



feel  
THE  
YARN

BY TUSCANY



**2012**



# FEEL THE YARN 2012

Tuscany has always been at the forefront of the spinning sector. This segment is able to respond competently to the technology, style and quality demand coming from the various international markets. In order to maintain our competitiveness, it is necessary to create all over the world a true **made in Tuscany** culture for the full appreciation of the peculiar characteristics of our productions. Only by understanding this assumption it is indeed possible to play a key role in all the different markets. **Feel the Yarn**, a unique event in the field of economic promotion, was created with this awareness.

Since this project intends to complete the education path of the fashion designers of the future, **Feel the Yarn** aims at providing the students involved in this initiative with the necessary knowledge to fully appreciate our yarns and to stimulate their use for their creations, as well as to share their experience with their colleagues.

This project has gained an immediate success involving in the third edition 10 International Fashion Design Institutes against 7 in the last year. They are among the best Institutes in the world: BIFT - Beijing Institute of Fashion Technology (China), Bunka Fashion College (Japan), Parsons The New School for Design (USA), Polimoda (Italy), Royal College of Art (UK), Fashion & Art Design Institute of Donghua University (China), Hochschule Niederrhein – University of Applied Sciences (Germany), Hochschule Luzern - Design & Kunst (Switzerland), Faculdade Santa Marcelina (Brazil), The Hong Kong Polytechnic University – Institute of Textiles and Clothing (China).

Thanks to **Feel the Yarn**, the Tuscan excellence meets the excellence in fashion education to build a future rich in profitable collaborations.

*Gianfranco Simoncini*

The Minister of Economic Activities, Employment and Training

Tuscany Region

# FROM MATERIAL TO IMMATERIAL

THE THEME OF THE COMPETITION WAS CONCEIVED TO STIMULATE YOUNG DESIGNERS TO INTERPRET MATTER, YARNS AND COLOURS AND TO MAKE THEM PROTAGONIST IN THEIR PROJECTS.

Matching, fusing, opposing yarns and textures together with the research of shapes enhancing the metamorphosis from compact density into evanescent transparencies, from deep opaqueness versus iridescent luminosity, from 3D reliefs melting into extra-flat surfaces, focus on a new emotional and visionary sensitivity.

**“We are so full of fears that we have never developed techniques that can push back physical limits”**

*(Marina Abramovic – Expiring Body)*

*Ornella Bignami*

Project Tutor and Coordinator

The project is financed and realized by:

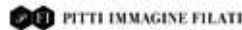


Regione Toscana



TOSCANA

In collaboration with:



In occasion of the 71st Pitti Immagine Filati



## TRAINING EXPERIENCE AND DESIGN AWARD FOR FUTURE KNITWEAR DESIGNERS

Feel the Yarn is a training project aimed at helping aspiring knitwear designers from some prestigious international fashion and design schools to deep their knowledge on yarns and materials.

The project, divided into two phases, started in March with a training visit to Tuscany, during which 20 young designers have been introduced to the world of fibers, colors and yarns creativity by Ornella Bignami, project tutor and coordinator of the initiative. Students visited the Prato production district and met Tuscan spinners in order to acquire a wide knowledge of all design and production phases of a knitwear yarn.

The students who participate come from **BIFT - Beijing Institute of Fashion Technology** (China), **Bunka Fashion College** (Japan), **Parsons The New School for Design** (USA), **Polimoda** (Italy), **Royal College of Art** (UK), **Fashion & Art Design Institute of Donghua University** (China), **Hochschule Niederrhein – University of Applied Sciences** (Germany), **Hochschule Luzern - Design & Kunst** (Switzerland), **Faculdade Santa Marcelina** (Brazil), **The Hong Kong Polytechnic University – Institute of Textiles and Clothing** (China).

During the second phase of the project each student designed and produced 3 knitted outfits, inspired by the thematic “**From material to immaterial**”, using yarns from one of the participating Tuscan spinners such as **Filati BE.MI.VA.**, **Filati Biagioli Modesto**, **Filpucci**, **GI.TI.BI. Filati**, **Ilaria Manifatture Lane**, **Industria Italiana Filati**, **Lanificio Dell’Olivo**, **Silvano Giorgini Filati**, **Linsieme Filati**, **Manifattura Igea**, **New Mill/Fashion Mill**, **Pecci Filati**, **Pinori Filati**.

