a favourable alternative to expensive woven patterns such as brocade. Fashion designers have applied the technique to other fabrics than those reserved for Dirndl costumes. By using leather and denim, they re-negotiate the style in a contemporary framework. Showcase participant ILIJA HVALA has an affinity for the indigo colour used in the blueprint technique and the working class context it renders. Elements of working class clothing are an important source of inspiration to him.

As traditional textiles see a return, a somewhat more daring reference to raw materials and production techniques from other disciplines is also becoming increasingly popular. A texture that receives a great deal of attention

is the so-called 'Viennese wickerwork' made of rattan. With the 'N° 13' chair designed by Thonet in 1859, it became a Viennese coffee house culture icon. The characteristic texture gained further recognition through Bauhaus designer Marcel Breuers' model chair 'S32' in 1929. Contrary to what its name suggests, the 'Viennese wickerwork', also known as octagonal and honeycomb pattern, is said to come from India. Characteristic for the texture design, which includes



Thonet Chair No. 13, 1860/70 © Wien Museum, Inv.No. 199.616

a diagonal thread for every two warp and weft threads, is its robustness and contour accuracy. Showcase participant RAPHAEL CARIC has found out that textile fibre interpretation allows for interesting clothing applications.

As a jewellery designer, showcase participant LAUREN COOKE (HEIRS) seeks to define new design possibilities by combining old and new metals and manufacturing techniques. She incorporates an innovative plating method known for its durability, as well as traditional hand engravings. Hand engravings represent the craftsmanship and principle of durability not solely on a material but also on a symbolic level.

The traditional and near forgotten materials are loaded with references to the local cultural heritage, but should also be seen within a global scope as their universal techniques were always commonly in use in more than just one region. Their legacy appears in a contemporary framework through reinterpretation and is not as fathomable as, for example, a burger, which has become an icon for global eating habits. The reinterpreted legacy is in need of deciphering, more like the 'Kaisersemmel', a typical bread roll representative of local baking traditions with a name that refers to Imperial Austria. Its inventor promoted the majestic in its character due to the high crust content. As it turns out, the 'Kaisersemmel' design is also a form

of art. Bestowing on it a new meaning, the Austrian label rosa mosa applied the design to a wallet. By imitating the original yeast dough shape, their leather imperial emblem reveals a humorous approach to an old local craftsmanship technique.

With the return to tradition in local sourcing and integration of traditional craftsmanship, a new awareness of design has emerged. Far from being defined by its exterior only, it calls for a basic understanding of function and application. Opting for the rough Loden, the iconic texture of a coffee house chair and the plain – at least in comparison to precious woven patterns – blueprint, means a certain renunciation of a conventional concept of luxury and an acquired interest in simplicity, robustness and durability.

Hildegard Suntinger
Journalist, Fashion Expert



The Viennese artistry of hand-weaving cane called 'Wiener Geflecht' was developed for chairs in the mid 19th century and quickly became an Austrian design tradition. The strong aesthetics of the technique have inspired Raphael Caric to apply it to fashion, simultaneously exploring the idea of the traditional weaving and braiding processes today.

Raphael's interest in the so-called multiaxial weaving of the 'Wiener Geflecht' lies in its timeless beauty, as well as in the possibilities that this technique opens up. Working with looms this way, 'instead of just the warp and weft you suddenly have two more diagonal directions. These can increase the fabric's strength and even its 3D shape to a level where tailored seams would not be needed anymore'. Seeing the potential of

a traditional technique in light of modern times, Raphael is able to squeeze as much innovation from it as possible, creating garments that reflect both the past and the future.

In Raphael's work, design often follows function, and his attention to the way clothes are made is impeccable. Making his roots apparent through his aesthetic inspirations but mirroring the global whole picture, Raphael borrows from many places to make one coherent and nuanced whole.

raphaelcaric.com







Lauren Cooke's fascination with tradition, innovation and materials is evident in the designs of her brand, HEIRS. Following the slogan 'we are the HEIRS of our past and the HEIRS of the future', her distinctive accessories reflect a sense of the past infused with new materials and cutting-edge production methods, creating unique, hybrid pieces.

Working with Argentium Silver, which was invented in the UK and is high in purity, results in 'more durable and resistant silver that is hypoallergenic' and can also boast 'a production method that is better for the environment'. Lauren prioritises 'exploring new innovations in industry methods, as well as new materials', and she takes care to balance this with a dose of the traditional when it comes to her inspiration and production. In a way, the processes and materials 'serve as inspiration themselves, but by marrying them with hand-crafted elements such as hand-setting and engraving, old craftsmanship is merged with modernity'.

Lauren's talent lies in her relentless search for the best, and her sense for carefully blending traditions and innovations makes for pieces that stand out for their layered quality. Utilizing only the best of both the modern and the traditional, HEIRS creates the perfect concoction for the contemporary nostalgic citizen of the world.



