

The X Contest

feel
THE
YARN

Feel the Yarn, the only International contest completely devoted to discover and support aspiring knitwear designers has arrived at its X edition.

Since 2010, more than 200 students of around 20 top International fashion schools from more than 10 Countries have challenged each other with creativity and techniques. Different stories, different nationalities, a unique goal: to work and emerge in the knitwear fashion business.

For this remarkable anniversary, Consorzio Promozione Filati (CPF) and Pitti Immagine, have selected the 27 finalists, evaluating motivations, portfolios, sketches and ideas interpreting the 2019's theme: Co-Creation.

These top students have been subsequently coupled with the CPF members to use their fancy yarns and to create 2 knitted outfits

(man and woman) which are exhibited and voted during Pitti Immagine Filati.

The fair's visitors together with an International jury, composed of journalists, designers and knitwear experts, will vote the best outfit which is awarded during the final day of the show.

For this special edition, CPF has also created a new scholarship, giving the opportunity to one of the students to attend the Master in Creative Design of Modateca – Accademia del Costume e della Moda. In addition, more and more knitwear brands are supporting the contest joining the jury and sponsoring internships into their creative department for the best students.

Federico Gualtieri,
President, CPF - Consorzio Promozione Filati



Raffaello Napoleone,
CEO of Pitti Immagine



Feel the Yarn is realized as part of the “2019 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.

CO-CREATION

Our daily life is dominated by technology and science but in the same time we are longing for personal emotional and sensorial experiences.

Technology and science are the tools allowing us to explore new worlds and to take inspiration from the digital scene.

Textures, designs and colours will be dynamic, energetic, glamorous.

Emotion and senses will influence our choice of materials, enhancing pleasant touch, lightness and layering, subtly blurred shades and delicate luminosity, finding luxury in simplicity.

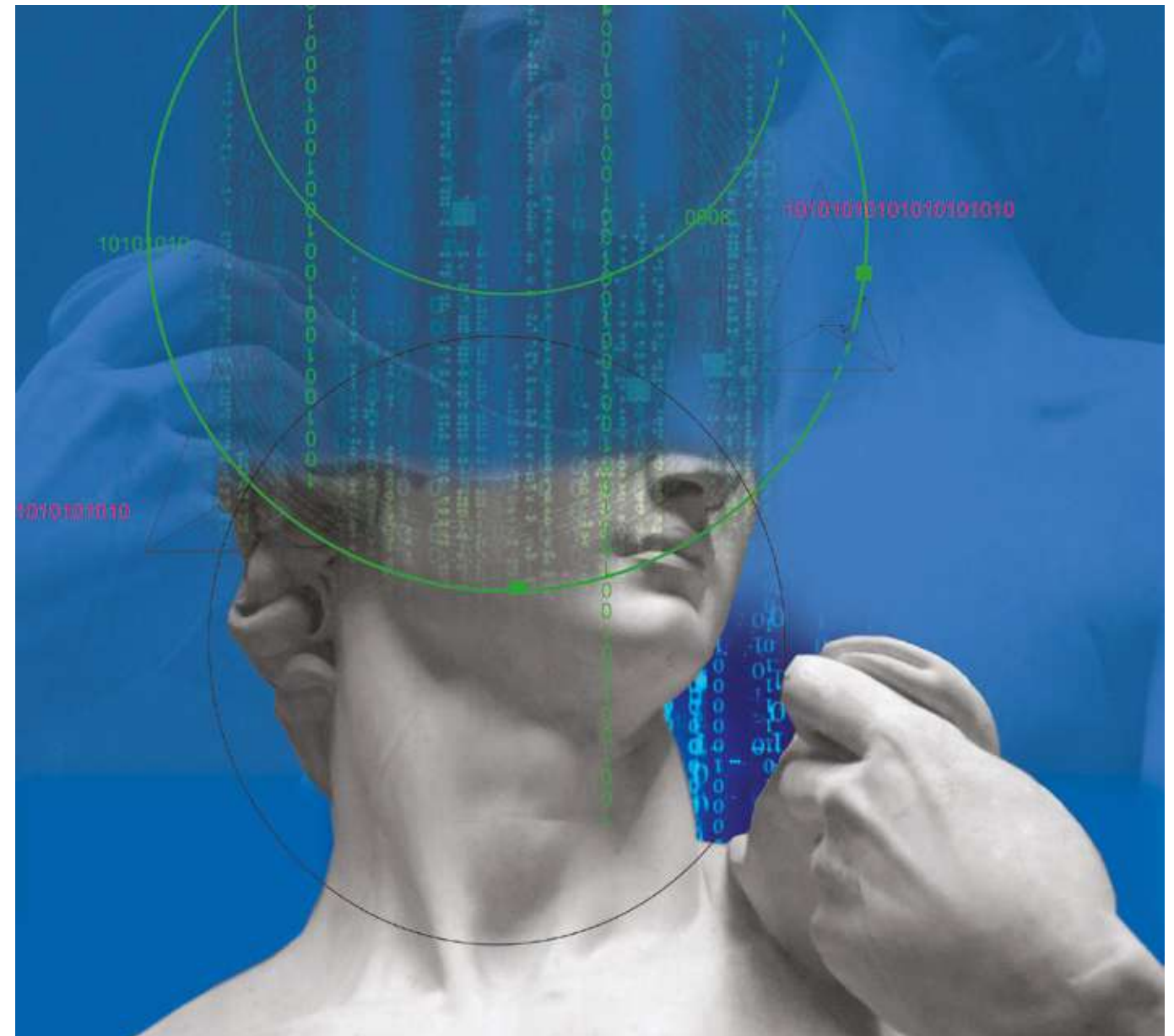
The co-creations emerging from these contradictory concepts will represent our individual creative expression.

- Synchronize emotional and artificial intelligence, developing visionary jacquards
- Working with asymmetric shapes
- Mix of natural fibres and synthetic materials
- Introducing metal reflections, elastic exaggerated 3D textures
- Hybridizing surfaces through coatings, needle-punching, overprinting
- Modifying touch by bonding, doubling, rubberizing, enameling etc.

Colours should have great personality, whether in monochromatic or multicolour versions.

The contradictory elements will express innovation, contemporary ease, views on future and individual creativity.

Tutor and coordinator of the contest
Ornella Bignami – Elementi Moda



THE ITALIAN SPINNING MILLS

BOTTO GIUSEPPE

Stand: H/5
www.bottogiuseppe.com

CASA DEL FILATO

Stand: I/12
www.casadelfilato.com

LANECARDATE

Stand: B/6
www.lanecardate.com

LINSIEME FILATI

Stand: C/7
www.linsiemefilati.it

DI.VE'

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

FABIFIL

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

FILATURA DI POLLONE

Stand: H/8
www.filaturadipollonesrl.it

LANIFICIO DELL'OLIVO

Stand: A/3
www.lanificiodellolivo.com

IGEA

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

SEZIA MANIFATTURE 1963

Stand: I/2
www.manifatturasesia.it

FILATURA PAPI FABIO

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

FILITALY - LAB

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

OLIMPIAS GROUP

Stand: M/1
www.olimpias.it

PECCI FILATI

Stand: F/2
www.peccifilati.com

FILIVIVI

Stand: I/15-17
www.filivivi.it

FILMAR

Stand: G/1-2
www.filmar.it

FILPUCCI

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

PINORI FILATI

Stand: B/3
www.pinori.it

POLIPELI

Stand: C/12
www.polipeli.com

SERVIZI & SETA

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

IAFIL - INDUSTRIA AMBROSIANA FILATI

Stand: B/9
www.iafil.it

INDUSTRIA ITALIANA FILATI

Stand: D/1
www.industriaitalianafilati.it

GI.TI.BI. FILATI

Stand: C/16
www.gitibi.it

SÜDWOLLE GROUP ITALIA S.R.L.

Stand: A/2
www.suedwollegroup.com

ILARIA MANIFATTURA LANE

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

TOLLEGNO 1900

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

ZEGNA BARUFFA

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

Thanks to the spinning mills for the collaboration and generous support

THE SCHOOLS



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: Akiko Mita
www.bunka-fc.ac.jp

STUDENT:



XU JINGNAN
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DK-Designskolen 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

STUDENT:



SOFIE SØLVHØJ HEINESEN
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ESNE University School of Design, Innovation and Technology



ESNE is a university in Madrid, Spain which provides integrated training in the areas of design, innovation and technology and contributes to the invigoration and advancement of the Creative and Digital Industries. Since it was founded a decade ago over 1,200 students have received specialized design training at ESNE. The academic staff meets the level of excellence demanded by the National Agency for Quality and Accreditation (ANECA). The lecturers provided at ESNE are professionals with vast experience in the creative and technological industries. ESNE also carries

out intensive research and technology transfer through its R&D&I projects and its links to cutting edge companies in each design field. Our passion for creativity, combined with new technology, is also demonstrated in our specialized state-of-the art facilities.

School Tutor: María Tamames Sobrino
www.esne.es

STUDENTS:



ALBA ARILLO
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OLATZ ALTUNA ZAPIRAIN
page 37

Hanyang Women's University



HANYANG WOMEN'S UNIVERSITY

Hanyang Women's University is located in Seoul, South Korea, and is a prestigious educational institution with the highest educational environment and faculty since its foundation in 1974, producing excellent female professionals 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 responking to the rapidly-changing world and it is closely collaborating with the industries to offer ongoing recruitment.

