

YEARBOOK
TextielLab

2010

YEARBOOK TextielLab 2010

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YEARBOOK

2010

YEARBOOK

TextielLab

SYMBOLS FOR TEXTILE TECHNIQUES



passem歇erie



digital printing



weaving



knitting



tufting



embroidery



laser cutting
and engraving



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EXPERIMENT AND CREATION IN AN EVENTFUL 2010

About the TextielLab

For those who missed the first Yearbook, I would like to offer a potted history of the TextielLab and outline how it is an integral part of Audax Textilmuseum Tilburg. The Textilmuseum's creative workshop, in which weaving looms set the tone, was established in the 1980s. By the turn of the millennium it had evolved into a workshop with several machines and techniques, and in 2005 this workshop was named the TextielLab. At that point computer-controlled machines became the successors to mechanical equipment. The techniques that are currently practised in the TextielLab are weaving, embroidery, knitting, digital printing, laser cutting and engraving, tufting and passementerie. The last two techniques are traditional handicrafts. The so-called product developers serve as 'masters' of the technique, working together with commissioners, artists, designers and students to execute their projects. Sometimes the results can be adapted for industrial production. The management of the Lab is in the hands of a creative director and a business director, who initiate projects as well as steer and monitor the processes.

The year 2010 may be drawing to a close, but the Audax Textilmuseum Tilburg is a hive of activity and the machines in the TextielLab are working flat out. We are also busy collecting photos of selected projects that have been realized here and we are conducting interviews with designers and TextielLab partners, because the second TextielLab Yearbook is being prepared. In this Yearbook we present the projects developed by designers, artists and students that in our eyes deserve top billing.

However, December 2010 also confronts us with developments of a less rosy nature. The Netherlands is on the eve of severe cutbacks that will also affect the arts and culture. The recently installed government is planning to slash current expenditure by at least 22 per cent. The oft-quoted line from a 1974 poem by the writer and artist Luciebert (1924-1994), Alles van waarde is weerloos – 'Everything of value is helpless' – is more relevant than ever before. Leon Riekwell, coordinator of the Cultuurwerf cultural organization in Vlissingen, and other culture lovers in this coastal city even went so far as to have this renowned line of poetry tattooed into their flesh on the nationwide day of protest on 20 November 2010.

The Textilmuseum will start to feel the brunt of substantial cutbacks, from 2012 in particular. Much more than before we must work in consultation and in dialogue with diverse bodies in order to tap into alternative sources of funding. As a cultural enterprise we must ensure that we strike the right balance between government funding on the one hand and support from the business community on the other.

It gives us great pleasure to be presenting this TextielLab Yearbook 2010. However, without the contribution of sponsors we will be unable to embark upon any subsequent edition of the Yearbook with an overview of projects from 2011. Perhaps there are individuals or organizations who, on reading this book and seeing its contents, will be inspired to offer their support.

The power of designers and artists

The common denominators of many projects presented in the Yearbook 2010 include the conscious choice to explore new, innovative applications, the orientation towards the development of sustainable products and the keenness to experiment. Perhaps it is indeed true that in difficult times, such as the current financial crisis, the most beautiful and most surprising discoveries are made. The 'reTHINK!' exhibition of sustainable fashion, interior textiles and product design, on show in the museum through January 2011, has acted as a feeder for several commissions for the museum collection that are featured in this Yearbook.

Designers and artists are key players for the museum as well as the Lab. With their research and experiments the designers respond to topical themes such as sustainability, traditional craftsmanship and new materials and technologies from a socially engaged perspective. It is primarily the artists who pose questions rather than answering them with the work they produce; these questions inevitably being shaped by and embedded in the world of today and confronting us with visions and dreams that can move and inspire us.

Hanneke Oosterhof
*Head of the Department of Presentations
and Collections / Interim Director,
Audax Textilmuseum Tilburg*

THE SPIDER IN THE WEB

0

Another year has passed during which many people have sought to collaborate with the TextielLab, while we from the TextielLab sought to collaborate with numerous designers, artists, organizations, academies and businesses. With its growing reputation as a laboratory for experiment and a bubbling fount of textile expertise, the TextielLab has become the spider in the web, the lynchpin, of a large-scale creative collective. We feel comfortable fulfilling the spider's role and cherish the ambition to weave ingenious webs. We are brimming with energy. Our enthusiasm for textiles and the world of design and art begins with an engagement with emerging trends, exhibitions and symposiums. As a platform for the development of innovative textiles we provide input to these sectors and simultaneously amass an abundance of know-how in a diversity of fields via these contacts. Our library, which is developing into a true hub of knowledge, is also reaping the benefits.

Textile is a unique material that cannot be designed using simply a drawing or digital sketch. It involves a quest for materials and techniques and an investigation into the possibilities and impossibilities of processing. Bringing together these components is in itself a process that shapes an idea or design. Our product developers are constantly being carried along into new and innovative projects. The expertise of the product developers has thus become a treasure of inestimable value. Their experiences can be employed anew, while a designer's invention remains a guarded secret.

The TextielLab plays a pivotal role in educational projects that are initiated by the museum's TextielAcademie. Students from all over Europe are given free rein to experiment and are supervised closely throughout their minors or traineeships. We are seeing a large proportion of young talents returning to the TextielLab to develop their own work, as trainees or to realize commissions from third parties.

The business community has also become a partner in this collective. The TextielLab turns to these industrial partners when a project requires considerable production capacity or yardage. When there is a call for a wide-ranging experimental expertise and a laboratory the TextielLab is ready to welcome our industrial partners. The possibilities of an industrial machine park do not necessarily correspond with what our machines can offer, yet ground-breaking work for various textile manufacturers has originated here. Experience is knowledge and exclusivity is assured in these collaborations as well. It is not unusual for a joint endeavour to produce amazing results.

In 2010 we were once again able to make a contribution to textile applications and installations in architectural projects. The set requirements, both visually and technically, are often demanding. In conjunction with the designer, these demands were taken into account during the process in the Lab. It is especially intriguing and exciting to see a unique product taking shape for these exceptional buildings.

That applies in equal measure for every project that is presented in this volume. The commissioner inspires our staff and the TextielLab inspires the commissioner. We hope we have succeeded in conveying the energy that we draw from this in the Yearbook 2010.

Yoka Stada

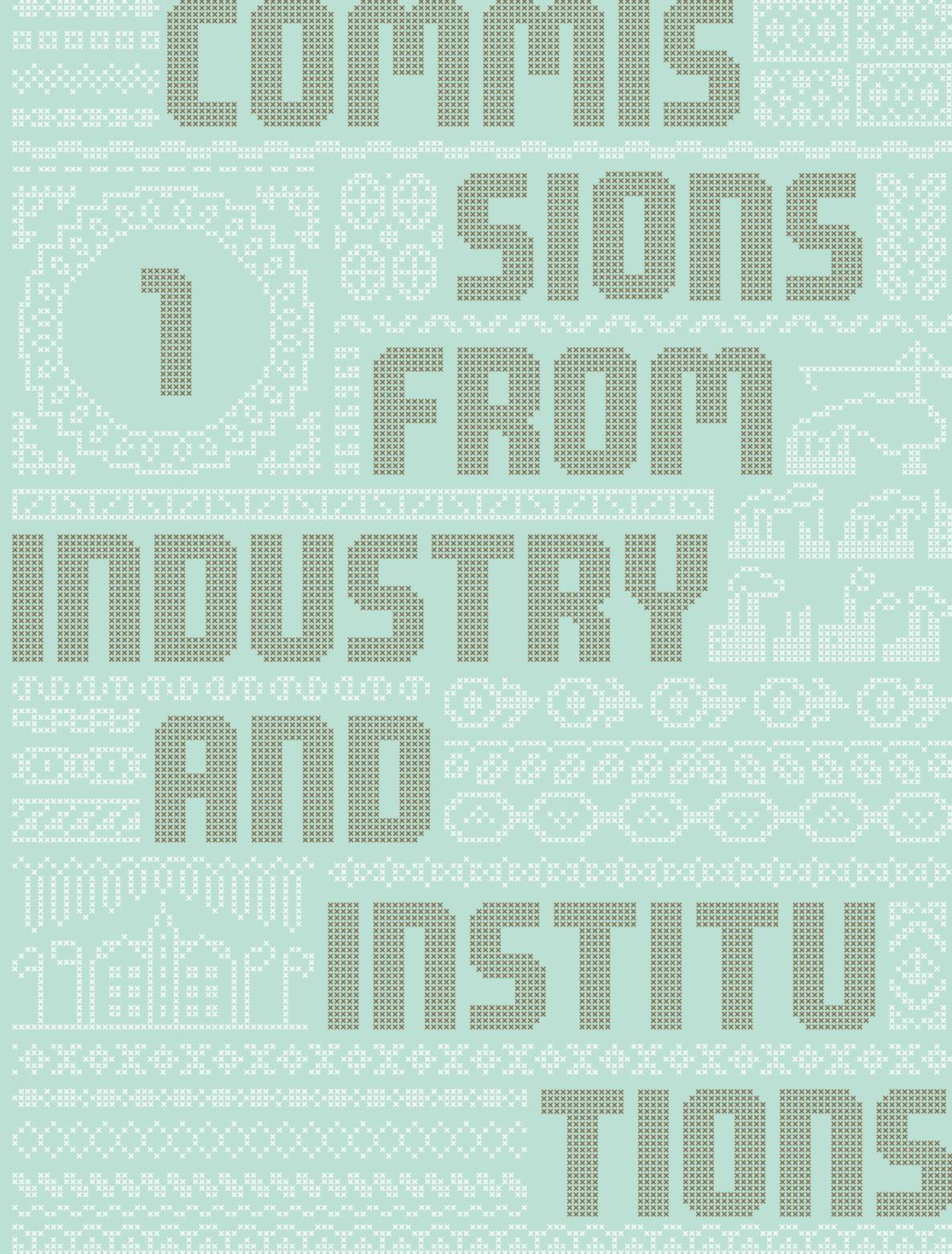
Interim Creative Director of the TextielLab

Audax Textielmuseum Tilburg

1

Many artists and designers
find their way to the TextielLab
to work on commissions from
industry and institutions.

Here we present a selection of
projects realized in 2010.



LAURENCE AËGERTER

" Seek & Hide: Soul Imprints / Four Ghosts / All is in all and it has always been (20)

In the heart of Amsterdam's canal district lies Museum Van Loon, a magnificent private residence built in 1672. The splendid interior of the house has remained largely intact over the centuries. The French artist Laurence Aëgerter was invited to stage a solo exhibition, for which she realized a sequence of photographs and three textile installations for this distinctive historical property. The archive of Antoinette de Bach-van Loon, who for four decades held spiritual seances, was the starting point for a visual exploration. The *Soul Imprints* are two jacquard tapestries hung as decorative curtains in the Garden Room. The *Four Ghosts*, which are jacquard tapestries woven with mohair and phosphorescent threads, were hung as wall panels in the same room. *All is in all and it has always been* is the name of a pair of bed sheets embroidered with diary entries by Antoinette de Bach-van Loon. All the textiles were realized at Audax Textilmuseum Tilburg.

"commissioned by Museum Van Loon, Amsterdam ^(NL)
weaving, embroidery" "art" presented at 'Seek & Hide' solo
exhibition at Museum Van Loon, Amsterdam ^(NL)" photo-
graphy by M.v.d. Bergh and E.B. Sag *

KIKI VAN EIJK

" Nursery (22)

'Menu 2010' is a travelling cultural festival that focuses on the relationships between food, identity and the power of the imagination. Designer Kiki van Eijk developed the *Nursery* installation as an ode to the new life that arises from a single minuscule seed. The exterior of her small pavilion alludes to a barn, the interior to a nursery for seedlings. Cushions on which shoots can sprout lie in little seedbeds set on high legs. Caring 'nurses' devote their every attention to the seedlings. Predominantly realized in shades of white and several pastel hues, the serene interior is an ensemble of textiles, ceramics, furniture items, glassware and food. The wall covering was woven on the TextielLab's machines.

"commissioned by Province of Limburg ^(NL)" weaving "
interior textiles / wall hanging" "presented at 'Menu 2010',
Gennep ^(NL)" photography by Kiki van Eijk "

INA MEIJER

" Wall covering for the White Palace, The Hague ^(NL) (23)

The Amsterdam-based Merkx+Girod architecture and interior design bureau called on the textile designer Ina Meijer to develop textile wall coverings for the historical enfilade, an elegant suite of rooms in the White Palace, seat of the Council of State. The interior design assignment is part of the project to renovate, restore and extend this complex of buildings in The Hague.

Ina Meijer decided to cover the lathwork panels in a sober but lavish fabric into which abstract patterns and structures are woven. She developed the fabric in conjunction with Stef Miero from the TextielLab. Weaving the linen tightly (i.e. with a high pick density) and introducing lurex details resulted in a rich but restrained textile with a glistening shimmer. The colours used were selected from a colour chart that Ina Meijer devised together with Evelyne Merkx. This 'aged' palette conjures up associations with 'wornness' but achieves an overall visual effect that is crystal clear. The textile designer and the TextielLab's technical experts worked together intensively to satisfy the project's exacting technical and qualitative requirements.

"commissioned by Merkx+Girod Architects" "weaving"
"interior textiles / wall coverings" "White Palace, The
Hague ^(NL)"

GRETHERE SØRENSEN

" Fjeld og li og fjord (Mountain, meadow and fjord) (24)

Danish textile artist Grethe Sørensen was invited to design a textile work for the entrance area of a new building for the Tronrud Engineering company in Norway, planned by the well-known Snøhetta architects. Sørensen was inspired by the contours of the landscape around Hønefoss, close to the Tronrud site at Eggemoen, a former military airfield. Her work consists of three parts focusing on contour, greyscale and colour of the landscape. Each part consists of five panels of jacquard-woven fabric. The woven textile panels are an integral part of the building. Each panel covers an area of 15 square metres, lining the walls of an atrium opposite the front door. 'This project was my first chance to make use of these new possibilities to produce a site-specific, large-scale textile decoration woven on contemporary production machinery,' Sørensen explains.

"commissioned by Tronrud Engineering A/S / Snøhetta
architects ^(NO)" weaving "interior textiles / wall hangings"
"presented in the entrance area of the Tronrud Engineering
A/S building, Hønefoss ^(NO)" photography by TextielLab "

WEST 8

Il Nascosto Paradiso
(The Stolen Paradise)
(26)

West 8 is an award-winning international bureau for urban design and landscape architecture with offices in the Netherlands, Belgium, New York and Toronto. West 8 developed the site-specific installation *Il Nascosto Paradiso (The Stolen Paradise)*, for the inaugural exhibition at Rome's MAXXI museum. This contextual work consists of two elements: outdoors, the illusion of tree trunks fabricated from rusted Corten steel, evoking associations with death and destruction; indoors, the very light, thin sheets of transparent fabric shaped into 60 large-scale tree silhouettes that are suspended under the gallery's expanse of skylights. Apples and pine cones were embroidered onto the fire-resistant Trevira fabric in the TextielLab, where the silhouettes of leaves were also cut out by laser.

commissioned by MAXXI, National Museum of XXI Century Arts, Rome (IT) • embroidery, laser cutting × art / installation ◦ presented at 'SPAZIO' (Space), inaugural exhibition at MAXXI, Rome (IT) × photography by Joep Vogels ◦

GELDERLAND
FURNITURE
COMPANY

(28)

The Netherlands-based Gelderland furniture company entered into a collaboration with the TextielLab to produce a surprising combination of textiles and furniture items. Fabrics that were originally developed in the TextielLab as table linen were used to upholster sofas and armchairs designed by Jan des Bouvrie and Henk Vos for this famous furniture brand. The textile designs were created by prominent designers and design bureaus such as Scholten & Baijings, Studio Job, Christien Meindertsma, Ine Vermee, Kiki van Eijk and Jurgen Bey. Their presentation at the seventh edition of 'Inside Design Amsterdam' was a great success.