The outfits will be exhibited, partly in a dedicated area and partly in the stand of each Tuscan spinner, during Pitti Filati, from July 4<sup>th</sup> to 6<sup>th</sup>, 2012, and will be voted by a technical jury and by all the visitors. The designer of the most voted outfit will be awarded the prize as the winner of this creativity contest. The award ceremony will take place on July 6<sup>th</sup> at 11 am at Feel the Yarn stand in Pitti Filati.

Since March 2012 the new blog and social network [www.feeltheyarn.it](http://www.feeltheyarn.it), is on line to make the master be known on the web and to help young designers to have a showcase for the production of their first collections.

FEEL THE YARN  
2012

FEEL THE YARN

2012

# BEIJING INSTITUTE OF FASHION TECHNOLOGY

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THE TIMES HAS REDEFINED the image of men and women. The yarns play a game to create a variety of looks with special knit surface.

**WANG  
SHI**



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REFLECTING THE STRONG WILL OF PERSONALITY BY USING SOFT YARNS, hand in velvet glove. Material to immaterial of the concept is realized with a soft and strong practices, to show the embodiment of modern women's independence, independent and strong. But at the same time also embodies the feminine, sexy and charming, using a variety of the texture changes.



JIAO  
GUAN

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# TOKYO BUNKA FASHION COLLEGE

## WE ARE LIVING IN COEXISTENCE WITH NATURE.

The design of a variety of colors and shapes is created by nature. This is the basis of our culture.

We have been greatly inspired and amazed from nature and this has given us imagination.

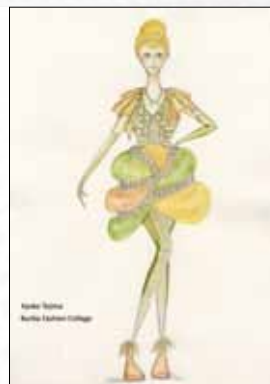
Nature has made tangible things.

What kind of changes will take place when man becomes involved?

What kind of interesting products will be created if expressed in the form of knitwear?

want to try to make a new product which will develop from the point in time when the material becomes the immaterial.

**KYOKO  
TEJIMA**



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## THIS DESIGN IS BASED ON THE THEME “FROM MATERIAL TO IMMATERIAL”.

It is taken from the concept of having a garment that can actually be worn as a real piece of clothing and which also expands the possibilities of knitwear and yarn.

Just like someone's expression will change depending upon the type of fabric being used in a garment, I want to create a garment which can change the inner feelings of the wearer.



**MARIN  
HACHIYA**

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# FASHION & ART DESIGN

## SHANGHAI INSTITUTE OF DONGHUA UNIVERSITY

### SKETCHES 1

The material and the texture are the main direction of my design. Using the yarns in different weight and volume to create a specific surface, that giving a strong haptic touch when watched. This garment will give more than a look, an outfit, but also a communication with audience.

### SKETCHES 2

It was inspired by the biology. Using streamlines and vibrant colors to embellish the vision. Novelty yarns in different thickness are combined together to create a colorful ornamental look. Use metal material fringed with yarn, make a stiffened style. To make garment showing more textures and technology.

### SKETCHES 3

The new humanity lifestyle pays much more attentions to comfort and functions. Based on this new value use the skills of hand to show the theme FROM MATERIAL TO IMMATERIAL. Casual silhouette and Asian details are combined to give a complicated mix-match feeling. Different structures and thickness are contrasted & integrated for a natural easy feeling.

**CHANG  
TIAN**



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## TEXT TOPIC 1 FLOWER

Source of inspiration: flower

Brief Description: Referring to the shape of flowers, I decide to make the sleeves as flowers, the trousers and skirt as branches.

Colours: Rose, Light/Dark Grey, Black and so on.

