It is my pleasure to welcome you to the sixth edition of ITS!
I can hardly believe that we have now taken part in this adventure together for six years already. Every year, the event manages to be more interesting and enriching. Every year, I am astonished by the range of talent that emerges. And every year, I feel honoured to be involved. As many of you know, Diesel has always been committed to the future. We are interested in seeing “around the corner” in terms of fashion, trends and new talents. We embrace creativity, curiosity, and those who dare to be different – in fact, those who demand to be different.

ITS is held in exactly the same spirit. The event is not just about identifying the people who will make the fashions of the future. It also symbolises everything that makes human creativity worthwhile: courage, originality, determination and passion. These are the ingredients I look forward to rediscovering when I come to ITS, and I’m sure you do too. The winners will be those who have produced outstanding work with the potential to change the way we all dress. But everybody who comes to ITS leaves with something, be it the experience of competing or the thrill of witnessing a new talent emerge. Perhaps the luckiest of all are the people I would now like to thank – the partners who have given their support to ITS. They are uncovering rare jewels and making them shine. I wish you all a happy and magical ITS – this year and every year.
Enjoy!

Renzo Rosso

In the beginning it was ONE: a fashion competition made by a small team of passionate and dedicated people coming from a variety of different backgrounds. Years have passed since that first heartbeat and now we are at SIX. Looking back, that first adventure has the scent, look and feel of a baby. Every year we have struggled and fought without ever turning our back to the challenge of making it grow. Every year is tough, but it is a compelling adventure that pushes the boundaries of what can be done even further. ITS is now a platform for creative minds coming from all over the world in the fields of fashion, accessories and photography. It is a large network made of students, teachers, business people, opinion leaders, international press. It gives support and searches for internships and job opportunities not only for the selected finalists, but for every young talent that knocks at its door. It is the mirror of the hopes, the dreams and the thoughts of more than a thousand young souls around the world.

We believe that creativity is one of the most profound expressions of the human being and from now on we want to embrace, display and support as many of its facets as we can. We are still the same small team of passionate and dedicated people coming from a variety of different backgrounds, and we hope you enjoy yet another chapter of this crazy adventure.

Barbara Franchin
Head of EVE, Director & Project Supervisor ITS
International Talent Support
ITS#FASHION is the springboard from where young fashion designers and fresh graduates leap directly to the industry: from ITS to internships and work placements at Antonio Marras, MaxMara, John Galliano and Armani, just to mention a few. And of course many of them land into Diesel’s lap. Diesel has always been there and their support is real, offering a life changing opportunity. The Diesel Award is the chance to create a capsule collection to be distributed in the most representative Diesel stores worldwide. Fashion Collection of the Year is a prize of € 20,000 to be used to create a brand-new collection (absolutely freely-inspired) of a minimum of 8 outfits to be presented to the press and public at ITS#SEVEN. The winner will also be invited to be part of the Jury at ITS#SEVEN.

The Fashion Special Prize is an honourable mention of € 5,000 for a designer that catches the eye of the Jury.

More support comes from i-D magazine with an award emphasising the importance of styling. The winner will have a one-month work experience at i-D HQ’s in London and culminates in a photo shoot which will be published.

Maria Luisa confirms her leading role in promoting up-and-coming, cutting edge designers offering a window display and sale at her boutique during Paris Fashion Week.

Develon is also offering an award to a fashion designer chosen by the public attending the fashion show via an sms text message vote. The winner will get a customised portfolio website.

During Artissima, an international event dedicated to contemporary art, Vertice, the renowned boutique in Turin, will give one finalist the opportunity to have a shop window installation.

Puntoseta will supply finalists with fabrics and the possibility to experiment at their factory in Como.

“Talents from all over the world, all the most important schools involved, loads of creativity in the air. In other words, another edition of ITS! It is impossible to say how proud I am to be part of this event year after year. ITS represents an amazing opportunity for young talents to get the exposure they deserve and to work and express themselves in a very human and enthralling context... and that is not very common in the fashion world!

At the same time, ITS is a place where we find inspiration. Everybody can feel the positive energy when there are no pre-conceived limits to ideas! That’s why it is natural for Diesel to offer genuine support to those who want to express themselves in unpredictable, unique ways. Just look at how much creativity is out there, just waiting to be discovered...

Thanks ITS!”

