



*The Heavenly Sins*

Welcome to ITS#SEVEN!

It is an honour and a pleasure for me to take part once again in this fantastic project.

In 2001 when we decided to commit to this initiative, it was because we strongly wanted to encourage tomorrow's fashion talents and have always believed that young, unconstrained creativity is the future of the entire fashion industry.

After seven years, I am proud to affirm that this fantastic adventure is held with exactly the same, if not more, enthusiasm and dedication than ever.

Passion, curiosity, and free creativity are the words that Diesel has in common with young people. And this is why Diesel wants to give fresh talent the opportunity to succeed. Allow tomorrow's pioneers the big break they deserve.

The ITS#SEVEN winners will be the ones, with their original collections, that potentially influence the way we dress in the future and give fashion a new twist. But what all participants will get out of this amazing experience is the chance to be part of a project that allows the purest expression of creativity and, above all, they will learn that what really makes the difference - for them, for Diesel, for everyone - is the passion and teamwork that each one of us puts into making our dreams come true!

Good luck to all of you guys and enjoy it!

**Renzo Rosso**

What is my sin? Well, it might sound like a pun but my sin is to believe in the 7 heavenly sins. I work in this belief. If I go through these seven characteristics, I realise that depending on your point of view my team and I may be somewhat lacking in Coolness and at times, I confess, Intelligence, but we definitely receive Happiness from what we do, we certainly know the meaning of Respect, there is no doubt we have Perseverance and indeed Team Spirit is radicated in our souls. And if Creativity means doing things that other people do but in a new, original and previously unseen way, then maybe doing ITS makes us creative people too. Being so sinful is really, really hard. What you see of ITS is a sleekly organised event that gathers people from all over the world and gives life-changing opportunities to dozens of talents. It is an amazing struggle, together with our partners who believe and share with us what we do. We aim at always finding new instruments to display the creativity we receive.

ITS#ARCHIVE, a space we have created in the attic over our offices collecting outfits, accessories, photo projects and over 5000 portfolios from past editions (we already need to find a bigger home...), together with the editorial project “The Seismographer” to register the projects we receive during the year, are both intended to bring all this creativity, that would otherwise remain hidden in our offices, to a wider audience. ITS has grown to become the mirror of the hopes, the dreams and the thoughts of more than a thousand young talents around the world. But our existence lives in the breath of a tightrope walker. In every step we take lies the thrill and the fear of falling, but what a reward it is to prove to ourselves we can go further! I really thank all of you for keeping that rope tight and helping us not lose our balance.

**Barbara Franchin**

**Head of EVE, Director & Project Supervisor ITS**



# ITS#FASHION



Hello everyone,

I'm excited to take part again in ITS as a member of the ITS#SEVEN Fashion Jury.

I've seen over the years how much this project can impact future fashion careers. There's a very human approach to the final event in which the goal is to treat all the participants as winners and boost them towards success. Each gets to meet top fashion professionals who contribute coaching and advice, and this simple step creates goodwill and positive energy for everyone, and I believe has helped ITS evolve today into a sort of worldwide network in which amazing ideas and creativity gets exchanged.

ITS#FASHION is an international competition for fashion design students and young fashion designers. It is a bridge between the schools and the fashion industry leading directly to internships and work at John Galiano, Viktor&Rolf, Vivienne Westwood, Dior, Armani, Antonio Marras and many more. In seven years more than 130 young talents have received support and visibility. A strong contribution to the ITS support philosophy is given by the prizes offered by our partners and supporters for this field.

Fashion Collection of the Year gives the winner the opportunity to present a new collection at ITS#EIGHT with a dedicated fashion show, together with the privilege of being part of the jury. All expenses, production and organisation of the show will be covered by EVE who will also give the winner €20,000 towards the development of the new collection and provide all fabrics free of charge, customising them according to the winner's needs.

The Diesel Award is back and completely renewed. It offers the most tangible way to support the young fashion designers' breakthrough into the international fashion scene, giving a cash prize of €50,000 that the winner can use to promote their work in the best possible way.

This event will always stand out for its democratic attitude, in which there are no preconceptions allowed regarding any of the schools which participate. In this way every student has the exact same chance to let their ideas and creativity speak for itself.

I want to acknowledge the many people from Diesel who've worked so hard supporting this project over the years, far beyond just the Diesel prize, and of course I thank ITS for allowing me again the chance to contribute to discovering the fashion designers of the future!

**Wilbert Das**

**Diesel Creative Director**

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

The i-D Styling Award is offered by i-D Magazine, a long-time friend of ITS. The finalist with the most interesting collection styling will have the chance to collaborate with i-D on a photo shoot to be published in a future issue. Maria Luisa, owner of the renowned Maria Luisa boutiques in Paris, confirms her leading role in promoting up-and-coming designers, giving one of the finalists the opportunity to display their collection in her shop windows during Paris Fashion Week. Italian fabrics company Puntoseta will supply all fashion finalists with customised fabrics for their collections. Vertice boutique in Turin, Italy, will choose a finalist to display their collection in their shop windows during "Artissima", the international art fair held in Turin each November.





FASHION

07:19:08

When appointed professor of Architecture at the Royal Academy in London in 1806, Sir John Soane began to arrange architecture books, casts and models in his house, opening it to students the day before and after his lectures. The house became a museum and was soon after described as an “Academy of Architecture”. Sculptures, objects, medals, architectural drawings and prints, medieval pieces...a huge collection coming from the whole world with the most diverse colours, tastes and materials. Amai’s outfits are small characters that live in John Soane’s museum house. They are ghosts blending like chameleons and hiding in the corners of the rooms.

**“Welcome Home“**

**Amai Rodriguez Coladas**

Spanish

ESDEMGA - Estudios Superiores en Diseño T xtil e Moda de Galicia

12/12/1985



HUNTER



Mark was inspired by the ritual eagle sundance of the Ojibway native Indians from Canada. This has been a tradition to them for many years and has recently been banned because of the physical pain involved in the ritual. They would cut a tree down and then tie their flesh to hooks hanging from ropes on the tree and dance from morning until night without eating for days. This fasting causes them to hallucinate, gaining knowledge from their condition. Mark feels the same when he knits. It is a moment when nothing matters but the dress he is knitting. Through the confusion and stress of working the machine with his hands, a perfect beautiful knitted form emerges.

**“Tensioned Release“**

**Mark Fast**

Canadian  
Central St. Martins College of Art and Design  
14/12/1980



Cecilie sees dolls as feminine and pompous, and sports as masculine and functional. The aesthetics and values of these two themes are in deep contrast and form the basis for the development of a number of design techniques and visual expressions with which Cecilie experiments by implementing them in her collection in order to create an atmosphere that deals with harmony, contrast and complexity.

