

PARIS PREMIÈRE VISION 2025

FASHION AND TEXTILE SHOW

EKA Moe, Tekstiili ja Aksessuaaridisain

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artun.ee/moedisain; artun.ee/tekstiil; artun.ee/aksessuaar



Première Vision Paris on rahvusvaheline moe- ja tekstiilitööstuse mess, mis toimub Pariisis kaks korda aastas. See üritus toob kokku tootjad, disainerid, ja kaubandusettevõtted, pakkudes neile platvormi, kus tutvustada uusimaid moesuundi, materjale, trende ja innovatsiooni tekstiilitööstuses.

Première Vision Paris on disaineritele ja tootjatele oluline sündmus, kuna see võimaldab professionaalidel saada ülevaate uutest suundumustest ja materjalivalikutest, samuti kohtuda partnerite ja tarnijatega. Lisaks korraldatakse messil mitmesuguseid seminare ja töötubasid, kus tutvustatakse uusi trende ja tehnoloogia arenguid.

Messil käisid inspiratsiooni ja uusi teadmisi kogumas 21 tudengit ja 5 õppejõudu. Siin ülevaade tudengitele silma jäänud töödest:

Première Vision Paris is an international fashion and textile industry trade show that takes place in Paris twice a year. This event brings together manufacturers, designers, and commercial enterprises, providing them with a platform to showcase the latest fashion trends, materials, and innovations in the textile industry.

Première Vision Paris is an important event for designers and manufacturers, as it allows professionals to gain insights into new trends and material options, as well as meet with partners and suppliers. In addition, the event hosts various seminars and workshops where new trends and technological developments are presented.

At the event, 21 students and 5 faculty members attended to gather inspiration and new knowledge. Here is an overview of the works that caught the students' attention:

Hedy

Première Vision mess - koht, mida iga disainer (eriti moedisainer) peaks külastama, et jälgida ja ennustada trende. Messil jäi silma mõni väga hästi püstitatud messiboks. Väga hea oli korraldajate poolt kureeritud innovatsiooni ja näidisteala, kus sai mõnusa ülevaate värskest ja trendikatest materjalidest ning toonidest. Väikeettevõtja või disainerina tegutsedes on keeruline asja ajada, sest vähe on tootjaid, kelle kaubatellimise kogus on väike. Tuleb ikkagi mahtusid tellida (eriti Hiinast) või siis maksad kõvasti rohkem oma tellimuse eest, mis viib konkurentsieelise alla siinkandi tootjatel. Suures plaanis siiski üks oluline materjali mess, mida peaks külastama disainerid, kes tahavad olla kursis materjali suunaga. Otsisin just naha alternatiive, kuid veendusin, et oleme ikka nõ plastikus selles osas. Hiinlastel oli kombutsa seenest tehtud väidetavalt vegan nahk, kuid see käe all tundus nagu penoplast või linoleum. Oli veel mõni taimedest alternatiiv "naha" tootja, kuid hinnad sellel tootel olid ulmelised (u 10 korda kallim kui nahk, lisandub saatmiskulu teiselt mandrilt) ja tema töökindlus näis rebitavalt nõrk.

Première Vision fair – a place every designer (especially fashion designers) should visit to observe and predict trends. The fair featured some very well-designed exhibition booths. The curated innovation and sample area by the organizers was excellent, providing a great overview of fresh and trendy materials and colors. As a small business owner or designer, it's challenging to manage things because there are few manufacturers that offer small order quantities. You still have to order in bulk (especially from China), or you end up paying a lot more for your order, which lowers the competitive advantage for local manufacturers. Overall, it is an important material fair that designers should visit if they want to stay updated on material trends. I was specifically looking for leather alternatives, but I realized we're still somewhat stuck in plastics in this regard. The Chinese had a so-called vegan leather made from kombucha fungus, but it felt like foam or linoleum when handled. There were also a few plant-based leather alternatives, but their prices were astronomical (about 10 times more expensive than real leather, plus shipping costs from another continent), and their durability seemed weak, as they were easily torn.



Rita Lenore

Soy Como punutised
Vast kõige ilusamad asjad tervel messil. Iseene-
sest asi ise oli kontseptsiooni poolest lihtne,
kõrrest punutud ehted - kuid loometöö teostus oli
lihtsalt hingematvalt ilus, kroonide kompleksus
ainult ehk meistrile endale päriselt mõistetav.
Olen ennegi filigraanseid kroone näinud (paber-
ist), kuid see tase oli lihtsalt midagi muud. Tegu
on ka sureva, pea täielikult unustatud UNESCO
poolt kaitstud folk-kunstiga ning köitekunstnikuna
ma samastun sellega.

Haagiga kott

Ausalt ei mäleta kelle standis see oli (üldse oli vist
tegu mingisuguse reklaamfirmaga?), kuid käekoti
enda lahendus on lihtsalt nii geniaalne. Mulle
meeldivad väga sellised viguriga lahendatud
teosed, mis midagi lihtsat nagu kotilukk teises
valguses esitavad.

Asterias Internationali reguleeritav teksaseelik
Pole eriti palju öelda peale selle et tegu on lihtsalt
ilusa seelikuga. Kannan neid ise kogu aeg,
eelistades pükse ning ma kannaks neid kui
saaks.

