

INTERNATIONAL TALENT SUPPORT

press review 2012

Aug - Sep



ITS 2012

Eenmaal per jaar reist *Glamcult* met veel plezier af naar Triëst. Twee dagen lang staat deze stad dan tijdens ITS (International Talent Support) in het teken van creativiteit en jong talent. In de categorieën *fashion, accessories, jewelry* en *photo* strijden de finalisten om niet de minste prijzen; naast verschillende geldprijzen zijn er stageplekken en publicaties te winnen. We stelden ontwerpers Ichiro Suzuki (winnaar Fashion Collection of the Year) en Marius Janusauskas (winnaar Diesel Award) kort een paar vragen en spraken met Diesels Renzo Rosso en ITS oprichter Barbara Franchin.
www.itsweb.org

Ichiro Suzuki



Naam, leeftijd en geboortedaats?
Mijn naam is Ichiro Suzuki. Ik ben 33 jaar en kom uit Osaka, Japan.

Wanneer realiseerde je dat je modeontwerper wilde worden?
Ik was altijd al gefascineerd in mode, maar niet op een creatieve manier. Ik gaf vroeger veel geld uit aan merk kleding en liet de tabaks zitten, zodat mensen konden zien wat ik me kon veroorloven. Nogal oppervlakkig. Ja, ik speelde in die tijd in een karaokebar en het was nooit in me opgekomen om mode te gaan studeren. Dit veranderde toen ik er op een gegeven moment achterkwam dat de stikken vrij snel verkopen en eigenlijk ook helemaal niet moeilijk waren. Dat zorgde ervoor dat ik wilde weten hoe de kleding ontworpen werd en in elkaar zit. Deze hobby liep een beetje uit de hand en dat was het startpunt van mijn modecarrière. Op mijn 25^e bestond ik tot groot ongenoegen van mijn familie en vrienden—naar Londen te verhuizen om daar een baan in de Saville Row [een winkelstraat die bekend staat om zijn traditionele kleermakerij] voor mannen] te zoeken. Ik werd aangenomen en zat het één kwart het studeer.

Je won de Fashion Collection of the Year prijs. Wat betekent dit voor jou?

Ik kan wel zeggen dat het heel beste is wat me ooit is overkomen. Tegelijk heeft het me ook in een moeilijke situatie gebracht. Dankzij ITS heb ik al een paar banen aangeboden gekregen. Het voelt alsof ik een keerpunt in mijn carrière heb bereikt en de volgende stap uiteindelijk een grote zou kunnen gaan worden. Op dit moment tuifel ik vooral tussen het opdoen van ervaring bij modehuizen in Europa of terugreizen naar Japan om daar mijn eigen label op te zetten.

Kun je ons vertellen over de collectie waarmee je hebt gewonnen?
Mijn conceptuele inspiratie kwam van een patchwork uit 1995, gemaakt door een van de oud-werkmakers van de kleermakerij waar ik werkte. Vervolgens ben ik gaan kijken naar het werk van polygone figuren, 3D draadmodellen en opart kunstenaars als Victor Vasarely, Bridget Riley en Escher. Uiteindelijk combineerde ik bouwkundige elementen en geometrische vormen, en gebruikte traditionele handwerkstechnieken. Een schijnbaar onmogelijke combinatie die ik bio-geometrie [bijvoorbeeld: Extreme en lijkend op de patchwork] voreen de kern van mijn collectie. Mijn doel was om de harmonie van Britse kleermakerij te verdoelen

en door onverwacht gebruik van patchwork mijn visie op moderne kleermakerij te laten zien.

Wie was jouw persoonlijke favoriet op ITS?
Fong Kyun Shin, door zijn pure vorm van elegantie en oprechte creativiteit.

Wie of wat is je grootste inspiratie?
Mijn werk is altijd ambachtelijk georiënteerd. Ik zou mijn stijl omschrijven als een huwelijk tussen handmatige precisie en innovatief design. De meeste inspiratie komt van mijn collega's en de spelers die in een atelier roddelen. Het patchwork van deze collectie vond ik bijvoorbeeld in mijn kantoor onder een dikke laag stof. George Byron Brummell, oftewel Beau Brummell is een grote inspiratie. Hij was een beroemde heer uit de 18e eeuw, die heeft bepaald hoe mannen van zijn leeftijd eruit moeren zien. Je zou kunnen zeggen dat ik hetzelfde heb geprobeerd al het gaat om het creëren van de 'moderne heer': ik doe alleen niet aan zelf-promotie, en dus probeer ik dit te bereiken door middel van kledingproductie.

