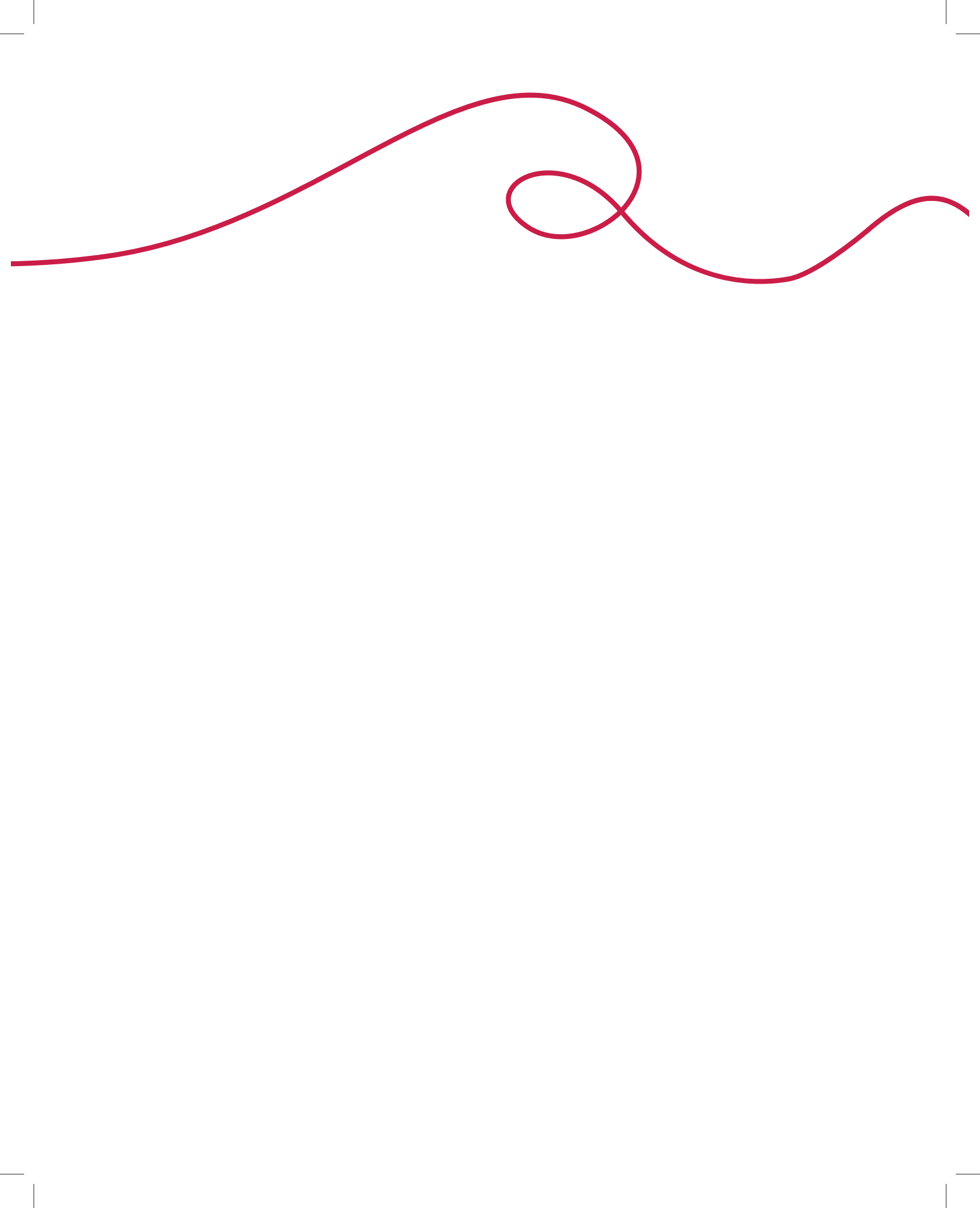


feel
THE
YARN
2018



feel THE YARN

FEEL THE YARN is the ninth edition of the International contest for knitwear students organized by Consorzio Promozione Filati and Fondazione Pitti Immagine Discovery. Born in 2010, the theme for this edition's challenge is: Hybridization.

One of the main innovations of this year is the number of schools involved in the contest and the focus on the selection. In fact the 2018 theme, previously announced by CPF during the January edition of Pitti Filati, has inspired more than 50 students from 14 global fashion schools in designing outfits for the F/W 19-20.

These aspiring designers' sketches and ideas, together with their portfolios, have successfully passed the pre-selection which has brought to choose the 26 finalists.

The selection was led with careful attention by the schools and a special commission coordinated by Elementi Moda, Consorzio Promozione Filati and Pitti Immagine.

During Pitti Immagine Filati n.83 the finalists present two outfits each, for both

man and woman, produced with the precious yarns supplied by 26 the participating Italian leading spinners.

The goal is still the same: to select and promote young design talents in knitwear and fashion by enhancing their ability to develop original creations, exalting the potential of the most innovative Italian yarns. In the last three years more and more knitwear brands and retailers have embraced this aim and have created through scholarships and internships, remarkable chances for the participating students to ease the breakthrough into business of knitwear fashion.

FEEL THE YARN carries on its support dedicated to young talents, and the contest hosts the CPF prize for start-up: the chance to apply for free yarns to ease and boost their first attempts to design and create capsules for taking part to designers' competitions and catwalks. The award for start-up calls will be issued regularly upon the www.feeltheyarn.it blog, starting from next September.

Federico Gualtieri,
President, CPF - Consorzio Promozione Filati



Raffaello Napoleone,
CEO of Pitti Immagine



Feel the Yarn is realized as part of the "2018 Pitti Immagine Special Fairs Program" organized by Centro di Firenze per la Moda Italiana and Fondazione Pitti Immagine Discovery realized with the contribution of MiSE and the ICE Agency, within the sphere of the project that supports Italian fairs and Made In Italy.

HYBRIDIZATION

Hybridization is the general concept of the Year 2018. It interprets the transformative times and the multicentric world we live in, aiming for a new free expression, open to the inclusivity of cultures, people, nature and technology, cultivating their contradictions and values.

Hybridization is the process of interbreeding between individuals of different species (interspecific hybridization) or genetically

divergent individuals from the same species (intraspecific hybridization).

In biology, the interbreeding between vegetal or animal individuals of different species and races, with the purpose of creating a new race or diversity. In chemistry, the method of calculation that consists in doing a linear combination of atomic orbital function.

Figurative: mixture of languages, cultures and different way of living.