◦ designed by Scholten & Baijings, Studio Job, Jurgen Bey, Christien Meindertsma, Ine Vermee, Bertjan Pot and Kiki van Eijk; furniture by Henk Vos and Jan des Bouvrie ◦ Gelderland furniture company (NL) ◦ weaving ◦ interior textiles ◦ presented at the Lloyd Hotel, Inside Design Amsterdam / Audax Textilmuseum Tilburg (NL) ◦ photography by Joep Vogels ◦

PETTER
HELLSING

"
Contemporary Patterns
(29)

The demonstrations on Beijing's Tiananmen Square in China, South Africa's release of Nelson Mandela and the burning Twin Towers in New York are brought together in *Contemporary Patterns*, a drapery for the auditorium of the Swedish Air Force Museum in Linköping. The woven curtain offers a fragmented panorama of the stream of news over recent decades, connected by regularly structured, geometric patterns. We meet the men and women of world politics as well as ordinary people. Today most of us can identify these pictures, but the passage of time is relentless and it will not be long before some of them have been forgotten.

◦ commissioned by Statenskonstråd (Swedish National Public Art Council) (SE) / Flygvapenmuseet (Swedish Air Force Museum), Linköping (SE) ◦ weaving ◦ art / curtain ◦ presented in the Auditorium of the Flygvapenmuseet, Linköping (SE) ◦ photography by Petra Hellberg ◦ thanks to the Flygvapenmuseet for the text ◦

EVELYNE MERKX

In 2007 the interior architect Evelyne Merkx and her Merkx+Girod architecture and interior design firm were responsible for designing the layout of the TextielLab. In 2010 the textile wall panels for her bureau's project for the Council of State were developed in the TextielLab, an exceptional project.

Evelyne, you work both for private individuals and for the big-player commissioners of large-scale projects, such as public buildings, cultural institutions and commercial enterprises. All very diverse, but what lies closest to your heart? My preference is for projects with interesting content and for those where I sense that the commissioner has genuinely chosen for you. Then an increasing degree of trust evolves over the course of the project, so that you want to make the utmost of your system in order to bring the very best to the table. For example, during our involvement in the renovation of the Concertgebouw concert hall in Amsterdam we enjoyed that strong bond of trust, that understanding, which is important to me. But when a private individual buys a house you also sympathize with the personal involvement of such a client, and here too the understanding grows, and with it the trust.

How does such a process unfold when the client's confidence still has to grow? That process consists of different phases. The first phase is the trickiest, because you still have to gain their trust. You have to demonstrate what you are about. Quality is always the first priority for me, but that only comes to light further along in the process, so we have to be able to deliver what we propose and that's how you can attract interesting assignments.

This year you wanted to collaborate with the TextielLab in relation to the project your bureau is carrying out for the interior of the White Palace, the seat of the Council of State in The Hague. What makes working on this project so interesting? The White Palace project is comprised of a whole lot of component parts with many unique rooms – some of the best preserved examples of the Empire style in the Netherlands are to be found here. The work entails new construction, alteration and restoration phases. In such a project many designs can only be translated into handiwork. We are required to provide quality assurances, which is why there has been plenty of consultation with all the parties involved. However, the solutions that we devise are highly diverse and sometimes call for very traditional craftsmanship, such as the gold leaf that was used in the ballroom and the decorations that were applied directly to the walls.

I'm curious how you decided on the textile panels in the design of the White Palace design. Could you tell us something about this? The most notable rooms are situated overlooking the palace's French formal garden. These rooms had textile wall coverings. I carried out research into materials and produced a colour scheme for the whole project. I began by working with existing linens that I dyed in the shades of my colour scheme. Because the linen fabric is sensitive to atmospheric humidity it was impossible to guarantee that the layered, stretched material would not start to sag, so I secured the large expanses with little crosses in several places. The sample we had produced was presented to the users, but they thought that the look wasn't opulent enough.

Because Ina Meijer considered it a challenge to develop her own fabric, she was commissioned to do this. The strict precondition was that she remained within the bounds of my concept and palette, because the colours form a worked-out entity throughout the building. The yarns for the carpets were dyed in these same colours. It is a succession of rooms that you can look through, with the colour providing the connecting element. For example, the carpet from one room is the colour of the wall in the next. It was Ina who initiated the collaboration with the TextielLab for this assignment. Several wonderful fabrics were developed there in half-linen with a beautiful lustre and a variety of chic patterns.

Textiles play a major part in this project. What place does working with and designing textiles occupy in your projects? Textile plays a big part in our work, whether making furniture, special curtains and carpets or other textile designs. If textile is designed specifically to fulfil an architectural objective then this component can make the project complete. This does then demand plenty of consideration and precision. For example, we've developed a whole series of exceptional carpets, including one patterned carpet. Edith van Berkel designed a pattern for this, again in keeping with the colour concept, in which she integrated quotation from the Empire style of this architecture in a beautiful way. That gives such a building extra allure. I have a great affinity with textiles. I'm often keen to do things like this completely on my own, which is something I want to make time for in the future.

How do you judge the possibilities that the TextielLab can offer you? I already mentioned the opportunity that the TextielLab provides for experimentation, which is unique. What's more, we're very pleased with the results. People put forward clear-cut and fresh solutions, the staff are enthusiastic and work with careful precision. It's marvellous that we have such an enterprise in the Netherlands – a beauty of an institution!

Amsterdam, 17 December 2010

The collaboration with the TextielLab was a natural choice, because of the possibility of carrying out sufficient test runs. The TextielLab is prepared to go a step further. This is a really precise project and, as I mentioned, we want to be able to achieve the very best results, both aesthetically and in terms of quality.

'The digital tools have given me an opening to a new world of imagery and created a never-before-accessible bridge to contemporary production machinery. Whereas large mills have traditionally emphasized long production runs, the Lab at Audax Textielmuseum Tilburg and other small mills allow the possibility of weaving one-off products, individual designs, small series and site-specific textiles on industrial jacquard looms.'

*Grethe Sørensen
(Danish artist)*





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21
26

LAURENCE AËGERTER

Seek & Hide: All is in all and it has always been / Four Ghosts 11 x

1



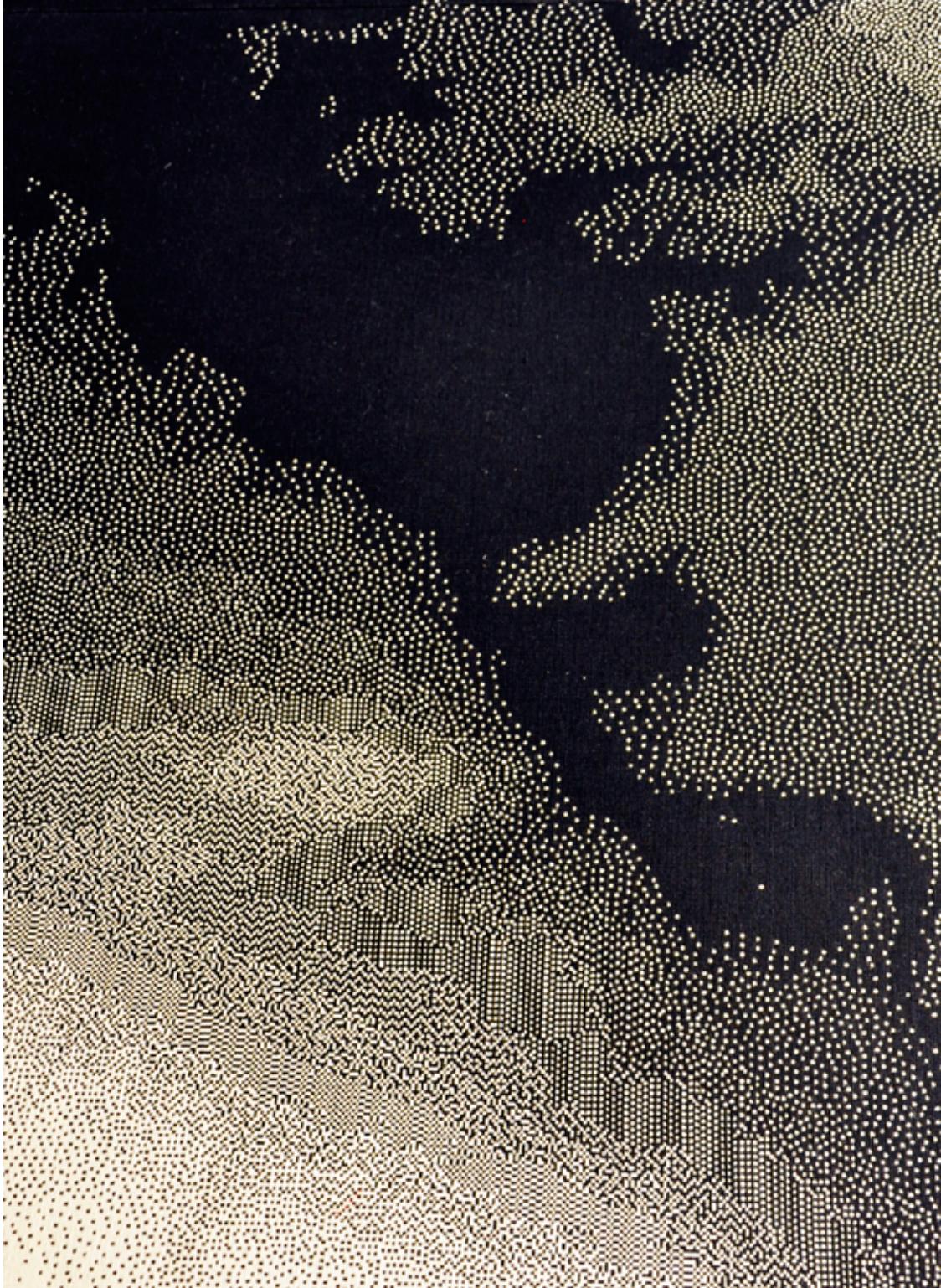
KIKI VAN EJK

Nursery II



INA MEIJER

Wall covering for the White Palace II



24

GRETHe SØRENSEN
Fjeld og li og fjord (Mountain, meadow and fjord) 11



1



26

WEST 8

Il Nascosto Paradiso (The Stolen Paradise) × ◦

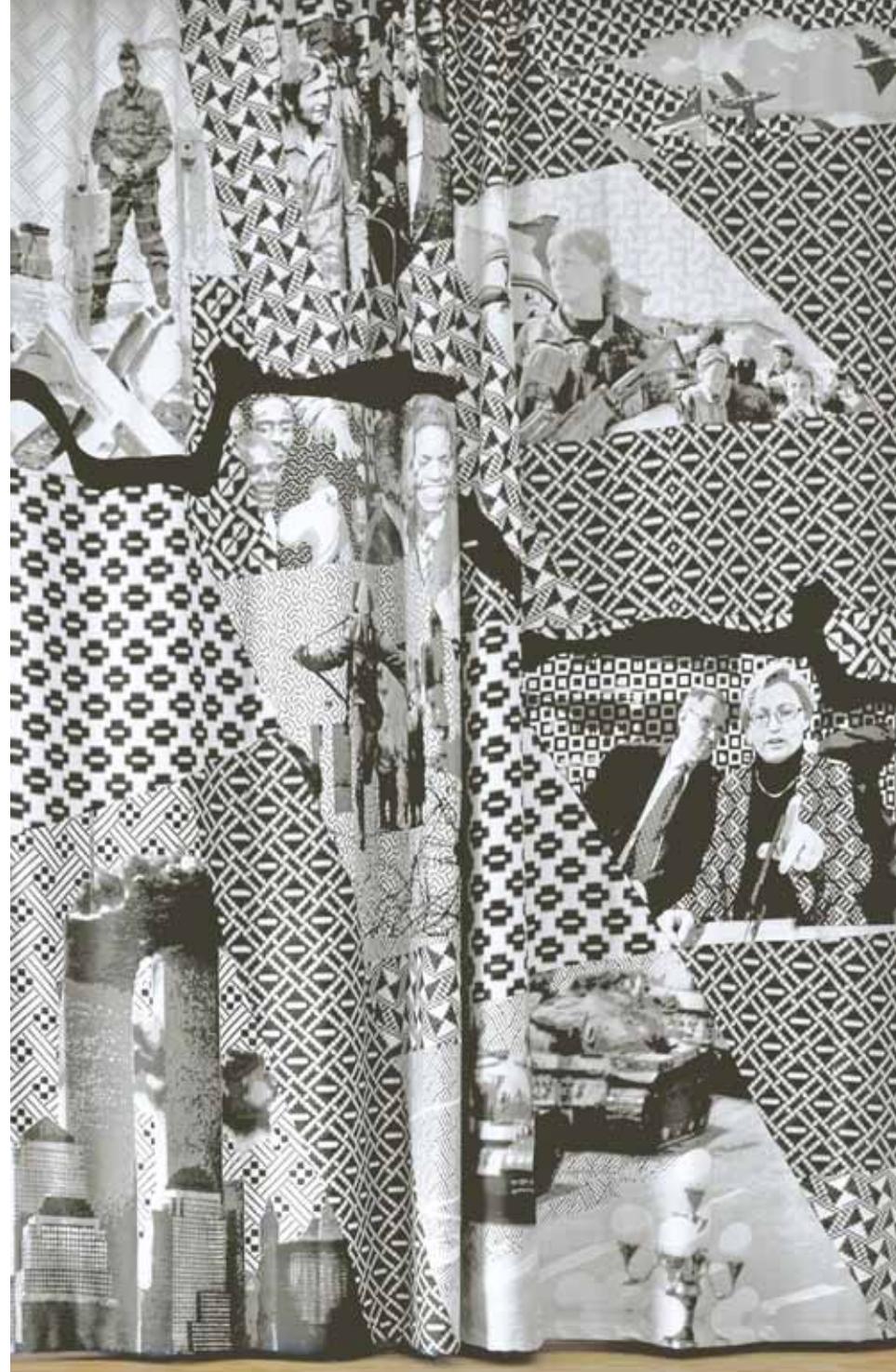


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GELDERLAND FURNITURE COMPANY

"



PETTER HELLSING

Contemporary Patterns

29

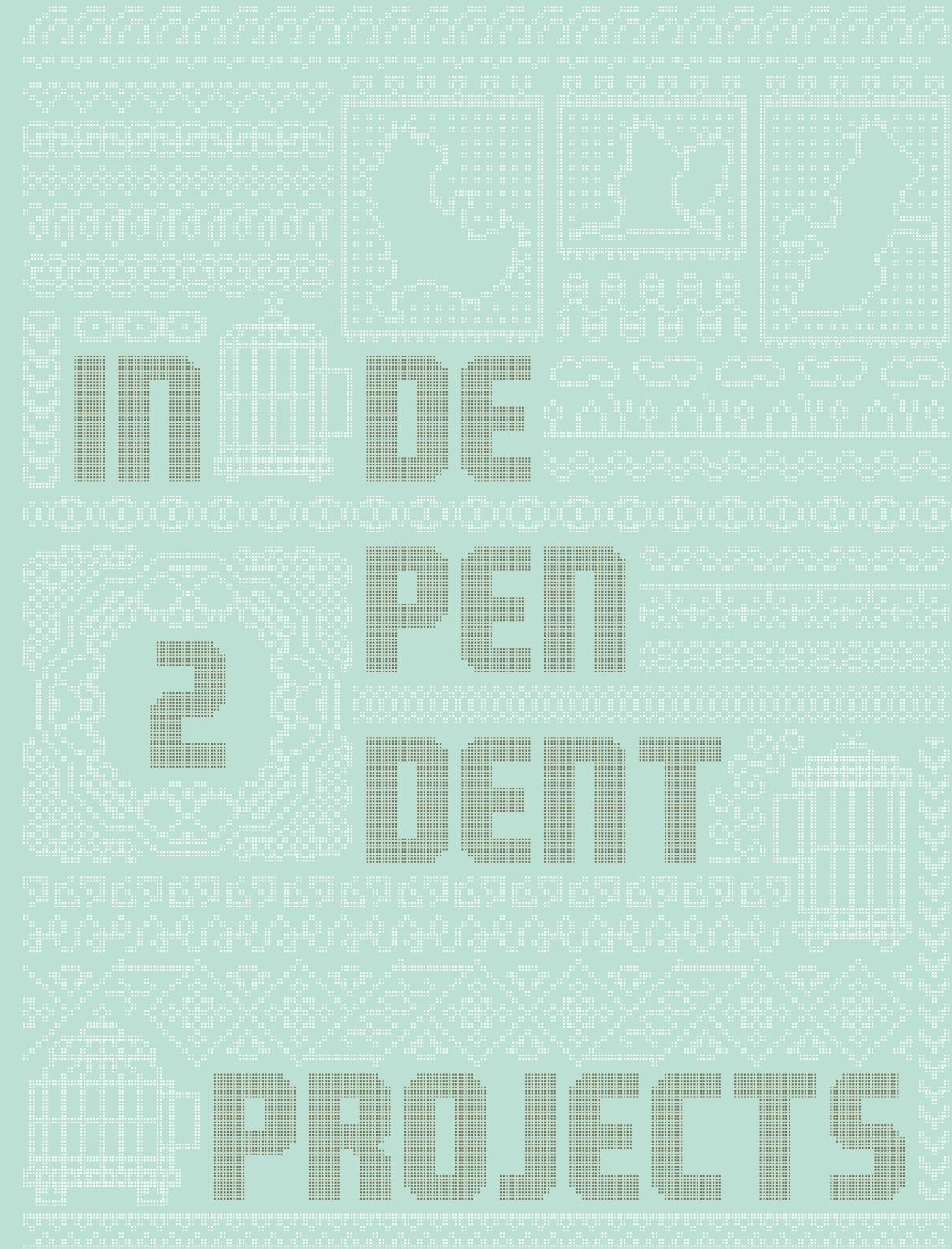
2

It is not only textile designers who use the facilities of the TextielLab, but artists, architects, and product and fashion designers as well.