Wilbert Das
Creative Director Diesel
Berta

It is the year 1959 and eight-year old Berta is sitting in her room playing with her dolls. With her back to the door, she brutally rips her dolls apart, cutting, chopping, burning and molesting them. Yet it is all done delicately. Being an only child she is bored and frustrated by her parents not paying attention to her. Berta is a character created by Yael inspired by Mark Ryden’s violent and surrealist painting “Rosie’s Tea Party”. The collection appears as if it were made by Berta. Her ripped dolls, the cuts and the surrealist world she created to escape from everyday life can all be seen in her outfits.
Sabrina Seifried
German University of Applied Science - Hamburg
21/5/1980

ABSCHULSSBALL
What is beautiful? What is ugly? Can something be beautiful and ugly at the same time? Can every human being recognise what is beautiful? Sabrina tries to answer these timeless questions with a collection pieced together bit by bit. It is the result of intentional and unintentional accidents, a kind of artificial paradise that refuses the usual and winks at kitsch. Inspired by Barbie doll dresses, prom dresses and by the dark atmosphere of the horror movie "Carrie" by Brian de Palma, her outfits border on beautiful and ugly. Or maybe they just exist, whether you like it or not.
David Longshaw
British
Royal College of Art
12/9/1982

A GARDENING NIGHTMARE
A.S.B.O. is the acronym for Anti-Social Behaviour Order, a civil order which is given to citizens who are accused of anti-social behaviours such as theft, intimidation, drunkenness... “ASBO’s” are therefore people who have been accused of these crimes. An ASBO fashion style has also been identified. David’s collection is a fusion between ASBO chic and Elizabethan corsetry, with cascading, spiralling pleats falling like petals over the garments. The collection was inspired by the illustrated story that David created specially for this project.
Taro Horiuchi
Japanese
Hogeschool Antwerpen
24/1/1982

ANCIENT PLASTIC AIR
Inspiration comes from African primitive religions, art pieces, tattoos and colours, in which Taro found many futuristic geometric forms. He applied them to his collection with the use of sports and tailoring techniques as well as with layers of transparent fabrics in different colours. The atmosphere he wants to communicate is that of a solemn, quiet and beautiful time. It can be seen as a new “clothes religion”, dedicated to God.
Soft/Hard 07

“Soft” is a way of describing the effects of the artisanal mode of production where processes are utterly interlinked and several layers of process are often laid on top of one another to fashion a form. “Hard” is a way of describing a mode of production where outcomes are achieved with the minimum of processes, where process may be sequential but is not interlinked. Between the two lies the collection Soft/Hard 07.
NOTHING AND NOWHERE IS GOLDEN
Everything can change, everything can fall. The fabrics are natural and comfortable to wear. The colours are basic and generally dark. You are the colour. There are some puzzle pieces and some fragment pieces for those who find it hard to make decisions. Emblematic teen and post-teen basics, like a pair of jeans or a white t-shirt with a print, are made keeping couture in mind with the aim of seeing garments we know so well from a different point of view. Beauty is everywhere.
Katy Reiss
British
Central St. Martins College of Art and Design
5/1/1984

A KALEIDOSCOPE OF THE ANONYMOUS
Over the past months, Katy has come across “things”: people, objects, photographs, films, places. Katy likes to look at details and instinctively picks up on them. Her collection is open and broad in its research and inspiration. Her garments do not literally tell a story or inspire action, they are personal and luxurious. Every detail is meticulously designed and considered for those who look at them and those who wear them, giving an overall feel of sumptuous luxury, which can be worn every day. They do not pretend to be anything but themselves, that is a kaleidoscope of anonymous things held together in luxurious fabric.
MY DOGS RUN RIOT, I DON’T
Nina and Simon believe that hunting is an allegory of the design process. A hunter’s actions have one sole purpose: Outfox the prey. As fashion designers they track down ideas to reset them and thus create new styles. Their collection is inspired by the kind of driving force that makes someone want to go hunting. Their main theme is the soap bubble, a symbol for the perfect prey: It exists until it is caught. Nina and Simon hunt for the desire to clothe people. By ignoring boundaries, they create a space to unleash this desire.
Maïa Van Daele
French
La Cambre Ecole National Supérieure des Arts Visuel
22/7/1980

UNTITLED
Pictures of Mexican girls’ rodeos is the main source of inspiration for this collection. Maïa wanted to leave aside romanticism and find ironic ways of wearing trimmings. She also wanted to use large amounts of fabric to overload and saturate the outfits. Women like Calamity Jane and Frida Kahlo also inspired her in the creation of these outfits which re-invent cowboys’ and riders’ garments.
Louise Crawford
British
Royal College of Art
14/6/1977