Soy Como Braids

*Probably the most beautiful things at the whole
fair. The concept itself was simple – jewelry
woven from straws – but the craftsmanship was
simply breathtakingly beautiful. The complexity of
the crowns was something only a master could
truly comprehend.
I've seen filigree crowns before (made from
paper), but this level of craftsmanship was on
another level. This is also a dying, nearly forgotten
folk art, protected by UNESCO, and as a bookbind-
er, I really identify with it.*

Haag bag

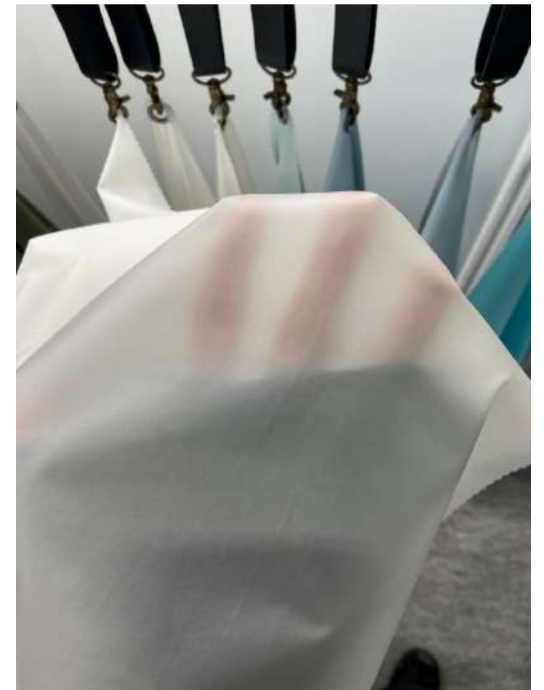
*Honestly, I don't remember whose booth it was at
(it seemed like some kind of advertising compa-
ny?), but the bag itself is just brilliant. I really
enjoy works that solve something simple, like a
bag clasp, in a unique way and present it in a new
light.*

*Asterias International adjustable denim skirt
Not much to say other than that it's just a
beautiful skirt. I wear them all the time, preferring
pants, but I would definitely wear this if I could.*

Allan

Premiere Vision oli minu jaoks sürrealne
kogemus kuna ei osanud oodata, et see tuleb nii
suur ja ulatuslik. Seal sain katsuda ja näha
igasuguseid kangaid, mida ei teadnud eksisteeri-
vat. Sain ka suhelda müüjatega ja küsida juurde
informatsiooni kanga valmistamisprotsessist ning
ka kuidas on võimalik neid tellida. Kõige meelde-
jäävamaks oli puffer jope mis puhus ise ennast
täis ning ka kõiksugu tehismaterjalid, mida
kasutatakse matkariietes.

*Premiere Vision was a surreal experience for me
because I didn't expect it to be so big and
extensive. There, I got to touch and see all kinds
of fabrics I didn't even know existed. I also had
the chance to interact with the vendors and ask
for more information about the fabric production
process and how to order them. The most
memorable items were the puffer jacket that
inflated itself, as well as all the synthetic materials
used in outdoor clothing.*



Jürgen

Selle reisi õppereisi põhisündmuseks oli tekstiili-messi külastus. Seal jäi mu teele ettevõtte Celmure, kes tegeleb mütseeliumist kanga loomisega. Põnev oligi, et see oli nii palju õhem ja pehmem kui mütseeliumist naha alternatiivid. Lisaks leidsin ettevõtte, kes on disaininud biolagunevatest materjalitest furnituurid. Messi põnevaimad kohad olid trendide alad, kus leidsin uusi põnevaid materjalikatsetusi ja pinnatöötusi.

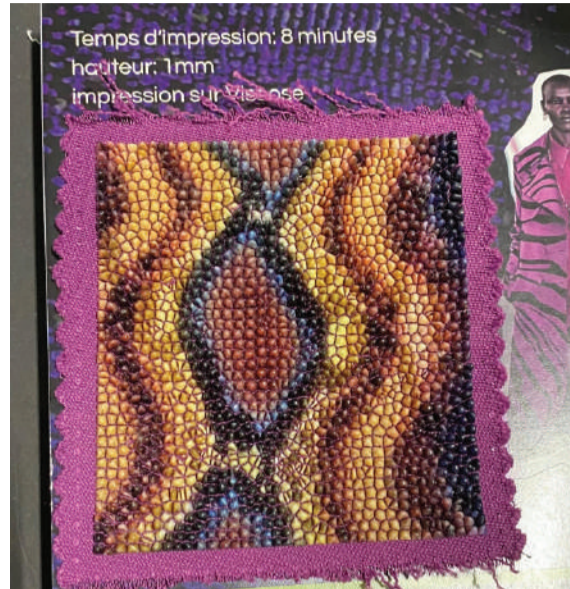
The main event of this study trip was visiting the textile fair. There, I came across the company Celmure, which specializes in creating fabric from mycelium. What was fascinating was that their material was much thinner and softer compared to mycelium-based leather alternatives. Additionally, I found a company that designs furniture from biodegradable materials. The most exciting areas of the fair were the trend zones, where I discovered new, intriguing material experiments and surface treatments.



Anna Maria

Messikülastuses üks põnevamaid kohti oli "smart creation" sektor. Seal oli võimalik näha näiteks Saksamaa firma Stratasy's lahendusi, mis pakkusid erinevaid võimalusi 3D-printimiseks riiete peale. See innovatiivne tehnoloogia avardas silmaringi, näidates, kuidas tulevikus võib moedisain ja tootmisprotsessid muutuda, andes disaineritele täiesti uusi loomisvõimalusi.

One of the most exciting areas at the fair was the "smart creation" sector. There, I had the chance to see solutions from the German company Stratasy's, which offered various possibilities for 3D printing on clothing. This innovative technology broadened my perspective, showing how fashion design and production processes could change in the future, giving designers entirely new creative opportunities.



Pauline

Kangamessil olid minu lemmikud seekord poolakad. Kombinat Konopny on ettevõtte, mis tegeleb kanepikasvatusega ning saadab oma tooraine edasi tekstiilitööstustele, kus sellest valmistatakse lõngad, kangad ja mittekootud tekstiilid. Vestlus nendega tõi huvitava avastuse – neil on laos koostööpartnerite jääkmaterjali, mis neil endal kasutust ei leia. Võtan nendega ühendust ja ehk õnnestub sellele tekstiilile uus elu anda. Väikeste sammudega parem maailm. Muidu sattusid pigem jutustama suur ettevõtetele, kes küll kõik väitsid mulle, et plaanivad oma kliendile ka "deadstocki" pakkuma. Vaatame, kas sõnadest ka teod saavad. Iseenesest tervitatav, et selline plaan juba olemas on.