**“Sports and Dolls“**

**Cecilie Rosted Bahnsen**

Danish

Danmarks Designskole

15/02/1984



Siri plays with the traditional and familiar through print, pattern and structure. She is inspired by the process of reinterpreting everyday items such as the white t-shirt, the five pocket jeans and the cable jumper. Influences also come from camouflage and illusion, reworking and exaggerating typical knitwear and woven details through print, digital knitting and unconventional stitching techniques. Her graphic approach and love for trompe l'oeil effects are complemented by an appreciation and concern for luxurious materials and textures that are soft and comfortable to wear.

**“Up Close“**

**Siri Johansen**

Norwegian  
Royal College of Art  
22/06/1983



Photographer Jack Day - Stylist Jason Hughes

Horror films have been criticized for their graphic violence and dismissed as B-movies. With the dramatic changes in technology that occurred in the 1950s the tone of horror films shifted away from the gothic towards science fiction, with an endless parade of low budget productions. Jan Farhi translates monsters into denim. Every outfit represents a horror movie character after a hard day of filming...

**“Scary Collection“**

**Jan Farhi**

Israeli  
Shenkar College of Engineering and Design  
28/11/1982





She is half English and half Native American, though her Native heritage was hidden by her family. They said her father had died when she was a baby... She found an old picture of herself in the arms of a handsome Native American. Her mother could not deny. They had hidden everything blinded by racism. Presents and letters he had sent through the years, everything. She ran in anger to Vancouver to find him. The spirit of the land consumed her body, her spirit became one with the land and she transformed into a magnificent, unusual tree. Years after her mother found her, and in a final act of love she decided to paint the tree like a powerful totem in beautiful colours, patterns and stripes. A great crack appeared and as the sun

rose the next morning a powerful young woman emerged. Her clothes were solid, confident, filled with new life and energy.

**“Totem“**

**Timothy Andrews**

British  
Royal College of Art  
04/07/1980





Heikki's collection is based on the anarchistic artists Astrid Lindgren (author of Pippi Longstocking) and Tove Jansson (author of "The Moomins"). These authors coalesced with the characters they created. By using traditional men's tailoring and millinery techniques the clothes have been embedded with a strong sense of character. The collection pays homage to women with a huggable feminism, an attitude that has exalted young boys and girls and put men on their knees. It is a collection of real clothes for real people in an extended reality.

**"Kant"**

**Heikki Salonen**

Finnish  
Royal College of Art  
03/06/1979



Adrian's collection was inspired by pictures taken from his kitchen window. It reflects the mood of a gloomy, rainy morning in London. You wake up far too late, pop into some random clothes half dreaming and half awake and step onto a crowded, noisy street feeling misplaced. Flowery pyjamas and bed linen mix with essential oversized outerwear, relaxed tailored jackets and hand knitted accessories in shades of blue and grey. It's about feeling at home somewhere, or rather the fact that sometimes you feel alienated in familiar places.

**"London, Heimat #3"**

**Adrian Sommerauer**

German  
Royal College of Art  
12/01/1979



Photo by: Nick Clements - Model: Ben Mills @ Select

Nothing is important anymore.  
Embracing the speakers walls, bodies  
become one with the music. Lyrics  
transcend and get under her skin. She  
keeps on dancing. She's dancing all  
by herself and nothing is important  
anymore. She's fine, she's free. Elle est au  
paradis.

**“Now You Know/Heavy Beats for Broken Hearts“**

**Nicolas Di Felice**

Belgian

La Cambre Ecole Nationale Supérieure des Arts Visuels

01/07/1983







Miss Cathy is a girl growing up with the friends of her twin brother. She's always playing outside with the boys, and escapes this reality and the boys' world with her doll Miss Kitty. With Kitty she lives in a fantasy world where everything is beautiful, feminine and fabulous. Cathy and Kitty live in their own created fairy tale. Miss Cathy is growing up to become a woman though, and occasions like her Holy Communion or weddings become moments when she feels like being part of a real life fairy tale story. Mariëlle's collection starts from here. Influences from doll dresses, the boys world, Holy Communion and wedding accessories are all visible in her outfits.

**“A Fabulous World of Fantasy by Miss Cathy and Kitty“**

**Mariëlle Van De Ven**

Dutch

ARTEZ - Hogeschool Voor de Kunsten Arnhem

03/01/1985



The 1920s and Art Deco. Soft elegant shapes and more defined and graphical elements of the time. It was an age when the female style was reinventing itself, not only exploring new freedoms in shape and style but displaying a certain attitude, a strong image. Letting such partly decorative, soft and feminine shapes meet with a more adventurous industrial feel and elements, David wanted to create something of a more modern femininity. An abundant yet calm and balanced elegance.

**“In Between“**

**David Steinhorst**

German

Central St. Martins College of Art and Design

30/08/1979



Filippo's collection is a new way of interpreting the word "luxury" in menswear. There are technical fabrics, hand-made details and treatments that create an undiscovered, original wardrobe. A diamond for a man, based on a strong and well-defined look. A tailoring collection that fuses advanced technology of the future and handicraft manufacturing from the past.

**"The Ultimate Technological Tailoring"**

**Filippo Fanini**

Italian

Polimoda - Istituto Politecnico Internazionale della Moda

19/05/1981



This is a luxury sportswear collection taking inspiration from ski wear and argyle patterns from golf wear. Ross's signature style is bold and graphic which is why he used refreshing and zesty colours to create abstract, modernist prints. The shapes were designed in collaboration with ITS#SIX finalist Oden Wilson. They are made from silk jersey, are quite simple, effortless yet elegant and with foam padding at the hemlines, taking futuristic references from sci-fi to create a more dynamic statement on the catwalk.

**“Untitled“**


**Ross Barnes**

British  
Central St. Martins College of Art and Design  
24/01/1984









Alithia was inspired by the differences between the Western and Asian (in particular Japanese) way of thinking of composition, harmony, proportion and space. Japanese kimonos and architect Tadao Ando's way of moving the viewer with the use of light contrast in his buildings were both very inspirational to her. With this in mind she researched darkness and light, voids and cut-outs, flowers and water. Her collection mixes elements as romantic and fragile as a flower with something so crude and long lasting as a modern building.

**“I'd Rather Have Roses on My Table Than Diamonds on My Neck“**

**Alithia Spuri Zampetti**

Italian  
Central St. Martins College of Art and Design  
12/11/1984



Of course, many times you must have thought “what a happy coincidence it was to evolve from primordial pieces into that gorgeous kind of babes we are today”. But things are not that simple. In nature many different patterns lead to different beings and crazy behaviours, be it animated creatures or just silly minerals. Did we say silly? Well, this is our planet and many different things happen down here. Welcome to Andrea’s Crazyssimo place.

**“Crazyssimo.com“**

**Andrea Cammarosano**

Italian  
Hogeschool Antwerpen  
21/01/1985



Marquetry puzzles, pattern designs, marionettes, Rachel Feinstein's sculptures, Kupka's paintings. Jewellery boxes, surprise boxes bursting open in an explosion of sweets, the beauty and mystery of coral growing under the sea. The contrast between straight lines and curves. All of this and much more is in Elise's work. Hers is a fairy tale, a children's dream, an awakening game for babies. Her outfits are marionettes that want to play with their uncomfortable outfits.