SOCIAL AND CULTURAL MIX – expand the borders - CULTURAL NOMADISM - welcome and integrate the unknown - Empathy - Irony - Aesthetic incongruity - Unusual combinations – Disturbing connections – EXCESS - Aesthetic opulence - ACCUMULATION - Hyper-decorative - Kitsch - Unusual chromatic connections - Mixing and overlapping patterns - MIX OF EPOCHS AND STYLES - Discordant and stimulating harmonies - EXPRESSIVE FREEDOM

Ornella Bignami – Curator



THE ITALIAN SPINNING MILLS

BIELLA YARN BY SÜDWOLLE

Stand: A/2
www.suedwollegroup.com

BOTTO GIUSEPPE

Stand: H/5
www.bottogiuseppe.com

CASA DEL FILATO

Stand: I/12
www.casadelfilato.com

D.I.V.E'

Stand: C/1-5
www.filatidive.it

FABIFIL

Stand: G/8-9
www.fabifil.it

FILATURA DI POLLONE

Stand: H/8
www.filaturadipollonesrl.it

FILATURA PAPI FABIO

Stand: C/2-6
www.papifabio.com

FILITALY - LAB

Stand: A/6
www.filitaly-lab.com

FILMAR

Stand: G/2-3
www.filmar.it

FILPUCCI

Stand: D/14-16
www.filpucci.it

GI.TI.BI FILATI

Stand: C/16
www.gitibi.it

ILARIA MANIFATTURA LANE

Stand: B/2-4
www.ilaria.it

LANECARDATE

Stand: B/6
www.lanecardate.com

INDUSTRIA ITALIANA FILATI

Stand: D/1
www.industriaitalianafilati.it



LINSIEME FILATI

Stand: C/7
www.linsiemefilati.it

IGEA

Stand: B/14-16
www.igeayarn.it

SEZIA MANIFATTURE 1963

Stand: I/2
www.manifatturasesia.it

OLIMPIAS GROUP

Stand: G/1
www.olimpias.it

OLIVO FILATI

Stand: A/3
www.lanificiodellolivo.it

PECCI FILATI

Stand: F/2
www.peccifilati.com

PINORI FILATI

Stand: B/3
www.pinori.it

SERVIZI & SETA

Stand: C/8
www.servizi-e-seta.com

POLIPELI

Stand: C/12
www.polipeli.com

TOLLEGNO 1900

Stand: I/4-8
www.tollegno1900.it

TOSCANO

Stand: C/10
www.toscano100x100.com

ZEGNA BARUFFA

Stand: I/1-9
www.baruffa.com

Thanks to the spinning mills for the collaboration and generous support



THE SCHOOLS



Beijing Institute of Fashion Technology



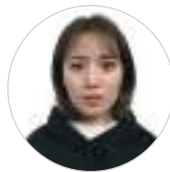
北京服装学院
BEIJING INSTITUTE OF
FASHION TECHNOLOGY

Beijing Institute of Fashion Technology (BIFT) is China's premiere educational facility associated with fashion, specializing in the integration of art and technology. BIFT is an institution where art, technology, economics, management, and other convergent disciplines can successfully interact. The defining characteristic of our fashion school is that we are a full-time higher education institution. Founded in 1959, the Institute was first affiliated with the Ministry of Textiles; in 1998 it evolved into a supervisory institution governed by the City of Beijing. Beijing Institute of

Fashion Technology insists on the spirit of rigor, diligence, realism, and creativity and is developing into a Talented Designers Training Center of the Capital Fashion Industry; a Clothing Science and Technology Research and Development Center, and a Center of Fashion Culture Communication. The Institute also constantly contributes to actively developing our country into the strongest in textiles and clothing.

School Tutor: Ruiping Guo
www.bift.edu.cn

STUDENT:



LIU
YUANYUAN
page 34

Bunka Fashion College



文化服装学院
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.

School Tutor: Hiromi Yagihara
www.bunka-fc.ac.jp

STUDENTS:



HIROMI
ASANUMA
page 27



SHIORI
HOSAKA
page 38

Design School Kolding



Design School Kolding is an independent institution under the Danish Ministry of Higher Education and Science. Although the institution is quite small, with only 400 students enrolled per year, it is an internationally acclaimed design university where students work with tools, techniques, concepts and methods in an international academic setting and enjoy easy access to excellent workshop facilities. The school offers higher education based on innovative practice and research in close collaboration with industry and wider society and believes that the overall objective of any

university should be to generate and transfer knowledge in ways that create value at many different levels of society.

Specifically, the school intends to support and challenge the fields of Industrial Design, Fashion Design, Textile Design, Accessory Design and Communication Design in a societal context. This means dedicating parts of the programme, research and development activities to issues of sustainability, social design and play.

School Tutor: Iben Høj
www.designskolenkolding.dk

STUDENTS:



**AMALIE RISOM
NYRUP**
page 19



**SILKE
FOGED**
page 39

Hanyang Women's University



HANYANG WOMEN'S UNIVERSITY

Since its foundation in 1974, Hanyang Women's University has been growing into a first-class educational organization with the best environment and outstanding faculty, fostering female professionals who has been recognized by the industry and the community. Hanyang Women's University is currently providing 28 practical academic disciplines with the latest knowledge and information for responding to the rapidly-changing world and it is closely collaborating with the industries to offer ongoing recruitment. The Department of Knit Fashion Design aims to create

professionals who can contribute to the computerized knitting and textile industry. The students are to master up-to date knowledge and techniques of knit design to meet the recent need for experts in today's industry where knit fabrics account for half of all fabric production. Various courses are offered dealing with theoretical basics and application with emphasis on practice.

School Tutor:
Yoon Mee Lee, Yoo Mi Lee, Hee Myung Kang
www.hywoman.ac.kr

STUDENTS:



**JIO
SEO**
page 29



**LEE JEONG
EUN**
page 32

Hochschule Luzern



Lucerne University of
Applied Sciences and Arts

**HOCHSCHULE
LUZERN**

Design & Kunst

Lucerne University of Applied Sciences and Arts

The Lucerne University of Applied Sciences and Arts is a university of applied sciences that is supported by the six cantons of Central Switzerland. With over 5,800 students attending bachelor's and master's degree programmes, almost 4,400 students attending continuing and executive education programmes, and 556 projects in research and development, it is the largest educational institution in this region, the heart of Switzerland.