THE REJECT
The story begins on a day called tomorrow, when everything is mass produced by machines. Even people are mass produced to be mass consumers. The Reject, a person who was produced by the machines but was then rejected since she does not follow the trends and is not a mass consumer, is the muse of this collection. Created by Louise, the Reject is a character who lives in her own world where there is no money, no age, no fashion, no corporations, no sex, no race... She believes in shapes from everyday life, which are knitted into the garments. This knitwear collection also focuses on the beauty of being ageless and on the time in life of extreme youth or old age that brings with it a quirky, carefree sense of indulgence.
Rani Bageria
Austrian
Hogeschool Antwerpen
7/9/1982

THE WOMEN THAT FELL TO EARTH
Rani was inspired by a trip to Romania in the summer of 2005 as well as by the 50’s Belgian magazine “Vrouw en Huis”, with its beautiful illustrations and interesting patterns. She has always been fascinated by tribes and by the pureness and beauty of their appearance and she found the honest, rough style of the Romanian people, with their use of raw materials combined with lace and playful embroidery, very inspiring. According to Rani, tribalism also includes a mystical part of life and she chose a mysterious, almost surreal atmosphere (symbolised by the horn of the unicorn) for her collection.
Sandra Faessler
Swiss
Hochschule für Gestaltung und Kunst - Basel
14/8/1981

This luscious, colourful collection was inspired by cross-stitching on tablecloths and is intended for young individualists. Traditional handiwork is combined with computer generated aesthetics and old-fashioned stitched motifs are broken up into pixel images. This collection provokes with its powerful colours and is intended to challenge young men: are cool guys ready for an individual style?
Oden Wilson
British
Central St. Martins College of Art and Design
4/5/1981

UNTITLED
Oden is interested in juxtaposing different materials and proportions, in turning functional fashion into decorative fashion and vice versa. In this collection, protective sportswear and its reinforcements form his functional influence, while the Japanese Obi forges his aesthetic direction. He reconstructs different Obi styles into fully functional garments and applies protective, non-fashion materials to generate beauty. As a result Oden creates a modern aesthetic with an innovative use of materials and proportions, an individual cutting style and unfamiliar colour allocation.
Jin Lee
South Korean
Central St. Martins College of Art and Design
6/7/1980

UNTITLED
Jin’s prints were inspired by the British ceramic artist William de Morgan and his drawings of dynamic sceneries with rare animals and flowers. She also wanted to reproduce the lustred effect of ceramics. To find a balance between the shape of the garment and the print, she designed soft flowing lines inspired by the shape of flowers as well as glass sculptures such as those by artist Dale Chihuly. As a part of her collection, she also designed accessories made of broken ceramic and big rings covered with printed fabric. The flowing silhouettes of her collection pair the dynamism of her prints.
PRIVATE SUNSHINE
Traditionally, by wearing a hat you show your identity yet at the same time you hide it. Angela created eight characters, each with their own hat representing their distinct role in society. At the same time each one of the characters, like each one of us, has its own “private sunshine”. A place where the most precious of feelings are hidden. Every outfit has a different colour because every private sunshine is unique. The essence of Angela’s collection lies in “Le Petit Prince” by Saint-Exupéry: “It is only with the heart that one can see rightly, what is essential is invisible to the eye”.

Angela Ooi
Portuguese
Fashion Institute Arnhem
25/7/1982
Kathryn Renee Beker
Australian
Fashion Designer
27/9/1979

A DREAM WITHIN A DREAM
“Picnic at Hanging Rock”, an iconic Australian novel by Joan Lindsay telling the story of the mysterious disappearance of three school girls during a picnic on Valentine’s Day in 1900 was a central source of inspiration for Kathryn. The figure of children lost in the bush is a poignant theme in Australian cultural remembrance and with this collection Kathryn merges the traditional with the contemporary and the wild with the serene. The choice and combination of fabrics was dictated by her personal observations on how the light radiates through the formations of Hanging Rock.
Migle Kacerauskiene
Lithuanian
Vilnius Art Academy
17/12/1978

KASUMI
Womanliness, the essence of the female nature, is the basis of this collection. Migle found inspiration for her work in the Japanese woodblock prints (ukiyo-e) of female beauties. With her collection, she explores the essential stages of life of a woman, from girlhood to motherhood. The outfits are constructed following the Japanese “wabi” aesthetic principles of simplicity and the poetry of everyday life, and the construction is based on the kimono.
Ek Thongprasert
Thai
Hogeschool Antwerpen
7/5/1981