**“Big Bang Boum Vlan Paf Hiiiiiiiiiiiiiii”**

**Elise Gettliffe**

French  
Hogeschool Antwerpen  
13/07/1981

Photo by Ronald Stoops - Make-up by Inge Crogard - Graphic Design by Gettiffe Elise



Inspired by a trip to Egypt, Yang's outfits are a combination of exuberant colours and rich textures, with a bright colour palette and uses fake fur and knitting. The silhouettes are simple and include an array of fake fur cape-like jumpers and dresses with stuffed bottoms. It is a relaxed and fun collection, sexy in a very subtle way.

**“Falling in Love Is a Risk“**

**Yang Du**

Chinese  
Central St. Martins College of Art and Design  
25/03/1978



Photo by Rai Kennerley - Stylist by Justin Josephs - Make up by Ken Nakano



Leonardo da Vinci's imagination went far into the future. His mind pictured helicopters, airplanes, submarines. And he developed these machines with simple structures, propelled by natural energies like wind, water or the muscles of the human body. Yuima brings this kind of inspiration to his collection. His clothes, shoes, jewellery and hats are like pop-up books inspired by Da Vinci's works. A new kind of future coming from the past.

**“The Existed Tomorrow“**

**Yuima Nakazato**

Japanese  
Hogeschool Antwerpen  
29/09/1985



Love is an extremely complicated emotion. People experience love both positively and negatively. Just like a circle, it is a process that has no real ending or starting point. When we are touched by love, the world becomes a dreamscape, soft and gentle as a breath of sunlight in Spring, as beautiful as a painting by Monet, Van Gogh or Renoir, as romantic as a novel by Jane Austen. But when love is gone, everything is broken and torn apart, leaving us a body without soul, solid and lifeless as Tadao Ando's concrete architecture. As cold as winter snow on a naked body.



**“Love“**

**Ek Thongprasert**

**ITS#FASHION Winner of Collection of the Year, ITS#SIX**

Thai  
Fashion Designer  
07/05/1981



# DIESEL AWARD

The Diesel Award was born in 2001 with the purpose of encouraging tomorrow's fashion talents.

After 7 years, Diesel has renewed the way in which it will support young budding designers. Behind this change lies the same philosophy, but with a stronger impact. The 2008 Diesel Award aims to ensure that fashion students' dreams become a reality by offering them the most tangible way to support their breakthrough into the international fashion scene.

The Award will consist of a cash prize of €50,000 that the winner can use, without limitations, to promote their work in the best possible way and to invest in their career. On top of that, the winner will be offered an internship within the Diesel Creative Team, headed by Diesel's Creative Director, Wilbert Das, at its HQ in Italy and discover all the secrets of working in an innovative, super fast-moving fashion company.

Taro Horiuchi, the Japanese designer winner of the Diesel Award at ITS#SIX, has presented a collection called "Ancient Plastic", characterized by the use of tailoring techniques as well as the addition of layers of transparent fabrics in different colours. Essential, clean lines and basic pieces belong to a "sacred" interpretation of clothing, where men and women collide to express the uniqueness of human beings when facing God. Taro's main inspirations today are Buddhism, African primitive religions, tattoos and colours, with a special interest in the Nazca lines (the Peruvian geroglyphs) in which he has discovered inspiring futuristic geometric forms that he incorporates into his creations.



# ITS#ACCESSORIES



Young designers all over the world have ideas, thoughts and opinions. They need a platform in which to communicate their creative personalities.

Listening to their ideas, providing exposure and support is something that should be encouraged and this is why I am very happy to support YKK's partnership with ITS#ACCESSORIES.

The YKK products are so versatile and varied in their function and design. This allows for much exploration and creative thought. For this reason it is always interesting to see how finalists interpret and apply their products.

If you have an interesting concept or design, you can find a YKK fastening to make it work.

Someone who combines technical skill, originality and communicates their own vision of beauty will win the YKK Award.

**Kei Kagami**



Accessories has become a market of huge importance in the fashion business, but up-and-coming accessories designers still find it hard to receive the visibility and support they deserve. That is why 3 years ago we created ITS#ACCESSORIES, a competition for all accessories design students and young accessories designers organised in partnership with YKK. Applicants were asked to enrol their collections of footwear, softwear (belts, hats, bags, body pieces) or hardware (glasses, jewellery, metalwork). In addition they had to present at least three designs for an accessory incorporating YKK fastenings in an original and functional way.

YKK participated actively, creating an online media centre for the applicants. It provided interviews from previous ITS finalists recounting their experiences and interpretation of fastenings, opinions from insiders and a virtual sample book with dozens of fastenings to view. All these efforts were aimed at inspiring a creative, original and technically advanced use of YKK products, turning them into the key element of the applicants' accessories.

As a confirmation of the industry's interest in accessories and accessories designers, Salvatore Ferragamo continues to support the competition, and this time it offers all finalists technical support not only for the production of footwear but also for bag collections.

Finalists will compete for two awards. The winner of Accessories Collection of the Year will receive €10,000 and will be invited to ITS#EIGHT to present a new accessories collection and to be part of the jury. The winner of the YKK Award will receive €10,000 and a professional photographer will shoot an image of their winning YKK accessory to be used for promotional purposes.

By the way, i-D and Maria Luisa, both offering awards for ITS#FASHION, could cast their eyes on accessories finalists and pick them as winners as happened last year...