At the fabric fair, my favorites this time were the Poles. Kombinat Konopny is a company that focuses on hemp cultivation and sends its raw materials to the textile industry, where they are turned into yarns, fabrics, and nonwoven textiles. A conversation with them led to an interesting discovery – they have leftover materials from their partners in stock, which they have no use for. I plan to contact them, and maybe we can give this textile a new life. Small steps toward a better world. Otherwise, I ended up talking mostly with large companies, all of whom claimed they were planning to offer "deadstock" to their customers as well. Let's see if words will turn into action. It's definitely a positive sign that such plans are already in place.



Lilli Ann

Premiere Visioni messi külastus oli minu jaoks esimene messi külastus disainitudengina. Esimene reaktsioon seda suurt halli nähes oli kerge paanika, sest kõike oli nii palju. Enim meeldis mulle ilmselt iga kategooriat kokku võtvad ja uusi hooaegu tutvustavad segmendid. Samuti nautisin erinevate materjalide ja tekstuuride katsumist täiel rinnal. Olin positiivselt üllatunud, et esindatud oli väga palju naturaalseid materjale ja kiudude naturaalseid värve.

Kõige südamelähedasemaks muustritega tegelevaks ettevõtteks oli Sister Sumac Ameerikast. Laud oli lookas taimedega värvitud tekstiilist. Huvitav, aga samas minu jaoks veidi imeliikuks oli asjaolu, et taimedega värvivad nad ainult väikseid koguseid, soovitud värvi ja mustri kätte saamisel trükitakse see suuremale kangale digitaalselt. Mustrid ja värvid olid minu jaoks väga isuäratavad, eriti võrreldes kõige muu kirju kõrval, mis seal ümber toimus.

Pilkupüüdvaks osutus ka minu jaoks 3D printitud trükk riietele Saksamaa firma Stratasys poolt. Olime seda nähes veidi skeptilised selle jätkussutlikkuses, kuid esindajatega rääkides saime tõestuse, et kujundused on riietel ka püsivad.

Katriin

Premiere Visionil jäid mulle kõige rohkem silma kudumite ning nahatöötusega seotud messialad. Huvitav oli näha erinevaid nahast filamenti baasil loodud kudumite näidiseid ja ka biomaterjalide kasutust. Oli põnev näha ka lihtsamate tehnikate rakendamist huvitava struktuuri loomiseks. Oleksin soovinud näha veelgi rohkem erinevate furnituuride valikut ning ootan kindlasti aega, kui saan messi külastada eraettevõtjana ning tutvuda rohkemate näidistega.

Visiting the Premiere Vision fair was my first fair visit as a design student. My initial reaction to seeing the vast grey space was a bit of panic because there was just so much to take in. What I probably enjoyed the most were the segments that showcased each category and introduced new seasons. I also thoroughly enjoyed touching and feeling the different materials and textures. I was pleasantly surprised by the large representation of natural materials and the natural colors of the fibers.

The company that worked with patterns and became closest to my heart was Sister Sumac from America. Their table was covered with textiles dyed using plants. It was fascinating, yet somewhat strange for me, that they only dye small quantities with plants. Once the desired color and pattern are achieved, it is digitally printed onto a larger fabric. The patterns and colors were very tempting for me, especially when compared to all the other colorful chaos happening around it.

Another eye-catching display for me was the 3D printed designs on clothing by the German company Stratasys. At first, we were a bit skeptical about its sustainability, but after speaking with the representatives, we were reassured that the designs are durable on the clothing.

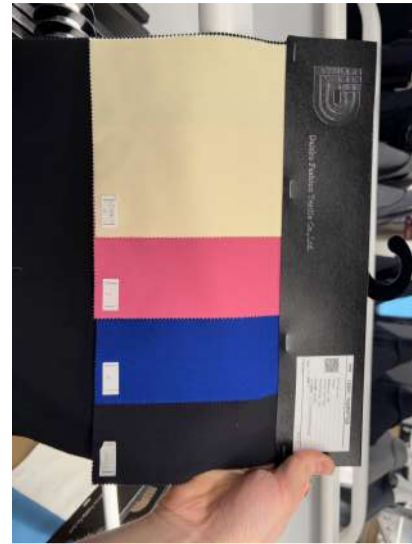


At Premiere Vision, the areas that stood out the most to me were the ones related to knitting and leatherworking. It was interesting to see various knit samples made from leather-based filaments, as well as the use of biomaterials. It was also exciting to see the application of simpler techniques to create interesting textures. I would have liked to see a wider selection of different fittings and I'm definitely looking forward to the time when I can visit the fair as a private business owner and explore more samples.

Mihhail

Silma jäid 3D-printitud tekstuurid, Jaapani tekstiilid, innovatiivsete materjalide väljapanek.

What caught my eye were the 3D-printed textures, Japanese textiles, and the display of innovative materials.



Sofia

Mul polnud aimugi, kuidas sellised näitused toimuvad, seega esimene asi, mis mind külastades üllatas, oli ürituse mastaapsus. Ootamatu oli näha nii suurt hulka stende tohtus paviljonis. Silme eest läks kirjuks tohutu hulga tekstuuride ja materjalide tõttu, nii et ma alustasin näituse uurimist naha alalt. Mind inspireerisid väga värvid ja mustrid, mida erinevatel stendidel nägin. Kohe hakkasid peas tekkima ideed, kuidas ma kõiki neid materjale kasutaksin. Oli äärmiselt huvitav näha, mida tootjad pakkuda saavad, ning kohe tuli pähe mõte või pigem soov tulla tulevikus siia mitte enam tudengina, vaid potentsiaalse ostjana.

Kuid pärast naha alalt väljumist vähenes minu entusiasm veidi, sest furnituuride osa tundus mulle äärmiselt igav ja üksluine. Ei olnud mingit vau-efekti ega soovi "eksponaate" uurida. Sama võiks öelda ka näituse suurima osa, tekstiili kohta. Võib-olla on see seotud sellega, et õpingute ajal töötame siiski rohkem naha kui tekstiiliga, kuid siiski ei leidnud ma seal palju inspireerivaid tekstiure.