More and more designers from across Europe are finding their way to the TextielLab.

Most of them fall in love with the Lab after their first experience of working there and keep coming back.

We would like to introduce some projects developed on the personal initiative of designers in 2010.



2

STUDIO MAKKINK & BEY

"
WashHouse
(40)

Rianne Makkink and Jurgen Bey of Studio Makkink & Bey see design as a narrative-driven process. For their solo exhibition at Helmrijderknecht contemporary design gallery in Berlin the studio created a site-specific walk through the three-dimensional landscape of a rural village. The mohair blankets that are pegged over wooden frames make it seem as though visitors are walking through a series of washing lines or a representation of a village that features brickwork, roofing, wooden buildings, vegetable patches, animals and means of transportation. The woollen blankets are the design objects that define the space. All the blankets, which were woven in the TextielLab, are double-sided and use two different colours. There are five patterns in all and each woollen blanket is unique.

"weaving" "art / design / installation" "presented at the 'WashHouse' solo exhibition at Helmrijderknecht contemporary design gallery, Berlin" "^{DE}" "photography by Gallery Helmrijderknecht" "thanks to Studio Makkink & Bey, www.studiomakkinkbey.nl"

CHRISTIEN MEINDERTSMA

"
One sheep sweater
(42)

As a designer Christien Meindertsma is interested in the origin of materials and techniques. In her earlier work she often used merino wool from New Zealand. Searching for a supplier closer to home, she discovered the only shepherd in the Netherlands who rears the merino breed. This flock of 25 sheep grazes next to Castle Croy in Aarle-Rixtel. The sheep were photographed before and after shearing. From the wool of each sheep the designer knitted a jumper at the TextielLab.

"spinning by La Filature du Hibou" "^{BE}" "knitting" "textile design" "presented at the 'reTHINK!' exhibition at Audax Textielmuseum Tilburg" "^{NL}" "photography by Joep Vogels and Roel van Tour" "credits to the Aarle-Rixtel Sheepfold" "^{NL}"

BARBARA BROEKMAN

"
Goed (Good) /
Kwaad (Evil)
(44)

The representation of emotions plays an important part in Barbara Broekman's work, alongside themes such as movement, the effect of light and three-dimensionality in the two-dimensional plane. With the works *Goed (Good)* and *Kwaad (Evil)*, Broekman explicitly draws attention to the positive and negative aspects of human behaviour, which spring from emotions. To depict good and evil she harks back to the myths and legends of Classical Antiquity. The fragments that Broekman translated into textile were derived from paintings by masters from the Baroque era. She produced two collages based on the fragments, which represent *Goed (Good)* and *Kwaad (Evil)*, respectively. She then processed the collages on the computer and subdivided them into panels. Each work is composed of 35 panels that together attain the monumental format of 300 x 420 cm.

"weaving" "art" "presented at Object Rotterdam" "^{NL}" "/ 'The making of...' exhibition at Audax Textielmuseum Tilburg in 2011" "/ *Kwaad* is in the collection of Audax Textielmuseum Tilburg" "^{NL}" "supported by the Mondriaan Foundation, Amsterdam" "^{NL}" "photography by Gert Jan van Rooij and TextielLab"

JAN TAMINIAU

"
Reflection F/W 2010
(46)

Dutch fashion designer Jan Taminiau draws international attention for his elegant, feminine haute couture that is tailored with superior craftsmanship. Taminiau often works in the TextielLab to develop fabrics and garments. For his *Reflection* collection the designer experimented with classical silhouettes, accessories and poses. The predominant colours in the collection are shades of nude, liver and pale grey. Fabrics such as crêpe and chiffon are combined with sequins, Swarovski crystals and metal knitwork. The stiff fabrics that Taminiau used for bodices, sleeves and backs were woven in the TextielLab. Six different fantasy yarns were used to achieve the dégradé effect.

32 33

"weaving" "fashion" "presented at Paris Haute Couture Week" "^F" "photography by Peter Stigter and TextielLab"

2

KARI DYRDAL

Jacquard Stories (48)

‘To materialize ideas – to site, borrow, combine and reframe aspects from art – and textile history are the core of my work,’ says Kari Dyrdal. The basis of the *Jacquard Stories* series that she started in 2008 are the old jacquard looms as well as other tools and equipment necessary for manufacturing textiles. Dyrdal endeavours to use this history of technique and tools both theoretically and visually to create new textile ‘stories’.

Jacquard Knots, Lingo, Jacquard Punch-cards and Weights are the titles of some of her hangings. Their historical allusions notwithstanding, these names are open to what can be made in woven material on the basis of Jacquard’s technology but with modern means – the digital. The signal from the punchcards – hole / no hole – is the direct predecessor of computer technology’s binary I / 0. Computer technology and the big industrial looms are an extension of these older pattern looms and make it possible to realize expressions that are very similar to photographic images.

weaving □ art / wall hangings □ presented in a solo exhibition at Hå gallery, Nærø (NO) □ photography by TextielLab □

34 35

CONNY GROENEWEGEN

Request for Landing S/S 2011 (50)

Fashion designer Conny Groenewegen is active at the cutting-edge of art and fashion. A masterclass in 2005 with the Japanese fashion designer Yoshiki Hishinuma introduced her to the TextielLab. She was captivated by the possibilities of the Stoll Knit & Wear machine and since then Conny Groenewegen has produced several collections using digital knitting to create her fabrics. Her S/S 2011 collection *Request for Landing* – consisting of knitted pieces and laser-cut garments – is inspired by the metamorphosis of the caterpillar into a butterfly.

▼ knitting □ fashion □ presented at Amsterdam International Fashion Week, Amsterdam (NL) □ nominated for the Dutch Fashion Awards 2010 □ photography by Amber Isabel □ hair & make-up by Maaike Woertink □ modelled by Charlotte, Max Models □

2 PARALLEL REALITIES

Despite the magic of Hishinuma's 'reduction of handwork to zero', which had initially prompted me to go and work at the knitting machine, it turned out that an enormous amount of manual work was needed to piece my designs together. I therefore focused on the improvement of the patterns with the goal of reducing the handwork, thereby speeding up the production process and reducing costs so that my designs could compete in the shop. What a knitting machine can do in an hour takes a good deal more than a working week to achieve by hand. In the meantime I've heard that Hishinuma has six engineers to assist him, sponsored by the machine manufacturer Shima Seiki. I don't know whether that's true, but it stands in stark contrast with the time and budget I have available to elaborate ideas and devise solutions. That certainly makes you creative as a designer and leads you to different solutions.

In 2006, after attending a masterclass by Yoshiaki Hishinuma at the Textielmuseum in Tilburg, I was left captivated by the possibilities offered by the Stoll Knit & Wear flat bed machine. The term 'flat bed' is misleading, because if anyone understands the art of 3D knitting then it is Hishinuma, a Tokyo-based 3D textile designer of the Issey Miyake school. His jackets roll off the machine as jackets – pockets, buttons and buttonholes included – and there is no need for a sewing machine to finish them. This is the solution for every problem, were my thoughts as a young designer, so I wanted to discover the secret behind the trick. I later discovered that the magical crux of the trick is the process of metamorphosis from digital design into knitted product. These two parallel realities, the digital and the physical, are in fact not alike whatsoever.

These solutions are clearly evident in my most recent collection for Spring/Summer 2011, *Request for Landing*, which I presented in my own show during the Amsterdam International Fashion Week in July 2010. The collection consists of straight lengths of textile that are shaped by making targeted interventions during the knitting process. Open structures in fine, mercerized cotton lend the designs a lace-like transparency. A recurring, sometimes contrasting dot has landed here and there on a sleeve or back. The dots, the panels of intarsia (inlaid work) and lines in the open knits and the narrowly tapered silhouettes in sepia, nude and black with dark orange and aquamarine accents are reminiscent of butterflies.

I was much busier looking at the pixels than the stitches, which explains the name of my first collection, *Deliberate Pixelation*, which was knitted in the TextielLab. Its title alludes to the infinite number of pixels on the screen. Volumes, structures and stratification were the themes of the collection that evolved over the course of 2006 and 2007. It involved a comprehensive testing of materials, in which the volume was primarily achieved by employing elastic yarns, before I arrived at the definitive models. The machine transposed graphical lines into structures. The three-dimensional effect was reinforced by adding elastic materials in specific places.

I had taken along a photo of scoops of Italian ice cream – pink, yellow and pistachio – and wanted to produce a textile so beautiful and steamingly delicious that you would want to bite into it. The initial tests were literal translations of the photo into a jacquard knit and, as is so often the case with a literal interpretation, the essence therefore escapes you. On the one hand the fabric had to be lighter and more transparent, so that in combination with the skin it would evoke the steaming, bite-inducing temptation of ice cream. On the other, I was looking for volume and opulence in materials that would possess the softness and generosity of the little balls of ice cream. Designs evolve in an interaction between the digital and physical design processes. The knitted fabrics are assembled using moulage, the pattern adapted, measurements corrected and tested again on the torso, until the desired form is found.

The manufacture of the designs calls for finishing just one side of the fabric, hand-stitching four seams and adding a chain to hem and neckline for the weight. Here the addition of weight is synonymous with adding value, because it improves the drape of a skirt, dress or neckline. I was nominated for the Dutch Fashion Awards, which I seized as an opportunity to hold the collection up to the light. I thought the balance and cohesion could be stronger and a number of designs were not yet developed to their full potential. What had begun with the idea of ongoing development ended up with a totally new range of garments. It might not have won me a first prize at the Dutch Fashion Awards, but it did result in beautiful pictures by photographer Amber Isabel, presented here in this 2010 edition of the TextielLab Yearbook.

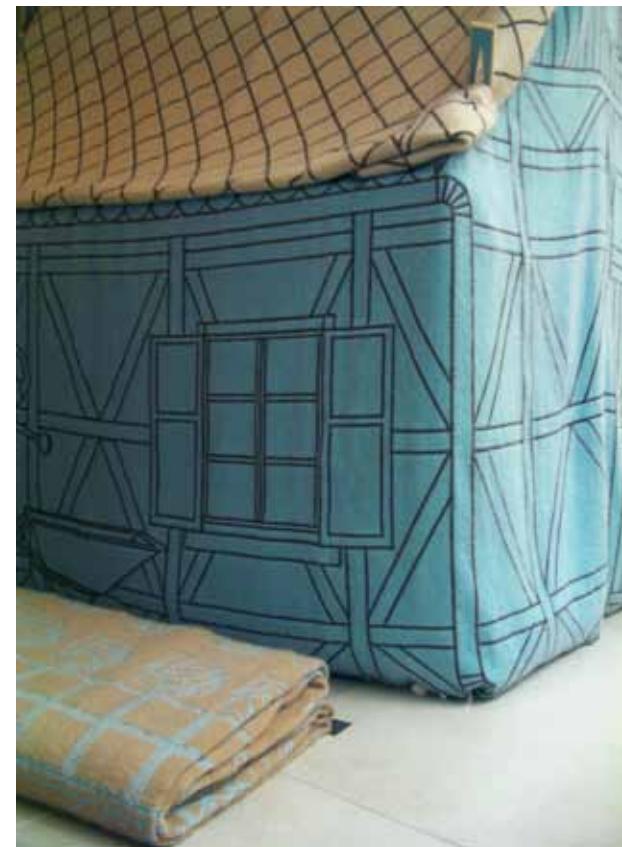
Designs from both collections are currently being produced in the TextielLab for four shops in the Netherlands and six in Japan.

'I find working in the TextielLab wonderful. It's an inspiring environment and the Lab emanates energy. Cooperation with the weavers and the product developers proceeds highly conscientiously and very smoothly.'

*Barbara Brockman
(Dutch artist)*



2



STUDIO MAKKINK & BEY

WashHouse II



41

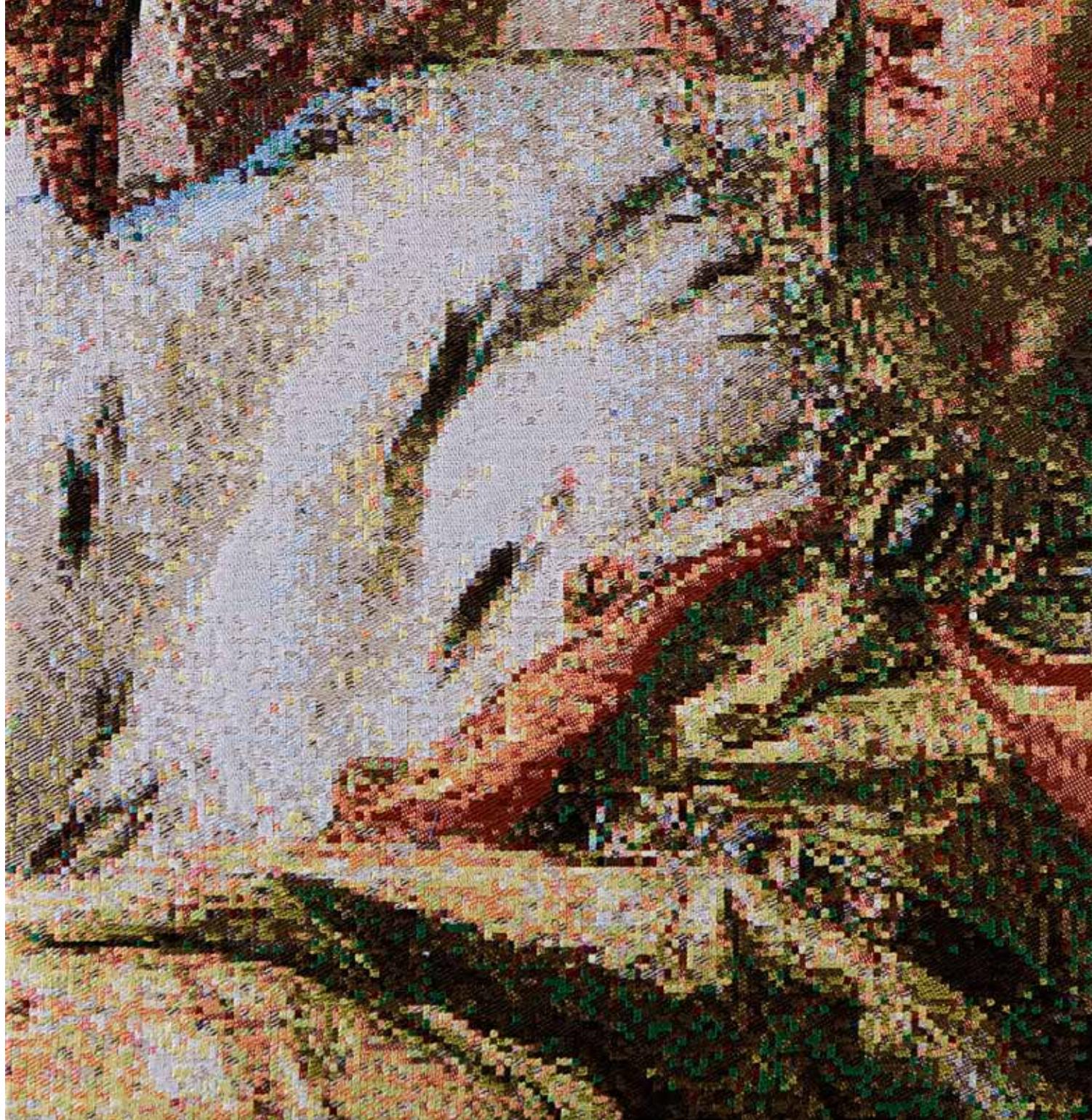
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CHRISTIEN MEINDERTSMA
One sheep sweater ▶