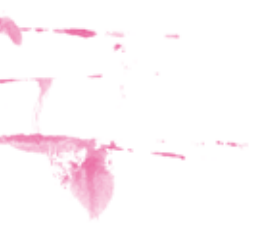
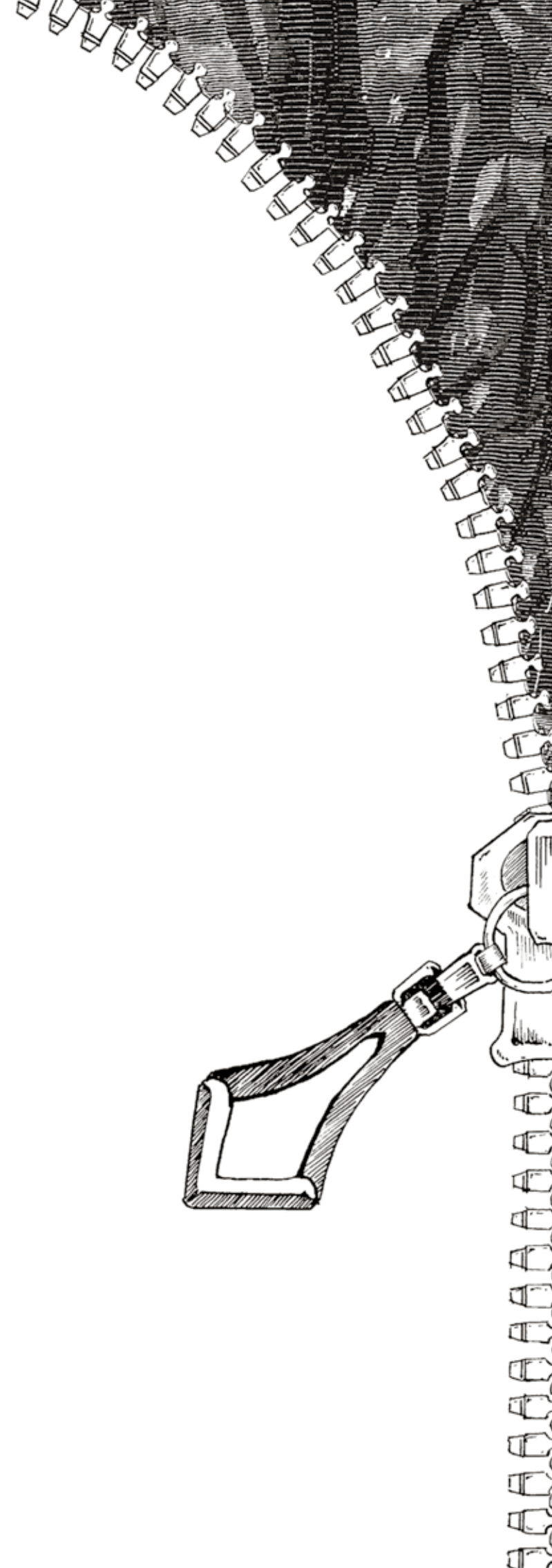
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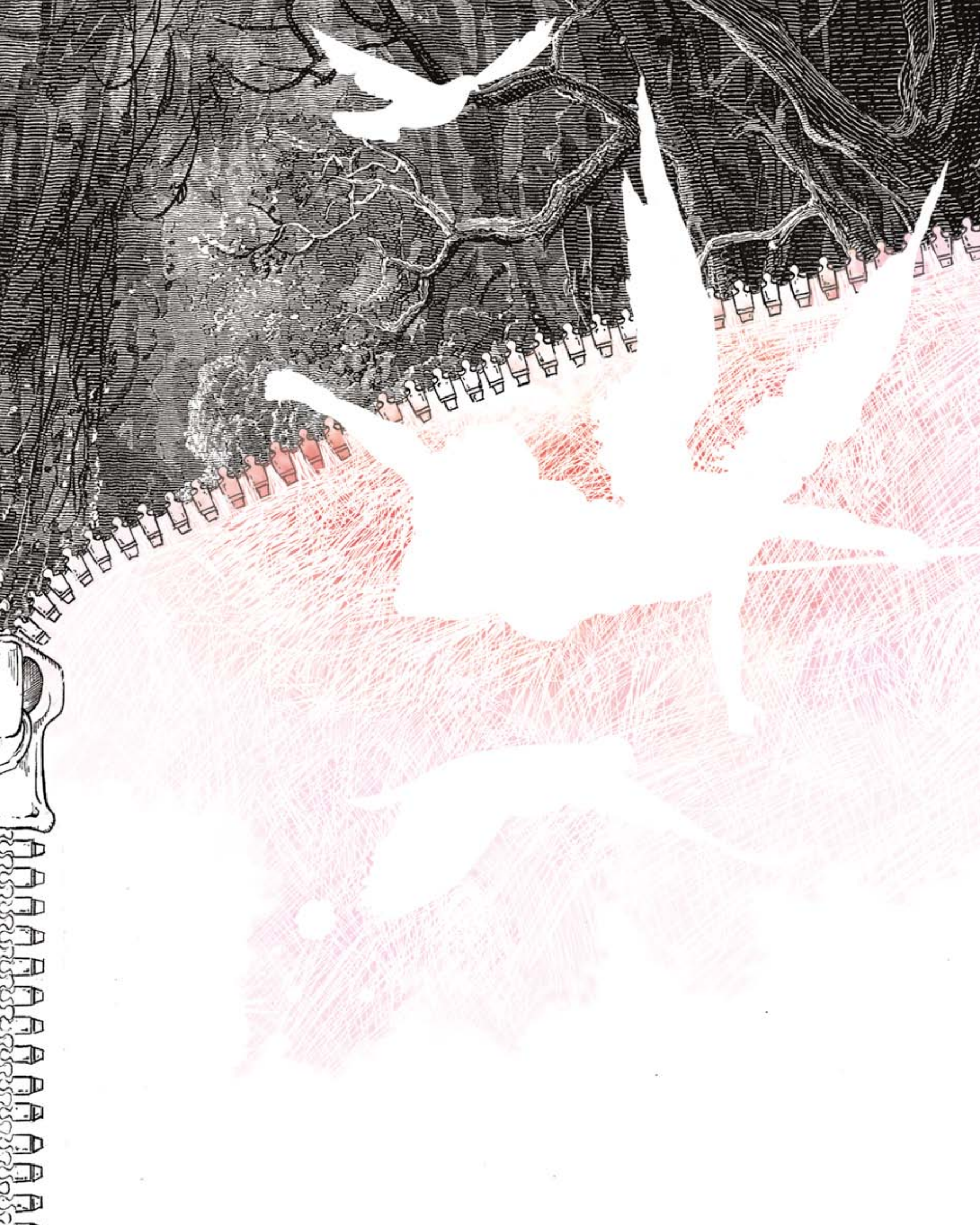


# YKK PROJECT

ITS#ACCESSORIES applicants had to present at least three proposals incorporating YKK fastenings. The finalists had to produce the proposal that best highlighted the ability to apply a YKK fastening in an original, creative and technically advanced way, turning it into the main factor that enhances the overall quality and look of the accessory.

The winner will be the finalist who best combines functionality with an element of beauty.





Benjamin's collection is based on traditional men's footwear with a distinct and contemporary signature. The subtle incorporation of crystals into the conventional shoe manufacturing processes of brogueing and braiding adds a unique twist creating an unusual and beautiful combination. Crystals and leather: the marriage of two contrasting textures in a style of shoe that epitomises luxury and desire. Men can dare to display another side of their sexuality through their footwear.

**“Prologue“**

**Benjamin Shun Lai Ng**

British  
Royal College of Art  
08/05/1979



The world is a succession of details and the sum of its parts is always more than the whole. It is a world of subtle contrast between masculine and feminine, multiplicity and purity, evolution and classical, rational and emotional. With these considerations in mind, Marina's is a collection of convertible and structured shoes where the heel becomes the focal point of the research.

**“Memories of the Future“**

**Marina Orozco Portella**

Spanish  
Institut Français de la Mode  
22/07/1981





Lapland is the home of Terhi's happy childhood and after two decades it still inspires her a lot. The collection is produced entirely of reindeer leather. Reindeer leather is ecological because it is a by-product of the beef industry and all leathers are synthetically tanned in Finland. Terhi started from the fact that reindeer leather has never been used in high-end footwear even though it is very well known for small accessories and gloves. She wanted to bring her Finnish heritage into her footwear designs. "It's like the first snow on the ground when you can still see the green grass through the snow. It's like a spring sunbeam after a long, dark, sunless winter."