Textile Design

Textiles are everywhere: people wear them, they sit on them, they live in them. Textile designers can use their ideas to make materials and to initiate trends for all these applications. Working in textile design requires creative acumen; a sense of colour and form; fascination for old handiwork and new technologies; knowledge of languages and a love of travel; a capacity for teamwork; and an interest in providing advice. Much of this can be learnt here.

School Tutor: Tina Moor e Christa Michel
www.hslu.ch/design-kunst

STUDENTS:



**CATHRIN
BAER**
page 21



**RAMONA
TELLER**
page 37

Hochschule Niederrhein



Hochschule Niederrhein - University of Applied Sciences - Faculty of Textile and Clothing Technology in Mönchengladbach, Germany is one of the main locations in the Europe for upcoming engineers in the entire textile, clothing and design technology industry to study. With its more than 110-year tradition this academic institution offers outstanding conditions for application-oriented studies as well as for interdisciplinary research and development work that guarantee a high level of flexibility for professional options. The base for the international Bachelor's and Master's degree

programs is the headline "From the fiber to the final product", realized in more than 30 laboratories and technical centers (for spinning, weaving, knitting, narrow fabrics, technical textiles, garment production, digital printing, finishing etc.). Together with the technical staff this gives the students the best possible and professional support.

In cooperation with competence centers, institutions, international universities and companies the faculty corresponds very well to the demands of global markets.

School Tutor: Prof. Dipl.- Des. Ellen Bendt
www.hs-niederrhein.de

STUDENTS:



**BÜKE
CAYCI**
page 20



**KATERINA
AMPRAZI**
page 30

Hochschule Trier



Campus
Gestaltung

H O C H
S C H U L E
T R I E R

Fashion design is being educated in Trier since 1922. The University Trier has the longest standing tradition among German fashion academies and offers BA and MA programs in fashion design. Our program fulfills all requirements of the German and international fashion industry. Offering a good support and promotion to our students is very important to us. Our graduates successfully launched their careers locally and internationally. OFFERED SUBJECTS - Design basics, pattern construction, academic drawing, fashion illustration,

technical drawing, chromatics, cultural history, design and art history, CAD, draping, designing women's and men's outer garments, knitting, 3-D techniques, basics in sewing technology and production. Possibility to complete a professional certificate at the (HWK) "Chamber of Craft and Trade" in Trier. Interdisciplinary projects at the University of Trier and interdisciplinary design courses like multimedia design, architecture, communication and interior design, gemstone&jewellery.

School Tutor: Dirk Wolfes
www.hochschule-trier.de

STUDENTS:



**ELISA
HENNIGER**
page 24



**LEA
KASPER**
page 31

Kingston School of Art



Kingston
University
London

**Kingston
School
of Art**

Kingston School of Art has re-emerged as a distinctive institution with a remarkable heritage and an exciting future. From its origins in the late nineteenth century up to 1970 when it merged with, what was then, Kingston Polytechnic, the School established an exceptional reputation for itself, growing over the years to become one of the UK's leading art and design educational institutions. The BA Fashion course is ranked second in The Guardian league tables and in the top three UK schools in every global ranking this year. Kingston maintains its industry links, sponsored

projects and a high number of graduate jobs in a very competitive market. Recruitment increases every year and we select the best. Our professors, staff and technicians are dedicated and are brilliant in directing and supporting our students.

Tutor: Wendy Baker
www.kingston.ac.uk

STUDENTS:



**GIULIA
GRIGOLON**
page 26



**ISOBEL
TRAYNOR**
page 28

L'Ecole de la Maille de Paris



L'Ecole de la Maille de Paris fondée en 2011 by Veronique Dupérier, designer and passionate teacher, offers comprehensive training for a career as a Knitwear Designer. A 3-year program which combines, specialized learning in the work of fashion and creative lessons in general, from history of art to its management. The curriculum allows students to gain the wide range of knowledge required for creation and knowledge specific to knitwear. Open to the world and aware of the issues and challenges of the fashion industry, l'Ecole de la Maille de Paris is based primarily on a team of

teachers, all from the professional world in related fields such as fashion, textiles and applied arts. The team is complimented with speakers from other sectors, experts in their domain (art history, expression, communication, economics, law).

School Tutor: Véronique Dupérier
www.lecoledelamailledeparis.fr

STUDENT:



**CHARLOTTE
DELAJOU**
page 22

Polimoda



POLIMODA

Polimoda fosters its interdisciplinary approach across Undergraduate, Master's and Short Courses, and acts as a cultural force in the heart of Florence, linking Florentine institutions like Pitti Immagine, luxury houses including Salvatore Ferragamo, and local production companies. Connecting with the legacy of the past, new research and creativity is nurtured inside the Renaissance-style building of Villa Favard, the state-of-the-art Design Lab, and its upcoming new campus at Manifattura Tabacchi. Students are guided by professors who currently work around the world in the fields of fashion

marketing, management, finance, branding, communications, art direction, trend forecasting, footwear, textile development, and pattern and garment design. Fashion thrives on change, and students at Polimoda are given the tools and freedom to not only adapt to this change, but also anticipate it before it happens. Polimoda is transforming the future of the fashion industry with every single student.

School Tutor: Claudio Marenco Mores
www.polimoda.com

STUDENTS:



**ALICE
BAGGIO**
page 18



**SOFIA
RONCUCCI**
page 40

Politecnico di Milano - Scuola del Design



POLITECNICO
MILANO 1863
SCUOLA DEL DESIGN

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 development lines that respond to the real market needs of contemporary society. The Design School in the Politecnico di Milano is today the largest international university for the training of product, communication, interior and fashion designers, both by number of students and of teaching staff. It is active in the newly built Milan campus. Degree programs are organized at two levels: 3

year first level degree (Bachelor or B.Sc) and a further 2 year second level degree "Laurea Magistrale" (Master or M.Sc). The university also offers a wide range of first level university Master diplomas, admission after the three year Bachelor degree, and second level Master diplomas, admission after the M.Sc. Finally, M.Sc graduates may be admitted to a research doctorate in the INDACO department, a top qualification in the field of design research.

School Tutor: Giovanni Maria Conti
www.knitlab.org
www.design.polimi.it
www.dipartimentodesign.polimi.it

STUDENTS:



**RACHELE
DIDERO**
page 36



**VALERIA
FORTINI**
page 42

Royal College of Art



Royal College of Art
Postgraduate Art & Design

Engaging in teaching and research, the Royal College of Art was recently named the world's leading university of art and design in the prestigious QS World University Subject Rankings 2018 for the fourth consecutive year. It offers the degrees of MA, MRes, MPhil and PhD across the disciplines of applied art, architecture, fine art, design, communications and humanities. It offers 28 highly specialised programmes in Art & Design to over 2,000 Master's and Doctoral students and more

than 800 professionals interacting with them - including researchers, professors, art and design practitioners, along with advisers and distinguished visitors.

