

The background is a solid orange color. A dark orange, wavy line starts from the left edge, loops around the text, and ends on the right edge. At the bottom of the image, the year '2014' is written in a large, light orange, sans-serif font.

feel
THE
YARN

2014

feel
THE
YARN




Feel the Yarn is a real case study in the field of economic promotion. For the first time ever, thanks to a close collaboration between the public and private sector, the promotion of a production excellence has gotten away from the classical "here and now" approach to look directly at the future.

This project originated from the knowledge that in order to keep Italian yarn businesses competitive - as they have always been - it would be necessary to create a global culture of appreciation for the made in Italy and for the particular characteristics of our productions. These are the only basis for winning a leading role in the world's markets.

By completing the training of future stylists, Feel the Yarn in recent years has had as its goal the transfer of knowledge to students so they may fully appreciate our yarns and spread this knowledge among their colleagues once in the working world.

An immediately successful approach, as shown by the increasing number of fashion design institutes interested in being part of the project year after year. These institutes are top level. As many as 8 will participate this year, with a total of 19 students: Royal College of Art (UK), The Hong Kong Polytechnic (Hong Kong), Kingston University (UK), Hochschule Niederrhein (Germany), BIFT Beijing Institute of Fashion Technology (China), Bunka Fashion College (Japan), Hochschule Luzern (Switzerland), Politecnico di Milano (Italy).



Numbers aside, the effectiveness of a project is evaluated from its results and it gives me great satisfaction to be able to say that many of the students who took part in the previous editions, and who have come to the end of their studies, are now working with major international fashion houses like Max Mara, Benetton, Missoni, Yamamay and that almost all of them have kept in touch with the Italian companies they met through their participation in Feel the Yarn.

Now that a cycle has reached its end, we can say: mission accomplished! Thanks to Feel the Yarn, Italian excellence met training excellence in the field of fashion in these five years, so as to weave together a future of fruitful collaborations. We hope that the business community will continue on this path and earn well-deserved profits from it.

Gianfranco Simoncini
Regional Minister for Economic Development

The project is financed by



Regione Toscana



In collaboratin with



C.P.F.
CONSORZIO
PROMOZIONE
FILATI

VISIONS

A new feeling for Knit

A visionary approach, combining crafted materials and innovative technical hybridization is essential to interpret the theme of FEEL THE YARN 2014, inspired by a multifaceted atmospheric ambience.

FROST

An hibernated nature is expressed by a range of frosted greens. Ice crystals, water molecules, evaporated snow evoke experimental yarns to be transformed into poetic knits in a constant contrast between warm materials and cold surfaces.

STONE

A silent granitic landscape of grey stones, in dialogue with volcanic lava, porous materials, sulphurous greens. Primitive totems, lava flows, primordial sediments suggest protective coatings, felting, carving, brushing for oversized contemporary volumes.

EARTH

Exploring desert areas, evoking a range of natural colours. Materials refer to animal fleeces and furs, in a creative mix of textures, crafted details, abstract ethnic jacquards, out of scale cables, decorating simple, rounded, organic shapes.

Ornella Bignami
Project Tutor and Coordinator

BIFT - BEIJING INSTITUTE OF FASHION TECHNOLOGY

BIFT is China's premiere educational facility associated with fashion, mainly specializing in art and technology. With defining characteristics, BIFT is a full-time higher education institution where art, technology, economics, management and other convergent disciplines can successfully interact. Founded in 1959, the institute was first affiliated with the Ministry of Textiles. Then it evolved into a supervisory institution under the City of Beijing in 1998. In recent years, the institute's motto has been "innovation paves the way for realistic and creative applications in education". The institute, which has 7000 students and 700 academic staff, is now made up of five schools: School of Clothing Art and Business, School of Art and Design, School of Materials Science and Engineering, School of Business, and School of Industrial Design and Information Engineering; two departments: Foreign Language Department and the Department of Plastic Arts; two teaching divisions: Division of Social Science and Division of Basic Courses; an educational Center for Computer Science Teaching; an International College; a School of Continuing Education; a Department of Higher Vocational Education and a Graduate School.

BIFT - Beijing Institute of Fashion Technology – www.bift.edu.cn

School Tutor: Ruiping Guo

BUNKA FASHION COLLEGE

BFC has played a guiding role in fashion education in Japan, since 1923. It has graduated many highly - qualified people, including fashion designers on the international stage. BFC has established courses that follow all aspects of the industry. It offers an original curriculum, divided into four departments: Fashion Creation Department, Fashion Technology Department, Fashion Marketing and Distribution Department, Fashion Accessories and Textiles Department. In order to develop human resources responding to diversified industrial trends, BFC promotes collaboration with industry, government and academia.