How do je jezelf over vijf jaar?
Ik hoop dat ik mij dan nog steeds in de modewereld bevind.

“Ichiro Suzuki was absoluut mijn favoriet. De manier waarop de kleding is gesneden—heel modern. De nieuwe Raf Simons.”
—Renzo Rosso

Luke Brooks



ITS 2012

Marius Janušauskas



Naam, leeftijd en geboorteplaats?
Ik ben Marius Janušauskas, 33 jaar en kom uit Antwerpen.

Wanneer realiseerde je dat je modedesigner wilt worden?
Zover ik mij kan herinneren ben ik altijd al bezig geweest met mode en beauty.

Is van de Diesel Award? Wat betekent dit voor je?
Het betekent heel veel voor me. Ik kan niet wachten om naar Italië te vertrekken en mijn stage bij Diesel te beginnen.

Kun je iets vertellen over de collectie waarvoor je hebt gewonnen?
De collectie is gebaseerd op het concept van verschil. Een meisje is bereid om in een eeuwige slaap te vallen...

...zodat een andere vrouw weer kan herrijzen. De perfecte, passieve vrouw blijft voor tien jaar lang zoals ze is. Daarna verduijnt haar kleur, ze verandert in een levende dode. Het enige teken van leven dat haar lichaam toont, is het bloed dat door de stiksen van haar kleren loopt. Ze zit vast in de tijd—die zich heeft vastgeklemd aan de voorkant van haar juk. Haar rug is koud, minimaal en kitsch. Ook al zit haar lichaam vol beloften, onder haar juk zit een kintet dat haar beperkt in het bewegen. Onderduikt wacht ze op haar pilte, een beest, een vampier, een oudere vrouw of een jonge man. De collectie is geïnspireerd door horror films, het werk van Madame Tene, sculpturen van Pablo Atchugaray en het sprookje Doornroosje.

Wie was jouw persoonlijke favoriete op ITS?
Ichiu. Hij is een fantastische gozer en ook een creatieve, maar professionele kleermaker.

Wie of wat is je grootste inspiratie?
Mensen zijn de meest interessante wezens op aarde.

Hoe zie je jezelf over vijf jaar?
Als een succesvol en gerespecteerd ontwerper. Ik zou willen werken voor een groot merk en daarnaast ook aan mijn eigen lijn.

Chiaki Moronaga



“Ik houd ervan om mensen te ontmoeten uit de hele wereld. Culturen die zich vermengen, informatie die uitgewisseld wordt en verschillende attitudes die elkaar tegenkomen—dat vind ik mooi.”—Barbara Franchin

Isabella Kuru



Isabel Vollrath



Shengwei Wang



Moda You Must

(15)
International Talent Support

texto — Ricco Godinho

Todos os anos o ITS, International Talent Support, avalia quatro categorias principais: moda, acessórios, fotografia e joalheria.



Ichiro Suzuki. Foto Giovanni Gianni/EVE

Neste concurso, realizado em Trieste (Itália), com o apoio da DIESEL, são avaliadas as propostas de um selecionado grupo de finalistas das melhores escolas de moda de todo o mundo. Este ano, a décima edição, não foi das mais brilhantes.



Isabel Vollrath. Foto EVE / Daniele Braida.



Emma Montague. Foto Elio Germani / EVE



Marius Janusauskas, Sleeping Beauties.

Marius Janusauskas, Sleeping Beauties.

Marius Janusauskas, Sleeping Beauties.

ICHIRO SUZUKI, do Royal College of Art, ganhou o prêmio mais importante, o Fashion Collection of the Year, com uma coleção masculina que se destacou pelos efeitos gráficos.