Way to Performance: single knit, interlock fabric



## TOPIC 2 TRANSFORMER

Source of inspiration: Transformer

Brief Description: As the topic is transformer, I decide to use some exaggerated shapes such as huge skirt or trousers. So in order to set off the exaggerated shapes, I need some tight – fitting coats.

Colours: Light/Dark Grey, Black and Bright Yellow.

Way to Performance: single knit, interlock fabric, net warp knitted fabric



## TOPIC 3 FOLK

Source of inspiration: folk

Brief Description: This type will use lots elements of Chinese national minority. So I choose this shape as basic shape. Besides, I will use some yarns to wave to decorations.

Colours: Light/Dark Grey, Sky Blue, Orange, Light Red and Bright Yellow.

Way to Performance: single knit, interlock fabric, rasied knit, net warp knitted fabric



FAN  
YANG

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# BRAZIL FACULDADE SANTA MARCELINA

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TO HUMANITY WAS GIVEN THE GIFT OF CREATION AND TRANSFORM. Create from a simple fiber woven and braids that result in much beauty here presented visually with the firm woven of basketry and the fluidity of knitting, felt by the touch. It can be something of lightness or with heavy texture created by someone who seeks in his occupation aggregate different values cultivated during life. Values that result in the hope that by involving a body, the creation initiates an explosion of feelings that goes beyond the action of those who did it. Those feelings are untouchable in the hands, invisible to the eyes and cannot be measured, only felt in the deepest and most intimate that only allows them to observe the countenance of the person who experiences: the creator.

**THAIS**  
**SIGNORINI COSTA**



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INSPIRED BY THE THEME “FROM MATERIAL TO IMMATERIAL”, the bottom line was the Brazilian book “Saragana” by Guimaraes Rosa, in particular, the tale “São Marcos”.

The garments are a personal and subjective interpretation which captures, in a dark way, the dreamlike and mysterious side of the story and also it expresses a sensuous immersion of nature.

Irresistible dark and deep colors like black, brown and grey are counterbalanced with metallic shades and light spots, a mixture apparently imperfect but intense.

Vigorous colors and contrast of textures transfer ourselves into a ethereal and subtle atmosphere but at the same time dramatic and solid.



**RAQUEL**  
**DE CARVALHO NOVAIS**

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# LUZERN HOCHSCHULE LUZERN DESIGN & KUNST

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A ZOOM INTO THE QUASI SURREAL WORLD OF ELEMENTARY PARTICLES. Structured, ordered nano constructions define the transition from material to emptiness. A zoom into the positive nucleus and the negative shells of atoms. A tension between two poles, between science and imagination. A deep dive into a fantastic, nearly immaterial world.

Three knitted dresses, each presenting contrasts affecting each other: pure and hybrid, harmony and collision, division and fusion.

**HANNA MARIETTA  
STAMPFLI**



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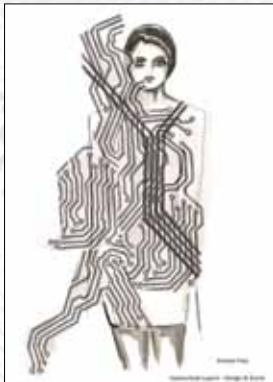
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## FUNCTION AND DISSFUNCTION OF ELECTRONIC DEVICES

Since the advent of the computer, the importance of electronic devices has expanded constantly. They help us a lot, but also create problems. Because of their rapid development computers are often faulty. They seem robust. We trust them and store a lot of information on them. However, they are sensitive to knocks and dirt. They are quickly damaged and our data is lost. Then there is the fact that more and more electronic devices are in demand and at the same time these have a shorter and shorter product life cycle, which creates a lot of electronic waste that is also sometimes toxic and difficult to recycle. In this context, “material” stands for, intact, perfectly functional and useful, while, “immaterial” is associated with dissolution, destruction, uselessness or even harmfulness.



**ANNINA  
FREY**

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# HOCHSCHULE NIEDERRHEIN KREFELD UNIVERSITY OF APPLIED SCIENCES

## CONDENSE AND DISSOLVE: SHOWING MATERIALS IN A NEW CONTEXT.

Combining heavy and compact textures with light and open surfaces; conflating thick carded yarns with delicate and sleek ribbons; merging voluminous pattern with sheer structures; composing basic shades with highlights in turquoise, lime and gold; creating an unexpected casual look within the collection.