THE LITTLE PRINCE
There is a great amount of different inspiration sources and ideas in Ek’s collection and they all have a precise meaning and place in the outfits. The starting point of it all is “Le Petit Prince” by Saint-Exupéry: the differences between children and adults and the reasons why children, when they become adults, forget their most precious gift in life, Imagination. The whole collection tells the story of a group of people tired of forcing themselves to become someone they are not and the beginning of their journey to rediscover their own identity.
Marite Mastina
Latvian
Fashion Designer
31/8/1982

Rolands Peterkops
Latvian
Fashion Designer
21/5/1982

UNTITLED
Two different, equally important elements coexist in this collection. Every outfit is decorated with small reproductions of personal belongings that we hold near and dear to us. In addition, Rolands and Marite were struck by the wonderful and grand 19th century hats seen in Raoul Ruiz’s film “Klimt”. As a result, gigantic hats complete and ultimately define the outfits of their collection. We have the Gardener, the Fast Food, the Party Table with Cake, the Concert, the Pile of Dishes... This is a collection that stands between fashion and art.
Liora Taragan
Israel
Fashion Designer
14/3/1974

FIRE
Liora’s challenge with this collection was to create a style that combines street wear, haute couture and jewellery built in the garment. Among her sources of inspiration are Africa, African women, the Victorian period, the stomacher from the 18th century, Christianity and menswear, as well as the persona of Bob Dylan, who stands as a background to all her designs. Liora tried to create a dialogue between these different influences to create an eclectic but united look.
UNTITLED
Animals and plants are all around us. They are in our food, in our clothes, in our fairy tales and in our myths and legends... They are deeply connected to humans, yet humans do not accept them as part of their society. They are a world apart. Animals, plants and humans are all part of one single world in Triinu’s work. Her very theatrical collection showcases a utopian world engrained with freedom of speech that never overlooks female form and beauty.
The Poetry of Memory

A nostalgic woman searches for her lost childhood, the place she has been exiled from. She doesn’t idealise the past, her wish is that wherever she goes she can find her homeland, the place where life began. She is looking for a new beginning. She is a woman who faces destiny like a matador faces a bull. She would like to run away from her attachment to the past, but it always comes back to her and she is always attracted to it. The costume of the torero, Christo and Jeanne-Claude’s installations and Elsa Schiaparelli’s work were the main sources of inspiration for Heaven’s collection, which is a tribute to his sister. The garments are like a gentle aura surrounding the body.
Aitor Throup
British Fashion Designer
30/8/1980

ITS#FASHION Winner of Collection of the Year, ITS#FIVE

THE FUNERAL OF NEW ORLEANS
New Orleans, Louisiana. On the morning of 29 August 2005 the storm surge of hurricane Katrina destroyed the levees of New Orleans and 80% of the city was flooded. Most of the residents had already evacuated, but some hopefuls still remained. 1500 of them died together with the great city of New Orleans. Using the long-standing funeral procession tradition of the marching bands of New Orleans as a contextual framework, Aitor tells the story of how five members of a marching band protected themselves and their instruments in order to survive the tragedy. They represent the city itself, the instruments represent its rich musical heritage. The musicians must save their instruments to survive. New Orleans must build on its musical heritage in order to survive.
The DIESEL AWARD has been part of ITS since its first edition. It celebrates the ideas of young talents, helping them to realise every fashion design student’s dream: seeing their collection produced and distributed worldwide.

It is a prize created to provide both experience and visibility to the winner who is given the opportunity to design a capsule collection working together with the Diesel Creative Team. The capsule collection is then produced by Diesel with the young designer’s name on the label and sold in the most important Diesel stores worldwide.

DANIEL IVARSSON, the winner of the DIESEL AWARD at ITS#FIVE, has presented a collection called “Odyssey Of Black”. Rock ‘n’ Roll and biker inspirations are clearly recognisable in his work, which is also mixed with a careful selection of asymmetric cuts, fabrics and details. Aggressive leather meets the finest lace, denim combines with canvas, obtaining a sensual and romantic effect.
ITS#ACCESSORIES is a competition for accessories designers in partnership with YKK. A field all too often neglected, but much needed by the fashion industry.