Hanyang Women's University is exchanging educational resources with leading overseas universities and it has a strong infrastructure for overseas training and employment programs. Hanyang Women's University has been participating in 'Feel The Yarn' contest since 2017.

School Tutor: Yoon Mee Lee
www.hywoman.ac.kr

STUDENTS:



CHOI YE-EUN
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SEO BO-HYUN
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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 Tutors: Tina Moor / Christa Michel
www.hslu.ch/design-kunst

STUDENTS:



BARTH MIRIAM
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LEDA FLURI
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Hochschule Niederrhein



Hochschule Niederrhein
University of Applied Sciences
Textil- und Bekleidungstechnik
Faculty of Textile and Clothing Technology

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:



ELISE ESSER
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PRISCA HOLDERIED
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Hochschule Trier



Campus Gestaltung
HOCHSCHULE TRIER

The department of Art and Design includes six disciplines: 'Architecture', 'Communication Design', 'Fashion Design', 'Interior Architecture' and 'Intermedia Design' in Trier as well as 'Gemstone and Jewellery' in Idar-Oberstein. These disciplines compliment and enrich each other through a lively interdisciplinary exchange. Apart from the acquisition of specific professional knowledge, students are further given the opportunity to get to know other areas in the field of design. Trier University of Applied Sciences has since 1922 the longest standing tradition among the

German fashion academies. The necessity for constant updates on new technology as well as changing social factors require an increased perceptive talent, flexibility and the capability of making decisions. The qualification is aimed especially at the feeling for color and material, the demand for proportion and appearance. The Fashion Department offers BA and MA courses. The goals in MA courses is the Achievement of a clear and individual profile of our graduates in science and research and in creative and artistic work.

School Tutor: Prof. Dipl.-Des. Dirk Wolfes
www.hochschule-trier.de

STUDENTS:



JOSHUA SENGESPEICK
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VERONIQUE SCHWEIZER
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Kingston School of Art



Kingston School of Art

Kingston School of Art is a world renowned Art and Design School. Our Fashion BA (Hons) is ranked in the top ten courses globally and currently included in the Business of Fashion's Global Fashion School Ranking. The Kingston School of Art BA (Hons) Fashion Course focuses on evolution and radical change in design. Our students explore how design is influenced by cultural, social, critical and historical studies. They develop their own signature style, experimenting 2D to 3D development, knitwear and digital print. Students have

access to our working dress archive which includes pieces from 1750 to the present day, and the recently acquired Sibling knitwear archive. Our strong industry links mean students learn to apply creativity to the real-world and are industry ready on graduation.

School Tutor: Elinor Renfrew
www.kingston.ac.uk

STUDENTS:



ALICE OLIVER
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NANDITA SHAH
page 35

LAHTI University of Applied Sciences



LUT University, Lahti University of Applied Sciences and Saimaa University of Applied Sciences form a LUT Group.

- LUT Group is an energetic and high-quality higher education consortium, where the LUT University has the leading role as a parent company. The joint goals of the group are connected to the business life impact, internationalisation and new education paths.

- LUT Group has 13 000 students and 1400 experts.
- LAMK and SAIMAAN will be merge. From January 1st 2020 new name will be LAB - University of Applied Sciences.
- At LAMK's new campus all different faculties are located in the same building.

School Tutor: Minna Cheung
www.lamk.fi

STUDENT:



**KRISTA
VIRTANEN**
page 30

NCAD National College of Art & Design



The National College of Art & Design, Dublin, is Ireland's leading provider of art and design education. Our campus on Thomas Street in Dublin's historic city centre is home to a community of 1,500 undergraduate, graduate and part-time students engaged in a wide range of study and research across the disciplines of Design, Education, Fine Art and Visual Culture. NCAD has four schools; Design, Education, Fine Art and Visual Culture offering a range of different educational opportunities from part-time classes to doctoral studies. The School of Design is the largest in NCAD and comprises, metals, fashion design, industrial and product design, textile design and visual communication. In design the emphasis is on solving specific problems set by project.

While students are expected to master the relevant technologies, the aesthetic design factor is stressed equally. There are many links with industry and students often work on competitions sponsored by commercial firms. NCAD aims to promote a broad education in design which can be the basis for a variety of careers either as part of a team in industry or by working individually in a studio or small business. NCAD also offer a wide range of opportunities through our Centre for Continuing Education (CEAD). The College is home to NIVAL (National Irish Visual Arts Library). NCAD has been the most significant provider of Art & Design education in Ireland for over 250 years and is a Recognised College of University College Dublin.

School Tutor: Bernie McCoy
www.ncad.ie

STUDENTS:



**SARA
MILASSIN**
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**VIKTORIJA
MINEIKYTE**
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Polimoda



Polimoda is independent in its thinking and action by combining business and design across all departments. With faculty and executive staff stemming from the industry, Polimoda balances the know-how of Italian design and production with a global vision. Connecting with the legacy of the past, Undergraduate, Masters and short courses take place inside the Renaissance-style Villa Favard, the state-of-the-art Design Lab and the newly repurposed Manifattura Tabacchi. With over 70% international students, Polimoda is not only an educational institute but a creative campus: a hotbed for visionaries

and leaders. The institute offers a wide range of educational programs that provide high-level training for professional roles in the sector. It organizes courses directly in collaboration with top institutions such as LVMH, Gucci, Richemont, Ferragamo, Valentino, Vogue Italia, WGSN and the Council of Fashion Designers of America. These initiatives are supported by additional events, shows, collaborations and panel discussions to foster connections between students, alumni and the industry.

School Tutor: Claudio Marenco Mores
www.polimoda.com

STUDENTS:



**CAMILLA
CONTI**
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**PAULO
MILEU**
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Politecnico di Milano - Scuola del Design



The Polytechnic University of Milan is the largest technical university in Italy, with about 42,000 students. It offers undergraduate, graduate and higher education courses in engineering, architecture and design. Founded in 1863, it is the oldest university in Milan. In 2000 the Faculty of Design was born and its headquarter is in Milan Bovisa. In December 2016, there were 1,349 professors and researchers and 1,203 technical-administrative permanent staff members. In 2001, the Polytechnic of Milan changed the organization of its faculties. The previous model of the Faculties of headquarters has been replaced by a

model based on the Schools, related to the disciplinary fields of the departments:

- School of architecture, urban planning and construction engineering
- Design school
- School of civil, environmental and territorial engineering
- School of industrial and information engineering

Fashion design at the Milan Polytechnic is based in Bovisa and in the third year it is possible to do a knitwear, fashion design or accessory course. About 150 students are accepted for each academic year and an entrance test is required.

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

STUDENTS:



**ELISA
ROSSI**
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**SARA
CERADINI**
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Royal College of Art



The Royal College of Art, the internationally renowned art and design university, provides students with unrivalled opportunities to deliver art and design projects that transform the world. A small, specialist and research-intensive postgraduate university

based in the heart of London, the RCA is a high performing institution, a radical traditionalist in a fast paced world. The RCA was named the world's leading university of art and design in the QS World Rankings 2019 for the fifth consecutive year.

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

STUDENTS:



JENNI GIBSON
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NICCI JAMES
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Shenkar



“Shenkar - Engineering. Design. Art” has established itself as one of the leading colleges in Israel. Every year, Shenkar’s graduates find themselves in the forefront of research and the industry, exhibit their works, participate in competitions and win prestigious awards. Combining faculties of engineering, design and art is the basis of this institution’s unique multidisciplinary academics, allowing students and professors to combine cutting-edge technologies with contemporary design and artistic concepts. During its 45 years of existence, Shenkar has

produced thousands of engineering, design and art graduates, enjoying incredible success in Israel and worldwide - many of whom assume senior and influential positions. Today, Shenkar offers academic degrees in design and engineering and even joint PhD programs with leading international education institutions.

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

STUDENTS:



KARINA VODOVOZ
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MAY BAR LEVAV
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University of Brighton



The University of Brighton is a diverse institution situated on the south coast of England. Its ethos is defined by four core values: inclusivity, sustainability, creativity and partnership. Our renowned School of Art is based in the centre of the creative city of Brighton & Hove and offers undergraduate and postgraduate courses in fine art, 3D design and craft, fashion, textiles, fashion communication, graphic design and illustration. The school is a dynamic community of learning, priding itself on welcoming students, staff, the local community and visitors from across the

world as individuals. Agility and fluidity of thinking are central to the school’s ethos, and professional practice, client-based opportunities and competitions are part of each course, enabling students to leave us with the skills, ambition and confidence needed to thrive.

School Tutor: Caterina Radvan
www.brighton.ac.uk

STUDENTS:



MADDIE SELLERS
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MOLLY O'HALLORAN
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THE
STUDENTS





Alba Arillo

SCHOOL: ESNE

eclectic discourse.

In the first place, the way technology and science are currently getting more involved in society and everyday life lead to the thought of how it will continue to influence and impact us, our bodies and our emotions through time. These day's Cyborgs and people with different technological body modifications carry the banner for these experimental interactions and its benefits, leading the way for other types of transhumanity. But, where is the limit? Where will our emotions end after technology takes over not only out, but inside our bodies?