School Tutor: Clio Wallington
www.rca.ac.uk

STUDENTS:



**ELLIS
JAZ**
page 25



**MARGOT
VAADERPASS**
page 35

Shenkar College



Shenkar constantly explores innovative educational approaches in attempts to foster an environment wherein students become “multidisciplinarians.” We aspire to overcome academic divisions as well as boundaries between technology and design, and to expose students to different approaches and methodologies at innovative institutions worldwide.

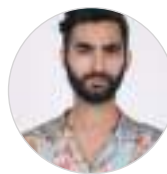
We are proud to be home to the only dedicated Textile Design department in Israel, with its unique historical point of view and a contemporary approach of “material thinking”. The studies in the Textile Design

department provides an integrated toolbox of skills, technologies, theory and historical knowledge, emphasizing holistic approaches to design practice, environmental and social responsibility, and individual creativity.

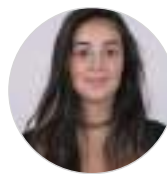
Our students are equipped with a practical and in-depth knowledge of the textile making, production and manufacturing in printed, woven, knitted and non-woven textiles, as well as general surface design and design of textile-based products.

School Tutor: Mrs Meitar Karni - Zvik
www.shenkar.ac.il/en

STUDENTS:



**EDEN
REVIVO**
page 23



**LIRAZ
PRIMO**
page 33

The Hong Kong Polytechnic



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 a centre that plays a leading role for the advancement of knowledge in fashion and textiles through its exciting educational and research programs.

School Tutor: Judyanna NG
www.itc.polyu.edu.hk

STUDENTS:



**YU KA CHI,
CINDY**
page 43



**TANG SHUK WA,
PURITY**
page 41

THE STUDENTS





Alice Baggio

SCHOOL: POLIMODA

HUMAN NATURE

Hybrid is usually an individual generated by the mixture of two organisms that differ for more characteristics. In my project I wanted to explain the hybridization between man and nature, us as humans may see nature as an extract from ourselves, an outsider of what we really are, however nature and men ensemble perfectly as one.

My purpose of this collection is to demonstrate an inside sight of each individual as one. This would enlighten my vision of seeing all human beings as an equal, as a whole, as one.

My idea is shown within each garment: where nature is shown as the outer layer, and the human body just as our inner layer. At the same time nature embraces us as humans, us humans opens its roots to discover nature.



Amalie Risom Nyrup

SCHOOL: DESIGN SCHOOL KOLDING

Hybridization.

My nature >< squares

It's a classic mix: organic meets geometric. Human beings are organic, my styles are geometric. Lines are crossing, colours will corporate. The Danish nature is my treasure, all the water and coasts surrounding me for me

it's the quintessence of beauty. What happens if I mix the lines and life of this nature with strict and linear concepts of squares? My hypothesis says, a simple silhouette with details in the knit. Texture and structure. Isn't that what knit is possible of: being sensoric?



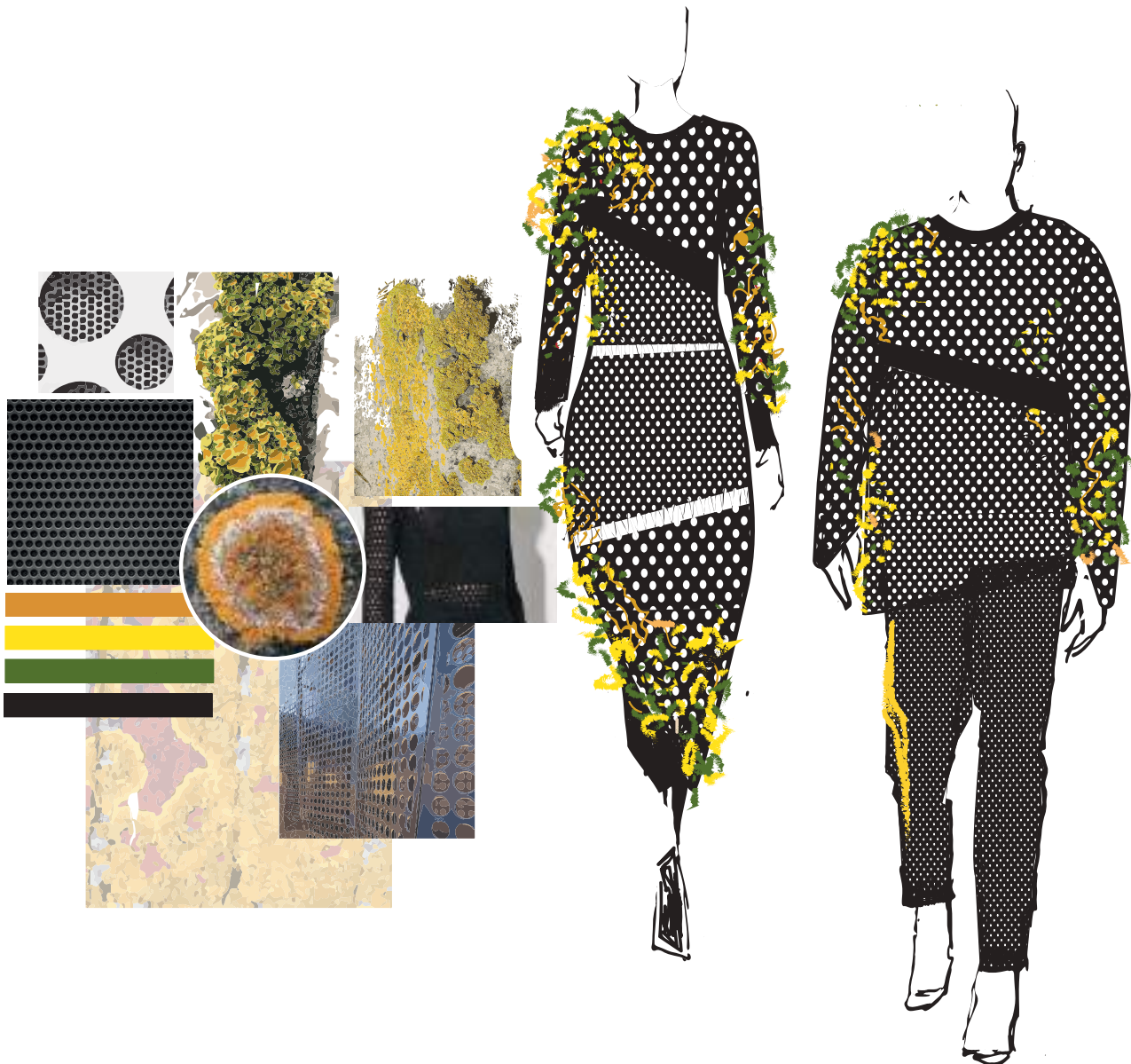


Büke Cayci

SCHOOL: HOCHSCHULE NIEDERRHEIN

Nature breaks through.
We live in a world of industry.
We try newest techniques, innovations
to move forward.
We develop different kind of materials...
From soft to hard and from light to
heavy.
While all these things will come
somewhere and sometime to a
standstill, in the