The applicants were put to the test enrolling their collections of accessories, that include footwear, softwear (belts, hats, bags) and hardwear (glasses, jewellery, metalwork) and a special item incorporating YKK fastenings.

YKK produced a sample book for applicants to choose from and be inspired by asking them to make the fastening the key point of their accessories, to use it in an original, creative and technically advanced way and enhance the overall quality and look of the accessory.

Salvatore Ferragamo, a newcomer to ITS#SIX as Technical Supporter, offers its assistance in the production of shoe prototypes. The winner of the Accessories Collection of the Year will receive €10,000 to be used to create a new collection of accessories to be presented at ITS#SEVEN.

The winner of the YKK Award will receive a cash prize of €10,000 and the YKK accessory will be the focus of a professional photography shoot.

“For me the title says it all. ITS means International, Talent, Support. It’s not about what they do or where they come from. Raw talent and a fresh imagination will always come through. YKK fastenings are so versatile as products, they can be applied to any medium. The direction you take with it is your choice and YKK wants to see how far you can take their products. This is why they support ITS#ACCESSORIES.

The only limits are your imagination and technical ability. With ITS#ACCESSORIES if you have that mix you are supported. I am looking forward to seeing how finalists interpret and apply fastenings. The finalist that combines originality with beauty will win the YKK Award.”

Kei Kagami – Fashion Designer
Each applicant to ITS#ACCESSORIES had to create three proposals incorporating YKK fastenings into the items. Each proposal contained two sketches (an artistic sketch and a technical sketch).

The production of the finalists’ YKK accessory design should highlight:
1. The ability to apply a YKK fastening system to an accessory in an original, creative and technically advanced way
2. The ability to use a YKK fastening system as the main factor to enhance the overall quality and look of an accessory.

The overall winner’s accessory will combine functional meaning with an element of beauty.
Anna Sheldon
British
Cordwainers
30/8/1976

NOTHING WITHOUT LABOUR
This collection is based on a beehive. The three factions of the beehive are represented by the Queen calf boot, the Drone shoe and the Worker ankle boot. The Queen reigns over the hive and therefore the materials and embellishments are luxurious. The Drone mates with the Queen and is brightly coloured and sensuous in order to attract her. The Worker is instead aesthetically industrial and machine-like.
Christine Krüger
German
University of Applied Science - Hamburg
29/4/1981

UNTITLED
Christine’s knitted collars aim at bringing out the basic clothes that everyone possesses. They are designed to be worn in addition to casual clothes like sweatshirts, t-shirts and tank tops. Christine was partially inspired by black and white movies. She asked herself: “How would a pretty secretary from a movie from the fifties look if she got kidnapped and placed in a science fiction movie like ‘Dune’?” Her designs developed from this consideration. With these accessories, everyone can wear their regular clothes and change their look with little effort.
Susanne Happle
German
Royal College of Art
26/6/1978

ICONS UNDERCOVER
Inspiration for this collection is drawn from looking at quintessential shapes and forms. Susanne tries to find different ways of constructing bags, reinventing them from scratch rather than putting embellishments on existing bag designs. The techniques she used were inspired by the moulding and riveting of metal for vintage sports cars. This collection is a symbiosis between industrial design and fashion. It combines mass production and handiwork with great attention to detail.
Justin Smith
British
Royal College of Art
1/1/1978

LE CIRQUE MACABRE
Justin was inspired by the idea of the hat as a prop in the worlds of circus, variety, music hall, cabaret, burlesque, striptease, magic... Each hat in his collection has been tailored to an individual burlesque or circus performer and is designed to be used as part of a performance. The styling for the collection is based on a Victorian funeral. Each decadent hat is faced with French jet black ostrich plumes. A dance of the dead!
Thomasine Barnekow
Swedish
Design Academy Eindhoven
21/1/1982

PEAU PRÉCIEUSE
This is an accessory collection of fine leather gloves combined with jewellery sensibility. The simple idea of an attachment or embossment with different sized bracelets, charms like a cross and a heart, pearls or a chain on the wrist of the glove makes this second skin an elegant jewel. Within the collection there are also loose leather bracelets in different shapes and colours to give the hand or the wrist an opportunity for a subtle hint of vanity.
Heaven Tanudiredja
Indonesian
Hogeschool Antwerpen
7/6/1982