O Diesel Award, considerado o segundo prêmio do concurso, foi para MARIUS JANUSAUSKAS, da Royal Academy of Fine Arts de Antwerp, que apresentou uma coleção muito rica em detalhes

www.itsweb.org

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A Diesel é o principal parceiro na competição ITS Fashion, acreditando na missão de apoiar jovens talentos que ousam desafiar as normas, e defendendo um estilo de vida conduzido pela paixão, coragem e entusiasmo. Na categoria ITS Fashion estiveram a concurso 11 designers, de onde saíram vencedores o japonês Ichiro Suzuki, na Coleção de Moda do Ano; o britânico Luke Brooks, no Prémio Especial de Moda; o israelita Mark Goldenberg, nos Prémios Inovação de Marca Avery Dennison e Talentos Vogue; a alemã Isabel Vollrath, no Prémio La Febbre del Sabato Sera; a chinesa Shengwei Wang, no Prémio Modateca; e, por fim, o lituano Marius Janusauskas, no Prémio Diesel.

O ITS 2012 nasceu pelas mãos da agência italiana EVE há 11 anos. A Diesel foi a primeira marca a apoiar o projecto, que entretanto juntou outros parceiros: o grupo japonês YKK, um dos maiores fabricantes de fechos do mundo, e a Swarovski Elements.

Esta plataforma funciona como uma ponte entre as escolas de moda e a indústria da moda. Além da Diesel, a ITS Fashion colabora regularmente com importantes marcas como Antonio Marras, MaxMara, John Galiano, Armani e Viktor & Rolf. Mais: todos os finalistas seleccionados nas categorias ITS são incluídos na base de dados digital da plataforma, a qual está acessível a qualquer um, como uma enorme família de talentos à disposição do mundo.

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ABERTURA :: OPENING



ACESSÓRIOS/ACCESSORIES: VOLKER KOCH



ACESSÓRIOS/ACCESSORIES: TAESEOK KANG



ACESSÓRIOS/ACCESSORIES: ANA RAČEVIK



MODA/FASHION: ANTHONY BROOKS



JOIAS/JEWELRY: XIAOZI YANG



JOIAS/JEWELRY: Z. WANG

ITS 2012: GOOD or EVIL?

www.itsweb.org

Aconteceu em Trieste nos dias 13 e 14 de julho, o International Talent Support, plataforma criativa concebida e desenvolvida pela agência EVE dedicada ao recrutamento e apoio de jovens talentos criativos de todo o mundo, culminando no evento final ITS 2012, dois dias inteiramente dedicados à criatividade e talento internacional. ITS 2012 é criado e organizado por EVE. A DIESEL foi a primeira marca a apoiar o projeto e é o parceiro principal do ITS FASHION. YKK é o parceiro principal do ITS ACCESSORIES. SWAROVSKI ELEMENTS é o parceiro principal do ITS JEWELRY. Avery Derinison é o parceiro da área de moda. Modamont é o patrocinador da área de acessórios. Develon é o parceiro de internet. A Cidade de Trieste, a Região FVG e CCIAA de Trieste apoiaram o evento. Eis algumas das propostas dos finalistas dos concursos ITS Fashion, ITS Accessories e ITS Jewelry de 2012. ::



It took place in Trieste on the 13 and 14 July the International Talent Support, the creative platform conceived and developed by the EVE agency dedicated to the scouting and support of young creative talents from all over the world, is following its path, culminating in the **ITS 2012** final event, two days entirely committed to international talent and creativity. ITS 2012 is created and organized by EVE. DIESEL was the first brand to support the project and is the main partner of ITS FASHION. YKK is the main partner of ITS ACCESSORIES. SWAROVSKI ELEMENTS is the main partner of ITS JEWELRY. Avery Dennison is partner of the fashion area. Modamont is the sponsor of the accessories area. Develon is our internet partner. The City of Trieste, the Regione FVG and CCIAA of Trieste. Here are some proposals of the 2012 finalists in the categories ITS Fashion, ITS Accessories and ITS Jewelry ::

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ITS: Revealing the Secrets to Design Success

By Jordan Speer, Editor in Chief



Winnowed from 772 entries, the 11 collections that walked down the runway at the ITS Fashion Show and Competition Saturday night, July 14, 2012, in Trieste, Italy, revealed in the innovation, thoughtfulness and craftsmanship the key elements of winning designs that judges thought reflected the ideal combination of creativity and marketability.