Bunka Fashion College – www.bunka-fc.ac.jp/en

School Tutor: Hiromi Yagihara

HOCHSCHULE LUZERN

Lucerne University of Applied Sciences and Arts

In 1997, seven regional, public - funded universities were established in Switzerland, each offering degree programs approved by the Federal Department of Economic Affairs. More than 4100 students are now enrolled in Bachelor and Master programs at Lucerne University of Applied Sciences and Arts, which is divided between several campuses located in the city center and surrounding area. The five principle schools, which specialize in engineering, architecture, business, social sciences, art and design and music are regarded as powerful forces, underpinning central Switzerland's economic and cultural life. The innovative undergraduate curriculum and state-of-the-art facilities accommodate both the needs of our students and their future employers. Postgraduate studies are also offered that confer a Certificate, Diploma or Master of Advanced Studies upon completion. The University has a reputation for high standards of rigorous Research and is committed to maintaining close cooperation with local industries, businesses and cultural institutions.

Hochschule Luzern - www.hslu.ch/design-kunst

School Tutor: Tina Moor

HOCHSCHULE NIEDERRHEIN

University of Applied Sciences

Faculty of Textile and Clothing Technology in Mönchengladbach.

The Faculty is one of Europe's largest study locations for textile and design engineers. It offers a wide range of Bachelor's and Master's programs. The comprehensive range of studies makes graduates extremely flexible. Students develop their knitting knowledge on different machine types and for different products. The university got workshops with a high standard of technical installations from hand driven flat knitting machines, Stoll CMS, and circular knitting machines to weft knitting machines. It has cooperation agreements with international universities bearing witness to the high standing of the Institute.

Hochschule Niederrhein - Faculty of Textile and Clothing Technology - www.hs-niederrhein.de

School Tutor: Ellen Bendt

KINGSTON UNIVERSITY

BA(Hons) Fashion - the course covers all aspects of the design process – from research and design development to creating garments using cut and construction. Every student across all levels will engage in professional practice related to their studio work. Art and design history underpins studio-based projects and overseas study trips. Design projects are delivered by a dedicated team of specialist practising designers and modules are led by experienced tutors. Collections are selected for an annual fashion show at a premier venue in London attended by the industry and press from the UK and overseas.

Kingston University – BA (Hons) Fashion – www.kingston.ac.uk

School Tutor: Samantha Elliott

POLITECNICO DI MILANO

The School of Design

The Design School in the Politecnico di Milano University is today the largest international reality for the education of designers. The history of the Degree Course in Industrial Design – Design Faculty since June 2000 and now the Design School – is characterized by its constant desire to experiment innovative path that respond to the needs of contemporary society. Fashion Design altogether with Product, Communication, Interior is part of the Bachelor degree programs. The Master degrees include Product design for Innovation, Fashion System design, Interior design, Design and Engineering, Naval and Nautical Design. In addition to these two levels of degree programs the Design School also offers a wide range of first and second level Master Diplomas and PhD providing a top qualification in the field of design research.

Politecnico di Milano - www.design.polimi.it

School Tutor: Giovanni Maria Conti

ROYAL COLLEGE OF ART

The Royal College of Art is the world's most influential postgraduate university of art and design. Specializing in teaching and research, the RCA offers the degrees of MA, MPhil and PhD across the disciplines of fine art, applied art, design, communications and humanities. There are over 1,200 Master's and doctoral students and more than 200 professionals interacting with them – including scholars, leading art and design practitioners, along with specialists, advisers and distinguished visitors.

Royal College of Art - www.rca.ac.uk

School Tutor: Sarah Dallas

THE HONG KONG POLYTECHNIC UNIVERSITY

Institute of Textiles and Clothing

ITC has a proud and illustrious history. It has pioneered the provision of fashion and textiles education in Hong Kong. While ITC strive to equip students with professional knowledge, ITC is also firmly committed to providing an all-round education to equip them with a global outlook as well as critical and creative thinking. ITC has a team of excellent staff members who distinguish themselves in high quality teaching and research in the areas of design, business and technology. ITC makes significant contributions to the industry with its expanding range of consultancy, professional training and technology transfers. ITC is determined to be a world-class fashion and textiles education and research centre and it plays a leading role for the advancement of knowledge in fashion and textiles through its exciting educational and research programmes.

