

INTERNATIONAL EXHIBITION OF YARNS AND FIBRES  
FOR WOVEN AND KNITTED FABRICS  
FOR APPAREL, FURNISHING AND TECHNICAL TEXTILES

## FILO: Projects and Objects

FILO will present the Product Development Proposals of 35<sup>th</sup> edition – 15 and 16 March 2011 – at Le Stelline Congress Centre – Milan

### Projects

At the beginning the prêt-à-porter and industrial design started from opposite concept of time and assumption. Fashion have been renewed its collections every six months and in recent years with even greater frequency. Industrial design and architecture have always conducted their existence on a different level based on the concept of duration in time of their creations or on technological and cultural innovation. Then the path of both started to converge.

Many clothing companies, activewear and accessory in particular, searching for not only an aesthetic function in products, have started to resort to architects and industrial designers aiming evidently at a cross-fertilization and at its eventual marketing fall-outs.

Not all of these experiments have been successful but those that were prove that if we resort to designers and architects, it means that their creativity is considered not only a marketing attraction for a wide range of receptive customers, but also something like a sort of “living modernity” with greater cultural intensity in respect to that of the fashion designers.

On the other hand, since the 1980s, an entire part of the industrial design has abandoned the criteria of permanence mentioned above by bringing progressively the aesthetic of industrial design towards a concept of “transitory” image, typical of fashion and within the spirit of an offspring of the Communication Era.

We cannot avoid recalling the matter of the invasive PRESENT treated last season without considering that in the vacuum of significance created by the continuous flow of images it is fatal and consequent that the more creative part of the research has abandoned the area of clothing and has positioned itself on objects that in some ways can be considered more durable, carrying the meaning of an “accepted fact” that is not destined to appear and disappear in just a few weeks. In other words something representing the iconic side of our time better than fashion.

Despite this, or perhaps because of this, it is interesting to explore what can be the stimulus common in many areas of contemporary creativity beyond the signs and representations, common basic aesthetic features that can both define and represent our times which can also supply some interpretative keys as to the aesthetic and story-telling aspect of the materials their capability of leaving signs and promoting significance through colors, shapes and the starting points of the projects of all things that live with us and are in some way ... the things we are.

### Starting points

The minimal aesthetics, the sense of nudity of the objects, a search for a symbolic nature of purity and essentiality which become almost mystical.

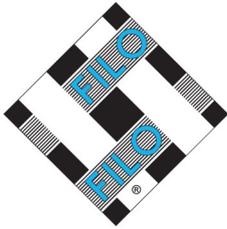
This is a mega-trend which develops along concepts of transparencies and lightness.

Organized by



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For this section we are thinking of minimal textile aspects, very linear for both the quality types based on natural fibres and on the manmade ones.

We can insert perfectly all of the research on the textiles technical plusses that can modify and improve the content of yarns and fabrics always achieved by not giving priority to the aesthetic features which are limited to the essential but rather aiming at more functional parameters.

## **Simmetry**

The most “rational” side of creativity, that represents the foundation of the minimalist, is developed in sectors inspired by architecture, industrial design and fashion, it had an influence on almost all creative fields until the end of the last century.

In this framework what counts is “space”, “structure” and “function”. It is the environment that gives an object the reason for being. The “skin”, the “surface” and decorations are chimeras and it is necessary to regain “the supporting skeleton” because tattoos, illustrations, plastic surgery only represent weak thinking.

The technical textile is deeply inspired by these parameters.

For this section we are thinking of product aspects in which the textile structure (of yarns and fabrics) is visible and determining for the support it can give to the finished product.

## **Asimmetry**

It reflects better than others the current trend to de-structuring. In addition, it is a sublimation of that sense of disorder and uncertainty coming from life today but that can also be interpreted as a typically contemporary style of quest for sensuality, a trend towards new affection that is in some ways “free” from formal traditional obligations.

The natural asymmetry of plants, it is also a pretext for citations of eco-compatibility or inspiration from the natural environment.

From the textile point of view of the product, let us imagine above all manmade fibres and blends with these natural fibres.

## **Sketches**

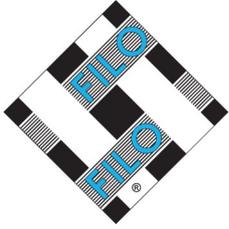
It is a must to cite the mega-trend of “the natural”, of the “environmentally friendly” attitude with all of the paraphernalia of objects and aesthetics inspired by this ideal principle. This is a precise section of the market. The stereotype materializes in products with imprecise lines in colours inspired by opaqueness and the somehow formal “vagueness” of natural dyestuffs, with looks that are reminiscent of a naive “craftsmanship”. The most common textile interpretation of this trend is articulated on a base of fibres, obviously natural, in their coarsest version and less sophisticated in quality and elaboration aimed at a medium/high-medium market end with an ethical orientation. The technology is frequently disguised by craftsmanship and is developed thanks to the knowledge of the artisanal techniques.

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## Free hand

The trivial objects are often part of that sphere, which lay in a flexible border, known as “bad taste”, that seems to be the foundation of the New Pop Culture of the Global New Folk.

It is the do-it-yourself of creativity borrowed from the images of mass culture to a precise mechanical de-structuring of the traditional aesthetic. It concerns a market which is oriented mainly towards the young generation.

From the textile point of view, the way is paved for the mixing of materials and aspects without prejudice and restraint of any type. The consideration must be made that the so-called new world poverty (in the broadest meaning of the word) strives to aesthetically redeem itself in this way, and prepares us for a distortion that will have to become acceptable, whether we like it or not. In any case there is always the need for something surreal, not conceptual, less technological, more imaginative and “warmer”.

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