Igal juhul jäi pärast näituse külastamist mulle palju fotosid materjalidest, tekstuuridest ja muust. Ma sain inspiratsiooni ja mis kõige tähtsam – avardasin oma silmaringi. Kuid minu jaoks kõige lahedamaks osaks ei jäänud mitte ainult tohutu hulk erinevaid materjale, vaid ka inimesed, keda ma messil nägin. Väga inspireeriv oli näha teisi tudengeid või lihtsalt huvitatud inimesi, kes huviga uurisid erinevaid materjale stendidel. Peamine on see, et sain ettekujutuse sellest messist ning soovi sinna uuesti naasta.

I had no idea how such exhibitions worked, so the first thing that surprised me when visiting was the scale of the event. It was unexpected to see such a large number of stands in a huge pavilion. My eyes were overwhelmed by the vast array of textures and materials, so I started exploring the exhibition from the leather section. I was very inspired by the colors and patterns I saw at different stands. Immediately, ideas started forming in my head about how I could use all these materials. It was extremely interesting to see what the manufacturers had to offer, and I quickly thought – or rather wished – that I would return in the future, not as a student, but as a potential buyer.

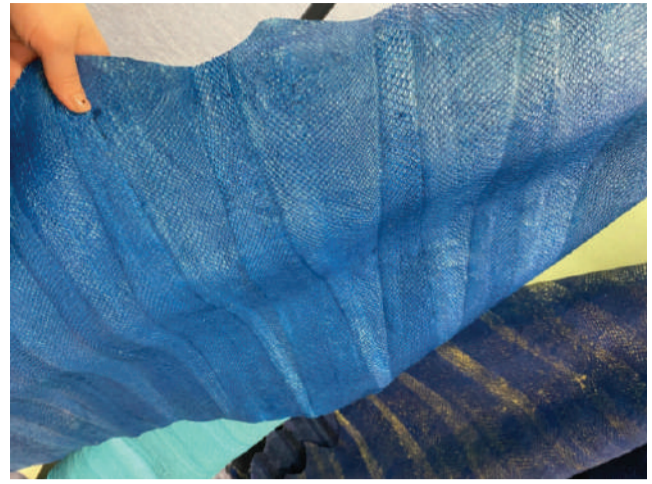
However, after leaving the leather section, my enthusiasm waned a bit, because the hardware section seemed extremely boring and monotonous to me. There was no wow-factor or desire to explore the exhibits. The same could be said about the largest part of the exhibition, the textiles. Maybe this is because, during my studies, we've worked more with leather than with textiles, but I still didn't find many inspiring textures there.

In any case, after the exhibition visit, I had many photos of materials, textures, and other things. I gained inspiration, and most importantly – expanded my perspective. But for me, the coolest part wasn't just the huge variety of materials, but also the people I saw at the fair. It was very inspiring to see other students or simply interested individuals, eagerly exploring the different materials at the stands. The key takeaway was that I got an idea of what this fair is like and a desire to return again.

Maria

Kalanaha "keevitustehnika" - lõhe kalanaha ühendamine: Mousaikon tehnoloogia Nova Kaeru (Brasiilia) .

<https://www.globalgreen.solutions/salmonleather>



Mousaikon technology is an innovative method used by Nova Kaeru, a company from Brazil, to connect fish leather seams. This technology allows fish leather splits to be "welded" together using a special technique that ensures a durable and aesthetically pleasing result. This process makes fish leather stronger and more flexible, allowing it to be used in various designs and products, such as leather goods and fashion accessories.