The Hong Kong Polytechnic University – ITC – www.itc.polyu.edu.hk

School Tutor: Judyanna NG



北京服装学院

BEIJING INSTITUTE OF
FASHION TECHNOLOGY

Yu Yangyang

My inspirations are the owl and the fish from the pattern of Miao embroidery, and I took elements that are typical from those two and mix them together to get a new pattern. I also use typical colors to embody the national customs as well.

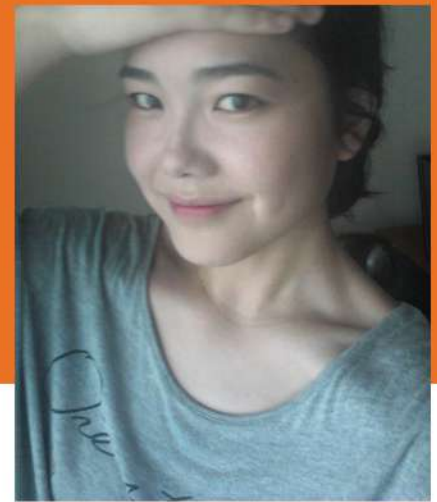


Miao



北京服装学院

BEIJING INSTITUTE OF
FASHION TECHNOLOGY



Yuqi Cai



My first impression of frost is
its chilly and silent,
just like the snow country
in late winter.

Pure blue sky, the snow
mountain and the snowy roof,
all of them reveal the
beauty of quiet between
heaven and earth.

Based on the concept of “stay
white as snow” in traditional
Chinese painting, I drew the
ink and wash snow painting
by using yarn.

The effect of layering stands
out by choosing wool and
mohair with the craft of partial
knitting and handwork.



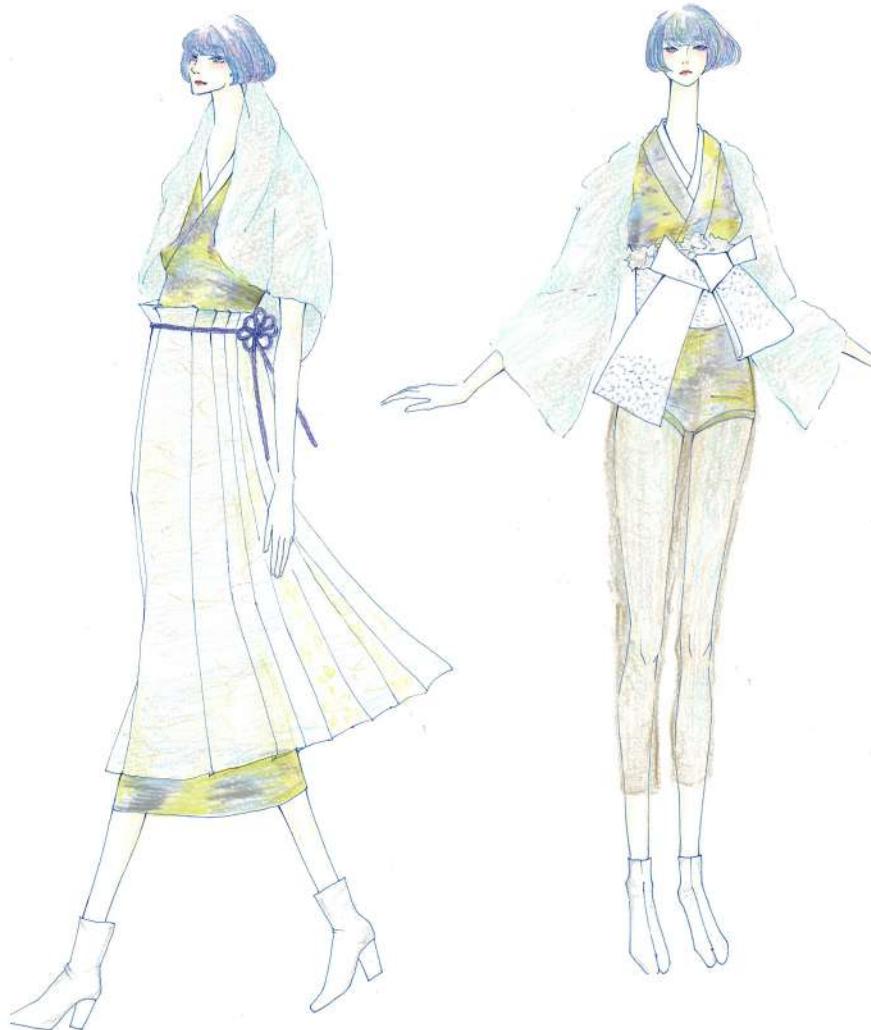
文化服装学院

BUNKA FASHION COLLEGE

Ayako Ohta

Inspired by straight lines of
the traditional Japanese
Kimono I use these
elements in my design.