Secondly, this human deconstruction from its inside -which brings the concept of "Vortex" to the front- is presented in a post-apocalyptic scenario. Being only 2 degrees from irreversible Climate Change, this catastrophic context is somewhat easier to imagine.

Human Vortex is the result of what I find most interesting and understand from the given concept of CO-CREATION, in which research is made mainly towards finding possible solutions to a not-so-impossible Climate Change irreversible situation that might ask for new ways of understanding society.

The final concept to work of the garments from is developed from two main ideas, that mix together and "co-create" an unique and

Humans might need to deconstruct their beliefs, their intolerance and fear to the unknown, in order to adjust to their new life and world and be able to work together towards survival. This, apart from many other facts, will affect the way they dress and interact with fashion, since clothing will get to be one of the main differences between life and death.

Co-creation, the way I see it, in Human Vortex stands for the way this two previous ideas coordinate and get along together, showing up in the way materials are used, structures are mixed and shapes are worked. Asymmetrical silhouettes that show in between overlays and change with movement, quilted outdoor pieces that adjust to body's needs in different ways and adaptive active garments designed for extreme temperatures, all finished with reflective details and several tactile & visual textures.

The mix of yarns and structures will be more remarkable because of the lack of colors, and show -somehow- the way humans would have to reuse & repurpose already existing clothing and turn it into one that covers their new needs.

Co-Creation is about humans. Human Vortex is about survival. Co-Creation is about consciousness and sustainability. Human Vortex is about cooperation. Co-Creation is about the future.

THE ITALIAN SPINNING MILL
 >> BOTTO GIUSEPPE



Alice Oliver

SCHOOL: KINGSTON SCHOOL OF ART



Using the theme Co Creation, I am combining knitwear and tailoring to form garments which are constructed from unexpected fabrication, this is because I have always been interested in how knitwear, a soft flexible clothing, can be applied to a dress which can be structured. I intend to use the Iafil yarns to create tailored knitwear which has a variation of colours & yarns merged together to create a blend of colour and texture. As well as tailoring I am using knit to make formal dresses, using different machine techniques, such as full tuck, to create volume to produce dresses which drape in the same way a woven silk or satin would. An unusual Co Creation of knit fabrics and woven pieces. I have always been

very inspired by the 20's and 30's, the theme I have been exploring is the 1930s with my main inspiration coming from Glyndbourne Opera. Images of men in sport suits and women in long dresses has inspired an interesting project. A totally knitted suit or gown is very unique, and unconventional, this way of using knitted fabrics excites me. The yarns I have been drawn to are silks and metallic style yarns with high a shine and sparkle, again to replicate the same texture and appeal as silk. One of the main reasons I have chosen this Co Creation of knit & tailoring is because I feel that knitwear has the opportunity to be seen as more formal, with more freedom to create unusual colours and textures.



THE ITALIAN SPINNING MILL
 >> IAFIL INDUSTRIA AMBROSIANA FILATI





Barth Miriam

SCHOOL: HOCHSCHULE LUZERN

Wear Your Privacy Settings!

Who are we in the digital world? Do our virtual identities reflect what we see in the mirror? Social media platforms, such as Google and Facebook, not only give us an opportunity to express viewpoints and exchange information, they also invade our privacy by capturing all our 'digital traces' and using them as data without our consent. The designs of my outfit draw attention to this violation by consisting of two layers. The outer garment is a dense, voluminous double bed Jacquard cape (with matching cap). Small pieces of mirror attached to the

knitted surface protect the identity of the wearer by distracting onlookers with their own fragmented reflection. In contrast, the garment underneath is a skin-tight combination of loose and densely knitted panels. It is a matrix of all the 'digital traces' we wish to keep private and within our own control. The wearer of my outfit becomes empowered by being able to choose when they want to hide their true identity and when they wish to reveal who they really are underneath. «You are not a product in the digital world, you are still human.»

THE ITALIAN
SPINNING MILL
>> ILARIA MANIFATTURA LANE



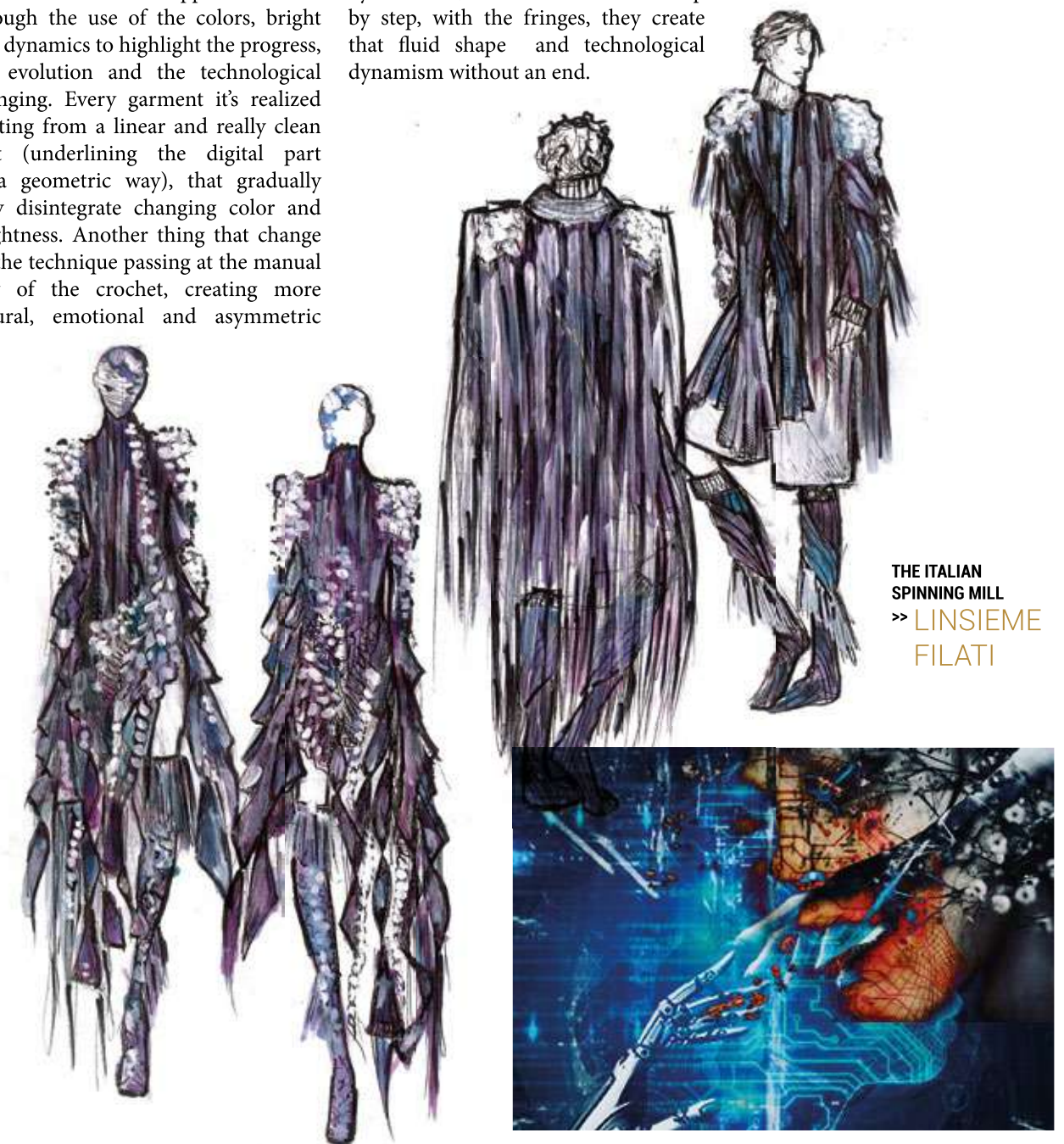
Camilla Conti

SCHOOL: POLIMODA

HOW MANY NATURES IN THE HUMAN NATURE

Everyday the humankind lives together with the scientific and technological progress, but at the same time it's always looking for emotions and sensorial experiences. In the two outfits I tried to combine this two opposite themes through the use of the colors, bright and dynamics to highlight the progress, the evolution and the technological changing. Every garment it's realized starting from a linear and really clean part (underlining the digital part in a geometric way), that gradually they disintegrate changing color and brightness. Another thing that change it's the technique passing at the manual way of the crochet, creating more natural, emotional and asymmetric

shapes. The twists are all realized with different techniques - all different stuck together to give a sense of life and of different emotions - that they create one mix of visual sensations, first with a "fur" and the arriving at metallic fringes, with stitch both by hand and by machine, cuts not clean that step by step, with the fringes, they create that fluid shape and technological dynamism without an end.



THE ITALIAN
SPINNING MILL
>> LINSIEME
FILATI



Choi Ye-Eun

SCHOOL: HANYANG WOMEN'S UNIVERSITY-KOREA

Technology helps us see a wider world. Emotions help us feel the beauty of the past and present. I was inspired by a plaster figure, an artistic symbol, to emotionally express the costumes. For technical expression, special tissue and glossy fibers, transparent texture and hairless fibers were used. I want us to feel the past, the present and the future with this dress. We are dominated by technology and science. The difficult tasks that people had to do are now being solved by technology, and prefer to face-to-face with a computer rather than meeting people. But at the same

time, we have a contradictory desire to have a deeper relationship. We don't want to go back to the past when there was no technology or science. We want to create a balance between emotion and technology. to express the contradictory desire to live in the present but to remember the past. I thought it was emotional and empathic to capture the moments of emotion that an individual felt and to create art. So I was inspired by the sculptures that stopped the moment and the dance that had to express with emotion, and tried to create a harmony between technology and emotion by using various organizations to show technological growth.