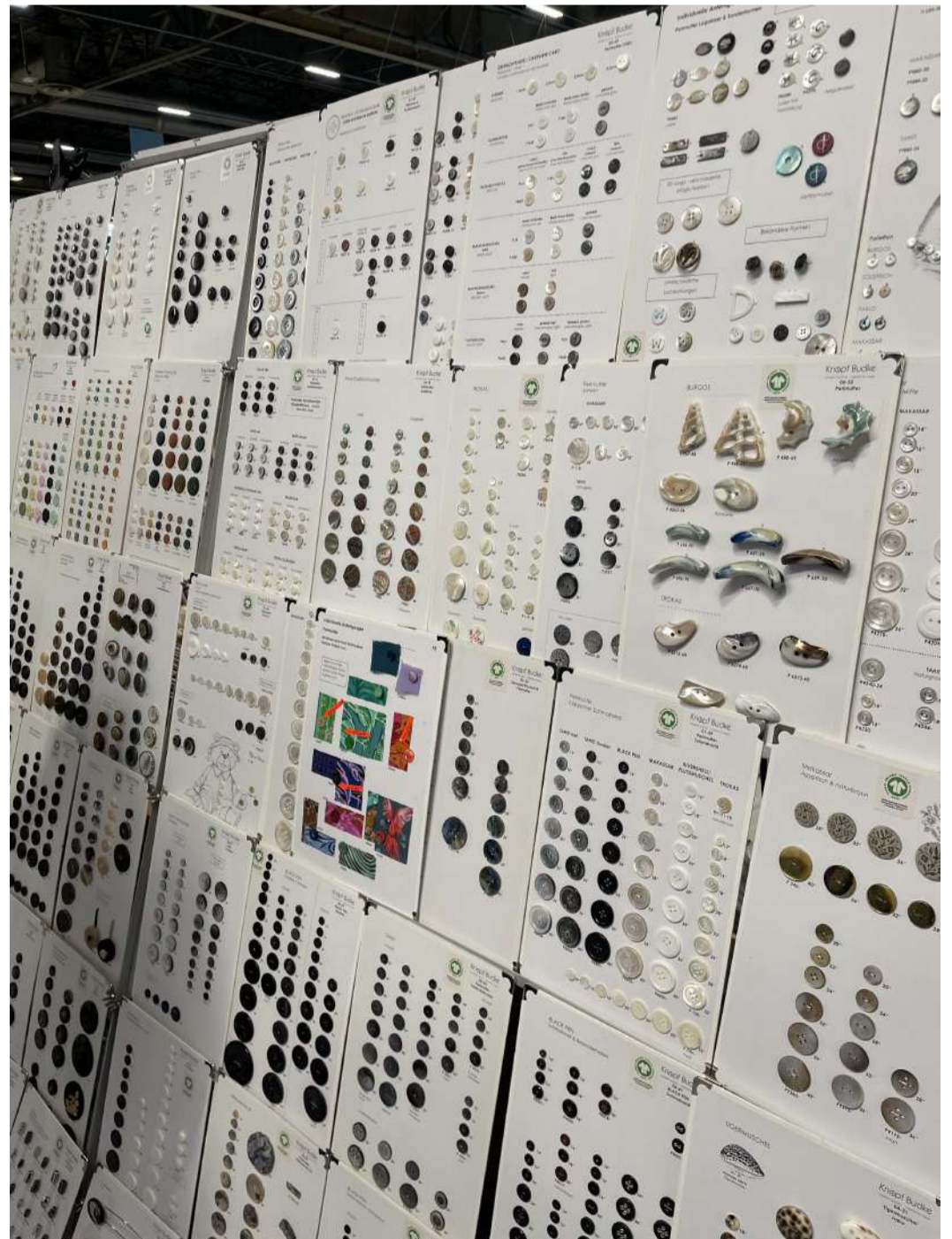
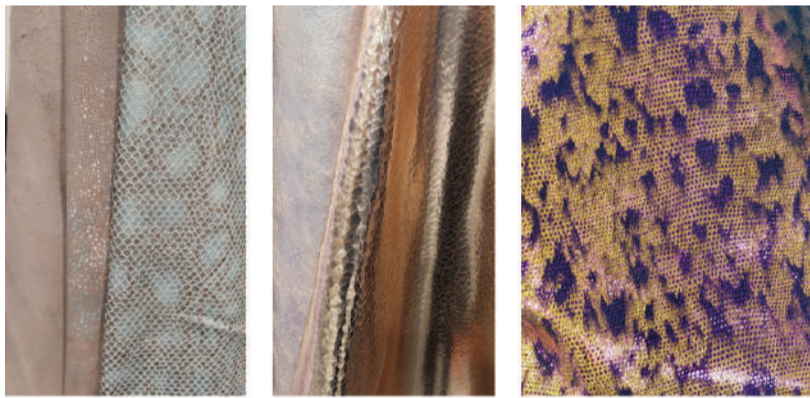
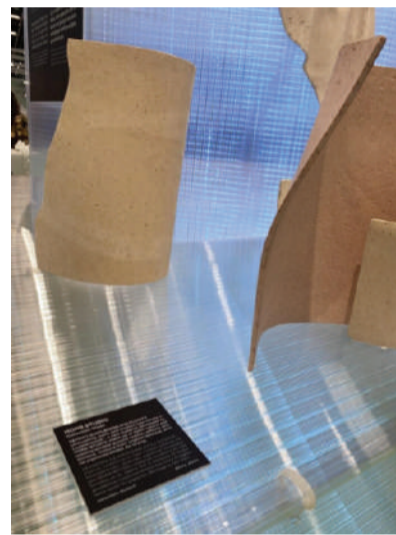
It is a sustainable alternative to traditional leather production methods, offering new ways to process and connect natural materials while minimizing environmental impact.

HORS Studio (FR) - Leatherstone®:

A joining technique, intarsia, and stitching using 100% natural and biodegradable leather. The colors are derived from the original leather, using natural binders, without any pigments.

This technique emphasizes sustainability by utilizing completely natural materials that are both eco-friendly and biodegradable, creating a product that maintains the inherent qualities and colors of the leather itself.

HORS studio (FR) - Leatherstone®: ühendamistehnika, intarsia ja teppimine 100% naturaalsest ja biolagunevast nahast, naturaalne sideainetest, värvid originaalnahast, ilma pigmentideta.



Helen

Kuna mul ei ole enda brändi ja ma ei läinud messile kindla eesmärgiga leida kontakt kangaste tellimiseks või rõivaste tootmiseks, uudistasin niisama ja mulle jäid silma mitmed innovatiivsed lahendused, nt 3D printitud tekstuur kangale. Lisaks mulle väga meeldis see, et messi keskel olid erinevad uudiskangad eksponeeritud, seal oli kõike kudumist nahani, neid näidised oli lahe vaadata ja sealtsamast kõrvale infot lugeda, see oli minu jaoks tudengina isegi väärtuslikum kui vaadata erinevate tootjate stangesid.



Hedi

Première Visionil oli mu enda lemmikuks "Smart Creations" kategooria. Koheselt jäi silma bränd Prantsusmaalt VVC3D, mis tegeleb 3D trükiga kanga peale. Natural Cotton Color Brasiliast toodab naturaalselt värvitud puuvilla, mille toon tuleneb mulla koostisest, kus taim kasvab. Värvid erinesid valgest, pruunist kuni helerohekani. Inspiratsiooni Foorumist leidsin endale huvitava taimsest kiust kootud "fake fur" võlts karva ning ka Pelinova® materjali, mis on taaskasutatud nahk, valmistatud väiksematest naha tükkidest. Leidsime üles London College of Fashion laua, kus saime vestelda meie Kunstiakadeemia kui nende tekstiiliosakondade erinevustest ning vaadata tudengite töid.



Since I don't have my own brand and didn't go to the fair with a specific goal of finding contacts for fabric ordering or garment production, I just explored out of curiosity. What caught my eye were several innovative solutions, such as 3D-printed textures on fabric. I also really liked that in the center of the fair, different new fabrics were displayed, ranging from knitted materials to leather. It was cool to look at these samples and read information right next to them. For me, as a student, this was even more valuable than checking out the booths of different manufacturers.