STEP TO THE SKY
A nostalgic woman enters a garden in the middle of the night in the rain. Butterflies fly around her the entire time and she is illuminated by the lights of the garden. She is a romantic woman, and her look is both elegant and raw. Her secrets are locked in her heart. A part of her is never revealed, a part of her thoughts are hers only. She is the woman of Heaven’s accessories.
Liron Braker
Israeli
Shenkar School of Engineering and Design
31/8/1979

HYBRID
The collection is inspired by the concept of contrast, of contrasting materials and contrasting time: modern versus vintage, pure materials versus artificial ones, rural versus urban, high tech versus hand made. Liron attempts to combine all of these contrasts in her accessories and blend the two worlds to ultimately create harmony. We live in a modern world which leads us to new norms while most of us are constantly in search of inner truth, which is what Liron’s collection depicts.
Ofir Turgeman
Israeli
Shenkar School of Engineering and Design
4/7/1978

UNTITLED
In his research Ofir uses familiar icons and shapes and re-invents them by using them in body jewellery, to give them new meaning. He mixes fashion textile architecture with industrial design. In his collection you will find neck and arm pieces that recall medieval armour as well as luxurious lace and golden neck pieces that look like backbones.
Mirela Diaconu
Romanian
Domus Academy
17/8/1982

SECOND SKIN
Mirela wanted to create a woman’s shoe collection inspired by the idea of protection, wrapping and “second skin”. Her shoes not only cover the feet, they re-design its profile. The focus therefore shifts from the natural silhouette of the foot to the volumes of the fabric. Nevertheless, in Mirela’s opinion these volumes have to produce feminine shapes and structures, from the toe to the heel and from the sole to the décolleté. A “second skin” for an alternative femininity of the foot.
Anna Cebrian-Ferrer
Spanish
Central St. Martins College of Art and Design
28/10/1972

HIDDEN BEAUTY
Beauty exists everywhere in nature and is intrinsic to life. However, in order to see things as we want to see them, we often let our intellect veil our eyes, sometimes to the point of obscuring what is essential. Anna immersed herself in the invisible through the use of an electron microscope to discover a variety of living forms, lunar landscapes and silk sculptures. This is a collection inspired by natural beauty and organic textures, patterns, shapes and forms.
Janet Hanlon
British
London College of Fashion
19/5/1975

FUTURE BODY CONNECTION
The collection is mainly about the process. It is a series of small sculptures made almost entirely from vegetal leather. Their purpose is to generate interest and, like art, stimulate thought. It is a hybrid footwear and accessories collection and each piece exists as a small sculpture and as a piece of art. The idea is that the pieces should transcend the temporary nature of fashion and tell a story.
Ginta Siceva
British
Accessories Designer
9/7/1976

THE GRAPES IN THE MORNING FROST
Ginta was inspired by her visit to an Italian vineyard one early autumn day. It was quite chilly and windy and the sun was about to rise. The grapes seemed to be almost white from morning frost. Ginta translated this view in her collection. With great ability she hand cut leather into grape leaves and used white beads to create necklaces, an evening bag, a carnival mask...
Anita Moser
Swiss
Accessories Designer
23/9/1969

RORSCHACH
Decoration as therapy... Rorschach ink blots, clay treatment and occupational therapy translated into sandals, pumps and summer boots. Anita’s shoes are both chic and recalcitrant, elegant and robust. They transcend the traditional idea of beauty remaining a little bit rebellious.
Heather Blake
British Accessories Designer
13/3/1968

ITS#ACCESSORIES Winner of Collection of the Year, ITS#FIVE

FLOW
The collection is inspired by the trajectories of birds through air and fish through water. It is also inspired by how the natural world has influenced contemporary designers, particularly Luigi Colani with his ergonomically shaped levitation trains and racing cars. Curvaceous forms sinuously envelope the foot, passing through, under or around uppers and heels. Throughout the collection there is a feeling of a subtle, sensuous flow: from the upper to the sole and from one material to another. Heels ascend in subtle curves, reaching vertiginous heights giving the feeling of “floating on air”. 
We have reached the third edition of ITS#PHOTO, in partnership with MINI, a competition for young photographers from all over the world. We asked for images that could find their place in lifestyle magazines, pictures that developed the concept “Uniqueness is...”

The artistic director and curator of ITS#PHOTO is Denis Curti. Curti is director of Contrasto - Milan, a unique enterprise in the field of photography for the production and distribution of images for journalism, advertising, fashion and publishing.

The photography jury will assign the MINIInternational Photo Award: €10,000 publication of photos in the magazine and on the website, photo shoot (all expenses covered) for MINIInternational which will be published in a future issue of the magazine. The winner will also spend 10 days driving the new MINI Clubman and shooting pictures around Italy together with a famous photographer and a journalist who will cover the trip.