THE ITALIAN
SPINNING MILL
>> DI.VÉ



Elisa Rossi

SCHOOL: POLITECNICO DI MILANO-SCUOLA DEL DESIGN

What is technology? What is it expressed from? How can it get in touch with the world of tradition, reality and sensitivity? These are the questions I asked myself at the beginning of the project. The answers can be many, but my freest and personal interpretation is that on one side the pure and best known technology presents bright and basic colours, it has both geometric and "moving", dynamic textures; on the other side, the sensitive and real world is only possible if the senses are motivated. From this union come manufactures such as pleats, tucks stitches with displacement of needle bed, ribs, fringes; shades of colours that refer to a visual abstraction of serenity and participation; light, transparent fabrics, that make possible the possibility of interesting layering. The senses of touch and sight are part of the created outfits. "Co-creation" is about technology and

emotions together. It's really difficult to think how they can be present harmoniously in a fashion collection. I think that technology is something expressed by strong and dynamic colours; but also from manufactures. Emotions are something from "real world" and for this they are stimulated by 3D manufactures, different types of yarns together and by pleasant touch.



THE ITALIAN
SPINNING MILL
>> LANECARDATE



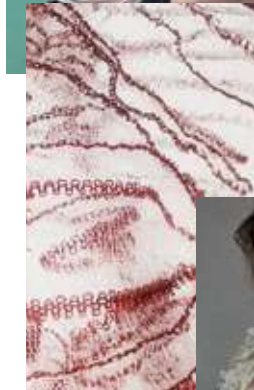


Elise Esser

SCHOOL: HOCHSCHULE NIEDERRHEIN

The concept -Under the Knit- makes it possible to express yourself. The own skin colour complements the outfit and makes it individual. You determine the look. Transparent parts show what is hidden behind the layers. The consumer is the Co-Creator of -Under the Knit- and can choose what the outfit should

look like. Variations of textures and materials like layering, transparency and volume create dynamic outfits that appeal to different senses. It is a call on the fashion industry and should set the tone for making productions and supply chains more transparent. We can co-create the system by calling on it.



THE ITALIAN SPINNING MILL
 >> GI.TI.BI. FILATI



Jenni Gibson

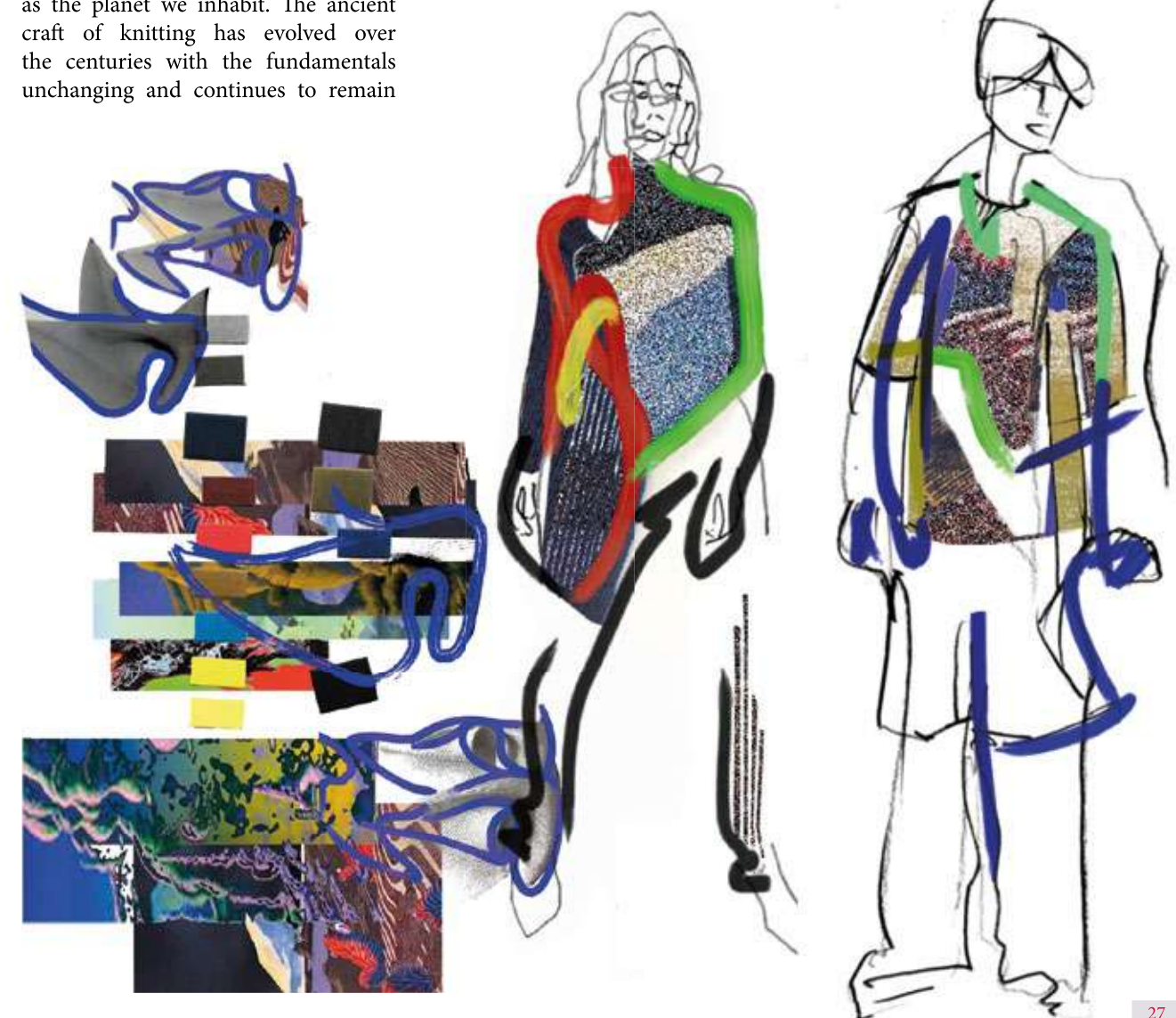
SCHOOL: ROYAL COLLEGE OF ART

Our landscapes are changing and should not be taken for granted. This collection draws inspiration from the artist, Roger Dean, who dedicated his practice to innovation through drawing and architecture, expanding and recording the vast natural beauty of our planet, storytelling a life beyond Earth. His utopian landscapes are rich in colour filled organic structures that suck you in to witness their uniqueness. Co-creation seeks to combine the digital and natural world together, forming a relationship that is sustainable and considerate of our human needs as well as the planet we inhabit. The ancient craft of knitting has evolved over the centuries with the fundamentals unchanging and continues to remain

at the forefront of future fashion as it progresses digitally. My looks are rich in colour and technique that have been achieved through combining digital knitting and hand machine knitting together. Whilst digital is faster, the hand is more intuitive and together they create garments that are unique and satisfying to wear. Combining more than one form of make opens up the imagination and allows the designer to think more creatively about their vision, just like Dean did when he chose his colours to work with, 50 years later, his creations still transcend time.



THE ITALIAN SPINNING MILL
 >> FILMAR





Joshua Sengespeick

SCHOOL: HOCHSCHULE TRIER

You're going to be just fine. In my collection I tackle the feeling of neglect, of to be left hanging, of to be abandoned. The title "You're going to be just fine." is a result of the thought process behind those feelings. You will be fine again. Even though you may sometimes feel like the whole world is crumbling down on you and you will forever be trapped inside this deep, dark hole. But you will be able to make your way up again. Just keep climbing, even if you feel like you make no progress at all. You always do.

Keep climbing, keep moving, keep growing. You're amazing. How does this collection match within the CO-CREATION theme? My work always has a deeply personal and meaningful thought process behind it, and I want my work to tell this same story. But my goal is also to make fashion and to focus on a strong product. This, in my eyes, perfectly embodies the theme of CO-CREATION, the personal story coming from deep within and the strong product born from it.



THE ITALIAN SPINNING MILL
 >> LANIFICIO DELL'OLIVO



Karina Vodovoz

SCHOOL: SHENKAR

For the Feel the Yarn X Competition and the Co-Creation theme I decided to focus on the visualization of music using inspiration from the study of wave and vibration phenomena known as

Cymatics. Combining different knitting techniques and textures, my goal is to translate sound into textile and to bring to life the co-creation of science, music and emotions.