ITS (pronounced "its," not "I-T-S"), or International Talent Support, is a creative platform founded by director Barbara Franchin in 2002 to support and provide visibility, internships and job opportunities to young talent from around the globe. Although the big spotlight shines once a year on the competition, ITS is a year-round endeavor. "We are always in contact with different brands around the world and with our past finalists, and we publish news about their new projects and new collections every day," says Franchin. Although it began as a fashion design competition, ITS has since expanded to include accessories, jewelry and photography.

Standing out from the crowd

The 11 fantastic collections that made it to the finals this year vied for seven different awards and faced a 14-member jury (see below), and although not all collections could snag a prize, none disappointed the audience as they made their way up and down the runway in a beautiful and majestic old building on the waterfront of the Adriatic Sea.

To make it that far is quite an accomplishment itself, but even award winners don't find themselves on easy street after the competition. The world of fashion is cutthroat, and as is the case in many things — advances in technology have been both a savior and a detriment to young designers, giving them greater opportunities to design easily and quickly and to share their work with others, but also widening the gap with already established and continually expanding large fashion houses, which can ramp up technology to create immensely powerful supply chains that pose a big challenge to the little guy.



Another influence wrought by improved technology is its effect relative to bringing the world closer together, and enabling trends that previously might have been seen only by a few wandering scouts to be viewed on a stream of YouTube videos, tweets and Facebook posts. This is a boon when it comes to keeping tabs on trends, but as several judges noted, it also carries the danger of watering down differences, so that everything begins to look alike.

Even top designers who avoid trendbooks and services, preferring to process and filter trends with their own eyes, "have the same type of experiences, because fashion is a global world. You see similar things," says Tim Voegelé-Downing, global creative director of AVE Dennison/Retail Branding and Information Solutions.



Indeed, last year's winner of the ITS Fashion Collection of the Year, Shaun Samson, says he chooses not to look at trends. "I don't want to be influenced by them. Once I see someone doing something, I don't want to do it."

Other previous winners echoed the sentiment and like Samson have taken their own very unique paths to fashion. Aithor Throup, the ITS#FIVE winner, started by re-appropriating vintage machines to construct garments in new ways, and developed one particular machine to stitch clothing without seam allowances, which he says enables a "purity of conception" in design that complements his "geometrical" thought processes. "When you have to think about seam allowance, it stymies thought. Seam allowance always got in the way for me. It seemed like a kind of medieval problem," he says.

ITS#SEVEN winner Mark Fast, who specializes in women's knitwear and likes to work with textural items such as fringes and feathers, says he finds his inspiration in music. He believes quickly moving global trends have created a fast-paced culture of cheap, disposable clothing that is antithetical to true fashion, which should be about "clothes

that are classic and that make you feel good about your body and look good for a lifetime."

"Clothes shouldn't be as disposable as they are — you wear a trend for a year and then it's over. I want to create clothes that you pass to your daughter and she wears 20 years later. There's a way of doing it and still creating a mass-market appeal," he says.



Coin's Caterina Salvador couldn't agree more. The designer — who started her career with Giorgio Armani, moved from there to Calvin Klein and was head of the Dolce Gabbana Style office until last year — says that while increased communication enables more people to have a "total view" of trends, each country and each designer is different and must present a personal interpretation of the culture. "Ultimately, good taste is objective, requiring balance, proportion and color matching. It cannot just be invented. There must be a culture behind it. Maybe street fashion is [popular] but in reality it's not fashion," she says.



Balancing virtuosity of design with mass appeal

Grabbing the fashion world's brass ring by displaying virtuosic design, craftsmanship and originality while also achieving wide appeal is an accomplishment achieved by few. Designers who are committed to their own vision but unable to translate that to a large audience may struggle to find success; on the flip side, some large apparel retailers and brands and voluminous producers

their garments don't get high marks for fashion.