I made use of the
expression of the yarn;
mohair represents lighting,
clear yarns represent ice.



文化服装学院

BUNKA FASHION COLLEGE



Eri Naito



Fairy. There are many fairies on the earth. They are creating the natural world around us, such as the atmosphere, stones, water and so on. I express the invisibility of these fairies by using knitwear.



文化服装学院

BUNKA FASHION COLLEGE

Kumiko
Ikehara

The earth is fluctuating
without intermission.
It is elevated, distorted,
reversed...
The strata are jolted by
nature and reveal its
human-like feelings.





Lucerne University of
Applied Sciences and Arts

HOCHSCHULE LUZERN

Design & Kunst

Dorothea Birnstiel

An imaginary landscape - futuristic, beautiful and forbidding, is the setting for my knitwear collection. The journey across this terrain begins with a frozen labyrinth of icicles and dense snow. The land then becomes bleak and barren. A volcano brings the dead earth to life with its bubbling magma. Lava is solidifying into rock. Hot steam is rising. Greenish-yellow sulphur lingers in the air.

Two knitted jumpsuits emerge from the essential elements of this landscape.

One is an expression of a Geo-futuristic imagination, the other is inspired by the contrast between hot flowing magma and cooled porous lava rocks.



Lucerne University of
Applied Sciences and Arts

HOCHSCHULE LUZERN

Design & Kunst



Selina Peyer

My inspiration is a lone female wolf fighting for her survival in the wilderness.

In my knitwear collection, the wolf's strength is reinterpreted as that of independent contemporary woman.

Knitted 'armour' signifies today's female warrior.

Its ability to protect its wearer is evocative of the protective layer a wolf needs to battle freezing conditions.

The rugged landscape is a reminder of the extreme weather that has shaped it.

Likewise, the chain mail structure of the yarn brings to mind the generations of female warriors who have won battles for their rights.

Mother Nature's delicate shades reveal a gentle warmth beneath the warrior's exterior.





Caroline Sell

ELEMENTAL COMPOSTIONS

These digitally developed styles originate in the visually reduced depiction of pressed ice and agricultural exploitation of land. One man-made, one created by elementary power, both structures have their very own appearance: a partly forced, partly randomly grown composition.

Knitting figurative jacquards requires setting one pixel for one stitch. Therefore, also in the digital process, the consideration of the elemental components of the illustration is crucial.





Miya Budaeva



The ice glaciers and rocks are massive, imposing formations. The various openings and cracks inside the cliffs, as well as the ice erosion form a special structure. There is something beautiful in the controversy between the smooth surface of ice and stone, polished by wind and water, and the structural splits, caused by the same natural forces. And still, this cold and raw masses contain life inside and outside them.



Hochschule Niederrhein
University of Applied Sciences



Textil- und
Bekleidungstechnik

Faculty of Textile
and Clothing Technology

Theresa Brinkmann

Protection and freedom.
Both are deeply-rooted
human needs in a fast-
moving time.

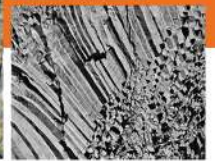
Almost indestructible, solid
and protective: STONE is
the inspiration for the
three-dimensional surface
of a chunky knitted dress.
Although it seems like an
armour it still feels soft
and gentle.

In contrast, the other outfit
symbolises the endless
freedom of an empty
desert. Tracks in the sand,
closeness to EARTH and
independence are visual-
ised by the material mix
and the organic pattern.





Kingston
University
London



Camille Hardwick

STONE A silent granitic
landscape

Straight column like
textures which lead into
muddled pattern.

Lime green being the flash
colour to highlight oversized
volume and repetition.

Bee hive type stone pattern
development.

experimentation with using
intarsia front
bed / back bed.