THE ITALIAN SPINNING MILL
 >> FILPUCCI



Krista Virtanen

SCHOOL: LAHTI UNIVERSITY

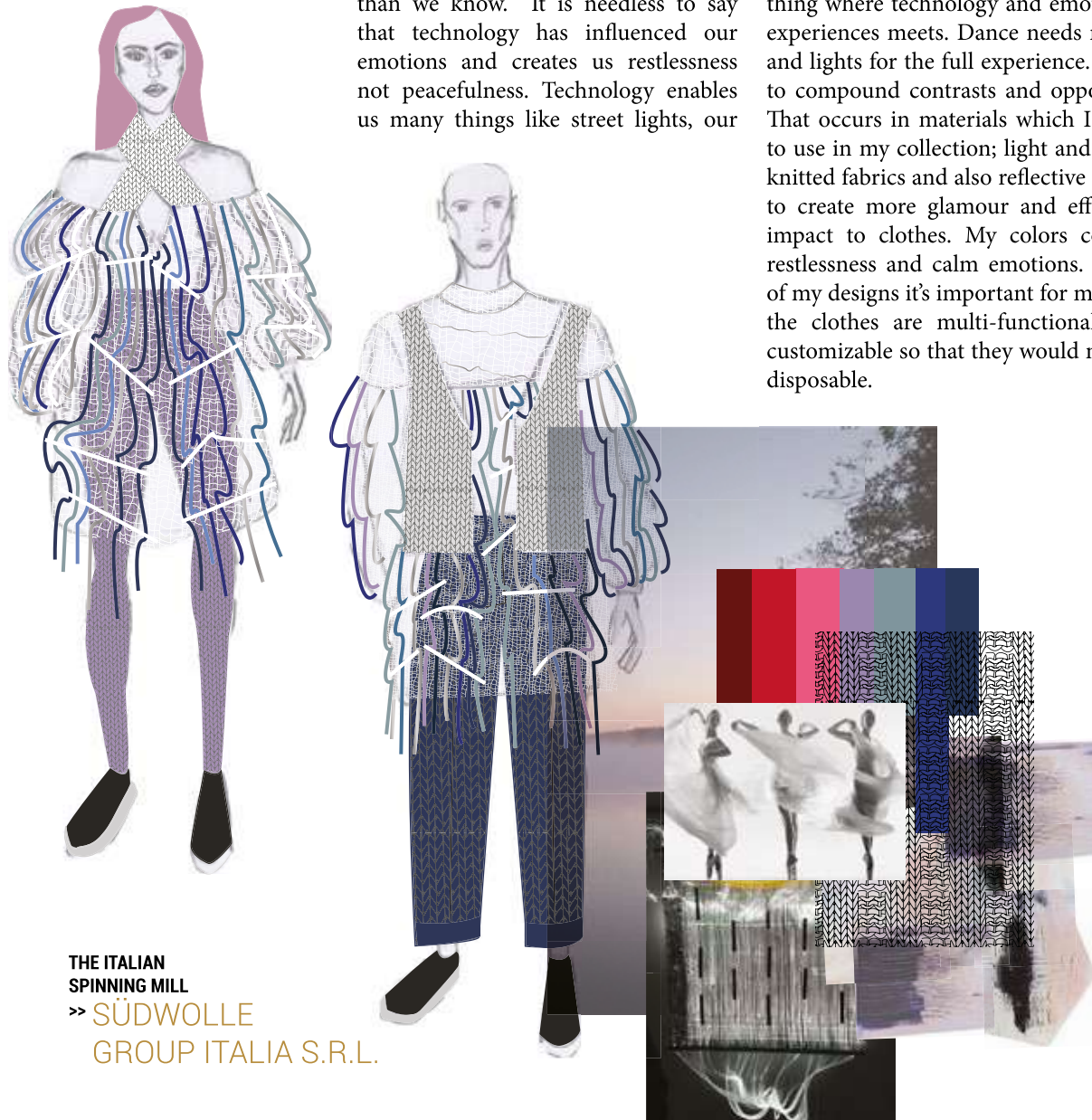
Co- Creation

Our daily life is dominated by technology and science but in the same time we are longing for personal emotional and sensorial experiences.

How technology effects to people

I wanted to investigate how technology effects to people and what kind of feelings it evokes in them. I think that technology effects us more than we know. It is needless to say that technology has influenced our emotions and creates us restlessness not peacefulness. Technology enables us many things like street lights, our

phones and other entertainments. But in the same time, it makes us stressed and produces restlessness. Technology adjures us to be always available. I wanted to explore more about the effect of technology and focus into light and movement. My collection is inspired by ballet and modern dance. I was inspired how a fabric makes silhouettes in the movement and how light passes through the fabrics. I think dance is one thing where technology and emotional experiences meets. Dance needs music and lights for the full experience. I like to compound contrasts and opposites. That occurs in materials which I want to use in my collection; light and thick knitted fabrics and also reflective fabric to create more glamour and effective impact to clothes. My colors consist restlessness and calm emotions. In all of my designs it's important for me that the clothes are multi-functional and customizable so that they would not be disposable.



THE ITALIAN
SPINNING MILL
>> SÜDWOLLE
GROUP ITALIA S.R.L.

Leda Fluri

SCHOOL: HOCHSCHULE LUZERN

The balancing act we call life

Digital technology has many positive uses, which have improved the quality of our lives. But its constant evolution of ever-increasing complexity can be overwhelming for those of us who have difficulty finding time and space for a fulfilling life offline. Social networks play a big role in this imbalance because they absorb so much of our energy. We are addicted to being voyeurs of the online lives of friends and strangers and rarely do we look up from our smart

phones to notice what is happening in our immediate environment. Rather than represent online activities and real life activities as separate forces in opposition with each other, my designs explore the possibility of harmony between the two of them. Each knitted garment is cut to combine sharp angles or pleats with contours that follow the natural curves of the body. Linear network patterns unite with soft organic surfaces. Together they aim to create equilibrium and wholeness!



THE ITALIAN
SPINNING MILL
>> SERVIZI E SETA



Maddie Sellers

SCHOOL: UNIVERSITY OF BRIGHTON

Somewhere In-between

This project is inspired by old photographs of my grandmother, who was born in Indonesia and then moved to Holland as a young woman. She was regularly captured wearing a mix-match of Western and Eastern clothing, for example a chunky wool knit with a light-cotton dress. This inspired me to further explore these contrasting aesthetics and the idea of being 'somewhere in-between' two cultures. Many of the old photographs feature batiks which are a traditional Indonesian textile. This inspired me to further explore the process of batik,

which is achieved through wax-resist dyeing. Batik is traditionally completed on a lightweight, woven fabric, however inspired by my grandmother's mix-matched outfits, I experimented with it on a wool-blend knit. This artisanal feature is contrasted with the sections of bright, synthetic lycra which connect the designs to the present day. The theme of co-creation is reflected throughout the project through contrast and hybridity: the soft, wool-mix yarn in contrast with the tight, elastic lycra, the neutral colours next to the synthetic brights and the mix of organic and structured silhouettes. These contradicting components create fresh and energetic garments. The aim of this project is to embrace traditional techniques and processes, while keeping them contemporary - through using bright colours, synthetic fibres and asymmetric silhouettes.



THE ITALIAN SPINNING MILL
 >> PINORI FILATI

May Bar Levav

SCHOOL: SHENKAR

CO-CREATION | NO SIGNAL

In my project I chose to focus on technology as opposed to emotions and show the contrast between them. These days, it's impossible to overlook society's dependency on screens and the massive increase of media consumption. While at the same time society continues to seek emotions and a human connection. Technology has reached a point where it has become indispensable to all our lives which in turn has given it control over us and our emotions. The issue I chose to focus on was the moment when your device lets you down- stops working- and the distress that follows. The error disrupts the flow of your daily life, causing failure in communication and loss of control. In my work, I am experimenting with knitting multiple contrasting materials, hard vs. soft and thick vs. thin threads. While also examining with colour contrasts, pastel

colours which give a sense of calm and harmony next to neon shades which are irritating and loud to the human eye. In my designs I tried to emphasize how individuals get lost in technology and are becoming less sensitive and more robotic. Therefore, I decided to design a non structured and non gendered model and cut, because I wanted to focus more on shapes and colours and the disassembling of them, as a way to trap the human body.