Hedi

At Première Vision, my personal favorite category was "Smart Creations." The brand that immediately caught my eye was VVC3D from France, which specializes in 3D printing on fabric. Natural Cotton Color from Brazil produces naturally dyed cotton, with colors derived from the composition of the soil where the plant grows. The colors ranged from white and brown to light greenish tones. I found inspiration at the Forum with a fascinating plant-based fiber woven "fake fur" and also with Pelinova® material, which is recycled leather made from smaller leather pieces. We also found the London College of Fashion booth, where we had the chance to discuss the differences between our Academy of Arts and their textile departments, as well as view students' works.

Kadri

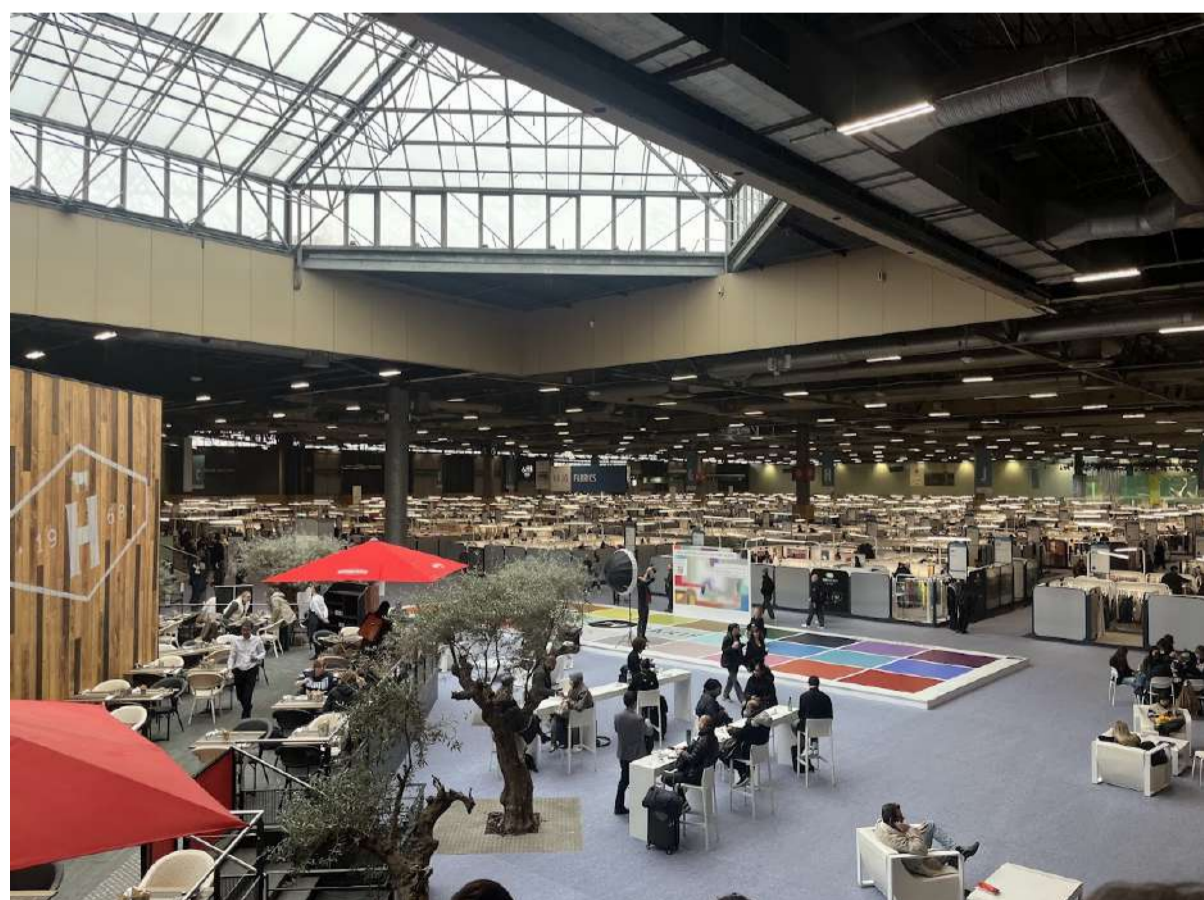
Première Vision oli minu jaoks täiesti uudne kogemus, ma ei ole varem messidel käinud ja uurinud, mis viisil suurtööstuses asjad toimivad. Suur hall oli täidetud väikeste kuubikutega, igas oma eesmärkide ja visiooniga seltskond. Mulle meeldisid enim need tootjad, kelle lähenemine tekstiilitööstusele oli ökoloogiline. Kanepist punutud lõngad, naturaalselt värvunud puuvill ja taaskasutatud materjalidest nõõbid olid materjalid või tooted, mida uurisin tõsimeeli ka lähemalt. Kohati jäi mulje, et kuna siin saavad kokku nii väikesed kui ka suured tegijad, siis iga uus asi on natukene liiga sarnane eelnevaga. Arusaadavalt on fookuses ka S/S26 kollektsioonide loomine, lambavillast mantlikangast ei tasugi taga otsida, aga ma jäin igatsema iseloomulikumaid materjale ja valmistooteid. See on ainus poolnegatiivne märkus, muidu oli mess mega! Kirss tordil oli minu jaoks trükimustrite seksioonis asetsenud Londoni Kunstiülikooli (UAL) väljapanek nende magistri tudengite printidest ja silmuskootud tükikestest. See oli erinev eespool nähtust, tekkis võimalus ennast võrrelda (peaaegu) omasugustega. Nende juhendaja, õppejõud oli ka meelsasti valmis meiega rääkima, seletama, kuidas nende koolis süsteemid töötavad, kuidas sealt üliõpilased disainile lähenevad. Nägin seal ka mittetäiuslike töid, mis mõjusid ülejäänud väljapanekute kõrval värskena. Ma kujutan ette, kui seal oleks veel ülikoole oma tudengite ja nende töödega väljas, pakuks see nii alustavatele disaineritele ja värkseid vaateid otsivatele vanematele disaineritele võimalust koostööks, võimalust arendada oskust enda töö eest seista, seda müüa.