P. 19-23 Collection: SIRIUS, Photographs: Andreas Waldschütz
Models: Wiener Models







Well known and spread throughout China, Japan and India for thousands of years, the rich indigo blue print made its way to Europe in the 17th century, only to become an instant hit and a fashion must. Hvala Ilija decided to delve into the historic craze and update it for his contemporary customer.

Blue print, originally used in the Far East on higher-end materials such as silk, was being applied to more easily available and cheaper linens and cottons in Europe. Ilija's inclination towards the working class is evident, as he reinterprets the complex historical connotations of the dyeing technique. His ability to represent street culture and the way it translates into fashion through echoing the current youth alongside past practices and trends is what makes his work a treasure trove of references.

Aiming to transmit information and tradition through his designs, Ilija also encourages his customers to 'experience a new way of handling it'. His use of blue print on denim is highly relevant to his concept, as wearers 'get something they are used to, but the experience will be new, fresh and updated'. Playing with a traditional dyeing technique and combining it with a material most present in our closets today, Ilija stays true to his uber-cool urban soul with all the rich background and technical mastery behind it.

www.hvalailija.com



P. 25-27 Collection: Romantik, Photographs: Rudolf Strobls, Model: Cem, tempo models
P. 28-29 Images from the series Crazy Young Minds
Commissioned by AUSTRIANFASHION.NET in the frame of 'ReFashioning Austria Shanghai'
Photographs: Dahlia Spiegel, Models: Lena & Jossip







Loden has a rich history in Austria – designed and worn by the Alpine population, and made to withstand harsh weather and exposed natural landscapes. Today, the fabric enters a new age of reinvention. Sabrina Stadlober is at the forefront of the movement towards the future when it comes to interpreting traditional textile processes, aiming for functional, high-quality garments, focusing on wearability, and weaving into them a part of Austria’s nature.

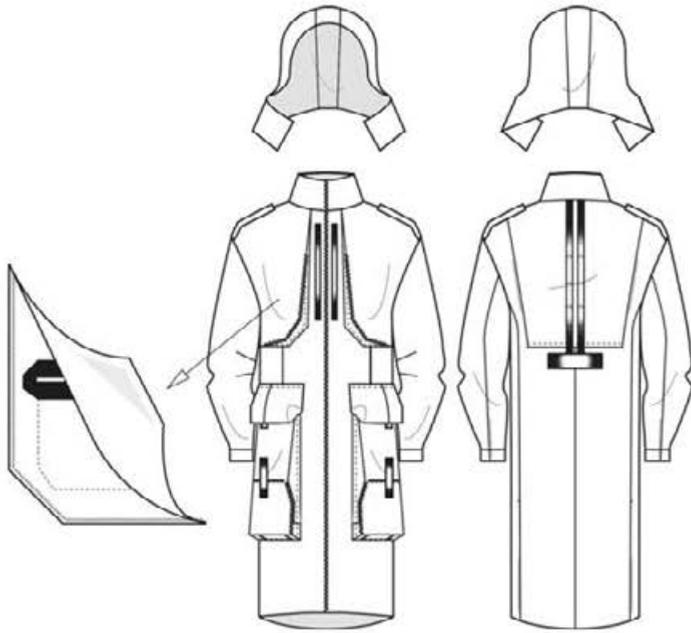
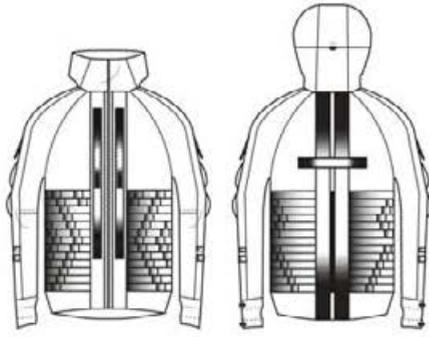
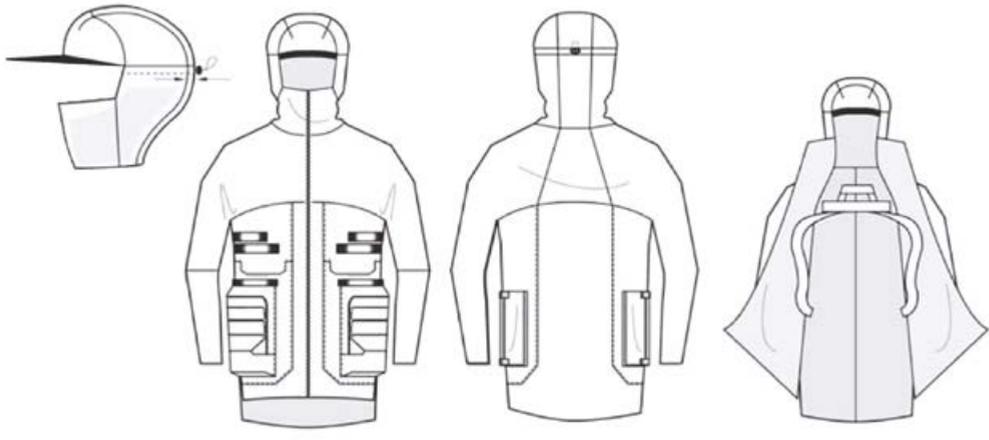
Sabrina chose to work with loden from a weaving mill in Austria that uses extra-fine Australian Merino wool. Her expertise with the fabric is exhibited through her method of ‘creating flexible and protective surfaces by pleating and smoking the fabric, showing how easily it can be transformed