42



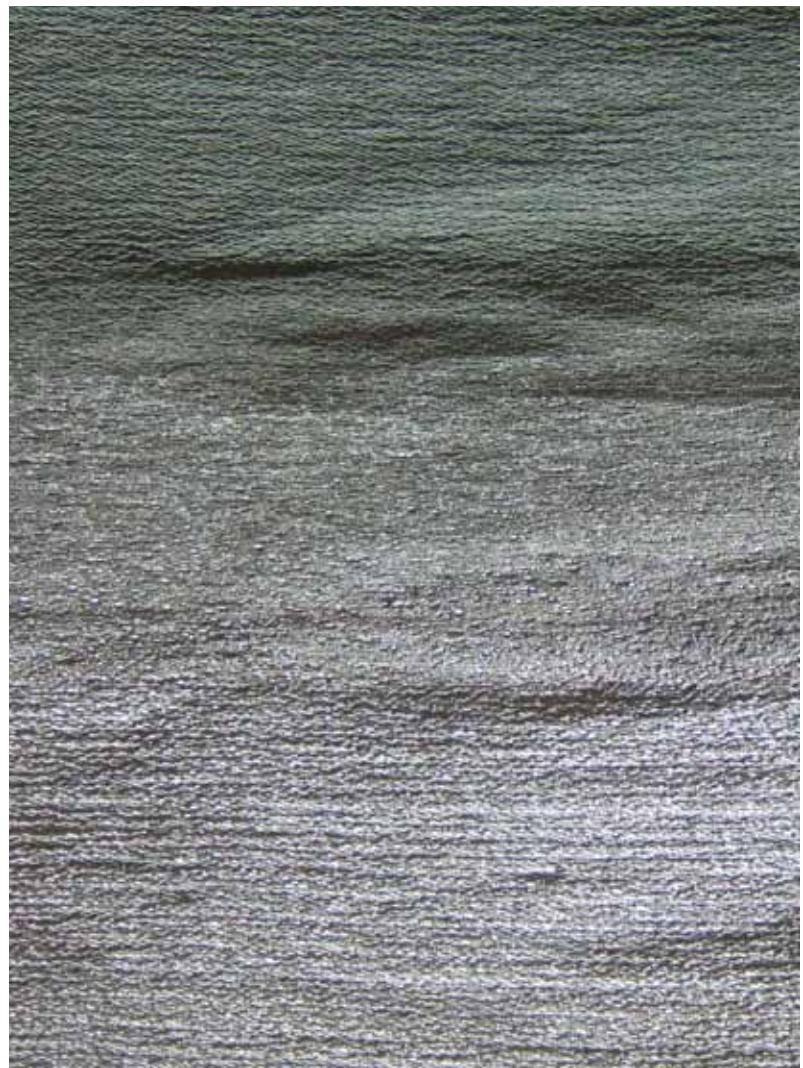
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BARBARA BROEKMAN
Goed (Good) / Kwaad (Evil) "

1

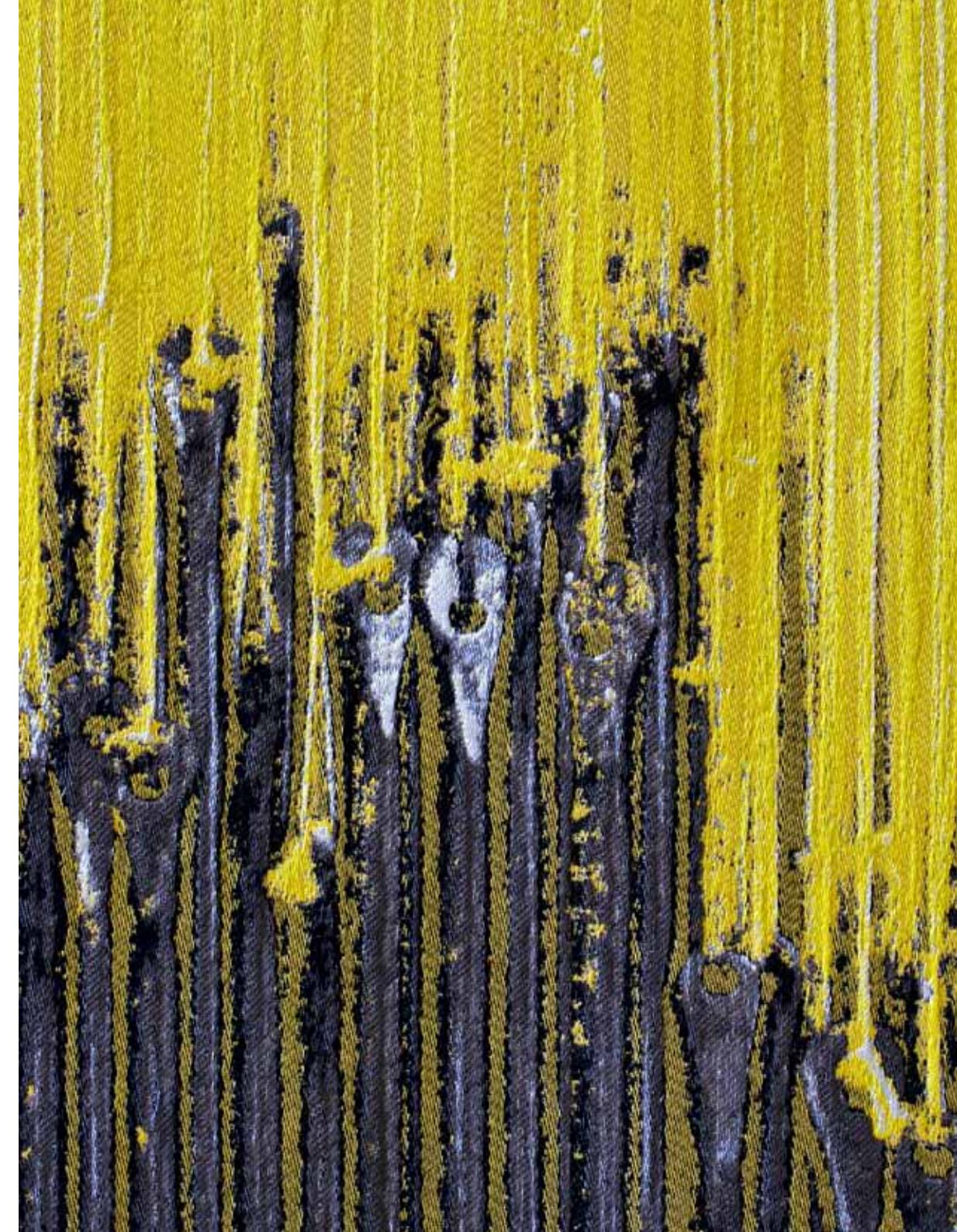
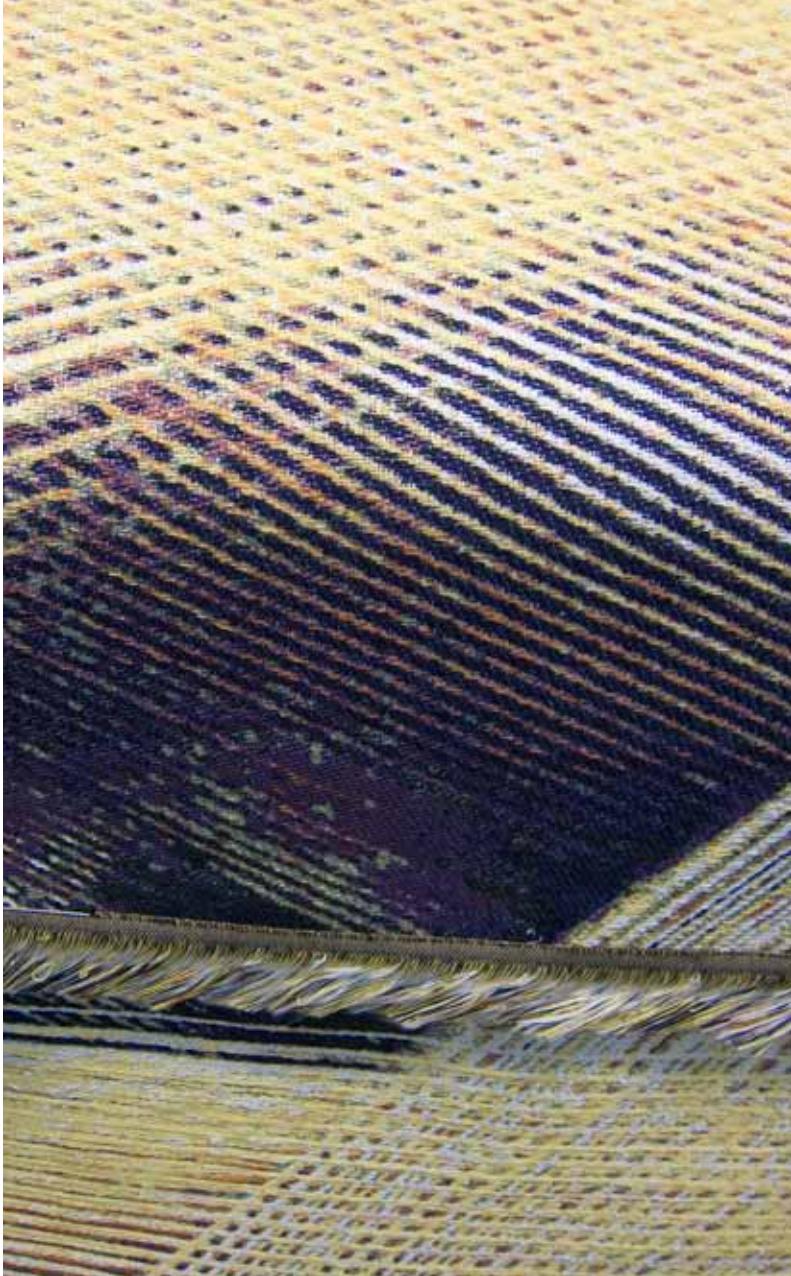


46
47



JAN TAMINIAU
Reflection F/W 2010 //

2



KARI DYRDAL

Jacquard Stories 11

2



51



CONNY GROENEWEGEN
Request for Landing S/S 2011 ▶

2



CONNY GROENEWEGEN

Request for Landing S/S 2011 ▶

The collection of the Audax Textielmuseum Tilburg is subdivided into four categories: Textile technique, Industrial culture, Textile design and the Art collection. The Textile design collection provides an overview of the work of Dutch designers and artists from 1880 to the present day.

Household textiles as well as modern products made of textile are included in the collection, such as the Knotted Chair by Marcel Wanders and the Rag Chair by Tejo Remy. Since the 1990s the museum has been inviting artists and designers to develop experimental fabrics, installations, wall coverings and objects to sit on.

The results are added to the museum collection. In 2008 the museum started to collect fashion design, specifically contemporary fashion that has been produced wholly or in part at the TextielLab. Since 2009 the museum has also been awarding commissions to European designers on a modest scale. The Textielmuseum's visual arts collection covers the period from 1960 to the present day and includes work by Dutch artists that incorporate textiles or flexible materials, textile ornaments and jewellery.



MAARTEN KOLK & GUUS KUSTERS

Waterloop (Watercourse) (64)

The design duo Maarten Kolk & Guus Kusters seized the commission for the museum's collection to embody their fascination with water. Textile and water are inextricably linked through the production process, from the cultivation of plants to the spinning of yarns and the dyeing of fabrics. However, the textile industry is one of the world's greatest water polluters. That is why the designers experimented with a minimal use of water and ink, besides depicting water motifs in the textiles. The uncoated textile is printed digitally, to waste as little ink or dye as possible. The designers use water to dilute the concentrated ink and make it run, thus covering a greater surface area. The water is not simply employed as part of the production process, but for aesthetic reasons as well.

• printing / weaving / tufting :: interior textiles / table linen / tea towels □ presented at the 'reTHINK!' exhibition at the Audax Textilmuseum Tilburg ^(NL) / Dutch Design Week, Eindhoven ^(NL) / 'Dutch Domestics – Design as Research', Museum of Applied Arts, Frankfurt am Main ^(DE) / collection of the Audax Textilmuseum Tilburg ^(NL) • photography by TextielLab :: supported by the Mondriaan Foundation, Amsterdam ^(NL) □

BART HESS

Ecdysis (66)

Ecdysis is the name for the transformation process in which snakes shed their skin. This process, as well as bacterial growth media used in medical science, provided the inspiration for a series of textiles by Bart Hess. The designer was invited in 2009 to experiment with different techniques in the TextielLab. He used metal yarn to embroider on plastic foil. For his knitting experiments he also chose metallic yarns, which are usually difficult to work with on the knitting machine. The results were promising, so in a second phase in 2010 Bart Hess selected interesting samples of his fragile fabrics for execution on a larger scale.

These fabrics featured in an animated film that centres around a cocoon or cell-like form. A gradual increase in tension causes the upper layer to 'burst' open repeatedly, making way for the layer beneath, analogous to the snake's shedding of its skin. The various layers consist of the samples that were produced in the TextielLab.

✗ embroidery, knitting, animation film ✓ animation film ✗ presented at 'The making of...' exhibition at Audax Textilmuseum Tilburg in 2011 / collection of Audax Textilmuseum Tilburg ^(NL) ✓ photography by Bart Hess ✗ supported by the Mondriaan Foundation, Amsterdam ^(NL) □

INA MEIJER

Test Piece 01 (68)

The museum commissioned the designer Ina Meijer to design a sustainable table damask. The plants that provided the dyestuff for the coloured pattern are depicted as a woven structure in the damask. The designer turned to TINCTORIA, an Amsterdam-based company specialized in vegetable-dyed textiles, to assist with the sustainable dyeing processes. Meijer chose colours that are not immediately associated with natural dyestuffs and are aesthetically intriguing. The names of the plants that provided the dyestuffs are also embroidered into the damask.

□ weaving, embroidery, dyeing (natural dyestuffs) ✗ household textiles / table linen □ presented at the 'reTHINK!' exhibition at Audax Textilmuseum Tilburg / collection of Audax Textilmuseum Tilburg ^(NL) ✓ photography by Joep Vogels □ dyeing process by TINCTORIA, Amsterdam ^(NL) ✗ supported by the Mondriaan Foundation, Amsterdam ^(NL) □

THOMAS EURLINGS

Séparation de changer (69)

Thomas Eurlings was commissioned to develop a folding screen. The designer's premise was to create a fabric with a slat-like appearance and to vary the appearance of the front and rear. The title *Séparation de changer* (*Separation of change*) refers to the transformation in pattern and colour that occurs as someone walks past the screen and to the object's function as a screen behind which one dresses or changes clothes. 'In the pattern I've also reflected the theme of someone being transformed by dressing up, hairstyling and make-up,' Thomas Eurlings explains. 'The silhouettes originate from people associated with the beauty industry, alternated with outlines of products that are commonly found on a dressing table. The selected colours are also powdery make-up shades.'