THE ITALIAN SPINNING MILL
 >> PECCI FILATI



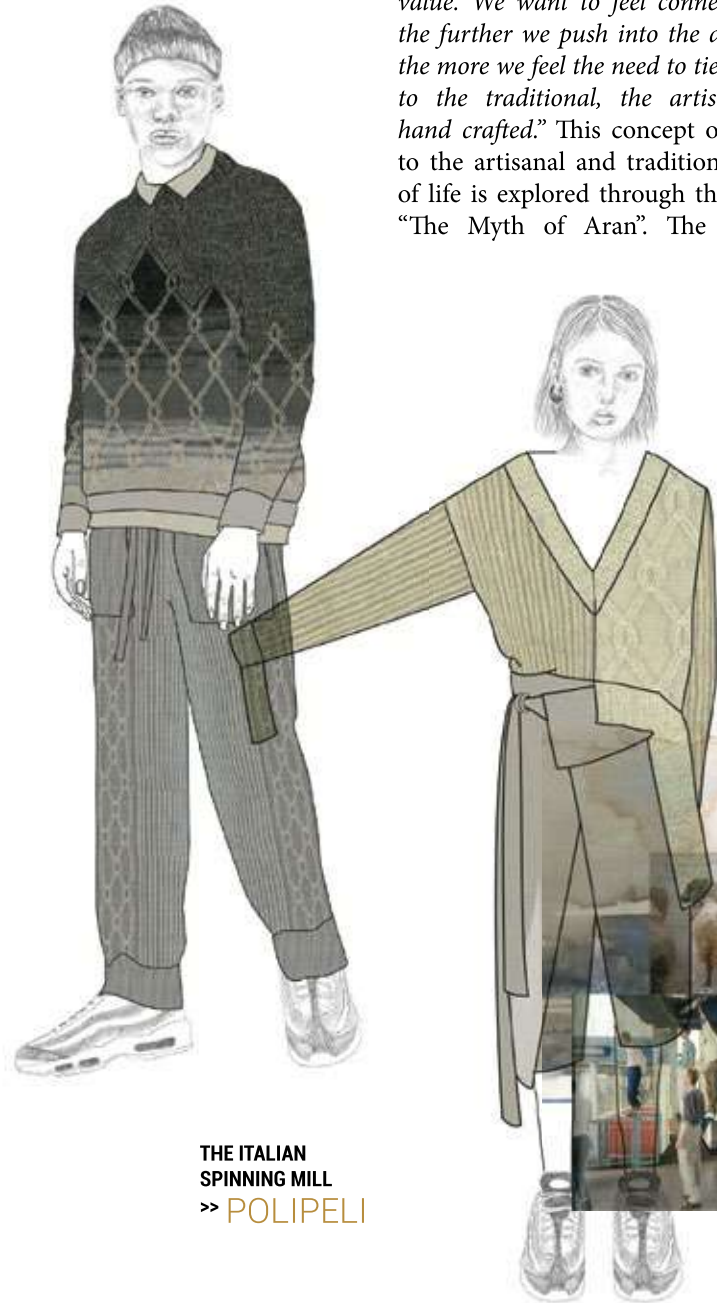


Molly O'Halloran

SCHOOL: UNIVERSITY OF BRIGHTON

"As our lives are played out over the ether - by electronic mail and instant message - we are becoming detached from what is real, substantial and true. In reaction to this steady advancement into the world of the unreal we are slowly beginning to rediscover a love for the products and ways that root us in a world of substance and reality and enduring value. We want to feel connected; and the further we push into the digital age the more we feel the need to tie ourselves to the traditional, the artisanal, the hand crafted." This concept of looking to the artisanal and traditional means of life is explored through this project "The Myth of Aran". The story of

traditional Aran knitting is fascinating: the intricate cables and stitch patterns originating from The Aran islands off the west coast of Ireland have been linked to religious iconography and the urban legend of the famous 'traditional' jumpers being an ancient craft has spread across the globe. However, many historians have disproved this myth, showing that the knitting patterns were invented as recently as the 1890's or early 1900's. The iconic nature of Aran Jumpers and how a garment can be so intrinsically linked to a place has been the inspiration for this project, drawing colour and textural inspiration from the idyllic Irish landscape of my family's origins. As our world pushes into the technological era people look back to past for comfort. This idea of a place in time has been explored in this project, using traditional hand knitting techniques on new machinery to co-create a unique style of knitting. Using these Co-Creations to design my garments and create a collection that has a sense of nostalgia but while using new techniques and exciting contemporary yarn choices to bring the Aran sweater into the technological age.



THE ITALIAN
SPINNING MILL
>> POLIPELI

Nandita Shah

SCHOOL: KINGSTON SCHOOL OF ART

Co-creation, in this proposal, is the symbiotic relationship between multiple yarns, compositions, textures and handfeel, and how they co-exist within the same garment. I employ a multitude of yarns, colours and techniques into every corner of my knitted garments; the minute considerations of how they live together, stitch by stitch, row by row, is a key area of investigation for me. My proposal for the techniques and stitches showcase age-old manual and mechanic techniques, manipulated using heritage wools in striking colours to examine ideas of effeminate knitwear for men through colour, patterns and weights, whilst staying true to the commitment of beautifully finished garments. A singular detail like

scallop patterns in a fine weight silk cardigan transforms the garment into a statement on playful knitwear for men. By challenging ideas of masculinity and how men might relate to fashion, I propose a niche in the existing menswear marketplace which is diverse and exciting to begin with.



THE ITALIAN
SPINNING MILL
>> FILITALY-LAB





Nicci James

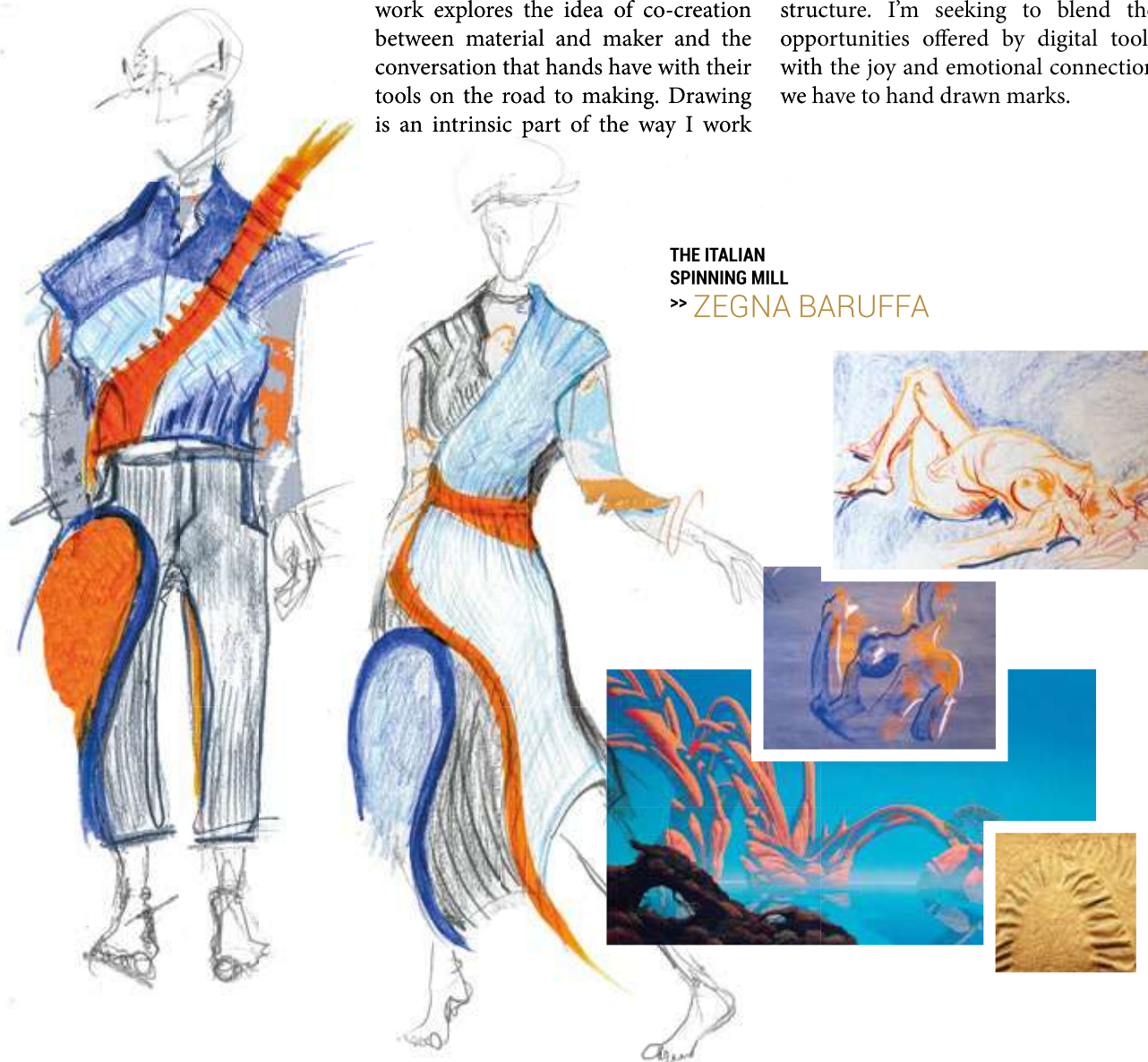
SCHOOL: ROYAL COLLEGE OF ART

The Body is a Landscape.

The body is lived in, breathes, moves, changes. It can be soft, hard, undulating, tense, receptive, pliant, cold, inviting, bristly, solid, smooth, flat, rounded. It is a landscape. We explore the world with our bodies: we see, we listen, we touch. Our hands make gestures to support our voices, they hold tools and make marks to record our experiences. The future may well be digital, but the human need for touch is indispensable. Taking this need for touch as inspiration, this work explores the idea of co-creation between material and maker and the conversation that hands have with their tools on the road to making. Drawing is an intrinsic part of the way I work

as both a designer and an artist. Life drawing in particular is a process in which I'm hyper aware of the instinctive connection between hand and tools. I want to bring that same gestural, playful conversation into knitwear, exploring how to make in true collaboration with materials and harnessing the instinctive properties of the yarns. My concept draws direct inspiration from the gestural, abstract nature of my life drawings; translating them back onto the body to inform texture, line and structure. I'm seeking to blend the opportunities offered by digital tools with the joy and emotional connection we have to hand drawn marks.