**CLAUDIA  
FITZ**



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## ANISOTROPY

Anisotropy is the dependence of a property on direction. This implies diverse characteristics of an object when observed from different directions.

Examples of anisotropic materials are natural, organic and irregular shaped microorganisms, which can be found in the exotic underwater world.

The anisotropy of these apparently IMMATERIAL microstructures of the underwater environment, which are invisible to the human eye, are translated into wearable MATERIAL dimensions.

These dimensions combine SLICK, GLOSSY and COLD surfaces as well as the contrasting SOFT, FLUFFY and WARM properties.



**KRISTINA  
REM**

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# NEW YORK **PARSONS THE NEW SCHOOL FOR DESIGN**

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AN INTUITIVE IMPULSE PUSHED INTO A PHYSICAL IDEA.

Soft, natural fibres developing into synthetic and metallic yarns.

Straight-forward knitwear combined with technical and specialized processes.

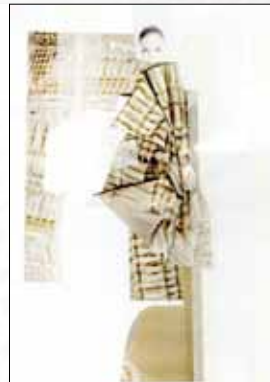
Devore and Burn-out reveal trapped materials and hand-machine techniques.

Hard, glass beads encased in tactile fine gauge fabrics.

Combinations to pass beyond the expected materiality.

Craft transformed.

**HANNAH  
JENKINSON**



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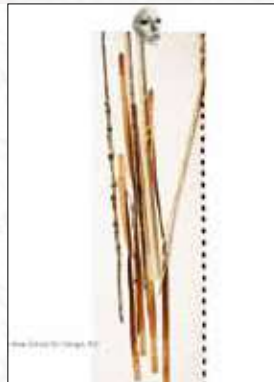
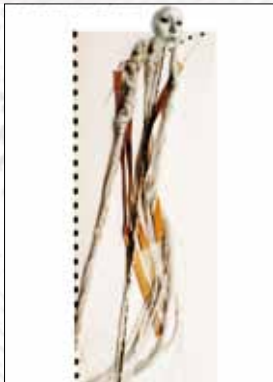
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## METAMORPHOSIS

My concept is inspired from STABLE TO ERRATIC which is an exploration of a constant cycle of transforming sharp, geometric, and organized forms into fluid, irregular and ultimately chaotic beings.



**YUNG  
CHI TSAI**

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# FLORENCE **POLIMODA**

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FROM MATERIAL TO IMMATERIAL, FROM TIGHT TO LOOSE, FROM THICK TO THIN, FROM VISABLE SEE TROUGH TO BOLD SOLID.

Like my muse Emilie Louise Floge, im influenced by layering, contrasts like something dense points to something more flimsy. The fusion i did between the 1st layer to the second layer, by making the second layer see through.

My muse had the reformed dress style, so i wanted to do something radical, rebellious but at the same time contained with an attitude. Basically describing a character a living from the outfits.

Every point, from and colour have it's character!

**ROSEMARIE  
ABELA**



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## OUTFITS INSPIRED BY THE OPPOSITION OF MATERIAL AND IMMATERIAL,

stitches and yarns bringing back to the passage between the two extremes.

Stitches are knitted with contrasting tensions or using nets and interlacings.



**MARGHERITA  
BOJOLA**

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# LONDON ROYAL COLLEGE OF ART

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IN MY WORK I AM OFTEN INFLUENCED BY ECOLOGICAL AND SUSTAINABLE ISSUES, particularly recycling. When I saw the recycled denim yarn produced by Pinori, my yarn sponsors, I was really pleased and so I have developed my design ideas around this concept. If we as designers can avoid so much wasting of yarns and fabrics we will contribute to making the world a better place in which to live.

As a young designer, I have explored a new area of knitwear. I agree with the words we were given in the presentation From Material to Immaterial. "The truth is that the matter itself has never been totally proved by science."