Maria Brimelow

EDGE OF EARTH

Looking at horizons, the
never ending edges of
earth.

Textile and Natural colours
gradient, never ending lines
and volume...



POLITECNICO DI MILANO



SCUOLA DEL DESIGN



Alessandro Bruno

The Growing Stone project is inspired by nature and focuses its attention on stone. After a geological analysis about the different kind of stones, I identified the connection among them in the slow chromatic and volumetric evolution from the lowest valley to the highest peak. Starting from the stocking stitch and colours such as lime and cold grey, you can see the slow rise of darker shades of grey and 3D volumes, evidence of the rock's evolution.

The collection, conceived in a vertical way to recreate the progressive geological path, is perfect for a woman who loves to experiment, daring with shapes and volumes.



POLITECNICO DI MILANO



SCUOLA DEL DESIGN



Matteo Domenichetti

The collection tries to recreate the atmosphere that can be found in the depth of caves, the ones who conceal precious stones.

In this atmosphere I place a figure: the dowser.

Dowsing is a type of divination employed in attempts to locate both ground water and buried metals or ores, gemstones, using a particular dowsing rod.

The atmosphere that comes out is a contrast between something fluid and something unmoving, between the soft and the rigid.

I work on this in 2 ways: vitrifying the yarns in different shapes; plastifying parts of the garments with a particular slim film.





Royal College of Art

Postgraduate Art and Design

E Wha Lim

My collection tells the story of an ideal Mother Earth, called Gaia, that, as per Greek mythology, created the universe. I interpreted the themes 'earth' and 'stone' with my own expression. I have chosen the colours from the stunning natural landscape of the forest. Jeanne Opgehaffen also influenced me to use the wood in a different aspect. Green, grey and brown with hints of royal blue and ochre merge together and create the scene of a forest under a grey sky. I combined the contrasting textures of cashmere and wood to get the silhouette simple and clean but modern to balance the textures of garments.





Royal College of Art

Postgraduate Art and Design



Matilda Norberg

Looking in to how stone and rock is composed, I have found a lot of inspiration for knit materials. Gravel or clay being cemented together, interlocking crystals or quickly cooled off lava flows, they can all be translated into knit techniques. I am working with a range from solid, glassy knits to porous and grainy. Stone, rock and crystal shapes has also inspired the silhouettes and garment shapes.



Royal College of Art

Postgraduate Art and Design

Min-Hsuan Weng

Inspired by my origins, having grown up between two very different cultures, I was always fascinated by duality and stereotypes. For this project, I worked on the Frost theme, and did my research based on the trends of Chinoiserie from the 17th Century. European artists were influenced by Chinese styles, and created an imaginary China. The "Blue Bird", an illustrated children book by Fiona French, telling a story taken place in China was also a great source of inspiration by its richness of colours and prints. I wanted to work on a soft coloured palette, with details in Lurex, and play with shapes by using different thickness of yarn.