□ weaving □ interior textiles / folding screen □ presented at 'The making of...' exhibition at Audax Textilmuseum Tilburg in 2011 / collection of Audax Textilmuseum Tilburg ^(NL) □ photography by TextielLab □ supported by the Mondriaan Foundation, Amsterdam ^(NL) □



MAE ENGELGEER

"

Cover (70)

Mae Engelgeer has developed for the Textielmuseum's collection woven fabrics that were inspired by the qualities of lace. She experimented with transparency, contrasts in yarns and patterns, floral and otherwise. *Cover* is a somewhat thicker, woolly fabric that resembles the cover of a mattress, while *Veil* is a transparent, lace-like tissue.

|| weaving || interior textiles / curtains || presented at 'The making of...' exhibition at Audax Textielmuseum Tilburg in 2011 / collection of Audax Textielmuseum Tilburg ^(NL) || photography by Joep Vogels || supported by the Mondriaan Foundation, Amsterdam ^(NL) ||

BERTJAN POT

"

Woven font (71)

Bertjan Pot is keen to investigate the laws of techniques and uses these as a basis to devise inventive applications. The designer noticed that the Dornier loom in the TextielLab is often used to simply transpose images. However, the weaving technique offers technically specific design possibilities, because it is possible to determine the position of a binding on the thread precisely. To demonstrate this, for the pattern of a table-cloth Bertjan Pot designed a really small font that only becomes visible in the binding of a blue weft on a white warp. This means a letter is not perceived as an image, but is built up from the weave. The lines of text, which are woven in across the whole table-cloth, were picked randomly from a newspaper. This product's message is about the materialization of the letter rather than the content of the text.

|| weaving || household textiles / table linen || presented at 'The making of...' exhibition at Audax Textielmuseum Tilburg in 2011 / collection of Audax Textielmuseum Tilburg ^(NL) || photography by Joep Vogels || supported by the Mondriaan Foundation, Amsterdam ^(NL) ||

WILLEMIJN DE GREEF

"

Green 01 (72)

The museum invited jewellery designer Willemijn de Greef to undertake an artistic project using nettles as a basic material. The designer asked Toos Libochant, a traditional spinner, to process the coarse nettle fibres supplied by the Dutch firm Brennels into raw yarn. De Greef used this yarn to braid cords with textural thickenings in the museum's passementerie workshop, combining the nettle yarn with linen and yarn remnants that she found in the museum's loft. The bundling of bast fibre yarns in combination with beads of recycled glass, which were blown at the National Glass Museum in Leerdam, has resulted in a fascinating necklace.

|| hand-spinning, braiding, glass-blowing || accessories / jewellery || presented at the 'reTHINK!' exhibition at Audax Textielmuseum Tilburg / collection of Audax Textielmuseum Tilburg ^(NL) || photography by Willemijn de Greef || hand-spinning by Toos Libochant || glass-blowing by the National Glass Museum, Leerdam ^(NL) || supported by the Mondriaan Foundation, Amsterdam ^(NL) ||



3

GUUS KUSTERS

Guus, you and Maarten graduated from the Design Academy Eindhoven in 2006. Since when have you been working together as a duo and why? We've been working together since late 2008 and that actually just grew. We had already been sharing a studio space for a while but we wanted to continue doing separate projects. In fact we discussed everything with each other and then we wondered why we shouldn't be collaborating fully. Our collaboration has proven to be an enrichment, not a compromise, for the both of us.

The two of you received a commission for the Textielmuseum's collection with the brief to immerse yourselves in the theme of textiles and sustainability. How did you approach this assignment? We initially jumped in almost too romantically, by wanting to tell a story about water and chiefly about the water in the Netherlands. The tone shifted somewhat in the light of discussions with the curators about the textile industry, water consumption and pollution on a global level. We delved into the technology and looked into whether we could come up with more sustainable design strategies based on conventional textile production techniques. The solutions that we devised render the process visible as well, which allowed us to tell a more honest and balanced story about water.

What intrigued you about the phenomenon of water?

We had cherished the desire to produce a project about water for a long time, because for an earlier project we often drove across the Houtribdijk between Lelystad and Enkhuizen. The view across the Markermeer and IJsselmeer expanses of water on either side of the dike that this road traverses is so beautiful and always so different. We were very keen to do something with that, so when we received the request from the museum our immediate thought was 'water'.

What does the 'Watercourse' project involve? In

'Watercourse' we wanted to embody our fascination for water. Textiles and water are inextricably linked, yet the textile industry is one of the planet's most serious water polluters. That's why we didn't employ water motifs purely as imagery, but developed production methods that use water and chemicals sparingly as well. The tangible result was a series of swatches and products developed from them, such as a collection of tea towels, a rug and a table cloth.

What are the most important insights that have stemmed from this commission? For us it was an important step to leap into the deep end with this project, without knowing where we would end up. That led to us taking novel steps in our design idiom. The expression of an emotion in an object or technique became increasingly important. We had the idea that in order to render an image about water and current you should also allow your imagination to flow. We also wanted to project the fishes onto the cloth as if they had come straight from the water, been suspended in front of the fabric, the water and the colour still running off.

What does the TexfielLab represent for you? We have always been confident that something will result from launching into a series of experiments, but working in the Lab was extremely enjoyable. That is down to the people who work there, the expertise that they possess and convey, and their openness to new things – such an attitude is not a matter of course. It is also exceptional that you can complete the whole process within a single institution, from the design of the weave to the printing and the finishing of a product.

What position does working with textiles occupy in your oeuvre? Textiles consistently play a part in our work, but the 'Watercourse' project was the first time we worked exclusively with textiles. Textiles dovetail well with the way we work, because we like to be busy with materials and techniques that have an historical origin. Textiles are one of the oldest materials and there is so much knowledge about processing techniques. That history is lacking with, for example, modern plastics.

Besides showing part of the 'Watercourse' series at the 'reTHINK' exhibition in the Textielmuseum you also presented it during the annual Dutch Design Week in Eindhoven and at the 'Dutch Domestics' presentation in Frankfurt. There was also plenty of media attention for your work. Has that reaped any concrete benefits yet? That's difficult to say. Commissions sometimes only materialize after two or three years. With this project we actually surprised ourselves most by overstepping our own boundaries. The outcome of following a procedure was often a surprise for us. We then looked into which aspects were of interest for further development. Explaining the project repeatedly also generates words or connotations that you haven't noticed before. For example, we discovered that it is not so much about the actual printing technique but about whether it is possible to colour something completely using a partial print.

What is the ideal scenario for your designing future? That's something we're thinking about constantly, because growth and development means the prospects are shifting all the time. We like to stand in the midst of the process and to design collections. Sometimes it is more about autonomous work, but it often embodies a potential that can be built upon industrially. In future we would also like to be involved in that industrial translation, rather than being responsible only for the concept and the development of prototypes.

19 November 2010

09

'It's tremendous that a museum not only cherishes old machines but also allows you to discover new ones without immediately pursuing a commercial objective, as is the case in the "real" world.'

Berjan Pot
(Dutch designer)





3

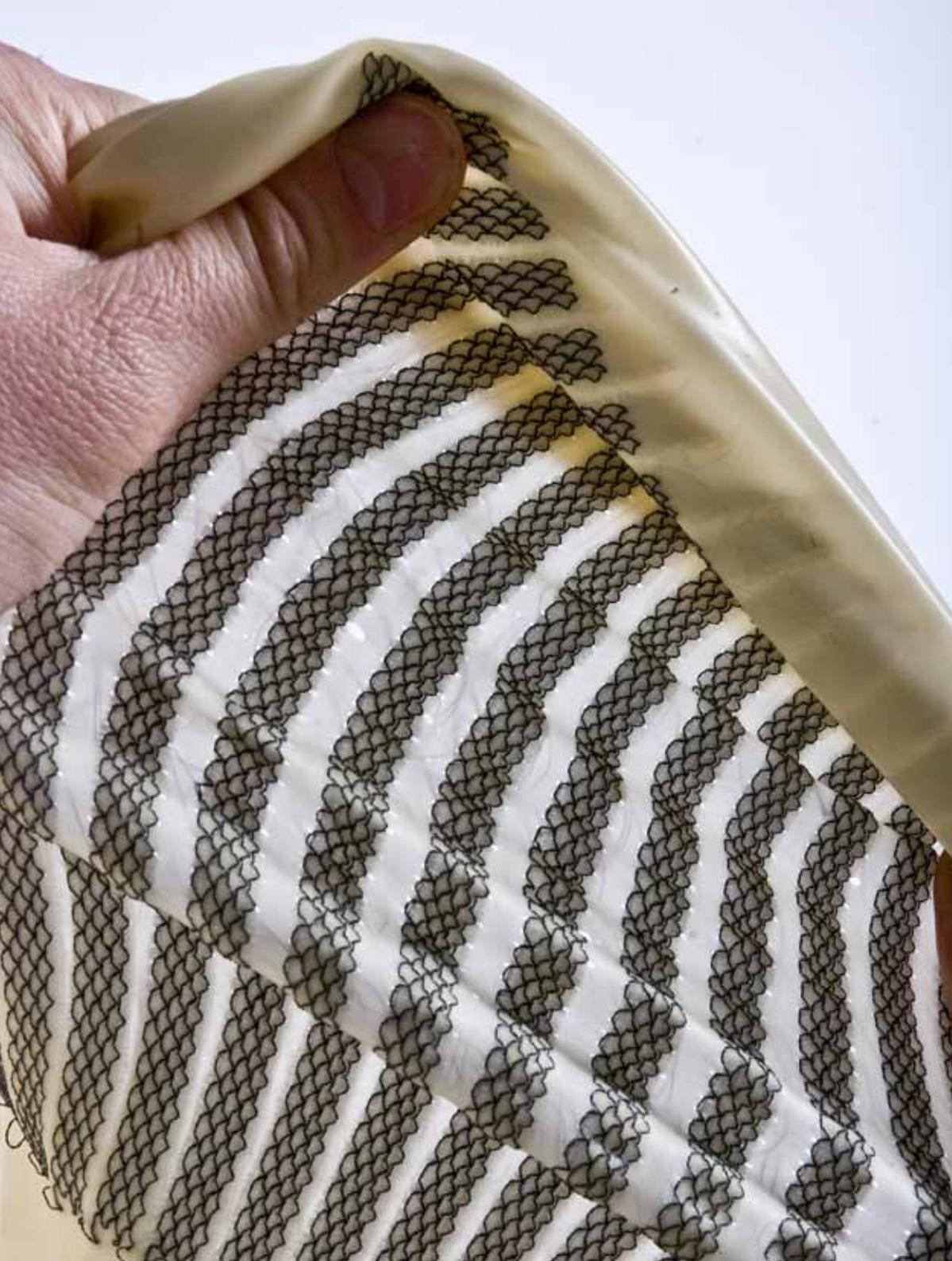


MAARTEN KOLK & GUUS KUSTERS
Waterloop (Watercourse) :: :: ●



64 65

INA MEIJER
Test Piece 01 :: x



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BART HESS

Ecdysis × v

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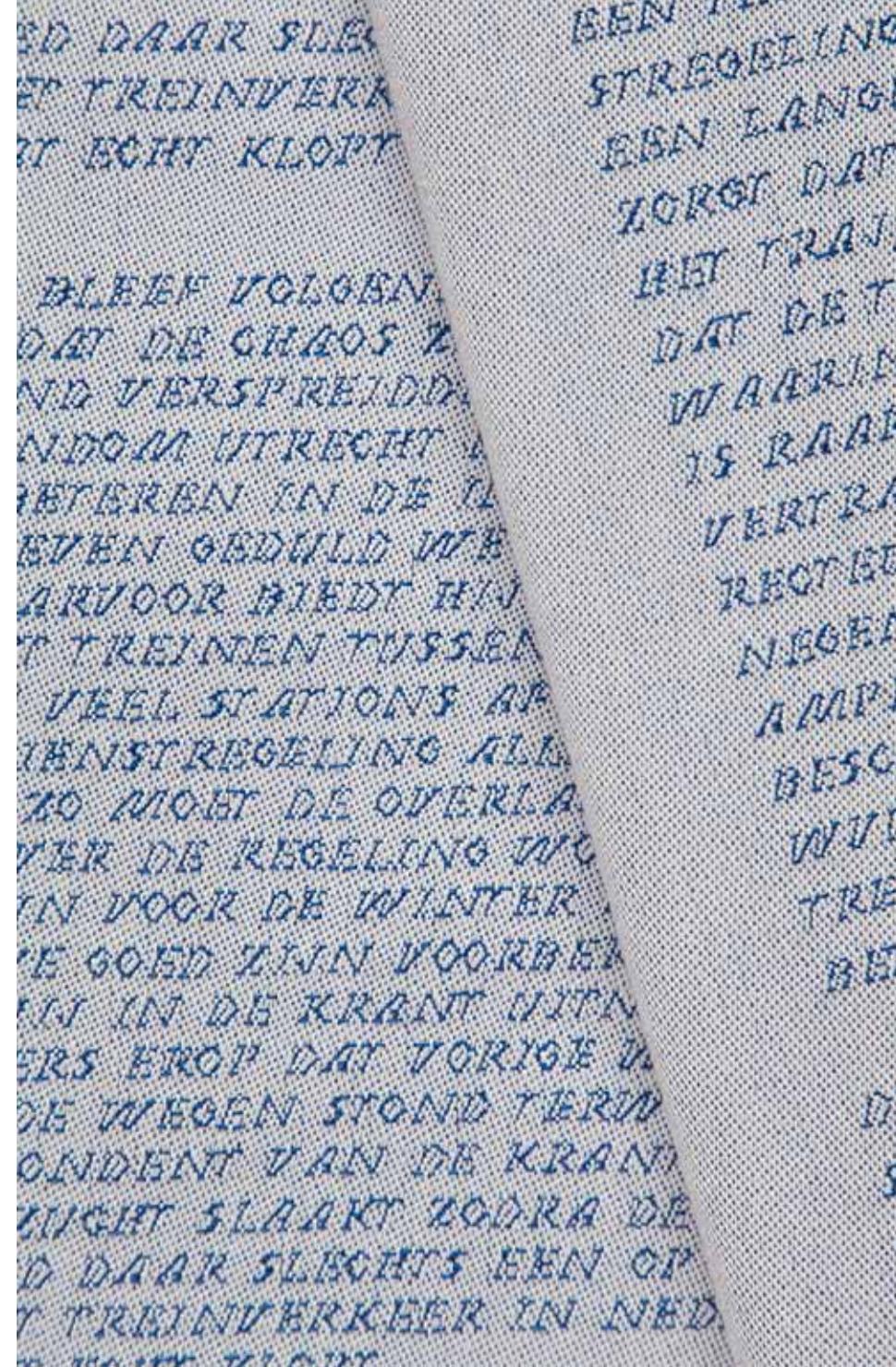
ARTISTS AND DESIGNERS WHO ALSO WORKED AT THE TEXTIELLAB IN 2010