**"Heritage of the Empty Land"**

**Terhi Polkki**

Finnish  
London College of Fashion  
23/06/1980

Photographer: Daniel Markusson Styling&Arts - Direction: Nuno Pinto Antunes





Mika was inspired by the spirit of the contemporary urban environment and by the freedom and creativity of modern architecture. To Mika they represent the power and strength of free, uncensored thought. This feeling of endless opportunities and boundless possibilities has always inspired her. She wanted to design both structured and metal-based jewellery, giving a sense of elevation, freedom and lightness to the stones. Architects Renzo Piano, Zaha Hadid, Daniel Libeskind, Santiago Calatrava, IM Pei and fashion designers Yohji Yamamoto, Alberta Ferretti, Missoni and Gianfranco Ferrè influence her designs.

**“Stones, Studs and Metal“**

**Mika Ron**

Israeli  
Shenkar College of Engineering and Design  
08/10/1979







This is a luggage line for women with a sense of fashion, glamour and adventure. Inspired by the elegant yet tough image of the women of the 1920s, Jannita redeveloped the sporty backpack into a sexy and elegant travel bag for the modern female traveller. A fusion of style, luxury and reliability. Devoted to the daily activities of contemporary nomads, her luggage collection amply meets the many requirements of the globetrotter. It seamlessly converges elegance with mobility, on personal or business trips.

**“Velina Volante“**

**Jannita Van Den Haak**

Dutch  
Design Academy Eindhoven  
28/10/1981



Nutre explores the relationship between delicate materials such as wood, leather thread or paper and traditional materials of jewellery-making such as metal, trying to find a balanced combination. She also wants to link new technologies with traditional techniques. All the pieces in this collection are created from laser-cut wood sheets combined with metal.

**“Flourish and Blossom“**

**Nutre Arayavanish**

Thai  
Royal College of Art  
27/06/1981



We live in uncertain times. The world is in chaos with conflicts in many countries. What is the right solution, attacking or embracing our enemy? We can communicate with the whole world through the internet but we can't think of solutions for our differences. Protection and privacy are key elements today. Do we have to give up our privacy to feel safe? From these thoughts Irene developed her collection. Some hats can be worn like "look at me" pieces, but you can also hide behind them as well when you wear them as a mask. Do you want people to see you or would you rather hide?

**"Protect"**

**Irene Bussemaker**

Dutch  
Accessories Designer  
07/09/1968



Photography: Tom van Heel & Edel Verzijl - Make-up artist: Benjamin Puckey, View Agency  
Hair: Amy, View Agency Model: Asa, Peperoni Models





This collection uses motifs and inspiration from Soviet Russia. Its platonic architecture, its uniforms and iconography such as the star. It is mainly intended for a masculine, bold and rough male. The choice of materials plays a vital role in this collection. Bronze is reintroduced and juxtaposed with gold, silver and semi-precious stones. It looks at new alternative ways in which men should wear jewellery. The collection's intention is to become an essential wardrobe staple for any male.

**“Rising Star“**

**Tomasz Donocik**

Austrian  
Royal College of Art  
01/12/1981



The collection is inspired by water and the kind of solutions that people developed to protect from or interact with the elements. Eva therefore researched kites, boats, raincoats, sails, inflatables and much more. Her hats make a playful yet wearable collection that creates exciting silhouettes. Using recognisable elements and placing them in a new context, Eva succeeds in creating confusion and excitement while at the same time focusing on the choice of colours and quality of the materials aiming at making it desirable headwear.

**“Beaufort“**

**Eva Nip**

Dutch  
Royal College of Art  
18/06/1983





Takafumi says that the world you see is not the only world there is and with his jewellery he will change your point of view and give you a much more fun world to look at. Fascinated by natural visual effects like shadows, reflections, sunsets, water drops and the way these things can radically change what you are looking at, Takafumi uses lenses in his necklaces and rings to explore the multiplication of light and change one's perspective of the outer world. Takafumi challenges the wearer to play with his jewellery.



**“Bubble World“**


**Takafumi Inuzuka**

Japanese

Central St. Martins College of Art and Design

08/05/1977





Nina's collection was inspired by Mondrian, Futurism and Modernism in art in the 1920s and 1930s. She wanted to design a really different, innovative collection that had to be simple and wild at the same time. She also wanted it to be wearable and not just a piece of art. With her structured last shapes she distinguishes the differences in very subtle ways.



**“Modernista“**

**Nina Hjorth**

Danish  
Royal College of Art  
05/10/1979





There is no limit when combining opposites. It's like a paradoxical identity game in which the definitions are always flexible. Joo Hyun plays with the contrast between opposing textures and materials, with the different attitudes people have when wearing a bag. Each one of her bags can be transformed to adapt its shape and volume to the needs of the wearer.

**“Janus & Siren“**

**Joo Hyun Ha**

South Korean  
Domus Academy  
02/03/1978



Valentim's collection is a fusion of technological and mechanical elements. He made accessories that look as if they were created by nature. Valentim wanted to give the idea that every piece is in constant growth and metamorphosis, changing with mechanical help, which works in the "growth" of the accessories as nature and time work in the growth of organic life. The contrast between past and future is highlighted by rust, that also gives a post-destructive feel to the collection, and by silver, that represents the future.

**"Work in Progress"**

**Valentim Manuel Estevão Quaresma**

Portuguese  
Accessories Designer  
19/01/1970



David's shoes are inspired by shapes and forms taken from modernist architecture, interiors and sculpture. The shapes and forms he derives his inspiration from dictated the rules for the insertion of the shoes' fastenings. His footwear collection has a very futuristic overall look though it maintains the feel of traditional classic men's shoes. Ultimately, it is progressive men's footwear.

**"Untitled"**

**David Dooley**

British  
Royal College of Art  
03/06/1984



Since the age she realised she found certain things more attractive than others, Susanne was invigorated by the hunt for beauty. She still is and believes that the formal cause of beauty is the passion for love. Photographer Karl Bossfeldt with his combination of simple and intricate shapes intrigued Susanne and inspired her new collection. Organic forms and geometric patterns come together. Whenever Susanne creates an accessory, she hopes someone will fall in love with it and feel the primitive instinct of wanting to take that object home just for the sake of looking at it a little longer.



**“Helica“**

**Susanne Happle**

**ITS#ACCESSORIES Winner of Collection of the Year, ITS#SIX**

German  
Accessories Designer  
26/06/1978







# ITS#PHOTO

This time the main concern of the selected photography finalists for the fourth edition of ITS#PHOTO is to discover their own inner self. It is a quiet search at times, that can also turn into a “blaring” one. It always borders on reality, uncovering fears, hopes, dreams, secrets, ambitions. The mirror of “the Other” is always there.