Deanna Ferretti, who started her career more than 30 years ago in Reggio Emilia, Italy, and has since worked with some of the most important designers of the past century, sees high fashion gaining ground as developments in technology enable both sides of the design-marketing coin — designers have tools to sketch faster and have greater access to libraries of images, marketers have greater real-time visibility into design development — but says technology gains have nonetheless tipped the scales further in favor of the big brands. "Now, everything is faster, but, in the end the problems are all the same. Technology has made the big brands even more powerful. But the young designers are always in the same position."

Still, she happily sees a resurgence of artisanship in fashion design and says that designers can achieve greatness with the well-rounded combination of 1) creativity; 2) the ability to translate this creativity into a complete product; 3) high quality; 4) appropriate pricing; and 5) good distribution. "If you don't have the power that the big brands do, then that's what you need," she says.

Designers such as Throup have had to confront this reality head on. A self-described artist who was drawn to fashion because of the allure of the technology around it and his quest to figure out its limitations and needs, Throup pushed back against the pre-defined rules and even the language of the industry. "My conceptual thinking was hermetically sealed, and I wanted to use product language that was mine. I struggled with seasonal themes. I struggled with standardized solutions to clothing. For example, everything is either a set-in sleeve or a raglan sleeve. Even when you're learning fashion, it's like, 'Which of these two armholes do you want?'" says Throup. "I want my own armhole."



"But when you launch product into the market, it becomes product. You lose control in a way. But if you're going to do it, your baby needs to be ready for the market



Bringing it all together
Bridging the gap is possible, and technology may make it easier. "This is a defining moment where design and technology are converging," says Avery's Voegel-Downing, who, prior to his current position, held creative roles at firms including Burberry, Japan, Gucci, Christian Dior, Sonia Rykiel and Onward Kashiyama.

"[The fashion industry] used to have defined areas of expertise, with [task-specific] tools and separate responsibilities. And then we'd try to pull it together in some way, and it ended up being a mixed bag."

Now, there is much more overlap and visibility into the tasks and goals of other members of the supply chain. So much more is involved, says Voegel-Downing, and designers must confront a larger number of considerations from the get-go: "You're trying to design for delivery and shipping methods, so you can get 'x' amount into a shipping container. You're designing for the footprint of your shipping containers, and of the retail shelf. So packaging and logistics and sustainability are all having a major impact on what you design and how you can design and what you want to design," he says.

Yet at its core, branding is still "all about telling stories. At the very top end, the designer's purpose is to tell the most effective story that will connect with the customer. On the low end, the designer's job is to translate that story into physical product, he says.



Whatever the 'level' of the designer, the shift underway in

the industry from supply chain to supply web is having the effect of eliminating the line of various job positions and conflating the continuum of the process so that more parties are involved in multiple aspects of getting product to market in ways that they never were before — while at the same time many of these processes now occur simultaneously, speeding up the entire concept-to-delivery cycle while also eliminating waste, and allow companies to focus more on the core business areas that provide more value to the consumer.

The developing environment where design has become more centralized should make it easier for great designers to make the leap to world-class brands, which, says Voegel-D Downing, requires three things: great product and great branding, underpinned by a great story. "Until you can tell that story effectively, you can't connect with the customer," he



says, which is in part where Avery Dennison comes in and why the company became involved with the fashion competition this year, offering an award to the finalist who developed the most new and innovative way of integrating the company's branding solutions into the collections. "Branding, clothing, distribution — everything is filtered through design," says Voegel-D Downing.

Yet very few designers truly have both the design talent and the vision to translate it into a lifestyle concept with the staying power of a Ralph Lauren or Giorgio Armani. "Our purpose here is to help people tell the most effective story," he says.

Jordan K. Speer is editor in chief of Apparel. She can be reached at jspeer@apparelmag.com.

Editor's Note: For more information about ITS and the Fashion Prizes visit www.itsweb.org.

And the winners are...

Fashion Collection of the Year
Ichiro Suzuki (Japanese)

**Diesel Award
and
D-La Repubblica Award**
Marius Janusauskus (Lithuanian)

Fashion Special Prize
Luke Brooks (British)

**Avery Dennison Brand Innovation Award
and
Vogue Talents Award**
Mark Goldenberg (Israeli)

La Febbre de Sabato Sera (Saturday Night Fever) Award
Isabel Vollrath (German)

Modateca Award
Shengwei Wang (Chinese)