THE ITALIAN
SPINNING MILL
>> ZEGNA BARUFFA



Olatz Altuna Zapirain

SCHOOL: ESNE



THE ITALIAN
SPINNING MILL
>> IGEA

ORAIN COLLECTION A cosmos conceived focused on current problems, on the magnitude of art, on the transcendence and the sublime of nature on the seaside roots of the north. A cosmos that radiate in a transhuman that wishes to generate a utopian atmosphere between the artisanal tradition and the technological contemporaneity, the deconstruction of the restless dynamism and the reconstruction of the symmetrical architectural structures. My purpose in this collection is to present an antagonistic fusion between nature and technology, both integrated in my daily life and in those citizens life's who live in the town of the coast where I was born and grew up, in my roots; both are part of my inspiration and constitute at the same time, my work. On the one hand, the staging of nature in the designs is carried out using manual craft techniques. The natural raw material is obtained from the lacha, an indigenous sheep race from my northern coastal roots. On the other hand, technology is present in the current technological procedures used in designs (3d printer, laser cutting, shima seiki ...), in addition to using a plastic raw material to promote sustainability and circular

economy in the world of fashion. My idea is to make society be aware of the social problem that we are currently facing up; an overwhelming pollution due to over-exploitation and the use of plastic by human beings in their daily habits. Given that the fashion industry is the second most polluting sector in the world (behind the oil industries), it is a suitable means to transmit the message and get the change and the reaction of the inhabitants of the planet.





Paulo Mileu

SCHOOL: POLIMODA

THE OVERWHELMING CHAOTIC MONOLOGUE OF A "VIRUS"

The concept was born from the behaviour of the human being in the society of today. In a world where the technology is exploding, like a massive attack, individuals become vulnerable to themselves, making the spreading of their individuality rise. We have two types of virus in the world: The Natural

Viruses, the specific characteristics that makes these individual being unique and out of this world, and The Tech Virus, the vision of the ones that don't understand and portrait those creatures as a malicious replication of them selves. In a story line where these two emerge and create the commotion and riot inside the human software and the society environment.



THE ITALIAN SPINNING MILL
 >> CASA DEL FILATO

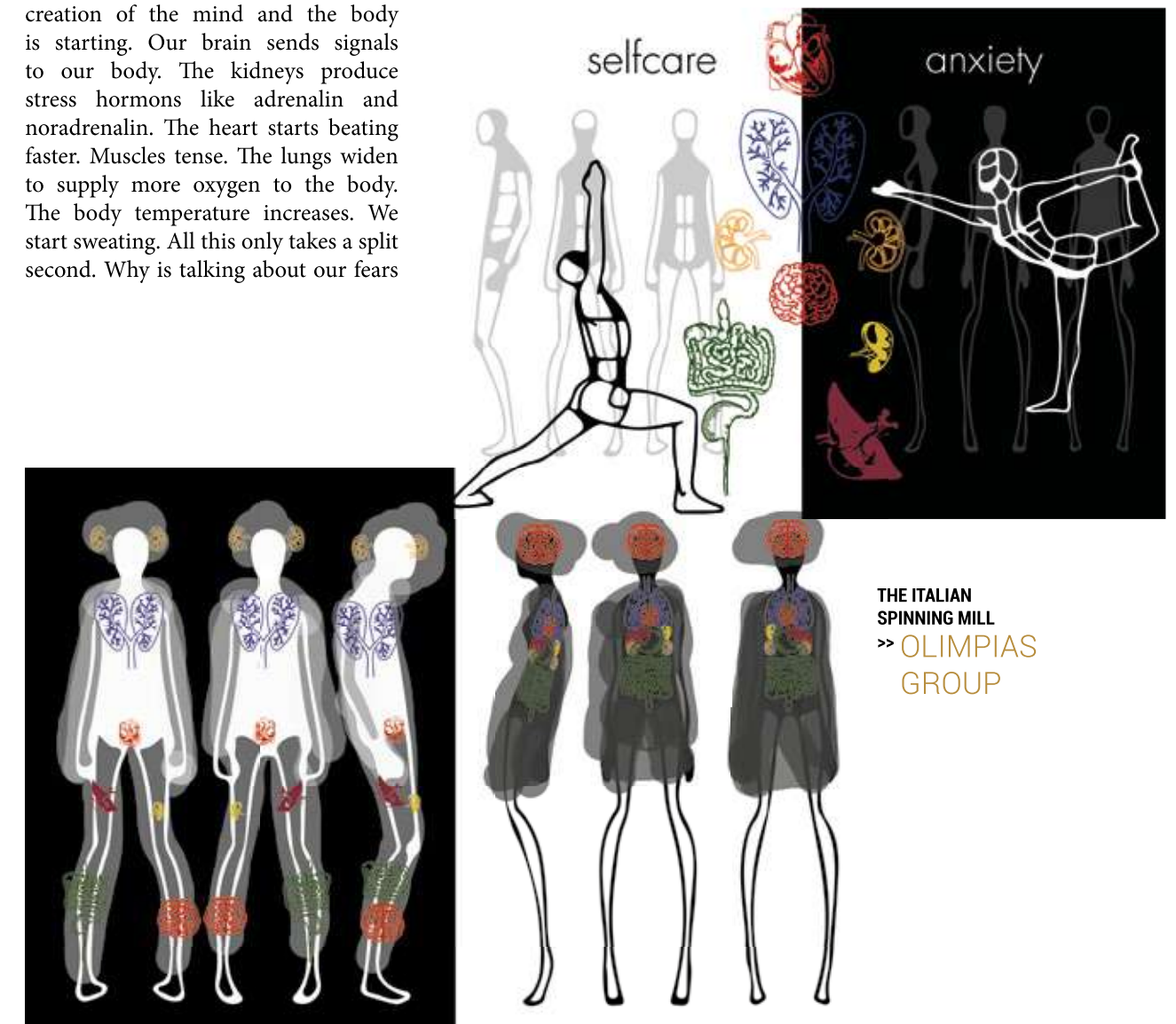
Prisca Holderied

SCHOOL: HOCHSCHULE NIEDERRHEIN



Anxiety of loss, exam nerves, fear of the dark, of heights, of missing out, of not fitting in, depression, panic attacks, social phobia, generalized and obsessive disorders, existential angst, emotional strain, burnout. We live in an age of anxiety. Mental health is directly related to physical health. When we sense something that fears us, it seems like our body can't react as it should. Sometimes it feels like no part of the body is in the place where it belongs to be. Actually there are many things happening while sensing a danger. An incredible co-creation of the mind and the body is starting. Our brain sends signals to our body. The kidneys produce stress hormones like adrenalin and noradrenalin. The heart starts beating faster. Muscles tense. The lungs widen to supply more oxygen to the body. The body temperature increases. We start sweating. All this only takes a split second. Why is talking about our fears

such an effort? "The more that people open up and share their stories, the more we can change people's perspectives on these topics, end the ignorance around these disorders and helpend the stigmas attached to them." Physical health can help reducing anxiety. Vedic meditation, ChromaYoga, aroma and colour therapy, mindfulness - based stress reduction, flotation. How can we reinforce #selfcare through textiles and design? The outfits will be designed as gender neutral loungewear which is suitable for everyday life.



THE ITALIAN SPINNING MILL
 >> OLIMPIAS GROUP

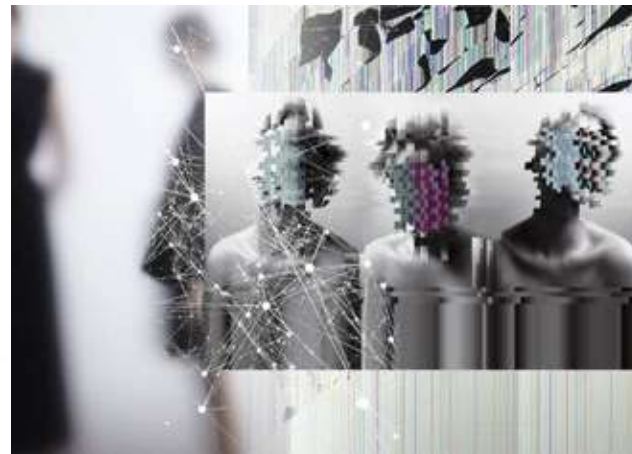


Sara Ceradini

SCHOOL: POLITECNICO DI MILANO-SCUOLA DEL DESIGN

The capsule it has its origin from the analysis of the relation between individual identity and depersonalization which comes from technology. We are surrounded everyday by fake images of abstract experiences, in the meantime the need of feeling real sensitive experiences it becomes stronger and stronger. As the topic of the Co-Creation allows the technology to meet the emotional sphere, the collection emerges from the miscellany between wanted aesthetic

and tactile sensation and technical-productive aspect which enables their expression and a glamorous-energetic implementation. So it has born the color palette: melancholic and desaturated, still vibrant thanks to the contrast they make. Shapes conceal what is the real body and both in woman and man bind the right arm, while the hand goes from impalpable to heavy, extremes which feature the emotional spectrum we are longing for.