What follows therefore is a selection based on the need to express one’s own intimacy. It is as if these photos declare the complete absence of spaces to communicate. One question often occurs: “When and with whom can I speak of myself if not with myself or with a medium capable of assuring my privacy?” But photography knows not how to keep secrets. Photography twists, reproduces and repeats itself endlessly.


In 4 years the photography competition of ITS has become an important observatory to find talented, creative and highly prepared young photographers. MINI’s partnership has played an essential role in this growth. With the new online branch of the competition, ITS#PHOTOweb, everyone could enrol with no limitations whatsoever regarding age, nationality, education, experience or ability. Just like the contestants of ITS#PHOTO, applicants were asked to produce a series of images on the theme “The Other”, and then upload them on the website. The ITS#PHOTOweb winner is now one of the finalists in the main competition, while another 5 have been selected to be special guests at the event. The prizes of ITS#PHOTO are important opportunities for the finalists.

The MINI Clubman Photo Award will give the winner €10,000 and the opportunity to participate under the expert lead of the iconic photographer Sarah Moon in the production of a photo shoot that will be showcased in an exhibition and published in a renowned magazine. The starting point of the project will be the back doors of the MINI Clubman that open new worlds in the search for “The Other”.

What emerges from these projects is the will to “see” what is often neglected, denied or underestimated. The action of observing is ongoing and weakening, to the point that everything can become invisible.


Photography therefore becomes the probing instrument that captures the moment when the eye is fooled by something that is visible only for an instant, because it is enclosed in an image.

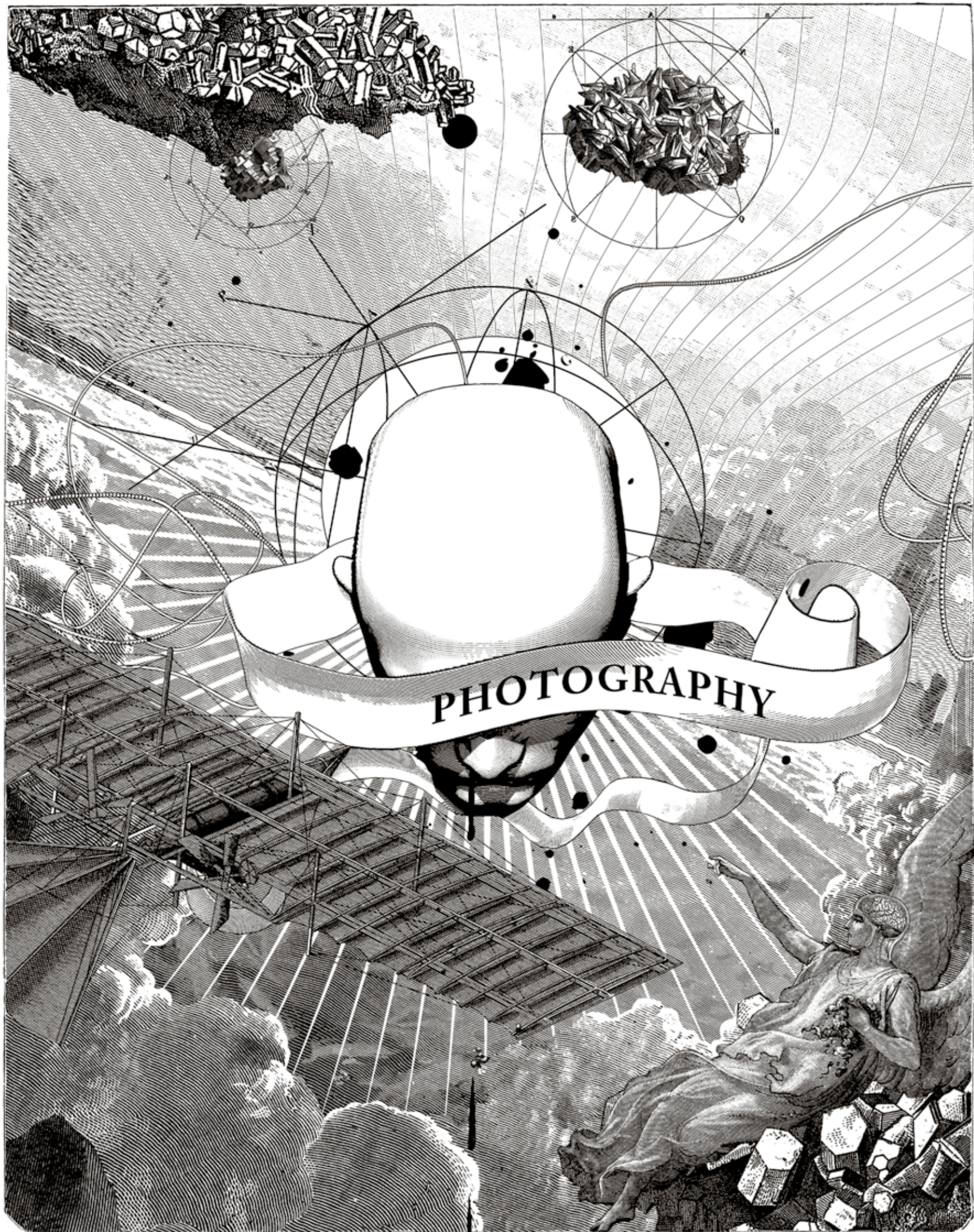
Denis Curti



The winner of the Air Dolomiti Photo Award will showcase their work at Spazio Italia - the Italian corner at Munich International Airport - for 2 weeks, and will also be invited to Munich for 2 days to supervise the exhibition set-up.

The School of Visual Arts offers the SVA Photoglobal Award, a scholarship to the one year intensive Photoglobal photography course at the renowned school in New York City. PITTI Immagine is offering the PITTI Immagine Photo Award: 2 winners will create the advertising campaigns for the womenswear fairs that PITTI organises in Milan.





The signs and the culture of a country strongly and elegantly pervade this series of photos. It is impossible to define a genre as it is impossible to translate feelings. Looking at the other is like looking at ourselves. If we look only at the outside world it appears cruel. If we look at it from the inside, it appears weak. Photography therefore takes its time to observe: everything seems to go back into place when you look at it through a camera lens.

**“Interval“**

**Kazutaka Nagashima**

Japanese  
Tokyo Polytechnic University  
13/05/1983



Kirk talks about his personal experience of love, hope, desires, passions and sadness using trust, ambition, naivety, without following clichés. Photography becomes an instrument to explore the inner self and the others represent opportunities to observe ourselves, to understand the value of time, which flows slowly. Simple and direct images, capable of speaking a universal language.

**“Blood and Water“**

**Kirk Ellingham**

British

University of Wales College - Newport

08/11/1969



Lombrosian suggestions. Physiognomy brought to its extreme consequences, when the idea of the “other” runs parallel to conventional beauty. This project describes ‘the other’ through the study of classical female portrait representation. It wants to document the role of photography as a classifying method. A kind of photography that chronicles the smallest movements: subtle differences that weave and overlap with character and personality.