Ad van Aart, Rieja van Aart, Borre Akkersdijk, Ellen Albers, Irene Alvarez, AMFI students, Sylvie Arrabito, Atelier NL, Zara Atelj, Christiaan Bastiaans, Elena Beelaerts, Mariëlle van den Bergh, Margot Berkman, Sarah Berner, Maria Blaisse, Annemie Bogaerts, Leoni Bonnet, Samira Boon, Marith Buijs, Bernhard Cella, Eva Damave, Engelien den Dool, Garance Echazarettta, Romi Finke, Lizan Freijsen, Corné Gabriels, Guido Geelen, Ruth ter Haar, Diana van de Harst, Brigitte Hendrix, Anne-Marie Heuseveldt, Anne van den Heuvel, Maison Anna Heylen, Sarena Huizinga, Gea Jaeggi, Benine van Karnebeek, Marianne Kemp, Lotte van Laatum, Anke Land, Itie Langenland, Lotty Lindeman, Jan Koen Lomans, Monica Lovas, Sanne Luijben, Magriet Luyten, Leendert Masselink, Ferry Meewisse, Marijke van Mil, Minale-Maeda, Maartje Mol, Laura de Monchy, Jan Peter Muilwijk, Claartje van den Oever, Elisabeth Petch, Karola Pezzaro, Joost Post, Anouk van Ranst, Jos Reiniers, Camiel Roover, Scholten & Baijings, Marieke Schoonderbeek, Toyoko Shimada, Birgit Stigter, Titus Swart, Nienke Sybrandy, Iris Toonen, Emi Tsutsushio, Inge Uittenbogaard, Irene van Vliet, Inge de Vor, Claire Vos, Marga Weinands, Mariëtte Wolbert, Robert Zandvliet

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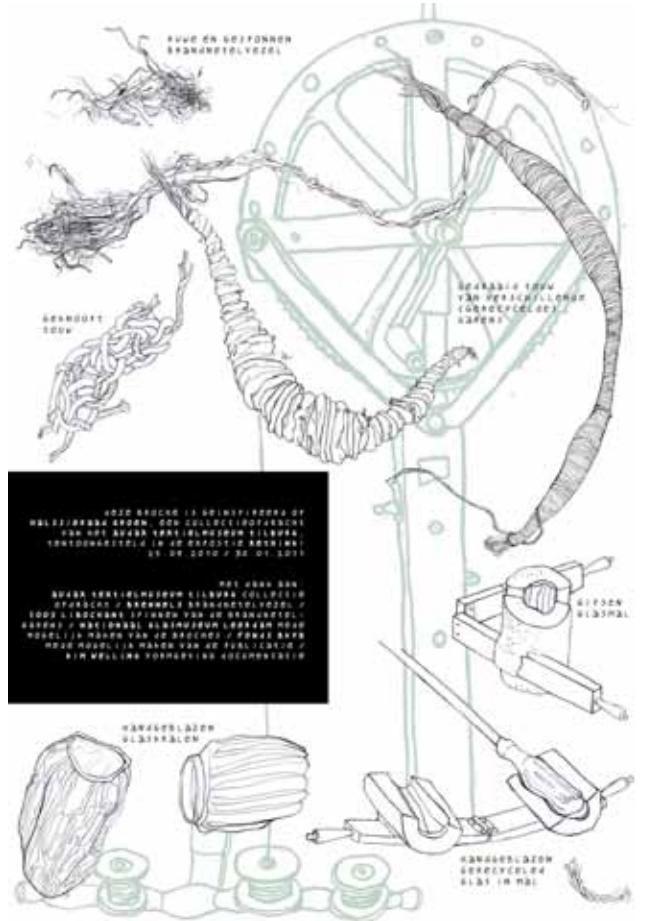


MAE ENGELGEER
Cover II



BERTJAN POT
Woven Font II

70



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WILLEMIJN DE GREEF

Green 01 ≈

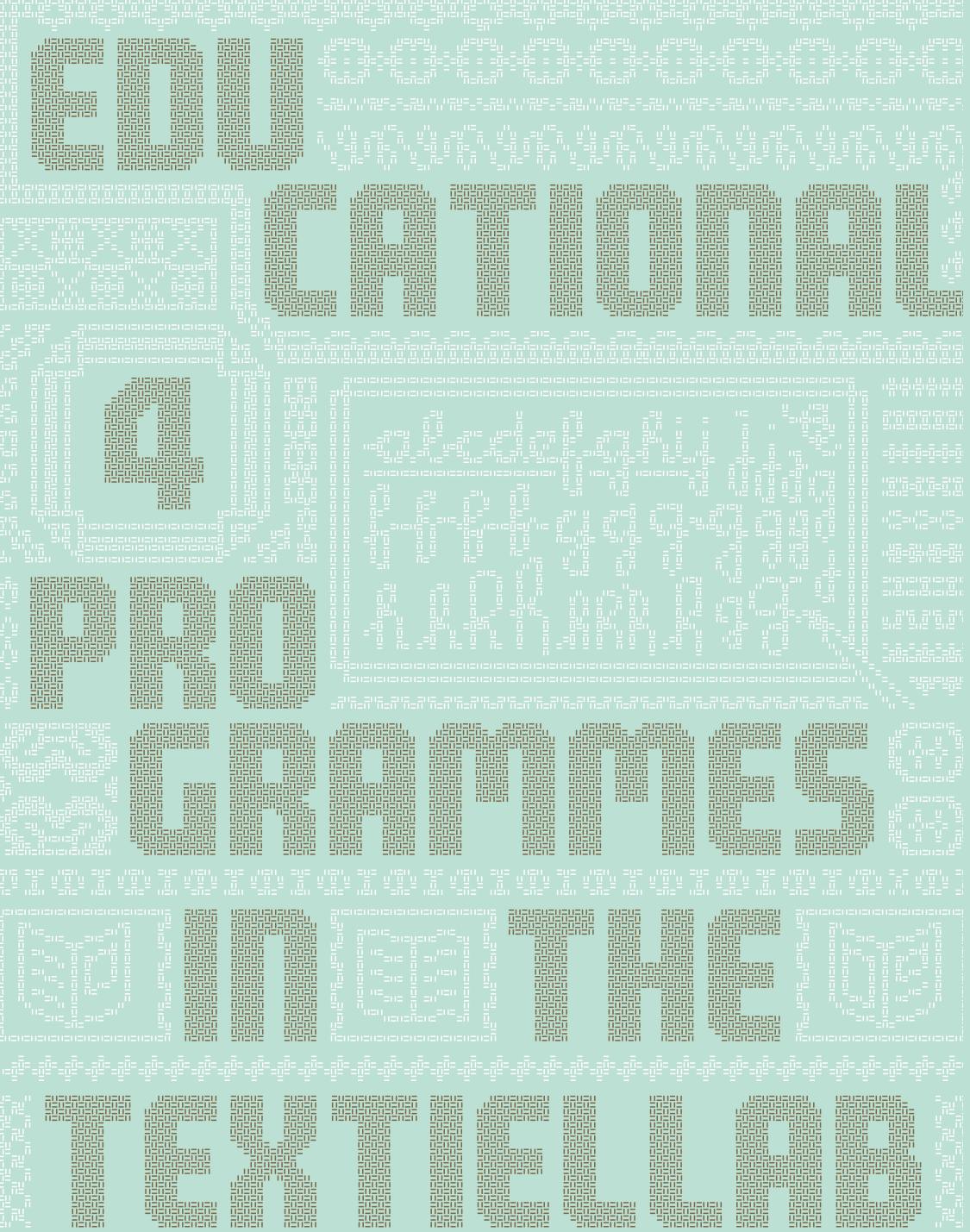


THOMAS EURLINGS
Séparation de changer II

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4

The TextielAcademie wants to offer
an inspiring environment and promote creativity.
The varied selection of programmes, masterclasses,
workshops, guided tours, lectures and networking events
is an open invitation to students and professionals
to participate, meet each other and find inspiration.





Project

EUROPEAN TEXTILE TRAINEES (ETT) ■ v x o • ::z Sustainability (84)

The European Textile Trainees (ETT) programme, an initiative of Audax Textilmuseum Tilburg, offers talented students of textile, art and design the opportunity to expand their knowledge about materials and textile techniques, design and industrial processes. The pilot started in 2008. In 2010 eight selected students from six European academies participated in the trainees programme that consisted of two working periods: one at the TextielLab and TextielAcademie in Tilburg (NL), the other in Como, Italy. The students spent five weeks in Tilburg, using the facilities of nearly all the departments at the TextielLab, attending lectures and visiting designers and textile firms. The topic of this year's programme was 'sustainability'. The students then went to Como for two months, where they took part in a programme organized by Como's textile industry and worked in various textile companies, primarily suppliers to the high-end fashion sector.

■ partner academies are Bergen National Academy of the Arts (NO) / School of Art and Design, Aalto University, Helsinki (FI) / The Danish Design School, Stockholm (DK) / Burg Giebichenstein University of Art and Design, Halle (DE) / Sint-Lucas Visual Arts, Ghent (BE) / Royal Academy of Fine Arts, Ghent (BE) ■ industry partners are Como Textile Industry / Servizi Industriali Srl, UICOMO (IT) ■ weaving / knitting / embroidery / laser technique / digital printing / tufting / braiding ■ samples / fashion / interior textiles ■ presented at Textielweekend & PlatForm, Audax Textilmuseum Tilburg (NL) ■ photography by Joep Vogels ■

Design Contest

KRAAKHELDER (SPOTLESS) ■ v x o • ::z Household textiles

The TextielAcademie organized a design contest. Students from Dutch academies of art and design were invited to submit an extraordinary contemporary design for a functional household cloth. A total of 18 students from eight different academies submitted a design.

Four designs were shortlisted and the nominated students were given the opportunity to work at the TextielLab to develop and fine-tune their designs. The eventual winner was Jolien van Schagen, a third-year student of Textile Design at the Royal Academy of Art in The Hague. 'With her cloths she has managed to evoke an atmosphere that makes you want to collect and cherish them,' the jury stated in its report. 'The combination of bindings, colours and occasional decorative embroidery makes each of the cloths intriguing in its own right.' In order to contribute to practical training, the TextielAcademie regularly organizes a design competition for students, offering them a chance to become acquainted with our professional TextielLab by actually working there. This design contest was organized as part of the exhibition *Kraakholder – 100 jaar huishoudtextiel* (Spotless – 100 years of household textiles).

■ designed by Bachelor students, Departments of Man & Identity and Man & Well Being, Design Academy Eindhoven (DAE) (NL) ■ Design Academy Eindhoven (NL) ■ various techniques ■ interior textiles ■ presented at Design Academy Eindhoven (NL) ■ photography by Joep Vogels ■

Educational programme

TEXTILE MINOR ■ v x o • ::z Soft House – Tactile Inner Space (90)

In 2009 / 2010 the Design Academy Eindhoven (DAE) entered into a collaboration with the TextielAcademie to implement a new Textile Minor. The DAE students worked at their own institute as well as in the TextielLab. Starting with a concept they chose an application in private or public space, such as textile for the floor, wall, window or furniture. After figuring out aspects such as atmosphere and colour they worked together in small groups in the TextielLab to experiment and realize their concept.

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*While working at the TextielLab
there were so many possibilities
I often felt like a little kid in a candy store.
It wasn't just about the crazy machines; the
people really made it
an unforgettable experience!*

*Clara Vankerschaver
(ETT 2010)*

European Textile Trainees 2010

Caroline Täschner ^(DE)

Catharine Ibe ^(DE)

Clara Vankerschaver ^(BE)

Ella de Vos ^(BE)

Marie Skeie Lôbo ^(NO)

Signe Rand Ebbesen ^(DK)

Essi Lehto ^(FI)

Tiina Uimonen ^(FI)



MARTY LAMERS

Bas van Tol, Head of the Man & Living Department at the Design Academy Eindhoven (DAE) and yourself, Marty, as Head of its Man & Identity Department, jointly took the initiative, in consultation with Bea Nieuwenhuis, Head of Education at the Textielmuseum, to introduce a Textile Minor for students from these two departments. The pilot took place during the 2009 / 2010 academic year. What was the motivation for setting up this minor? To put it very simply, the idea behind it was that Bas and I felt that our students were no longer sufficiently versed in the field of textiles.

What are the components of the Textile Minor syllabus, and which components took place in the TextielLab? The students first came up with a concept that proceeded from a given theme. The theme was Soft House – Tactile Inner Space, so the objective was the development of textiles for the interior. In workshops, facilitated by the museum instructors from the Textiel-Academie, the students were introduced to the different techniques that are available in the TextielLab. After the evaluation of the individual concepts they worked in two- or three-person teams to ensure that the utilization of the machines was realistic. The teams devised a joint project based on the individual concepts and this was subsequently executed in the TextielLab. Besides the collaboration between the Design Academy and the Textiel-museum, the programme included a number of excursions to textile factories such as Vlisco, Ten Cate and Innofa. There were also meetings with textile professionals in their studios or at the academy.

What is the learning objective of this Minor with respect to the relationship between experiment and, for example, potential industrial applications for textiles? The objective is twofold. The first phase is fairly experimental and free, although the students have of course had an introduction to the TextielLab already. The focus subsequently narrows, zooming in on what is realistic, the feasibility of the designs with textiles as a medium. For Identity & Living students this minor is an elective course.

The students presented the results of this pilot in 2010. Did the process and results correspond to what you had envisaged with the Textile Minor? More than! We were truly very impressed. Some of the work even displayed the quality of final exam material.

How do you judge the possibilities that the TextielLab offers to students and where do you still see room for improvement, or what is lacking there in terms of machines or services? The time factor is always problematic. It was a pilot and for next year we have already tweaked certain things. The conceptual phase will be shorter, leaving more time for execution and elaboration. This time the students could only work on a single machine. For a theme like Soft House it was a shame that we couldn't make use of the tufting studio. Otherwise all I have is praise for the collaboration, which arose in part from the European Textile Trainees (ETT) programme. The minor has established a solid basis – now even students from Man & Well Being and other departments are participating. The TextielLab is a fantastic workplace – it would be impossible for the Design Academy Eindhoven to set up something similar. I want to offer students an insight into processes that is as wide-ranging as possible. In the second year they are already given an introduction to the TextielLab, and in the third year the students can actually work at the machines. I think this is a unique opportunity and I would welcome it if all Man & Identity students were to follow the Textile Minor.

18 November 2010,

*'It is fantastic to be able to work
with this whole range of equipment
and I am really looking forward
to these final weeks in our
“textile Disneyland”.'*

*Marie Skeie Løbo
(Norwegian ETT student)*





88
45

4



86 87



4



EUROPEAN TEXTILE
TRAINEES PROGRAMME
*Clara Vankerschaver,
Signe Rand Ebbesen //*



KRAAKHELDER (SPOTLESS)
Jolien van Schagen //

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06
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DESIGN ACADEMY EINDHOVEN, TEXTILE MINOR
Soft House – Tactile Inner Space 11 o •



5

More and more students and recent graduates from fashion and design courses in the Netherlands and abroad are finding their way to Tilburg. In their final year they come to the TextielLab to work on their final exam collections.

For many years the TextielLab has been collaborating closely with the Design Academy Eindhoven (DAE) and the Amsterdam Fashion Institute (AMFI). In recent years they have been joined by students from, for example, the Fashion Department at the Royal Academy of Fine Arts in Antwerp and Eindhoven University of Technology (TU/e).

Design and fashion students regard the TextielLab as a challenging workplace for the realization of their designs. The TextielLab also offers the opportunity to follow an internship.



TOON GEBOERS

Wednesday
(108)



Year after year the Antwerp fashion academy produces exceptional talent. Toon Geboers is one of the talented designers from the class of 2010. The sources of inspiration for his *Wednesday* collection were as diverse as carpets and the Addams Family, a film which appeals to the designer primarily because of its atmosphere and its dark but humorous undertone. The carpet as a source of inspiration is expressed in the application of tufting techniques for the construction of his clothing and structural details such as frayed hems. Tufting expert Karen Zeedijk realized jackets, sleeves and a dress to Toon Geboers's designs in the TextielLab's tufting department. The collection is comprised of theatrical black-and-white outfits with a touch of cellophane.

✉ student at the Fashion Department, Royal Academy of Fine Arts, Antwerp (BE) ✉ tufting ✉ fashion ✉ presented at Show 2010, Fashion Department, Royal Academy of Fine Arts, Antwerp (BE) ✉ photography by TextielLab and Zeb Daemen ✉

LENNEKE LANGENHUIJSSEN

Wooden Textiles (109)

Wood is known to be a natural and pure material that is often used to create strong and solid objects. Few people know that wood can become a textile. Lenneke Langenhuijsen learned the craft of rendering bark flexible from the people of Tonga, an archipelago in the South Pacific Ocean. In addition to traditional carpentry techniques such as sawing, carving and sanding, Lenneke used textile techniques like sewing, washing, folding and colouring to refine the wooden textiles in terms of function and aesthetics. In the TextielLab she explored the functional and aesthetic possibilities of her wooden textiles, experimenting with laser cutting, embroidery and inkjet printing. Her research resulted in an inspirational book for the interior with samples, interior objects and a collection of wooden blankets, which will no doubt broaden our perception of wood.