unspoiled nature, everything is in
a constant motion and is subject to
permanent
changes. Even if it needs to grow quite
long.
Nature is dynamic.
Nature breaks through things.
Nature is always there.
Nature influences us and our actions.



Cathrin Baer

SCHOOL: HOCHSCHULE LUZERN - DESIGN & KUNST

ARMoured TENDERNESS

Human beings have always felt the need to protect themselves from danger or the harsh environment through complex armour or simple clothing. The protective armour of animals may well have served as a model. Many different reptiles protect themselves through horny growths in or on their skin. These animals are the inspiration for the stiff, robust parts of my outfits. In contrast, the reptiles blend with butterflies whose delicate wings symbolize vulnerability. Even when we wear armour, we are

vulnerable underneath. The patterns on butterfly wings are also a form of protection. Some species deceive predators with patterns of huge eyes on their wings. Certain coarsely structured reptilian components provide a soft close fit while some of the seemingly light and buoyant butterfly elements are hard and stiff. Each of the outfits represents a hybrid that unites the properties and protective mechanisms of the two animal worlds, drawing both visual and haptic attention to the contrast between them.





Charlotte Delajoud

SCHOOL: L'ECOLE DE LA MAILLE DE PARIS

Searching for a new blend of body at its core, through this collection I am exploring subtle contrasts and associations in the realm of the ultra thin.

It is at molecular level that hybridization takes place: when the membrane breaks and encounter "the other." The meeting

of a subtle and transparent world using fine silk yarn in which broader organic, almost reptile like, movements come into play.

Yarns and motif mix in together transforming into a new singular fluid entity. A reciprocal attachment closely evolves from obscurity to lightness. Where encircling shapes that encase the silhouette take over to give freedom in movement. Hybridization is systemic throughout, with the most subtle example being with the mixture of one silk thread and a metallo-plastic nylon; and at its peak in the confrontation of a localized outgrowth.

The hybridization of what we wish to show and keep secret of which I can only express through the desire to be lifted into a higher consciousness of fabric and feeling.



Eden Revivo

SCHOOL: SHENKAR COLLEGE

For my concept I chose to combine the world of nature with the world of kitsch. When looking at the world of nature, we see a rich variety of textures and colors, but when we remove elements from their “natural” affiliation, they become kitsch. For example, when we take the fur of an animal and create a clothing ensemble from it, a new set of values is created that embody elements of both nature and kitsch. Drawing inspiration from both fields, I borrow different elements and use them to express these values using shape, details and color. This hybridization is relevant today more than ever: the kitsch represents in my eyes today's generation that is born

into a fast-paced visual and material world, consuming content with impatience and at high speed. It takes a lot of effort to cause a person to stop for a moment and think. Nature, on the other hand, instantly lends humanity an opportunity for calm and tranquility, and a reason for living. By taking shapes inspired by kitsch and combining them with textures and colors from nature, I create a hybridization with the goal of creating a new harmony.



Ellis Jaz

SCHOOL: ROYAL COLLEGE OF ART



Posthumanist structure. Exploring a genetic hybridization in a future evolution of the human species, evolving through choice, this work takes influence from an essay written by Nick Bostrom in the review of contemporary philosophy, in which he explores the ideas of transhumanism and posthumanism. Explaining that “at one time or another, most people have dreamed of the ability to fly (without technological assistance), of never having to age or die, of having bodies and minds that transcend human limitations.” He explains that underlying the worldview of posthumanism is the

core belief that the human species in it's current form does not represent the end of our development, but rather it's beginning.

Inspired by recent findings seeking out a method for extending human life spans i have become fascinated by the myotis myotis bat which, amongst mammal kind is the longest living for its size. Influenced by this I have been evolving lengthening knit structures inspired by an evolution into free moving, free evolving interconnected gene strands, lengthening dna and lengthening human life.

WOMEN'S LOOK



MEN'S LOOK





Giulia Grigolon

SCHOOL: KINGSTON SCHOOL OF ART

'R-iptide' is about reconnecting with your inner child and elaborate the concept of ageing - not to be seen as a negative aspect of life anymore or the decadence of our bodies but the achievement of a golden age.

This is the only moment when we are actually the best version of ourselves.

This is because we are a sum of our experiences, which is important to take note of and can be reflected through knitted fabrics and then by colour coding our own experiences in fabric.

"R-iptide" represents the hybridization of childhood and adulthood, a collection of garments which translates moments and emotions into knitwear.

In terms of fitting and shapes, I looked at childrenswear and tailoring - in particular at borrowed clothing and how to style garments which are too large or too short.

The idea is to submerge yourself in a riptide of colours and memories which represents you and shows who you truly are.



Hiromi Asanuma

SCHOOL: BUNKA FASHION COLLEGE

The words “hardness and softness inside of me” came into my mind at the moment I wanted to combine diverse elements. The covered leather becomes like armor to protect myself in order to conceal my weak parts. Softness is hidden in it, which is scratching, vulnerable, and delicate.

Looking at the figure reflected on the mirror, I realize that the part I dislike

is actually not vulnerable. Liberation from my inner-self. Unusual sprouts will spurt from the cracks of hard shells, and vivid flowers will bloom. I wanted to express “hardness and softness” and “strength and weakness feelings inside” by knitted fabric and color scheme, and create the work to be able to watch, touch and feel with the heart.





Isobel Traynor

SCHOOL: KINGSTON SCHOOL OF ART

Statement.

I have always been aware of contradictions within design and the world around me.