without cutting or wasting material’. Making it clear that loden might be an Austrian tradition but is far from being immune to global transformations, Sabrina soaks up modern processes and collaborates with forward-thinking people on an international level.

Inspired by suits of armour from the Styrian Armoury in Graz, Sabrina’s pieces retain the utilitarian benefit of loden, ‘resulting in water-resistance, climate regulation and comfort’, all the while producing highly modern and urban-ready pieces. Bringing out the best of both history and the present in her designs, she manages to reach new ground.

sabinastadlober.com





Ever since its debut in 2013, *Another Austria* has been going strong for five seasons. Dedicated to promoting Austrian talent on an international level, the exhibition established itself as a thrilling future concept, developing unusual ideas and fresh perspectives that promote international networking and reveal Austria as an emerging country with high creative potential. *Another Austria* has clearly made its mark on the *International Fashion Showcase*: it has twice been nominated for best country showcase and has been featured in publications praising its conceptual ideas. The exhibition marked the first appearance on an international level for many of our featured designers, launching careers and cooperations globally.

2013 jumpstarted the *Another Austria* project with artistic dialogues between Vienna and London at the ACF London, moving on to an industrial location in 2014, and coming out a counter movement to the image-based culture in 2015 with *Writing Fashion* – where narratives shared centre stage with fashion. During the 2016 *Utopia* theme at the Somerset House, we presented a world that embraced diversity and openness, inspired by the recently freely available British Library database. The animations

commissioned for *Utopia* have been awarded by the British Library.

Another Austria invites the public to experience the contemporary creativity of a very different Austria. It is constantly growing and developing, reflecting the youthful energy and innovative creations of the country's artists. As a sustainable curatorial project, the exhibition has been adapted and extended for *ReFashioning Austria* in Shanghai in 2016.

www.anotheraustria.com

- 2016 A selection of *Another Austria* 2013-2016 has been on display at the *ReFashioning Austria* Exhibition at Liu Haisu Art Museum in Shanghai, China
- 2016 *Another Austria: UTOPIA* at Somerset House
- 2015 *Another Austria: Writing Fashion* at Brewer Street Car Park
- 2014 *Another Austria* at the Moving Museum
- 2013 *Another Austria* at the Austrian Cultural Forum London



Photograph: Christopher Gunson

2013



Photograph: Alexandra Bondi de Antoni

2014



Photograph: Yiannis Katsaris

2015



Photograph: Yiannis Katsaris

2016

Set up in 2006, AUSTRIANFASHION.NET has been promoting Austrian fashion internationally, evolving from an online platform to a physical presence within diverse contexts and mediums. Regularly organising the distinguished curatorial project *Another Austria* at the International Fashion Showcase in London since 2013, and putting on exhibits such as the high-profile exhibition *ReFashioning Austria* in Shanghai in 2016, AUSTRIANFASHION.NET focuses on local designers, Austrian textile and art heritage and the future potential for a global reach thereof.

The aim is to initiate networks fully devoted to developing and representing the best of what Austria has to offer in the fashion design field. Moreover, AUSTRIANFASHION.NET has proven this for the last 10 years with additional services like the production of the *Austrian Fashion Guide*, by creating a community-based communication tool, as well as by setting up a B2B cooperation exchange forum.

The Austrian Cultural Forum London promotes cultural contacts between the UK and Austria by organising events and supporting artists and projects in the fields of music, performing arts, visual arts, literature, film and science. We provide a venue in central London for recitals, lectures, readings, film screenings, conferences and exhibitions, while also cooperating with various partners throughout the UK.

The ACF London is the Cultural Section of the Austrian Embassy in London and offers free admission to all of its events, which are organised in cooperation with Austrian and Austrian-based artists. The ACF London arranges, initiates, facilitates and supports about 150 events per year, half of which take place at the ACF's own premises at 28 Rutland Gate, in the heart of Knightsbridge.

www.acflondon.org

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International Fashion Showcase 2017 presented by Mercedes-Benz. Organised by the British Council, British Fashion Council and Mercedes-Benz in association with London Fashion Week, International Fashion Showcase 2017 will take the theme of Local/Global.

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fashion.net**

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LOCAL/GLOBAL

International Fashion Showcase 2017

MATERIAL ESSENCE

Another Austria

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