In this project I have combined the recycled denim yarns with other yarns in a modern way to produce fresh and innovative knitted fabrics. The word recycle does not have to mean old or handcrafted.

I have knitted recycled denim fabrics, made moulds of them, produced a soft silicone material from these moulds and applied these to and combined them with my real knitted fabrics. The effects of these new knitted fabrics are very unusual and unexpected in the designs of the garments for my collection of knitwear.

**XIAO LI**



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## THE CALM BEFORE THE STORM.

From material to immaterial to me represents cause and effect. An action causes a reaction, which can change serenity to chaos without any warning. Juxtaposing areas of sleek knit with high texture and pattern reflects the unpredictable nature of life. Yarns such as metallic linens and fine chenilles are combined in garments with exaggerated proportions. Construction techniques and surface design are used to represent this contrast between calm and disorder. Plain knitting is broken up by layers of mixed yarns, linked in unexpected places, suggesting hidden garments. The monochrome colour palette is disturbed only by hints of bright orange, representing the split second in which a life can be changed.



**ALICE  
GIBBERD**

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# THE HONG KONG HONG KONG POLYTECHNIC UNIVERSITY

THIS COLLECTION WAS INSPIRED BY A FILM CALLED 'MIDNIGHT IN PARIS' WRITTEN AND DIRECTED BY WOODY ALLEN. The plot centered on a screenwriter's magical journey each night at midnight travelling from modern Paris to 1920s Paris. The screenwriter met many famous people from 1920s, such as Alice B. Toklas, Cole Porter, Josephine Baker, Zelda and F. Scott Fitzgerald, who take him to meet Ernest Hemingway. I fall in love with this era because of the joyful and eccentric atmosphere and the large freedom for creativity which was a basic element for design. The looks of them have inspired me to create this collection. The design is started from the conventional look of gentleman and flappers from 1920s, and the concept behind is to make this look from the point of conventional to eccentric in order to create a more interesting and humorous look for women. In order to create more movement for the designs, a more flimsy and sheer material was developed from a denser and opaque material from top to bottom. The technique used was needle felting and bonded technique on knitted materials in order to create a texture of dense-to-flimsy and hybrid-to-pure, in turn to create knitwear 'From Material to Immaterial'.

**GRACE  
FUNG**



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**NOTHING LAST FOREVER. MY INSPIRATION COMES FROM THE CHANGES WHICH TAKE PLACE AS TIME GOES BY.** Metal will go rusty, flowers will rot, human will have aging problem. Nothing can escape from their own density. The only way to keep things in its most beautiful stage permanently is to preserve them. However, there is actually no true solution to the problem. Preservation can only keep things physically, but their core spiritual aspect – the reasons that made them beautiful. In my collection, it will demonstrate the preservation of things in its best properties to the contrast of its gradual process of deterioration.



**PAK TO  
LEE**

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# 14 TUSCAN SPINNERS

**FASHION MILL** – STAND D/8-11 GROUND FLOOR

**FILATI BE.MI.VA.** – STAND G/8-9 GROUND FLOOR

**FILATI BIAGIOLI MODESTO** – STAND G/2-6 GROUND FLOOR

**FILPUCCI** – STAND D/14 LOWER FLOOR

**GI.TI.BI FILATI** – STAND C/16 LOWER FLOOR

**ILARIA MANIFATTURA LANE** – STAND B/2-4 GROUND FLOOR

**INDUSTRIA ITALIANA FILATI** – STAND G/1 GROUND FLOOR

**LANIFICIO DELL'OLIVO** – STAND A/3 LOWER FLOOR

**LINSIEME FILATI** – STAND C/5-7 GROUND FLOOR

**MANIFATTURA IGEA** – STAND B/14-16 GROUND FLOOR

**NEW MILL** – STAND D/8-11 GROUND FLOOR

**PECCI FILATI** – STAND G/2 LOWER FLOOR

**PINORI FILATI** – STAND B/3 GROUND FLOOR

**SILVANO GIORGINI FILATI** – STAND C/13 GROUND FLOOR



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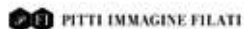


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