THE ITALIAN
SPINNING MILL
>> FILATURA
PAPI FABIO

Sara Milassin

SCHOOL: NATIONAL COLLEGE OF ART & DESIGN

CO CREATION - Machine and Emotion

Looking through the lens of the camera a machine, then translating that image into a pattern using the image as inspiration is the CO CREATING between Machine and Mankind. Machine and Mankind CO CREATING to turn a cold snapshot into an image that is filled with emotions. A photograph is just a still life recorded by a camera. However, once that image is recreated using yarn as a medium, it becomes a personal interpretation of the image and is brought to life. Using your senses to create is a process filled with emotions. The CO CREATION theme influenced the use of technology the camera to allowed for the recording what I saw and the subsequently the development print and jacquard pattern based on my own photography. Technology is what drives mankind. Development is the key to move forward, improvement brings the promise of a better life. Technology can be quite frightening as it brings us to the future, into the unknown. The contrast of the gained knowledge that is certain and the drive for new technologies that is an uncertain unknown future inspired me to combine nostalgia as the certain and technology as the unknown in the theme CO CREATION both entities providing a contradiction in creativity. Looking

back into the past that is familiar to us and swimming in the ocean of our memories. Nostalgia- on an emotional level- is the perfect opposite of technology - CO CREATING new ideas and thoughts. Knitwear also reflects CO CREATING opposites. In one hand knitwear has always been one of the oldest techniques to produce apparel. On another knitwear technology has devised futuristic techniques and yarns to produce the most eco-friendly clothes. CO CREATING my collection with machine and emotion.



THE ITALIAN
SPINNING MILL
>> FABIFIL





Seo Bo-Hyun

SCHOOL: HANYANG WOMEN'S UNIVERSITY-KOREA

Nanoscience and nanotechnology are the composition and understanding of matter at the molecular level, which is the smallest unit of matter in nature. Nanotechnology uses the knowledge of nanoscience to create materials, machines, and devices that fundamentally change the way we live and work. I think what humans can feel

and experience through nanoscience and nanotechnology are co-creations in the era of the fourth industrial revolution. The whole sense of texture was inspired by the integrated circuit of microchips, and the exaggerated silhouettes express the infiniteness human beings will experience through science and technology in the future.

THE ITALIAN
SPINNING MILL
>> FILIVIVI



Sofie Sølvhøj Heinesen

SCHOOL: DK-DESIGNSKOLEN KOLDING

Interaction and changeability as tools for more sustainable use. Fashion and personal style are always evolving, leading garments to be outdated within a short period of time. By creating garments which has changeable features, leading to interaction between human and garment, I hope to extend the relevance and the lifespan of these garments. The interaction will take place, both as a sensory and visual experience, and as a concrete interaction with the garment, which has modular or changeable

aspects within the design. Allowing the user of the garments to co-create, and transform both the look and the feel of the garments. The colours are bright and patterns overwhelming, allowing the person wearing it, to be the center of attention and to hide at the same time. My goal is to create garments which has deep emotional values, interpreting the co-creations both within the garment, and in the relationship between the garments and the user of them.



THE ITALIAN
SPINNING MILL
>> SESIA
MANIFATTURE 1963

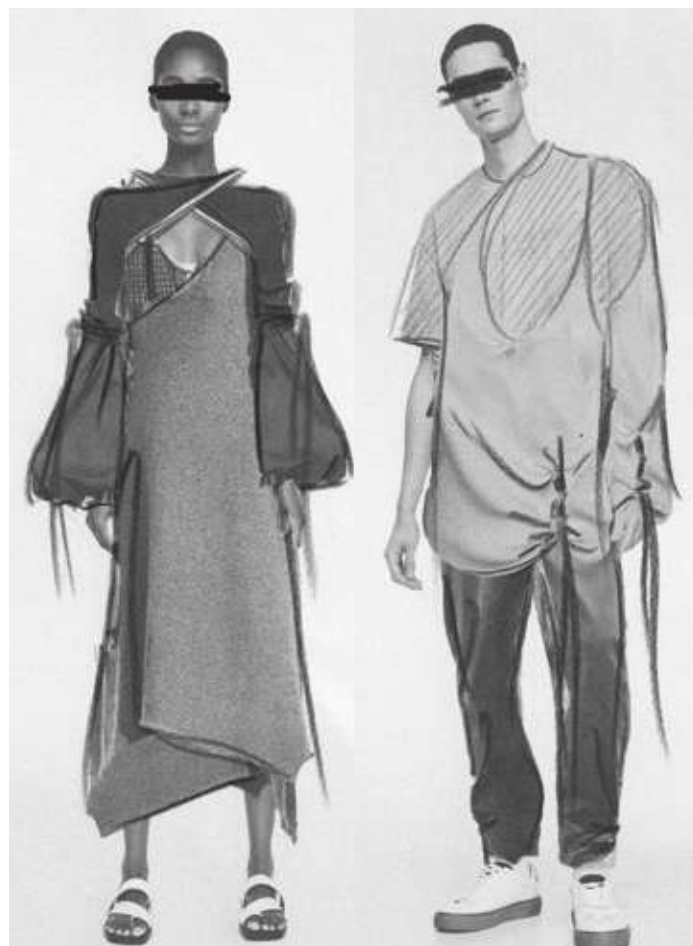


Veronique Schweizer

SCHOOL: HOCHSCHULE TRIER

My design focuses on the idea of the current space between the real and the virtual. In other words I want to express the apparent fusion of nature and tech today. As nature and tech seem to melt more and more into one, the line between reality and virtuality, authentic and fake, truth and fantasy are blurring. Digital and human, tech and craft. As we spend more time interacting through screens, it's becoming harder to tell what is real and what is digital... CO CREATION in that case stands

for a play between real strong colours, contrasts, layering and asymmetry. As well as it means experimenting with merino and cashmere wool in forms of expressive jacquards. I want to focus on the little things that make a garment feel special and place more attention on details. My designs are supposed to reflect a new poetic elegance as well as a touch of sportiness. Furthermore, my gain is to design knitwear with a deeper connection to our feelings; designing emotions.



THE ITALIAN
SPINNING MILL
>> FILATURA
DI POLLONE



Viktorija Mineikyte

SCHOOL: NATIONAL COLLEGE OF ART & DESIGN

Two cultures CO CREATE a collection

The CO CREATION theme has influenced the joint connections of emotional and sensory significance of garments passed on through generations in a family setting and in the way one's surroundings can influence them creatively. I noticed these links and connections to the theme as I have lived in Ireland since I was a little girl, coming from Eastern Europe I am bringing together two cultures to CO CREATE a collection to connect my heritage with cultural influences. I believe that the fast pace of technology and our busy everyday lives has left us longing for personal, emotional and sensorial experiences. With CO CREATION as a theme I would like to embrace the emotional significance of the garments that my mother has made for her loved ones, and ones that we have CO CREATED together. The connection that we had through the craft of making is something that I believe brings people together and makes us feel a sense of community. We are able to disconnect from our everyday distractions and enjoy the moments spent together. I would like to replicate the richness that the garments have such as the smell, touch and comfort, that sometimes can be lost in terms of technology. This collection is trying to hold on to this

emotional attachment to a garment but also explore how it can be replicated with technology. The theme CO-CREATION asks the question, can we combine technology and science with heritage, tradition and culture to create pieces that are meaningful and have an emotional attachment that would last a lifetime. The use of technology has allowed us to replicate the skill of hand knitting and explore new possibilities for the craft. Through the CO-CREATION project I would like to combine this with the use of materials that appeal to the senses and remind us of home.



THE ITALIAN
SPINNING MILL
>> INDUSTRIA
ITALIANA FILATI



Xu Jingnan

SCHOOL: BUNKA FASHION COLLEGE

Symbiosis means the close and mutual beneficial relationships between two different living beings. There is symbiosis relationship among animals, plants and funguses and between arbitrarily two ones of the three. In the symbiosis relationship, one part provide help for the other part, which is good for his or her living . At the same time, the part also achieves the help from the

other part. Cold and precise machine and the warm and changeable human beings seem completely opposite, but the relationship also exists too. We exist in the intimate relationship chain and have also created the intangible art products.



THE ITALIAN
SPINNING MILL
>> TOLLEGNO 1900



AWARDS

LIU•JO

Born from the brilliant intuition and creativity of Marco Marchi, Liu Jo was founded in 1995 in Carpi, Italian area of excellence for knits. The creative philosophy of the brand is devoted to the enhancement of the natural femininity and beauty of every woman, expressed through a style that is refined, glamorous and always open to individual

interpretations. Thanks to a multibrand strategy capable of structuring a complete offer of total look from clothes to shoes to accessories, today Liu Jo is present in 48 countries and 3 different continents – Europe, Africa and Asia – through a distribution network including 490 mono-brand points of sales and 5480 multi-brand points of sales world-wide.

FABIANA FILIPPI

Una storia di eccellenza, dove passione e saper fare creano un connubio unico e irripetibile da cui prendono forma collezioni che celebrano la creatività dell’ingegno e la sapienza di mani instancabili e insostituibili. Traendo ispirazione dalla specificità produttiva legata al settore della maglieria sviluppatosi nel territorio umbro a partire dal Secondo Dopoguerra, nel 1985 i fratelli Mario e Giacomo Filippi Coccetta fondano il marchio Fabiana

Filippi con l’obiettivo di fornire un’interpretazione moderna, accattivante e dinamica di prodotti iconici realizzati con i filati e tessuti più pregiati, tra cui il cashmere e il cashmere seta. Oggi Fabiana Filippi è riconosciuta come uno dei marchi leader del vero Made in Italy presentando collezioni Total Look con la volontà di accompagnare la donna nei vari momenti della giornata, dal quotidiano, alle occasioni più speciali



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