✉ student at the Department of Man & Well Being, Design Academy Eindhoven (DAE), (NL) ✉ laser cutting, embroidery, digital printing ✉ design ✉ presented at Graduation Show 2011, DAE (NL) ✉ photography by Dirk Hardy ✉ thanks to Borduurstudio Budel for large expanses of embroidery ✉ nominated for the René Smeets Prize and the Melkweg Prize ✉

ELISE KIM

Graphic Modernism (110)

Elise Kim is the label of the young Vietnamese fashion designer Elise Le Vu. In her Fall 2011 collection, *Graphic Modernism*, Elise Kim explores the rules of mathematics. She is inspired by the lines and shapes which can be found in a subject. The collection consists of 10 outfits, including tops, dresses, pants, jackets and coats. The influence of mathematics is also evident in the strongly defined silhouettes with sharp cuts, straight lines and geometric shapes. Texture plays a key role this season: Elise developed most of the fabrics for her Fall 2011 collection at TextielLab. The dresses are made of 3D woven fabrics, finished with graphic leather details, while beautiful silver woven fabrics are used to make jackets and a cape. The line includes a few separates such as 3D knitted leggings, leather pants and delicate silk blouses with laser-cut ornaments.

✉ student at AMFI (graduated in January 2010) ✉ weaving, knitting, laser cutting ✉ fashion ✉ presented at A house in Utrecht ✉ photography by Elise Kim and Amber Isabel ✉ hair & make-up by Hanny van Snippenberg ✉ modelled by Cathelijn @Freshmm ✉ supported by the Foundation for Fine Arts, Design and Architecture (Fonds BKVB), Amsterdam (NL) ✉

The Biesbosch National Park, a fresh-water tidal area in the southwest of the Netherlands, is surrounded by industry. The Raamsdonkveer cooling tower, the power pylons, the industry, the day-trippers and the jetskis are visually prominent even from within the nature reserve. Jetske Visser is interested in the surroundings of the Biesbosch as an area that provides raw materials. She mapped out the natural resources to be found there, such as bog ore, madder and teasel. In addition she found plenty of waste material from local industry, such as rejected fishing nets from the Klop river fishery company and screen gauze from a company that pleats curtains. Proceeding from her textile background, Jetske Visser investigated the properties of the different materials. In the TextielLab she experimented with yarns that she developed from plastics, screen gauze and fishing nets as well as yarns that she dyed herself. The outcome of her research is an unconventional, environmentally conscious textile collection that is inextricably linked with the Biesbosch.

✉ student at the Department of Man & Leisure, Design Academy Eindhoven (DAE), (NL) ✉ commissioned by Natuur- en Recreatieschap de Hollandse Biesbosch ✉ weaving ✉ product design / textiles ✉ presented at the 'Landinwaarts, van Dordt tot de Biesbosch' (Heading inland, from Dordrecht to the Biesbosch) exhibition at Eindhoven City Hall / Textielweekend, Audax Textilmuseum Tilburg / Dutch Design Week, Eindhoven (NL) ✉ photography by Jetske Visser / Michiel Martens ✉



BERTINE VAN NIEUWENHUIZEN

Mijn zwakte is mijn kracht (My weakness is my strength) (112)

Mijn zwakte is mijn kracht – My weakness is my strength – is the title of Bertine van Nieuwenhuizen's final exam collection. In this ensemble of wallpaper, interior textiles and garments presented in a bedroom setting, the designer tells the story of a young woman and her surroundings, which were damaged during a fire. Bertine turned to the TextielLab for help with the laser treatment of the curtain fabric. She began with an extensive series of tests. After being printed, sections of the synthetic fabric were melted away using the laser machine, thus revealing the colours of the underside.

◦ student at the Royal Academy of Art (Koninklijke Academie voor Beeldende Kunst, or KABK), The Hague (NL) ◦ laser engraving ◦ interior design / curtain ◦ presented at Graduation Show 2010, KABK, The Hague (NL) / Salone del Mobile, Milan (IT) ◦ photography by Bertine van Nieuwenhuizen ◦

MATTHIEU THOUVENOT

Death in a Pink Cloak (113)

Inspired by Baroque costume and the Apocalypse, young French fashion designer Matthieu Thouvenot strives to create more than simply a collection of clothes. He is looking to create a complete atmosphere that allows the wearer to examine their own past memories in relation to the garments he produces. 'Baroque is a fascinating period for the arts,' Thouvenot explained in an interview with web magazine *Dazed Digital*. 'It is highly ambiguous, all about light and shadow, about being wild and haunted by death.' His collection consists of elegantly shaped, stiffly woven dresses combined with chiffon blouses and trousers. Mohair and shiny lurex yarns are used to achieve the dégradé effect from black to blue. The round lurex yarns seem to lie upon the woven fabric, similar to the effect of embroidery.

◦ student at the Fashion Department, Royal Academy of Fine Arts (Koninklijke Academie voor Schone Kunsten), Antwerp (BE) ◦ weaving ◦ fashion ◦ presented Show 2010, Fashion Department, Royal Academy of Fine Arts, Antwerp (BE) / Textielweekend, Audax Textilmuseum Tilburg / 'Culture Couture' exhibition at the Tropenmuseum, Amsterdam (NL) ◦ photography by Matthieu Thouvenot and Joep Vogels ◦

CHLOË POUZOULET

Dune (115)

The hand-knitted woollen rug *Dune* offers the opportunity to fuse with the domestic landscape. It starts off oblong and rigid, but ends in a soft cylindrical trunk in the middle in order to create a link between architecture and the human body. The trunk can be rolled up to form a comfortable pillow on which to sit or lie down, but you can also crawl into it. The knitting process allows it to be one unique piece that evolves. The wool for the carpet was dyed in the TextielLab's dyeing machine.

JUDITH GRIMBERGEN

Dark, Vivid, Whimsical (114)

Judith Grimbergen designed three fabrics that were all inspired by the Dutch landscape for her final exam in interior styling. She adapted landscape photos and magnified details to use them in her patterns. For the realization of the fabrics, which are intended as plaids, she used the TextielLab's printing facilities.

◦ student of Interior Styling, Academie Artemis, Rotterdam (NL) ◦ digital printing ◦ interior textiles / plaids ◦ presented at Graduation Show 2010, Academie Artemis, Rotterdam (NL) ◦ photography by Louis Lemaire ◦



ELISE VAN MOURIK

Tufting engineered (116)

During her two-month internship, Elise van Mourik took the first steps towards devising a new tufting method. Tufting is the technique used to produce carpets and tapestries. In a manner similar to hand-knotted tapestry, threads are shot into a woven backing to serve as the cut-piles or loops of the carpet. Tufting does not require any knotting. The piles, therefore, are not attached to the backing and need to be fixed using a rubber glue applied to the rear of the carpet. Elise's goal during her internship was to eliminate the use of glue and keep the back of the carpet visible. She developed a backing that can keep the piles in place without using glue. It does this by shrinking around the piles. The backing itself is no longer visible to the front or back of the carpet, but keeps all the fibres together from within. This backing makes it possible to tuft on both sides of the piece. The design can have a more special application and also becomes more wearable. Furthermore, the carpet is no longer polluted with glue. The resulting textile can also be engineered to transform into a three-dimensional shape, using the shrinking property of the backing.

✉ student at the Department of Man & Living, Design Academy Eindhoven (DAE) / internship at the TextielLab (NL) :: tufting :: interior textiles :: photography by TextielLab ::

CATHELIJN KRUUNENBERG Process color (117)

Cathelijn Kruunenberg's final exam project, *Process color*, is about chromatic transformation when using different materials and techniques. The question she posed herself as a graphic designer was how the off-set printing process might be translated into designs for coloured woven fabrics. The end result is four woven and printed posters and three tea towels. The designer analyzed the printing colours of cyan, magenta, yellow and key black (CMYK) and went in search of an application for weaving in colour.

✉ student at the Department of Graphic Design, Utrecht School of the Arts (Hogeschool voor de Kunsten Utrecht, or HKU), (NL) :: weaving, silkscreen printing :: fashion / textile design :: presented at Graduation Show 2010, HKU (NL) :: photography by Cathelijn Kruunenberg ::

STELLA TEUNISSEN

Knitted Skin, Distorted Wardrobe (118)

For her finals Stella Teunissen presented two projects that she developed in the TextielLab. *Distorted Wardrobe* is a collection of outfits in a miniature format, modelled by Barbie dolls. The diversity of the human body is underscored and magnified in the clothing, almost becoming a caricature. The outfits were designed with the idea of pulling the body out of proportion: lengthened, enlarged and bloated. *Knitted Skin* is a knitted sample collection that was inspired by human skin, which changes and ages: you carry it with you throughout your life. Stella Teunissen has embodied her fascination with this phenomenon in her work. She studied the structure of the skin and translated pores, hair and nipples into a knitting pattern, thus embodying the colour, structure and curves in the knitted fabric. The designer developed these samples further to produce a number of garments from this 'knitted skin', which the wearer can pull on over their own skin like a second skin.

✉ student at the Department of 3D Design, Utrecht School of the Arts (Hogeschool voor de Kunsten Utrecht, or HKU), (NL) :: knitting :: textile design :: presented at Graduation Show 2010 (HKU) / nominated for the Piet Bakker Prize, Academiegalerie, Utrecht (NL) :: photography by Stella Teunissen :: thanks to Ninke Overbeek ::

UTA TISCHENDORF

Alltagsrituale: Faltzeit - Haltzeit (Everyday Rituals: Folding Time - Halting Time) (120)

100

The German student Uta Tischendorf was introduced to the TextielLab in 2009 in the context of the European Textile Trainees programme and was so enthusiastic that she returned for a internship. For her final exam she developed extraordinarily complex three-dimensional knits that result in flexible extensions to the body. Uta Tischendorf found her inspiration for the fabrics in the various folding techniques of Japanese origami. The translation of these folding techniques into knitted textiles called for intensive study into the interaction between knitting patterns and yarns.

✉ student at Burg Giebichenstein, University of Art and Design, Halle (DE) :: knitting :: textile design :: presented at Graduation Show 2011, Burg Giebichenstein, Halle (DE) :: photography by Uta Tischendorf ::



LIEKE VAN OPSTAL

" Stalenboek (Pattern Book) (121)

The Belgian student Lieke van Opstal followed a three-month apprenticeship at the TextielLab. She developed a pattern book for the weaving department of the TextielLab in the context of the European Textile Trainees (ETT) project. Professor Jon Å. Pettersen from Norway taught a course on weaving patterns as part of the ETT programme. Various weave bindings were documented and enlarged for inclusion in the pattern book. The technical drawings were collected in a digital library, so that the product developers can in future use them for clients. Lieke van Opstal was very positive about her experiences: ‘The techniques that I picked up in the TextielLab are a springboard for exciting concepts and ideas for my Master’s project. I’ve developed some of the interesting bindings further for my own collection of scarves.’

“student at the Koninklijke Academie voor Schone Kunsten

(Royal Academy of Fine Arts), Ghent (BE) “weaving “textiles

“presented at ETT / TextielLab archive, Audax Textiel-

museum Tilburg (NL) “photography by Lieke van Opstal “

Stef, you've been working in the Textilmuseum for more than 25 years. How did you become involved in working as a product developer for weaving?
In the mid 1980s we often worked together with artists, but then we had slightly older machines. This meant we couldn't produce everything that the artists envisaged. In the late 1990s we acquired new looms with the latest software and we started experimenting with them. It was then that the development of new products truly began. In the process we noticed that there was not only plenty of demand from established artists but also from students, who wanted to learn more about textiles and asked whether they could also have work produced here.

How does working with students differ from working with more experienced designers and artists?
The differences between experienced artists can already be considerable. Take, for example, an artist such as Peter Struycken, who adheres to rigid rules, and someone like Berend Strik, who works much more intuitively. You find this same difference in mentality among students: some stick to an assignment precisely, while others don't. You do notice that students are generally more free; they are often more inquisitive, ready to try things out.

Some students are familiar with weaving techniques while others are not. Tell me about your experience of working alongside students? A fine example is the European Textile Trainees project. You have students with a sound basic knowledge of textiles and others who have never worked with textiles before. The outcome can be surprising. The students who were already specialized in textiles develop really beautiful, high-quality fabrics. Students without that textile-technical expertise were more free, simply trying something out and seeing what happened, while a specialist will sooner consider the attributes of a particular binding system. So you do notice the differences, and I mean that not so much on the artistic level but when it comes to the design approach. A designer with experience in the field of textiles is inclined to stick to the rules more closely.

The TextielLab is a place for experiment and development. Who or what challenges you? I've noticed that I really like the two extremes: it suits me working with established textile artists because they are often more goal-oriented, focused on the product, but it is also a challenge to work on an assignment, such as the project for the Rijkgebouwendienst – the Government Buildings Agency. They prescribe exacting quality standards that are a challenge to meet. However, it's also exciting to sit in the studio with someone like Jan Taminiau – for him we're currently busy weaving dresses that can be removed from the loom in one piece and are immediately ready for the catwalk.

There are more and more new yarns coming onto the market. What do yarns mean for you? Since the yarn bank was established here I've noticed that people are more likely to experiment with new yarns. You can achieve really unusual effects. For example, Reinoud van Vught concealed glow-in-the-dark yarns in his wall hangings for the Provinciehuis – the seat of North Brabant's provincial government. Recently many designers have also been looking for technical yarns, such as conductive yarns, with which you can integrate sensors into clothing. A lot of progress is being made there. This means that the challenge lies not just in the realization of a design but also in the application of the appropriate yarns. In addition, sustainability is a highly topical theme.

You just mentioned Jan Taminiau and the exceptional nature of weaving dresses in one piece. Are there other shifts in the kinds of woven textiles that are being developed? Yes. For example, fabrics are more strongly shaped, because we are working with metal yarns more often. You can mould those fabrics, so besides achieving 3D effects, which is what designers such as Aleksandra Gaca are concerned with, we are now also producing stiffer fabrics that can be employed in different ways – structurally and sculpturally.

What was the most challenging student project you have realized recently? That's difficult to say. Perhaps the work of Jetske Visser. She may have used really simple weaves, but she had made her own yarns from all kinds of materials, including waste materials that she had found in the Biesbosch National Park – this was a project concerning sustainability. She essentially knotted these materials together. You can achieve beautiful effects by doing this, but it was incredibly difficult to weave. Our technical staff had to come up with all kinds of tricks again. So besides the fact that the development was difficult, for the weavers it was really complicated technically, which also makes it exciting.

The TextielLab has a policy that its product developers also work on their personal development. What is your learning objective? We're often too busy, but if there is any free time then I set myself a goal. I ask myself what has already been achieved and in which area I could better myself. For example, I recently produced weaves that are filled in completely and I tried to see how far I could take that, with some nice results. I then show these results to designers, demonstrating the effect of certain yarns and bindings. I develop those fabrics purely to improve myself technically, but it also inspires a designer to try different things.