The concept for my garments centres around hybridizing traditional men's and women's

farming workwear with contemporary sportswear. Alongside this using traditional knitwear techniques and exciting combinations of yarn to allow me to create exaggerated shapes and silhouettes. I intend to examine the contemporary blurring of distinctions between gender roles in society and clothing. Exploring how both menswear and womenswear can both contradict and define one another. I aim to do

this through mixing more feminine knit techniques i.e creating ruffles and pleating in combination with more masculine sportswear inspired fabrics. I have hybridized both weave and knit processes together which have enabled me to pull tulle and knitted ruffles through my fabrics to further enhance my silhouettes. Hybridity has allowed me to explore traditional knitwear techniques of farming ribs and Aran jumpers translated in a contemporary way through sportswear references.

Hybridization itself often inspires my design aesthetic allowing me to explore unique combinations of yarns, fabrics and concepts amalgamated together to create culturally relevant work.



Jio Seo

SCHOOL: HANYANG WOMEN'S UNIVERSITY

There is a word "Hybridization" presenting the mixture of two different existences. What is tried to express in this work, the origin of human-being. When we track the gene, there is a woman who is the root of the human. In addition, there is a theory showing

species evolved from fish. Hence, the hybridization of the two species is expected to create in my art work. I used a various composition to expose the fusion with fish skin and human essential.





Katerina Amprazi

SCHOOL: HOCHSCHULE NIEDERRHEIN

Endless depths... the ocean counts about 90 percent of the living space on earth. What secrets does it keep? Do we really know?

We are aware of the increasing pollution of the ocean. The consequences are immense. Corals die and lose their colour variety and animals get trapped in old plastic bags. But still we can find some hidden underwater mountains, unknown species of fish and strange plant types. There is more than one mystery that we could not solve yet. Have you heard about the fisherman who got lost in the storm?

His battered ship is now even more a wreck. But he is alive, he was carried to the shore by the ocean current or wasn't it the ocean current?

He can't remember but when he closes his eyes he sees a face. Her face. A beautiful human face. There was someone who took care about him.

And then slowly his memory comes back... In addition to the pretty face there was something else, his pretty savior had a fishtail. Does it really exist? A creature half human half fish that lives many miles below. Nobody knows.



Lea Kasper

SCHOOL: HOCHSCHULE TRIER

The struggle to find balance.
Between being rational and emotional.
This is also a balance between perfection
and imperfection.
Being rational is about achieving
perfection and being emotional is about
embracing imperfection.
Combining different elements that at
first sight don't make sense rationally

but feel right emotionally. My idea is
to "hybridize" sportswear elements
(rational) and elements from traditional
clothing (emotional). I'm preparing the
knit with different print techniques
like foil and screen printing to show
perfection and imperfection also in the
knit preparing.





Lee Jeong Eun

SCHOOL: HANYANG WOMEN'S UNIVERSITY

Life is the moment leading from the present to the future.

If you think about it a little differently, all objects of the world are seen by light. Shadows on objects as human beings are different they are all different too.

I have expressed the pattern seen from various shadows by light and the subject 'light'. I mostly used grayscale colors to

blend in and mixed colors.

Tubular pintuck and various patterns were expressed and dynamics were added.

Using the wool gave a warm feeling. It is dark, but the point of light is always present.

Life is the same with this.



Liraz Primo

SCHOOL: SHENKAR COLLEGE

I chose to create a hybrid between theaters and synagogues.

I come from a Jewish but completely secular home, and as a family the theatre is more familiar to us than synagogues are.

Growing up, my family was more connected to the theatric culture: we appreciate the art of telling a story in an authentic way. Synagogues, on the other hand, convey modesty and present an ancient biblical story of faith in an invisible entity.

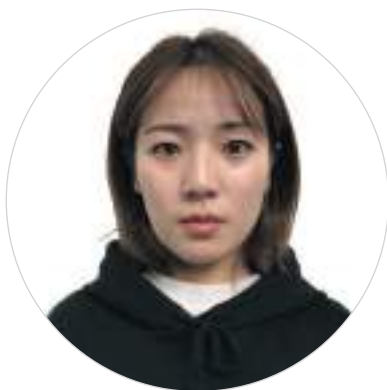
After some research, I realized that connections between the two subjects

exist.

This connection can be expressed in terms of their design and/or architecture, but on the other hand, the purpose that each serve is different.

In my ensembles I've chosen to incorporate Jewish and theatrical elements, as well as new combinations of the two. I created a new hybrid of these characteristics in my knitwear, and like the theaters' and the synagogues' ability to tell a story from the past, I am telling their story through the fabrics and the combining of them together.





Liu Yuanyuan

SCHOOL: BEIJING INSTITUTE OF FASHION TECHNOLOGY

Different changes in the surface of the things surface seem calm but think. There is an ever-changing connection in the appearance, leading to the whole body. Therefore, hybridization and fusion occur at any time. When a certain appearance changes, the innermost strands of the body twine around and strike. It is manifested in form, perhaps protruding, or in a depression. Such

anachronistic bulges and depressions run counter to the laws of the human body's natural curves. The intersecting conflict gives a visual impact, and the blue and green bands of some of the fluorescent colors show the new birth and expectation of the cross. Between conflict and not conflict, the change of organization and yarn brings a fresh sense to the viewer.