Pitti Immagine is offering the Pitti Immagine Photo Award. Two winners will have to create the campaigns for the Womenswear Fairs that Pitti organises in Milan.

The School of Visual Arts is offering the SVA Photoglobal Award. The winner receives a scholarship and housing to a one-year intensive photography course at the School of Visual Arts in New York City.

“Photography as an extension of feelings, as a way of calibrating a state of mind. A seismograph to measure society. It is the “mouth of truth” to test the solidity of something and it is an unstable raft that can help illusions take the shape of light and colours. Without a shadow of a doubt, the photos that were sent to the sixth edition of ITS (third for the photography category) clearly and uncompromisingly demonstrate a taste for truth. It is an indirect truth, far from illustrating fact, more similar to the sincerity of being and the experience of life. Among the possible interpretations of the works presented, the streets definitely took front stage, but not the streets in the traditional sense of the word. Few snapshots. Many portraits. Broad perspectives. Inventions. Clear thoughts put on paper and day-to-day things narrated into brief sequences - at first glance commonplace, here they take on an aura of uniqueness and are made out to be extraordinary.

A wonderful mix of over 70 contestants and more than 1000 images. A kaleidoscopic mosaic that is integrated with the language of fashion and accessories, languages that transcend translation.”

Denis Curti
Head of Contrasto Photo Agency, Art Director ITS#PHOTO
UNIQUENESS IS... FATE
The no-man’s land philosophy is exceptional. In a standardised world, where emotions are homogenised and places have no character, we can find our identity through transformation. Our fate is unique, as is everything that guides each and every one of us towards a certain destiny.
Leonora Hamill
British
Royal College of Art
25/6/1978

UNIQUENESS IS... ONE’S FAVOURITE NOVEL
The choices we make are influenced by what we see. For years, natural science has claimed to be objective, to present universal truths that have no connection to the time and space in which they were revealed. Twentieth century thought has shown that this is not true and has demonstrated that nothing is permanent. Our point of view conditions the way we see the world and the objects in it. Our uniqueness is in our reaction to the outside world and in the way we interpret the world around us.
UNIQUENESS IS... TWELVE TO BE ONE

William Eggleston’s work, large print photography depicting his native country, can be considered a key reference point for this project. What we see portrayed are the specific things that make each scene different from the others, and glorifying it to the point where one can see its true nature. Diversity often leads to isolation, and thus highlights the uniqueness that distinguishes the centre of interest of the photographs.
Levi Van Veluw
Dutch
HKA- Hogeschool Voor de Kunsten Arnhem
19/4/1985

UNIQUENESS IS... REORGANISING ELEMENTS
Everything has already been invented, there is no room to create anything new, no way of saying something new. The only path to take is to reorganise elements that already exist in a new and unique way. We can only create new combinations that give a new meaning to what has already been tried.
UNIQUENESS IS... THE MENTAL SPACE EACH ONE OF US LIVES IN

Today’s culture teaches us to consider mind and body as separate and distinct from each other. The result is that many people experience their own thoughts and feelings as something foreign. They spend their days trying to escape from the prison of their mind that their conscience has built up around them. They create an alternate truth, unique and unrepeatable, that compensates for the lack of satisfaction they experience day in and day out.
UNIQUENESS IS... A FORM OF SELF-CONSCIOUSNESS
Each person uniquely interacts with their environment. Unique is the connection between the way we really are and the way we want to be seen by others. Unique is the way we function, as are the ways in which we choose to relate to our daily surroundings. These ways create a sort of self-awareness that distinguish each and every one of us and that outline our differences.
These photographs call to the viewer’s attention very simple and common gestures from everyday life. The content and composition, as well as the lighting, follow rigid guidelines and the subject is perfectly framed. These common gestures that normally go unnoticed are the subject of Rui’s pictures. They are portrayed in a serious way so that they will no longer go unnoticed. This portrayal is done so that these gestures may be seen as unique, being executed differently each time, if only in the smallest of details, in the slightest of nuances. They are images that call our certainties to mind. Although they are automatic, they still require thought and a certain amount of concentration and attention in order to be accomplished. Thus for this reason, they should be considered unique.
UNIQUENESS... ISOLATES THE BRAVE
These images, although perfectly composed in black and white, give the viewer an immediate and strong sense of pathos. This feeling is the result of the obscure connection between the subject of the portrait and their environment. This association is immediately identifiable yet by the same token not easily understandable.
Following in the footsteps of Diane Arbus, the photographer however distinguishes himself from her as he uses a strong and repetitive compositional rigour. He concentrates on those persons that society considers different.
Considered disturbing and often negative because they are different, these individuals are photographed in a dark atmosphere, one that forces the viewer to immediately admit the prejudices they have against those that are considered unique.
UNIQUENESS IS... HARD TO GET
The fact that these photographs are all portraits, a form deliberately chosen because it is the most overrated of all types of photograph, is not what strikes those who see this work at first glance.
In order for someone to pick up on the uniqueness of this project, the artist-photographer requires a curious viewer, someone who is eager to look at details, someone who pays attention to the moment.
They are all moments that reveal with irony what is behind the preparation of the photo, those decisive seconds that would normally be discarded. It is for this exact reason that they are worthy of attention. They are unique because they have been captured on film.
Jing Quek
Singaporean
SVA - School of Visual Arts
17/5/1983