**“Portraits of Her“**

**Åsa Johannesson**

Swedish  
Royal College of Art  
26/01/1979





This is an autobiographical work that interprets the inner-self through an intimate exploration. Photography represents a way to get to know and recognise ourselves. A calling from the most profound, hidden part of our being, a place that virtually becomes the museum of identity. It is the place from which the research and discovery of our unconscious begins.

**“The Other Like“**

**Norma Rossetti**

Italian

Fondazione Studio Marangoni

19/01/1984



Quiet and profound pictures. An examination into one's own world and the rare ability to become transparent. Tête-à-tête is a series of intimate pictures of Martine's two adolescent sons and a couple of their friends. It started in autumn 2005 in her house in New York and is an investigation on this borderline state that divides childhood from adulthood and femininity from masculinity.

**“The Other: Tête-à-Tête with Adolescent Sons“**

**Martine Fougeron**

French  
International Center of Photography  
08/05/1954



A party that turns into a photo shoot. This series of black and white pictures presents a mirrored view of reality. All participants are asked to play their part in front of the camera lens, in order to present an ideal collective portrait. This work confronts the others through direct photography. It searches in the models something they personally do not know or something they hide about themselves. It aims at capturing the hidden side of each one of them.

**“The Mermaid Parade“**

**Carly Steinbrunn**

French  
Ecole Nationale Supérieure de la Photographie - Arles  
20/03/1982



Photography becomes imagination,  
a possibility for oneiric evasions.  
Children's games and thoughtlessness  
represent a pause for thought, an open  
window on the world to see ourselves in  
relation to others. The shadow on the  
wall of a sand castle. The dream of a  
prince charming. Flying weightlessly in  
the sky to discover that it's wonderful  
to look down and disappear under the  
covers.



**“The Other Bunk of the Bed“**

**Serena Salvadori**

Italian  
Escuela de Fotografía Centro de Imagen  
27/04/1980



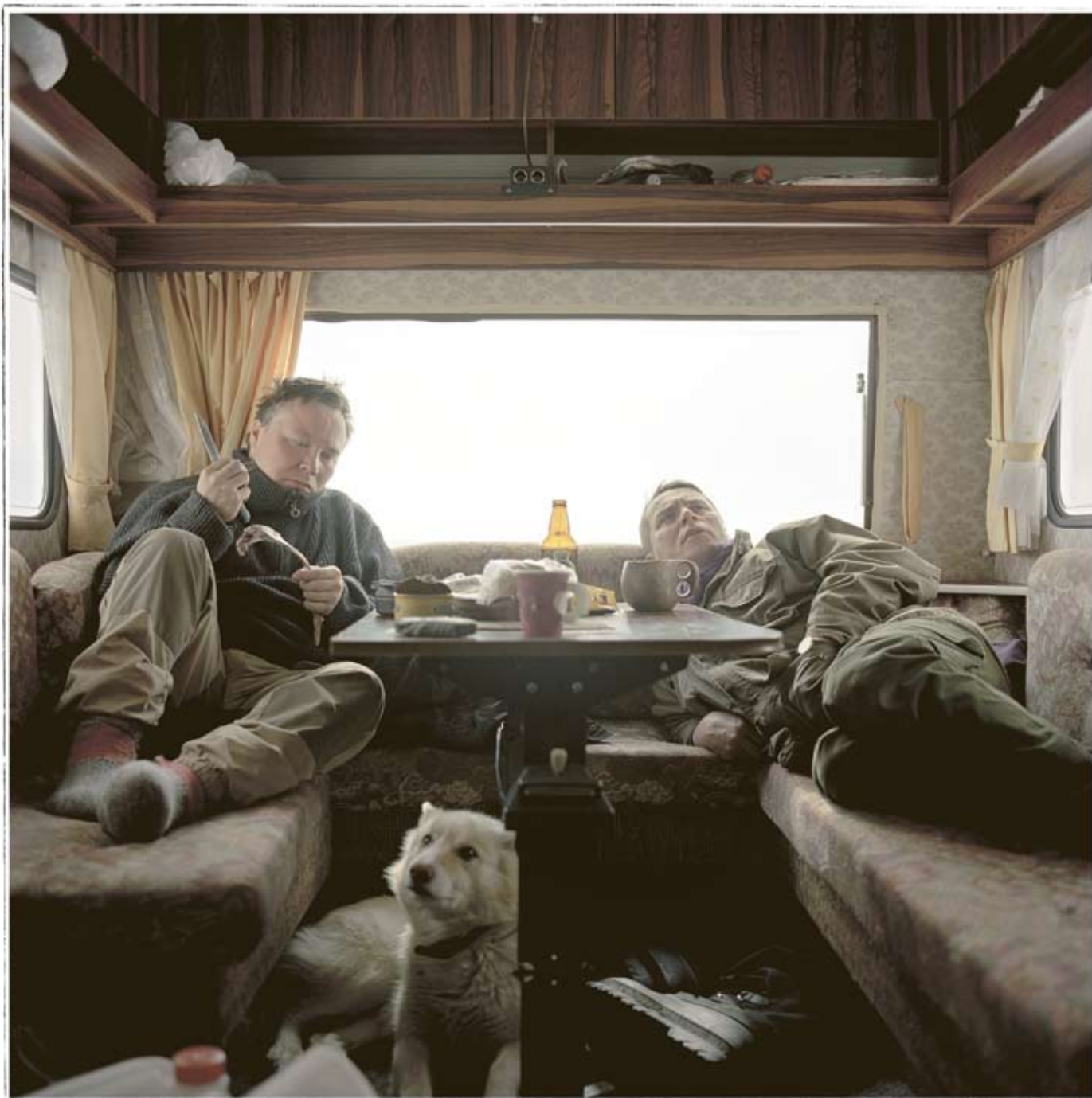


Shifting from the whole picture to the single detail, from the human figure to the landscape. Animals captured haphazardly. The camera lens that moves smoothly up and down. This is how a travel reportage on Lapland turns into an opportunity for knowledge. Driving to the end of the continent, far above the arctic circle. Meeting with everything that separates the arctic culture from our own and appreciating differences. Differences that, by the way, reside in each one of us.

**“The Other Is No Stranger“**

**Celine Clanet**

French  
Photographer  
20/08/1977



The theme of “the other” takes on a different twist here: The other place. This photo reportage filled with colour is a project about people and their alternative way of living and residing in the city. Small gardens, tiny swimming pools, cloudless skies and the encompassing fake feeling are the elements that liven up these small city homes.

**“Little Austria“**

**Gianmaria Gava**

Italian  
Photographer  
02/11/1977



Photography can also be an intimate documentation. An occasion to uncover secrets, to stage desires and dreams. This series of portraits shows people engaging in alternative sexual practices who “scream” their need for affirmation without necessarily seeking scandal. It is the urge to express a non-conformist life style with much irony and adolescent detachment.