Première Vision was a completely new experience for me, as I had never attended a fair before to explore how things work in large-scale industries. The huge hall was filled with small cubes, each with its own goals and vision. What I liked the most were the manufacturers whose approach to the textile industry was ecological. Hemp-woven yarns, naturally dyed cotton, and buttons made from recycled materials were some of the products I seriously examined up close.

At times, it felt like, since both small and large players were coming together, every new thing was a bit too similar to the previous one. Understandably, the focus was on creating S/S26 collections, so you won't find a lot of wool coat fabrics, but I did miss more distinctive materials and finished products. That's the only somewhat negative comment; otherwise, the fair was amazing!

The cherry on top for me was the display from the University of the Arts London (UAL) in the print patterns section, showcasing prints and knitted pieces from their master's students. It was different from what I had seen before, and it gave me the chance to compare myself to (almost) my peers. Their mentor, a lecturer, was also happy to talk to us and explain how the systems work at their school and how students approach design there. I also saw imperfect works that felt refreshing compared to the rest of the displays. I can imagine that if more universities showcased their students and their work, it would offer emerging designers and more experienced designers seeking fresh perspectives a chance for collaboration, as well as an opportunity to develop the skill of standing behind their work and selling it.



Pihla

Premier Vision mess oli tõesti huvitav ja pakkus palju erinevaid avastusi. Mulle meeldisid kõige rohkem smart creations ja designs alad.

Smart creationist esimesena jäi meelde natural cotton color, mille eesmärk on kasvatada puuvilla erinevates värvides. Rääkisin ka koha töötajaga, kes seletas, kuidas erinevad maapinnas leiduvad ained annavad puuvillale naturaalse värvi ilma et seda oleks pärast vaja töödelda. Firma müüs ka lahtist puuvilla ning lõnga, millest ise tekstiile teha. Firma kirjeldab enda värvituna kasvavat puuvilla keskkonnasõbralikuks, sest portsess säästab 87,5% veest, mida tavapärasel kudumise või kanga tootmis- ja viimistlusprotsessis tarbitaks.

Teine smart creation, mis meelde jäi oli Bio-Fluss, mis on Ameerikast pärit firma, mille eesmärk on luua 100% taimsel põhinev alternatiiv karusnahale. Nemat kirjeldavad ennast nagu biomaterjalide idufirma, mis keskendub täielikult kohevate materjalide ümbertöötamisele. Olin vaimustatud firma toodangust selle pärast, et karv tundus õige karva moodi ja paitsis ka väga realistlik. Firma ettevõtte asub Pariisis ja New Yorgis ning nad toodavad oma materjale Euroopas.

Kolmandaks toon välja ettevõtte Sister Sumac, mis tootab naturaalseid vahenditega disainitud tekstiile. Rääkisin ka töötajaga ja ta rääkis, kuidas nad kasutavad erinevaid lilli ja taimi, et pressida neid kangale, samuti ka rauda ja teisi metalle et luua huvitavaid mustreid. Töötaja muidugi rääkis, et kui keegi tellib nende käest disaini, ostja ostab lihtsalt mustri ja hakkab seda ise digi- või rotatsioontrükkis tootma. Firma disainid olid igal juhul lahetad ja nende robustsus lisas dimensiooni ja lisas kangale autentsema tunde.

Première Vision was truly fascinating and offered many different discoveries. My favorite areas were the Smart Creations and Designs sections.

The first standout from the Smart Creation section was Natural Cotton Color, which aims to grow cotton in different natural colors. I spoke with one of their staff members, who explained how the substances found in the soil give the cotton its natural color without the need for further processing. The company also sold raw cotton and yarn, allowing you to create your own textiles. They describe their naturally colored cotton as eco-friendly, as the process saves 87.5% of the water that would typically be consumed in the standard knitting or fabric production and finishing processes.

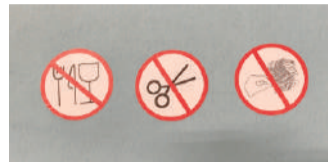
The second Smart Creation that stood out to me was Bio-Fluss, a U.S.-based company focused on creating a 100% plant-based alternative to fur. They describe themselves as a biomaterials startup, entirely dedicated to rethinking fluffy materials. I was impressed by their products because the fur felt authentic and looked very realistic. The company is based in Paris and New York, and they produce their materials in Europe.

Third, I want to mention the company Sister Sumac, which produces textiles designed using natural methods. I spoke with one of their staff members, who shared how they use various flowers and plants to press onto fabrics, as well as iron and other metals to create interesting patterns. The staff member explained that if anyone orders a design from them, the buyer purchases the pattern and produces it themselves using digital or rotary printing. Their designs were definitely unique, and their robustness added dimension, giving the fabric a more authentic feel.

Roosi

Üks lemmikavastusi oli 3D Fashion, mis printis mustreid kangastele. See oli eriline, kuna olen eelmisel aastal koolis ka 3D-printimise kursuse läbinud ning meie ei suutnud lihtsalt kangale printida – see pidi olema võrgust, et plastik kinnituks. See firma oli aga leiutanud uue tehnoloogia, millega printitud tekstuur jäi kanga peale kinni ning lisaks oli veel mitmevärviline ja väga peenike.

Teine avastus oli see, et messil oli lisaks kangastele nii palju muud huvitavat. Mulle jäi mulje, justkui terve angaar oleks täidetud vaid kanga- ja nahapakkujatega, aga lisaks olid seal tootmist pakkuvad firmad, mustrid, uued avastused kangaste vallas, inspiratsiooniala, kudumid, igasugused nõõbid, pandlad, kinnitused, lukud, pärtikandid, ajakirjade ja raamatute ala ning töökuulutuste nurgake.