17 November 2010

*‘Working in
the Textilmuseum is
like scooping up a drop
of water from an ocean
filled with ideas.’*

Uta Tischendorf
(Former ETT student, Burg Giebichenstein, Halle¹⁰⁷,
and student intern at the TextielLab)



JOY
MART



TOON GEBOERS
Wednesday ::



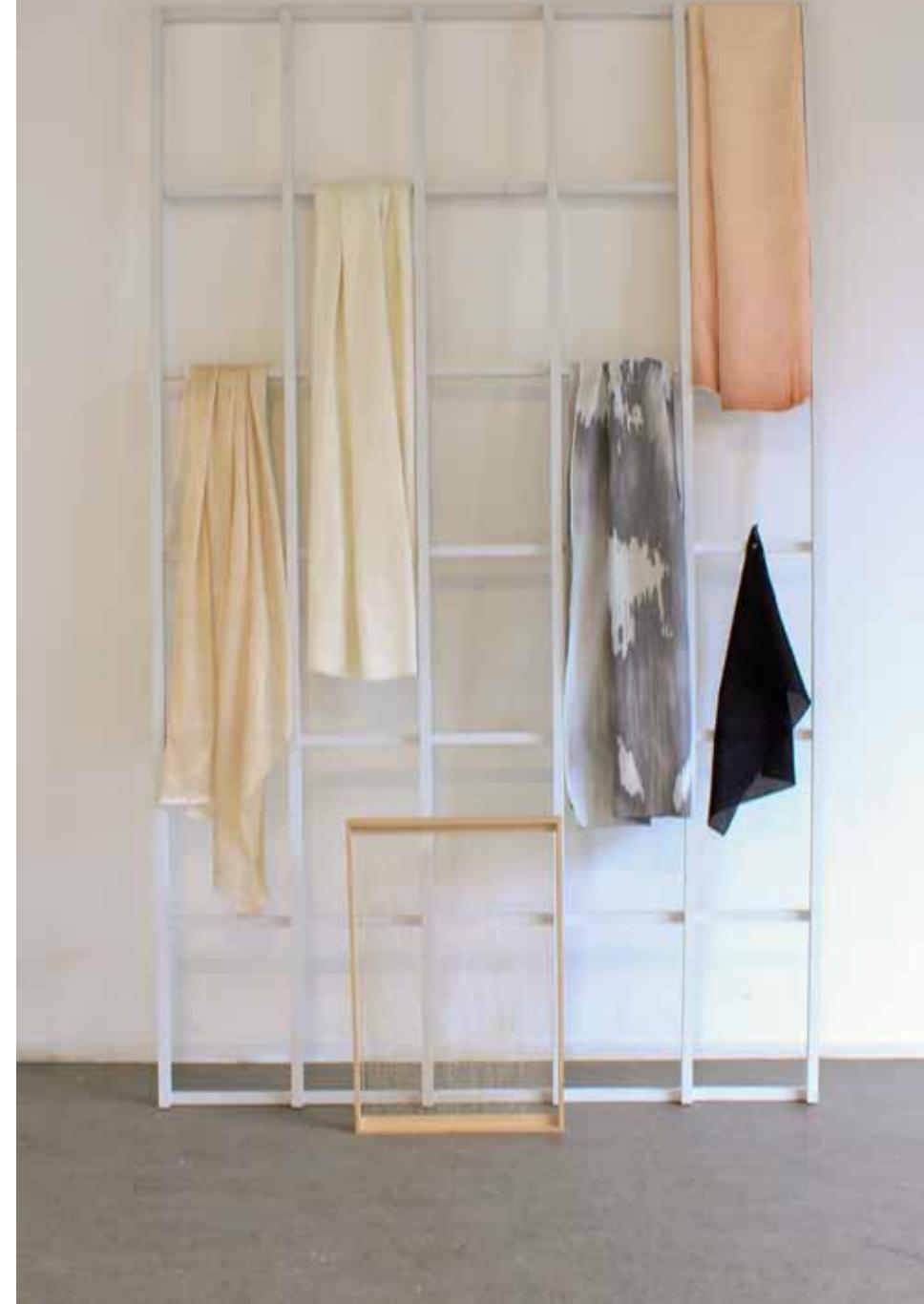
LENNEKE LANGENHUISEN
Wooden Textiles x •



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ELISE KIM
Graphic Modernism



JETSKE VISSER
Grondstoffen. Collectie Biesbosch (Raw materials. Collection Biesbosch)

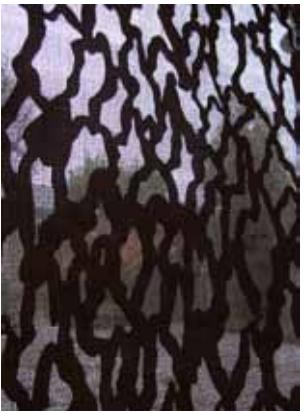
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BERTINE VAN NIEUWENHUIZEN

Mijn zwakte is mijn kracht (My weakness is my strength) •



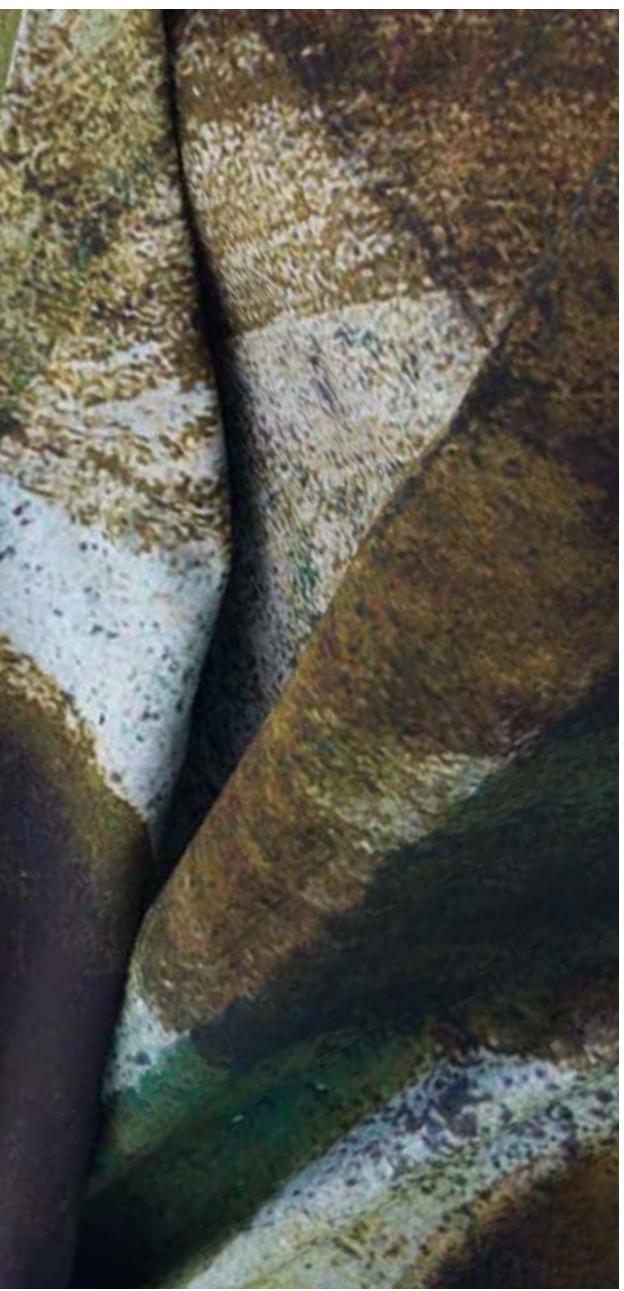
MATTHIEU THOUVENOT
Death in a Pink Cloak II



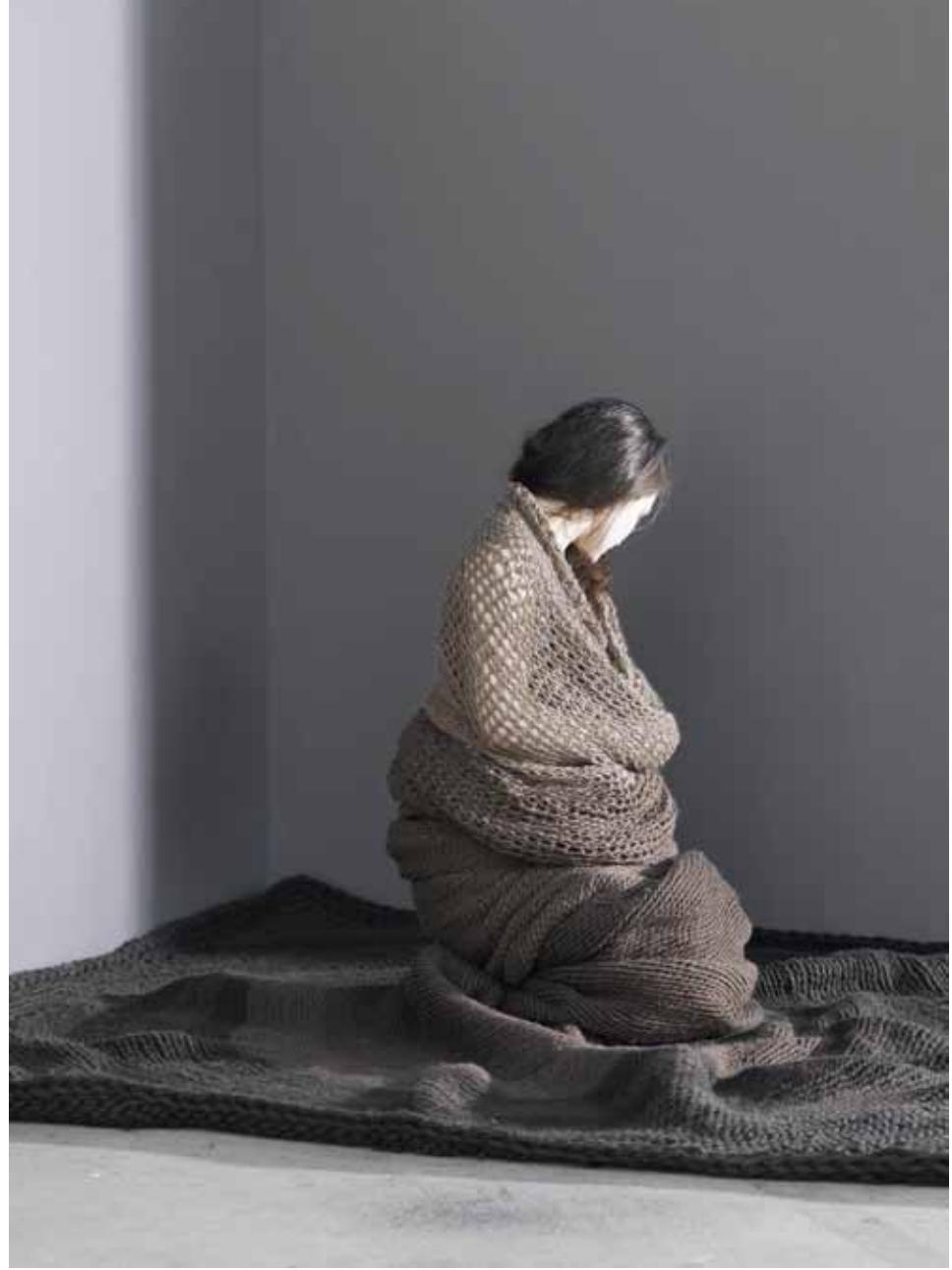
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JUDITH GRIMBERGEN
Whimsical •



CHLOË POUZOULET
Dune

114
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ELISE VAN MOURIK
Tufting engineered ::



CATHELIJN KRUUNENBERG
Process color ::



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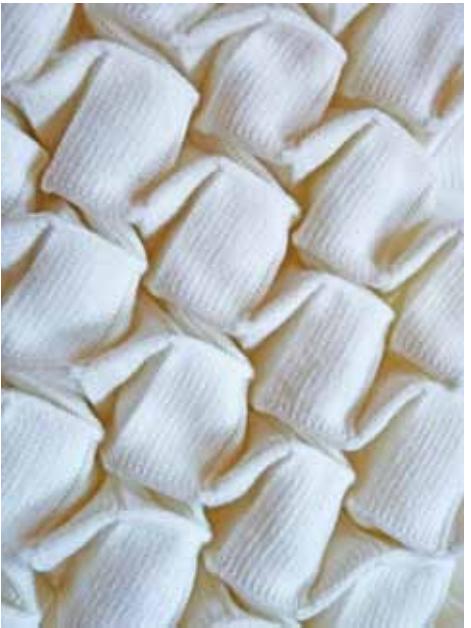


STELLA TEUNISSEN
Distorted Wardrobe ↴



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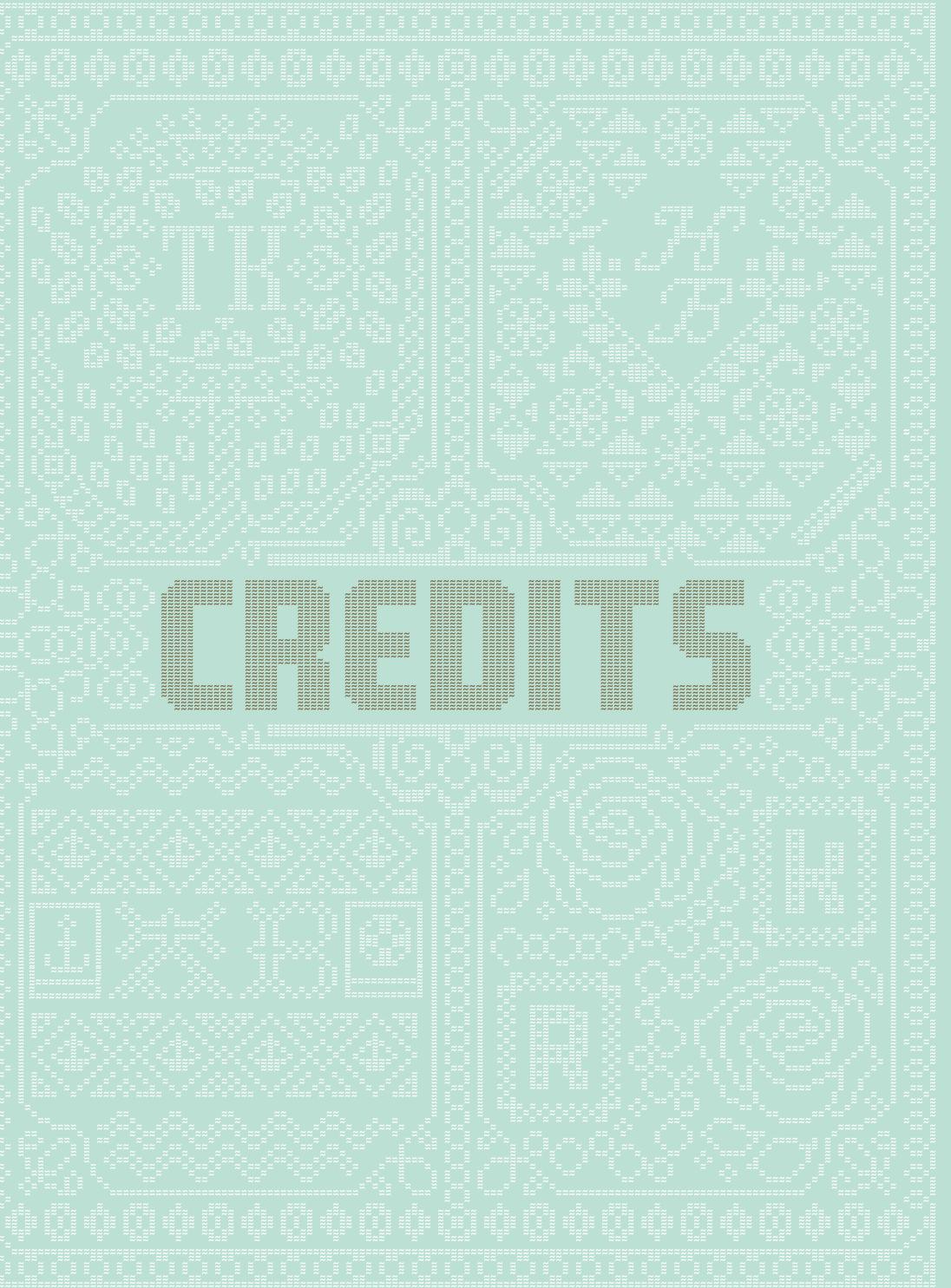
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UTA TISCHENDORF

Alltagsrituale: Faltzeit - Haltzeit
(Everyday Rituals: Folding Time - Halting Time) ▶

LIEKE VAN OPSTAL
Stalenboek (Pattern Book) ▶

5





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