**“Sovereign Seductions“**

**Jai Lennard**

American  
School of Visual Arts  
26/07/1984





In this series of pictures intimacy finds its home. Everyday life and simplicity run parallel, and photography confirms itself as the seismographer of feelings. Action is not needed. Concrete facts are unnecessary. Exchanging glances is enough. The Other is a “relational” concept. It allows us to question ourselves, to create our own identity. We fight to make a name for ourselves, to find our place in the big picture. We look at the others and through them we show our identity.

**“For The Other I Can Be the Other“**

**Venetia Dearden**

British  
London College of Communication  
16/10/1975





Without mediation, photography violently impacts reality. This visual research presents a series of unmistakable portraits based on issues and concerns of young people. The pride in the eyes of the photographed subjects hints at the beloved theme of the author: firm and direct confrontation. The photo shoot, realised in private rooms, appears as the final act of a speechless dialogue.

**“The Other Is You“**

**Lea Golda Holterman**

Israeli

Bezalel Academy of Art and Design

10/08/1976



This is a staged photoshoot depicting historical figures. The author disguises herself, puts on make-up and photographs herself performing 8 famous women before death, like Lady Diana and Mother Theresa. Every “mise-en-scène” is an occasion to experiment strong feelings and think about the idea of life’s end. A strong photographic provocation that might even manage to get a smile from the viewer.



**“Try to Be the Other - Unhappy Ending“**

**Debora Vrizzi**

Italian

Centro Sperimentale di Fotografia

30/04/1975



Fixed images, cold lights. This is almost a staging. A very clear story told through colours, to describe today's political and social tensions. For Matthieu and James it is difficult to not be afraid in today's day and age. We are assaulted by the mass media with violent and dramatic images that slowly become part of our everyday life, creating a sense of paranoia.

**“The Other Is a Threat“**

**Matthieu Lavanchy**

Swiss  
Ecole Cantonale d'Art de Lausanne  
03/04/1986

**James Thom**

Swiss  
Ecole Cantonale d'Art de Lausanne  
02/06/1984



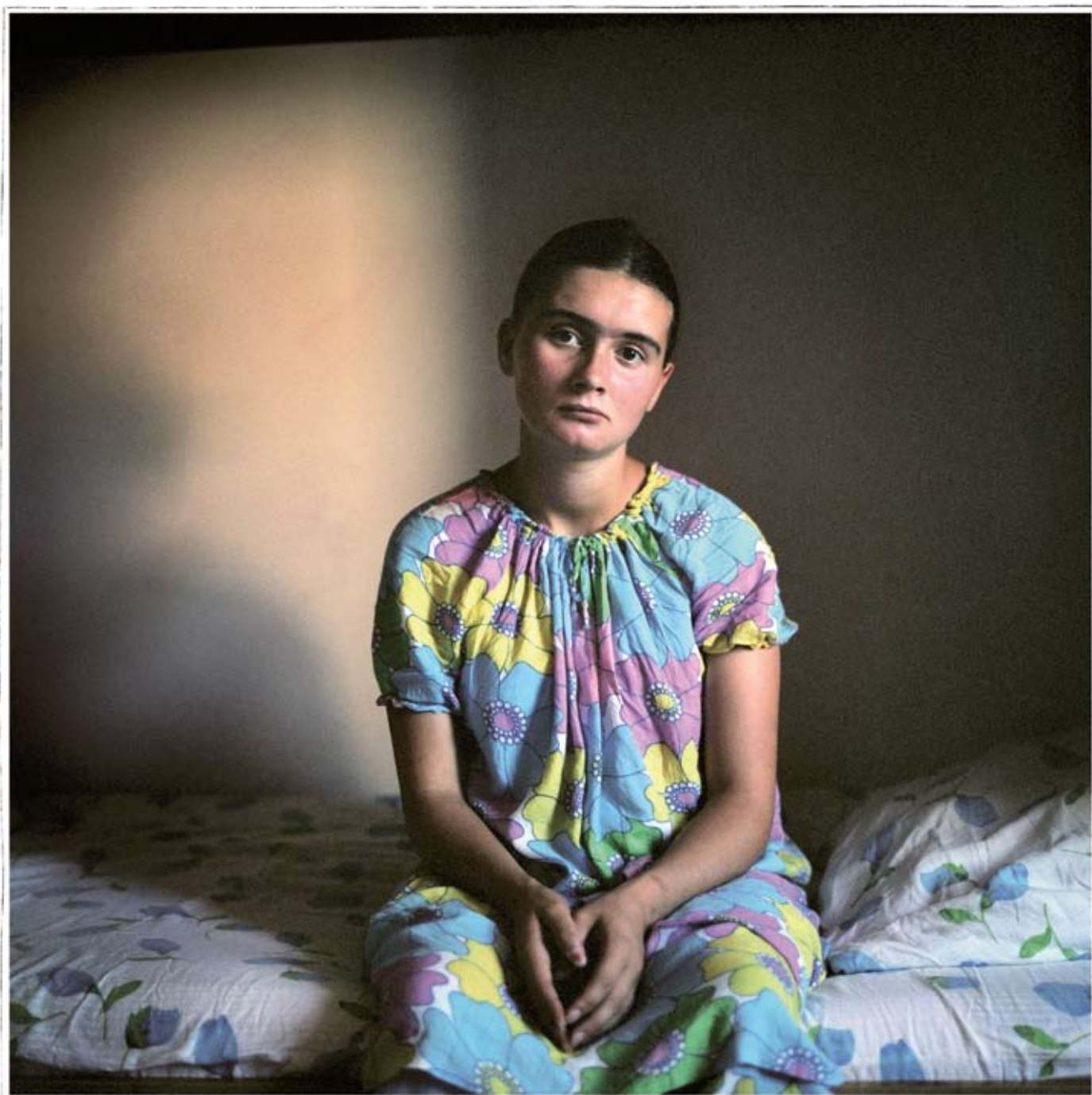
Three quarters of the men in Tajikistan work outside their country. This series of pictures presents the faces of the women waiting for their men to come back home. This photographic research moves in the direction of a slow observation, being able to express feelings of loneliness and dignified defeat, without forgetting social and anthropological aspects. There is much intensity but no candid shots.

**“The Other Side of Migration“**

**Mashid Mohadjerin**

**Winner of the online competition ITS#PHOTOweb**

Belgian  
Photographer  
18/09/1976





The photos taken by Maria Giulia during the MINIClubman tour together with renowned photographer Gianni Berengo Gardin were born from the will to create imaginary portraits. She tried to photograph the missing subject, shooting as if it were there, blended into the landscape. She wanted the characters to live in the photos as if they were ghosts. Like when something goes wrong and stains appear on the pictures a while after they have been printed. Like when you look at old vacation pictures and realise you photographed something you did not see at the time. Maria Giulia captured the landscape from her personal point of view, adding extra elements.

To her the process is like that of going back in time and adding something special to memories.

“Untitled“

**Maria Giulia Giorgiani**

**ITS#SIX finalist involved in the MINI Clubman Tour**

Italian  
Photographer  
13/07/1979






# CREDITS

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