Kolmas suurim avastus oli riidetootjate ala – see tundus kahtlane ja alguses ei saanud hästi aru, mida see endast kujutab. Peaaegu kõik esindatud tootjad olid pärit riikidest nagu India, Hiina, Bangladesh ja Kambodža. Pärast uurimist ja küsimist sain aru, et need on needsamad tootjad, kelle vastu me EKAs võitleme – tootjad, kelle töötingimused on väga halvad, inimesed ei saa korralikku palka ning just nende masinate tõttu on kiirmoe brändid võimalikud. Tundus ebaseaduslik olla nendega samas ruumis ja neilt küsimusi küsida. See messiala tegi mind kurvaks.

Neljas tore avastus oli töövõimaluste nurgake. Seal oli seinatäis erinevaid kuulutusi, kus Euroopas otsiti moealast tööjõudu. Kahjuks endale sobilikku tööd ma ei leidnud. Veel üks vahva tähelepanek oli see, et kangastega seotud inspiratsioonialas oli põrandal märk, mis keelas kanganäidiste ja kiunäidiste võtmise. See tegi mind rõõmsaks, et inimesed on nii palju tahtnud teada, millisest kiust kangad on, et korraldajad pidid lausa keelavad sildid panema.

One of my favorite discoveries was 3D Fashion, which printed patterns directly onto fabrics. This was special because, last year, I also completed a 3D printing course at school, and we weren't able to print directly onto fabric – the material had to be mesh for the plastic to adhere. However, this company had invented a new technology that allowed the printed texture to stick to the fabric, and it was multi-colored and very delicate.

Another discovery was that, in addition to fabrics, there were so many other interesting things at the fair. I had the impression that the entire hall was filled only with fabric and leather suppliers, but there were also companies offering production services, patterns, new textile discoveries, an inspiration area, knits, all kinds of buttons, buckles, fastenings, zippers, bead embroidery, a section for magazines and books, and even a job listing corner.

The third major discovery was the garment manufacturers' section – at first, it seemed a bit suspicious, and I couldn't quite understand what it was about. Almost all the manufacturers represented were from countries like India, China, Bangladesh, and Cambodia. After some investigation and asking questions, I realized that these were the same manufacturers we fight against at EKA – those with poor working conditions, low wages for workers, and the very factories that make fast fashion brands possible. It felt almost illegal to be in the same space with them and ask them questions. This area of the fair made me sad.

The fourth nice discovery was the job opportunity corner. There was a wall full of announcements looking for fashion industry workers across Europe. Unfortunately, I couldn't find a suitable job for myself. Another interesting observation was that in the fabric inspiration area, there was a sign on the floor prohibiting the taking of fabric samples and yarn samples. I was glad to see that people were so eager to learn about the fibers of the fabrics that the organizers had to put up signs to prevent them from being taken.



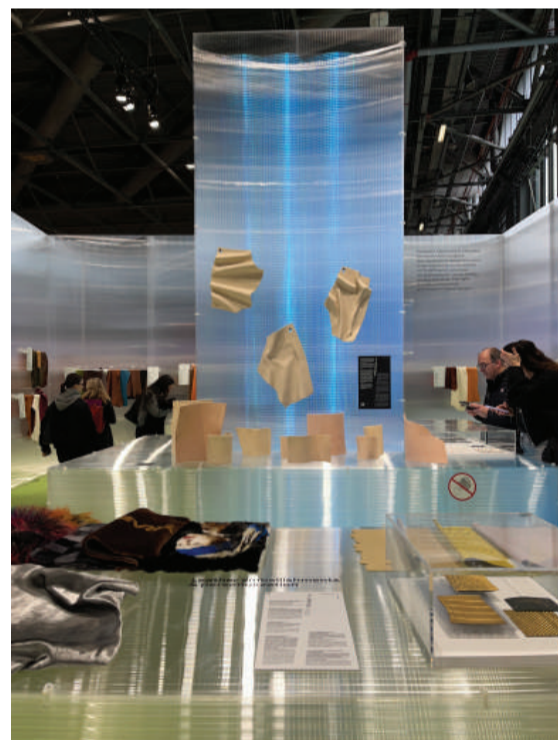
Oskar

Mess pakkus tohutult palju avastamist. Järgmistele külastajatele soovitaksin kindlasti eelnevalt mõelda välja ja luua visiitkaardid, et messil kontaktide loomine oleks sujuvam. Visiitkaardid võivad aidata tootjatelt tasuta näidiseid saada ning jätta endast professionaalsema mulje, mis võib suhete loomisel kasuks tulla. Positiivse poole pealt avaldas mulle suurt muljet disaininurk, eriti Londoni University of Fashion väljapanek. Seal müüdi tudengite töid, mis inspireeris mind mõtlema, et ka EKA võiks tulevikus sarnase suuna võtta. Selline formaat pakuks tudengitele võimalust oma loomingut esitleda ja kontakte luua, samuti võiks see olla platvorm varasemate kursusetööde müümiseks. Messi üldine atmosfäär oli väga huvitav – esindatud olid erinevad tootmislähenemised ja laias valikus kangad. Kuna see oli minu esimene kord Première Visionil, sain väärtusliku kogemuse, mida tulevikus paremini ära kasutada.

The fair offered an incredible amount of discovery. For future visitors, I would definitely recommend thinking ahead and creating business cards, as it would make networking at the fair much smoother. Business cards can help you get free samples from manufacturers and leave a more professional impression, which can be beneficial when building relationships.

On the positive side, I was greatly impressed by the design corner, especially the University of Fashion London display. They were selling student works, which inspired me to think that EKA (Estonian Academy of Arts) could take a similar approach in the future. This format would provide students with an opportunity to showcase their creations and make connections, and it could also serve as a platform for selling previous course projects.

The overall atmosphere of the fair was very interesting – various production approaches and a wide range of fabrics were represented. Since this was my first time at Première Vision, I gained valuable experience that I can use more effectively in the future.



Linda

Jaapani firma Bioworks leiutatud materjal suhkruroost PlaX, mis on looduslikul baasil toodetud sünteetiline kangas. Selle valmistamine toodab 41% vähem CO2-te kui polüester.

The Japanese company Bioworks has developed a material called PlaX, made from sugarcane. It is a synthetic fabric produced from natural sources. Its production generates 41% less CO2 than polyester.



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