FINAL SKETCHES



Margot Vaaderpass

SCHOOL: ROYAL COLLEGE OF ART

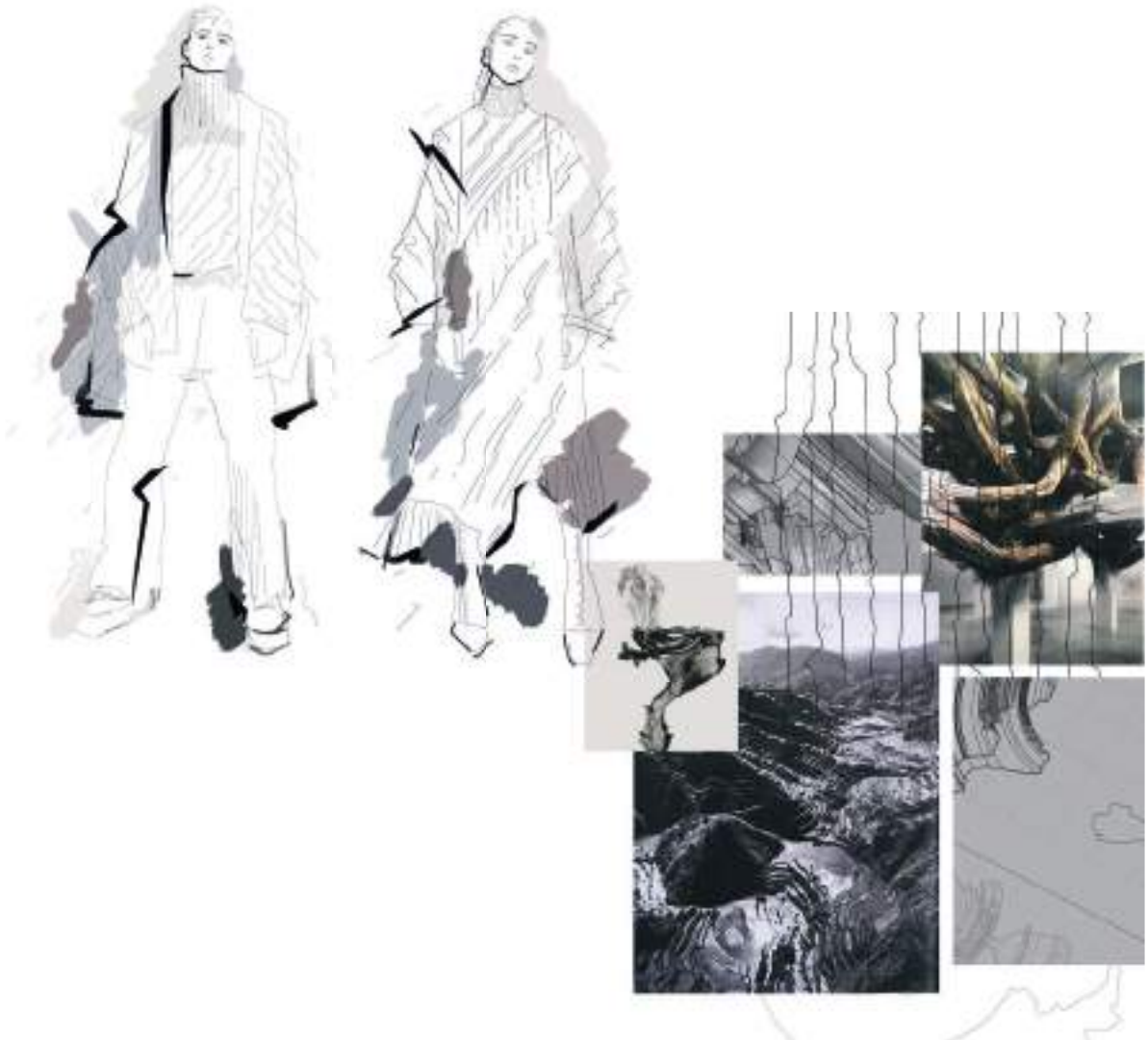
Technological Nature

We are natural species. But we are now also technological species. What is the future like, in a world where our long-standing experiences with nature are being mediated, augmented and simulated more and more? Suddenly we are not just informed and inspired by nature but in some cases natural and the artificial have already blended. Does technological nature lie at the nexus of these two or should we work towards preserving the normal?

This project explores representations of nature through technology and looks at what is the future of knitwear-

an old-school craft - in the context of hybridization of natural and technological. It combines technical knitting techniques with more traditionally recognisable ones. Man-made fibres combined with hairier and natural looking ones.

Projecting those ideas into the future through quiet optimism and celebrating both, the natural and the man-made creates an aesthetic that raises the question if the future rebirth of our species could be achieved by ethically shaped combination of nature and technology?





Rachele Didero

SCHOOL: POLITECNICO DI MILANO

The hybridization in classicism as a value of extraordinary nature of the superhuman entities brought back into our society while maintaining their qualifying and unique aspect. The exceptional strength and the physical form of the Minotaur, which become a possibility of protection from the cold and from the bumps, thanks to the layers of warm yarns and the padded tubulars. Still the tubulars as an interpretation of the mass of snakes on the head of Medusa like an insulating mass that allows us to rest in the noise of the crowd, simply wearing a hood.

The meshing charm that the Sirens' song had on the sailors, as a game of transparency and attraction to the female forms, which are expressed using garments that emphasize the silhouette and a very fine sweater that enables you to glimpse the body. This attraction is due to the sight and emphasized by using the bright colors present in the mosaics with which these creatures were represented in antiquity, inspiration born from the decorations of Pompei combining different materials and colors, as in the inlay and in the plating ribs with alternating wires.



Ramona Teller

SCHOOL: HOCHSCHULE LUZERN

Human Being 2.0

Future life circumstances are becoming an ever greater threat to survival. A highly developed being, a trans-humanist, is created through the fusion of human being and technology.

With the help of technology, human beings can adapt to ever new circumstances. Their organs are technically modified in size, structure and colour. With steadily increasing ozone depletion, the structures of the

skin become enlarged and transformed; worsening pollution is combated with a technical lung that ensures enough oxygen; and functionally enlarged intestines are capable of digesting plastic to compensate for a shortage of resources.

This vision of artificially generated modifications provides the basis for the design, shape and structure of my knitted outfits for the Human Being 2.0.





Shiori Hosaka

SCHOOL: BUNKA FASHION COLLEGE

The beauty is what is forgotten by humans and goes toward death quietly like “ruins” and the beauty is that it lives in the peak of the life like “flower”. Beauty sometimes is forgotten by humans as something is approaching,

such as ruins and beauty that lives in the peak of the life like a flower. When “the beauty of death” encounters “the beauty of life”, a new “world of beauty” will be born.



Silke Foged

SCHOOL: DESIGN SCHOOL KOLDING

The hybrid I have chosen to work with is between history and fashion. It is something I find interesting and constantly ongoing. In this hybrid between history and fashion I look at handcraft. To be more specific I have chosen to work with old Japanese workwear and how it is used now in the fashion industry. The old Japanese workwear was made with function as focus point. It was made by talented craftsmen, from heavy woven textiles, where details sprung from functional purposes. But today we use this beautiful workwear as an inspiration for

a trend. We see the functional details, as fashionable statements. I wanted to go even further with the interpretation of the old Japanese workwear and see if I could make a hybrid of the old and the new and merge the two things more than they currently are. Therefore, I have made a collection where the form is inspired by the old Japanese workwear in a fashionable sense. But the details come from another aspect of old Japanese culture, Shibori stitching, used in a new and modern way, as the stroke of a pen.