THE HONG KONG
POLYTECHNIC UNIVERSITY
香港理工大學



INSTITUTE OF TEXTILES & CLOTHING
紡織及製衣學系

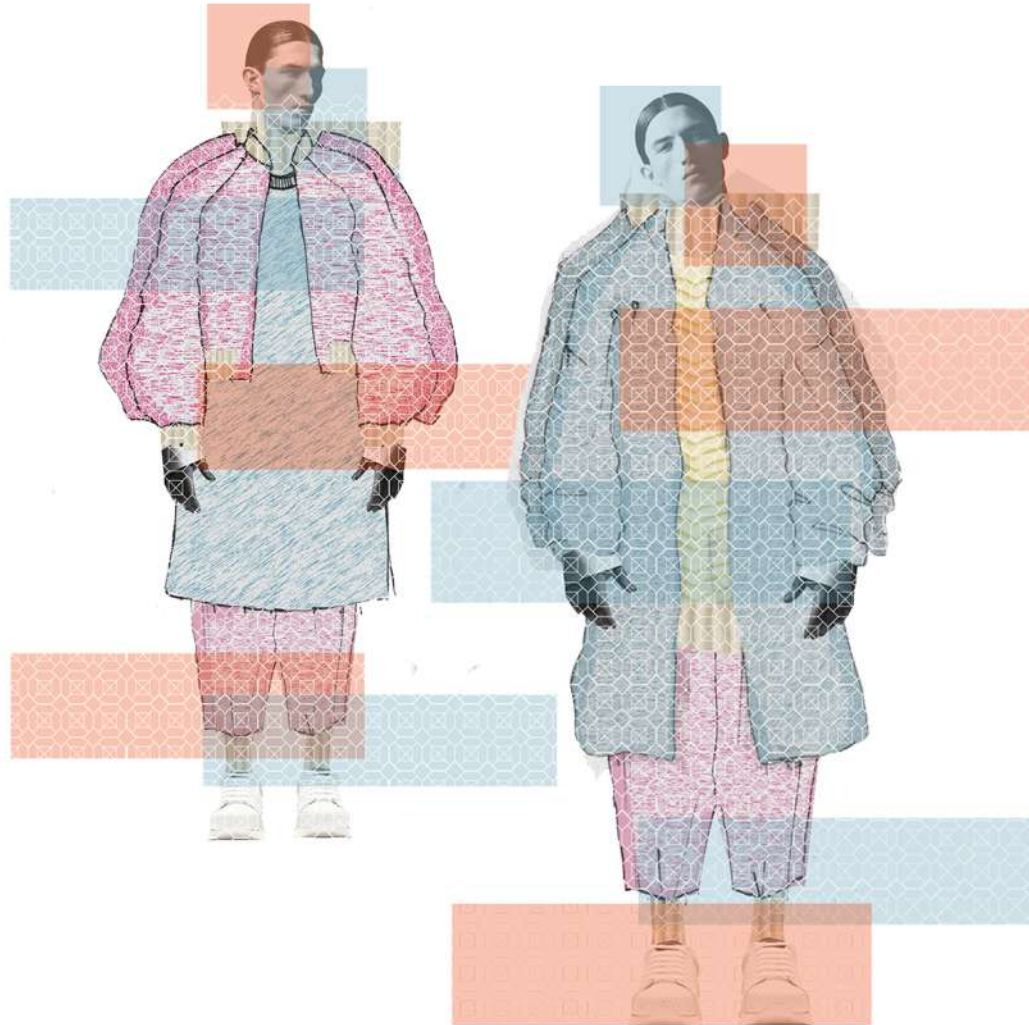


Ka-ho Cheung

The theme of this collection is called 'tiān dì' (Heaven and earth), which is inspired by Tibetan lama and their religious culture.

The bump out Tibetan letters those are engraved on bowls and bells inspire me of quilting. The variety of Tibetan symbols also brings me the mood to create the knitting patterns.

The huge and loose lamas cassock gives me idea of my silhouette development.





INSTITUTE OF TEXTILES & CLOTHING
紡織及製衣學系



THE HONG KONG
POLYTECHNIC UNIVERSITY
香港理工大學



Keung Mei Yee



My collection, entitled OUR PALIMPSEST SOUL, is inspired by the natural elements of the theme and by the manuscript which has been written on parchment, washed and reused again. As a result of this process, the faint remains of the former writing, would eventually reappear and even be discernible. The dirt, link, and the stain on it has the same characteristic of the natural ambience. The collection adopts abstract jacquard patterns recalling the spontaneous idea of palimpsest and natural landscape, coherent with the hybrid texture idea, various materials will be used together to get a distinct knitwear collection.

SPINNERS

Di.Vè

www.filatidive.com – stand C/1-5 Ground Floor

E. MIROGLIO

www.emiroglio.com – stand D/15 Lower Floor

Filati BE.MI.VA.