UNIQUENESS IS... INDIVIDUALITY WITHIN SIMILARITY
The choice of the author to take photos of easily identifiable posing groups highlights one specific aspect of the human being. It spotlights each person’s fear of getting lost in the crowd.
Identifying oneself in a smaller group of human beings is our answer in the attempt to ease this malaise. This allows man to establish himself with a certain function that is then identifiable at least within his group.
Little does it matter that, at first, the resemblance between appearance and behaviour is remarkable. This is something that is easily noticeable in the set of photos the artist-photographer presents to us, because it is within this almost total and complete similarity that even the slightest of differences are detected. They are played up by the individual so that their own identity is both maintained and vouched for.
Ilaria Gambi
Italian
Fondazione Studio Marangoni
30/5/1985

UNIQUENESS IS... YOU!!!
In these photos, the captivating colours and provocative poses within scenes of daily life create a glossy image of real life that sets a metaphor of women in a modern consumer society.
Blonde, young and sensual, we automatically consider her a perfect doll to be put on display.
By using colours and composition that are typical of well-known and successful glamour photography (a genre that has contributed to the spread of this type of image of women), the author is, in reality, rebelling against it. The photographer does not pay extreme attention to the lighting and does not worry about taking the perfect picture. This is the way she distances herself from the genre.
The photographer offers an alternative to standardization. The woman in the photograph is different from other women and she is symbolically calling out to us asking us to see physical differences as intellectual differences.
Daniela Droz
Swiss
ecal - Ecole cantonale d’art de Lausanne
15/3/1982

UNIQUENESS IS... BE YOURSELF
Faces covered. Faces hidden behind a veil. The real mask that we show in public. The blurriness recalls a dream-like atmosphere where everyone can really be themselves and where everyone can liberate their true spirit, without compromising to societies demands.
This series of portraits goes beyond the confines of time and space. It is in a dimension where the subject becomes lighter and freer.
Elena Rendina
Italian
déal - Ecole cantonale d’art de Lausanne
29/5/1985

UNIQUENESS IS... REVIVAL
The photos bring us back to the era of rock bands from the 60’s and 70’s. But the world of pretend is often only in our dreams. Shall I give up? Shall I run away? I’m already there. I want to get out.
Confusion, the way we can see an escape route, leaves their questions unanswered (Are they adolescents at heart or men marked by experience?)
A room as a jail cell that nonetheless allows the world outside to filter through its walls.
An unreachable yet sought after world. And maybe a dangerous one too. The expressions captured by the camera lens transmit fear and desire.
Remigiusz Pyrdol
American
Photographer
3/1/1977

ITS#PHOTO Winner of MINIInternational Photo Award, ITS#FIVE

As part of the prize he won at ITS#FIVE, Remigiusz was sent to Lisbon to photograph for MINIInternational magazine, an important experience for him in the world of editorial photography. The creative team at MINI International gave him two projects: a shoot on the stencil artists in Lisbon and one on a riverside area of the city called Ginjal. He was introduced to two stencil artists from Lisbon who took him around the city and showed him the best examples of stencil art in the city. He also had a chance to experience parts of the city that most people never get to see, like an open air stencil and graffiti art gallery where artists from around the world create their work. His photos were published in the Lisbon issue of MINIInternational, and were printed on the CD and CD cover distributed together with the magazine.
EVE’s STAFF for ITS#SIX

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