SKETCHBOOK





Sofia Roncucci

SCHOOL: POLIMODA

OPPOSITES

My project is based on the hybridization of matter, that is, on materials of an opposite nature that “clashing them” give life to different visual rhythms; a clash between a more structured material and a more decomposed one, between a more transparent one, which merges with the skin and the body shapes and a more massive material, with an intense

color that, on the contrary, distorts the shape of the body. Man and woman become so very similar, “in the encounter” of the opposites appear covered and discovered in a complementary way, almost getting mixed up with each other. A clash caused by the attraction of opposites that give life to a superior body.



Tang Shuk Wa, Purity

SCHOOL: THE HONG KONG POLYTECHNIC UNIVERSITY

The concept of this collection is talking about contemporary youth living attitude inspired by the modern Internet, where different cultures and values intertwined and combined together. A group of Millennials, who want to escape and reject the original life, re-defining themselves by the cyber citizen or net media.

Net cultural and music culture those are connected, such as YouTube music

and Instagram live. Millennials always spent a lot of time and addicted to social media, and they enjoy the sight and follow from others. Through music, video and social media, they realized what's the difference between themselves and others. Their self-identity would be found out after they met various values and cultures, mixes and matches together.





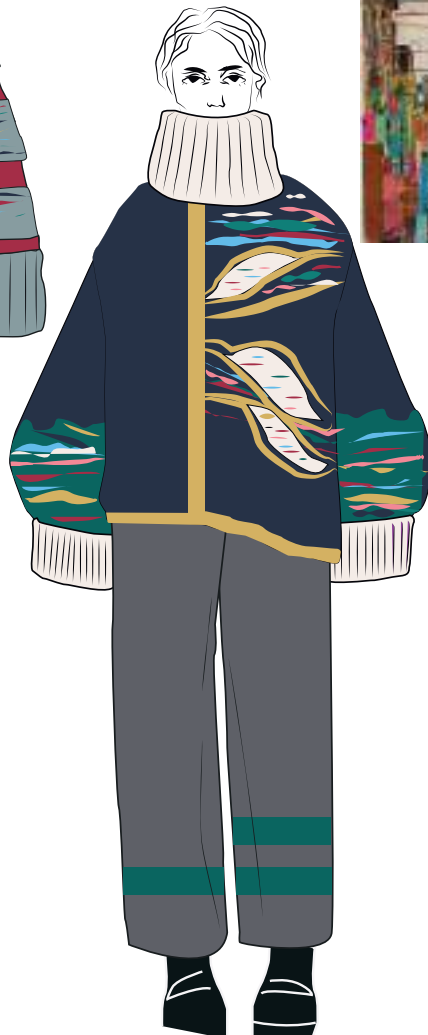
Valeria Fortini

SCHOOL: POLITECNICO DI MILANO

A contact between two peoples can lead to conflict or collaboration, it can create a fracture or a cohesion. In both cases there will be an exchange between the two cultures which will at the same time lead to a differentiation of them and to their fusion. The net boundaries of the two civilizations will break, coming into contact with each other, creating two new realities, two parallel universes

with similar traits.

And so contrasting elements, unusual colors and totally different processes blend together, come together each time creating a new pattern, a similar design but never the same, leading to unusual combinations that create at the same time a harmony and a conflict in the garments themselves.



Yu Ka Chi, Cindy

SCHOOL: THE HONG KONG POLYTECHNIC UNIVERSITY

According to the theme “hybridisation”, this knitwear collection aims to indicate a new fashion style, which not only about culture hybridisation of east and west, but also about the harmonious coexistence of tradition and the modern. Contemporary ink art is taken as the main inspiration of the collection. Ink art is an inevitable part of Chinese art history, as time goes by, contemporary ink art contains more than tradition, different innovative methods, media, and even the concepts in western painting are applied to express ink aesthetic. Sharing the

perspective of that, traditional and contemporary are not contradicting with each other, but inheriting - Innovation through tradition and being innovative in tradition. Therefore, the major emphasis of this collection is how to put traditional eastern components into the modern western silhouette so that the tradition can be revitalized. Through adding the perception of contemporary ink art into a modern collection, the sense of harmony and multicultural corresponding to the natural landscape, are delineated.



AWARDS

PORTS PORTS

WWW.PORTS1961.COM

PORTS, a fashion group, was founded in Toronto, Canada in 1961 by visionary entrepreneur, Luke Tanabe, who was one of the first to adopt the revolutionary jet set lifestyle. PORTS appealed to those who understood it was possible to travel, dream and work all at once: breakfast in the Sahara then dinner in New York. With this inner essence of “Global Soul, Urban Spirit,” PORTS soon became synonymous with cutting-edge fashion, design excellence and a free nomadic spirit. With well-crafted garments, modern silhouettes, perfect details and elegant style, PORTS has won the favor of distinguished public figures and elites around the world. The iconic “No. 10 Blouse,” designed by Mr. Tanabe, was the piece that

built the brand in the 60s and 70s in North America. With “less is more” engrained deep in the ethos of the brand, PORTS became known for its clean and minimalistic designs, keen attention to unique details, and impeccable craftsmanship. A PORTS outfit was an investment for timeless pieces in the wardrobe for seasons to come. Fashion passes, style remains. Today, operating under various labels, including PORTS 1961, PortsPURE, PORTS V and Ports International, PORTS’ global operations currently comprise of over 350 doors globally in Europe, USA, Hong Kong, Korea, China and Canada.



BIELLA YARN BY SÜDWOLLE,

WWW.SUEDWOLLEGROUP.COM

Biella Yarn represents the flat knitting yarn collection of Südwolle Group with focus on yarns made of Merino wool and blends with cashmere, silk, cotton as well as blends with nylon or polyamide.

Südwolle Group is a leading global producer of worsted yarn for weaving, circular and flat knitting in pure wool and wool blends. The company's other collections also focus on different segments of the global textile market: Südwolle (weaving), Yarn in

Motion (circular knitting), Richter (hosiery), Stöhr (technical), HF (fancy) and Soey (airjet). Located in the Nuremberg metropolitan area of Germany, Südwolle Group employs more than 3000 people globally with production facilities in Germany, Italy, Poland, Romania, Bulgaria and China. Sustainable excellence in all its dimensions is a philosophy that drives the organization's operations, planning and investment actions.



TRAFI CREATIVITÀ TESSILE SRL

WWW.TRAFI.IT

Trafi Creatività Tessile gives the fashion world the opportunity to go beyond the old traditions of the textile industry offering treatments that allow the creation of innovative textile products. Trafi Creatività

Tessile loves clients who dream and supports the creativity of young talents.

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