www.bemiva.it - stand G/7-9 Ground Floor

Filatura PAPI FABIO

www.papifabio.com – stand C/2-6 Ground Floor

FILMAR

www.filmar.it – stand G/5-6 Ground Floor

FILPUCCI

www.filpucci.it – stand D/14 Lower Floor

GI.TI.BI. Filati

www.gitibi.it – stand C/16 Lower Floor

GIORGINI SILVANO

www.giorgini.it – stand C/13 Ground Floor

ILARIA MANIFATTURE LANE

www.ilaria.it – stand B/2-4 Ground Floor

INDUSTRIA ITALIANA FILATI

www.yarn.it – stand D/1 Ground Floor

LANECARDATE

www.lanecardate.com – stand B/6 Ground Floor

LANIFICIO DELL'OLIVO

www.lanificiodellolivo.it – stand A/3 Lower Floor

LINSIEME FILATI

info@linsiemefilati.it – stand C/7 Ground Floor

LORO PIANA

www.loropiana.com – stand G/2 Lower Floor

MANIFATTURA IGEA

www.igeayarn.it – stand B/14-16 Ground Floor

NEW MILL–FASHION MILL

www.newmill.it – stand D/8-11 Ground Floor

PECCI FILATI

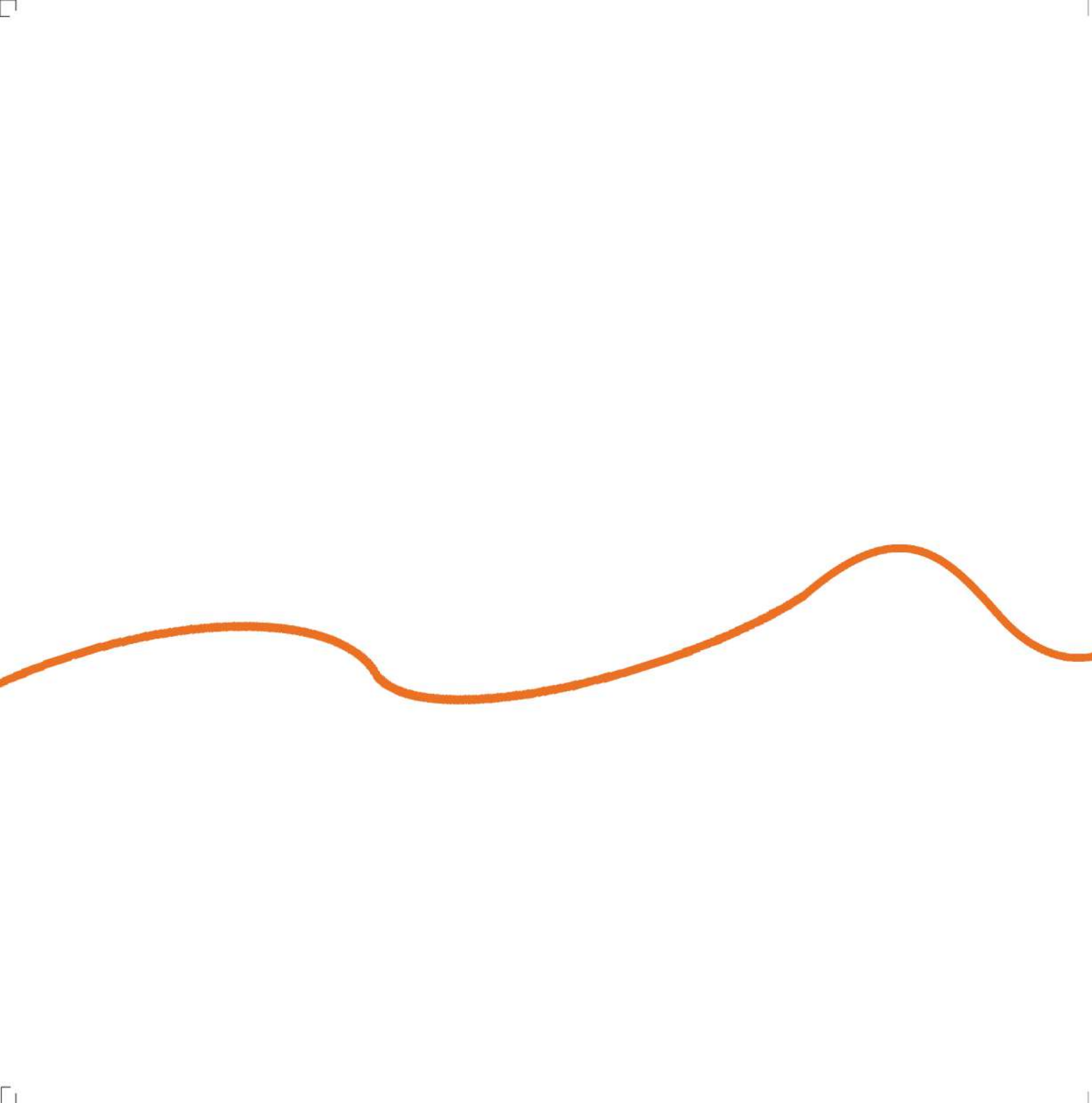
www.peccifilati.com – stand F/2 Lower Floor

PINORI FILATI

www.pinori.it – stand B/3 Ground Floor

ZEGNA BARUFFA LANE BORGOSESIA

www.baruffa.com – stand I/1-9 Ground Floor





feel
THE
YARN