



YEAR

BOOK

people
process
products

TEXTIEL

LAB

2011

**Yearbook
TextielLab
2011**

YEAR

BOOK

TEXTIEL

LAB

2011

people
process
products

Contents

| | | | | |
|-----------|---|------------|------------|---|
| 7 | Pushing the Boundaries | I | 19 | Commissions from Industry and Institutions |
| 9 | Driving Innovation, Enabling Experiment | II | 59 | Independent Projects |
| 11 | Index People and Projects Yearbook TextielLab 2011 | III | 77 | Commissions from the Audax Textielmuseum Tilburg |
| 13 | Other Designers and Artists who worked at the TextielLab in 2011 | IV | 91 | Educational Programmes at the TextielLab |
| 14 | TextielLab | V | 105 | Young Talent |
| 16 | Colophon | | | |

Hebe Verstappen

Pushing the Boundaries

In the autumn of 2011, the TextielLab staged a presentation entitled 'Crafts' together with four other workshops during the Dutch Design Week in Eindhoven. We demonstrated that in this day and age there are many novel ways to integrate craft into the contemporary practice of designers, and that we have an important part to play in this. We make it possible for designers, architects, artists and students to master a unique technical skill in a short time and we provide continuous development of the craft. Innovation is a second core value that the TextielLab considers to be of paramount importance. One touchstone for projects that are developed here is that they are innovative in terms of concept, applied technology and materials. Here I would like to give a special mention to two successful projects. They demonstrate the things we are able to do in the TextielLab by using special yarns, the most innovative textile machines, and knowledge and derring-do. For both projects, experimenting with previously unused, groundbreaking techniques and the search for novel possibilities with materials and finishing was essential.

The 'dressing up' of The Exchange, the new fashion hotel in Amsterdam, in textiles was a unique project in which the expertise and prowess of all the TextielLab's staff was used to optimum advantage. The development of a 110-metre-long wall hanging designed by the prestigious OMA architecture firm was another milestone. Both projects kept us busy for weeks on end and we produced an untold quantity of samples. The specialized textile library and the exhibitions in the museum were used as a fount of inspiration. We have thus been able to show what makes our modus operandi and our institution so unique: the whole museum functions as a knowledge institution that offers opportunities for the development of personal projects in the TextielLab.

The success of these and all the other projects that pass in review in this publication is partly due to international enterprises such as spinning mills, software companies and machine manufacturers. During our visits to the famous ITMA machine fair in Barcelona and the Pitti Filati yarn fair in Florence, the essential role that these partners play became clear to us: they, too, work for days on end with the same passion on the development of new equipment and materials for the production of exceptional textiles, which the TextielLab can then employ to develop new fabrics. These manufacturers are also constantly searching out the boundaries of the possible, and without these partners our projects would be impossible to realize.

In order to better fulfil the role of international knowledge institution there is plenty of time for the development of talent. We are increasingly working together with diverse academies in Europe and we invite the best students to work in our museum for an extended period of time. This structured cooperation with international educational institutions will be expanded further in the future.

In recent years there has been an obvious shift towards projects on a larger scale, for interiors and other purposes, in the Lab. In order to live up to our ambitions it is necessary for us to bring about a focus among the different techniques. Such a focus would impel us to add greater depth to the quality of the projects. Engaging in these bigger projects and proactively approaching prospective international clients will therefore take priority in the future.

We therefore continue to search for projects and partners that strengthen and challenge us: allow us to extend that invitation to you. The combination of Museum, Lab and Academy in a single institution is unique, and I would like to thank our partners. We want to foster the cooperation with these national and international enterprises and institutions even more in the future, thus building on an international knowledge network as well as offering a platform.

*Hebe Verstappen,
Creative Director TextielLab,
21 December 2011*

Christine de Baan Driving Innovation, Enabling Experiment (Excerpt of the opening speech for the ‘i FABRIC. EUROPEAN TALENT’ exhibition)

If you simply google on ‘made in collaboration with Audax Textielmuseum Tilburg’, you will find a surprising amount of inspiring projects that were created with the help of the Textielmuseum, the fantastic resources of its TextielLab, and the expert guidance of its curators and staff. Quite a few were already known to me, but in the case of some of the most iconic pieces, especially the older ones, I never even realized that this was how they came about. I think this is because the museum has been extremely modest about its own achievements. Tucked away in rural Tilburg, over the past ten years it has, quietly and unobtrusively, become a major cultural force:

- Driving innovation, enabling experiment, connecting tradition to the technological avant-garde;
- Introducing designers, artists, and architects to new machines and materials;
- Introducing industry to designers and artists as well as experimental techniques;
- Creating a whole new world of objects for use, or for contemplation;
- Educating whole generations of designers from all kinds of disciplines in the myriad possibilities of textile techniques (I will come back to this issue of education);
- And, through the wide range of experiments and collaborations, the museum staff has become a rich and layered source of knowledge. The importance of real knowledge, based on skills and research, experiment and experience, cannot be overestimated.

For us within the DutchDFA programme, the Audax Textielmuseum Tilburg is one of the great assets of the Netherlands as a design country – and one of which I think we are not making nearly enough use. The Dutch Design Fashion Architecture (DutchDFA) programme aims to strengthen the international position of Dutch design, fashion and architecture, by building long-lasting international partnerships, while addressing issues that are facing today’s world through design. The four-year strategic programme (2009 – 2012) takes place in a selection of focus countries: India, China, Germany and Turkey. It connects cultural, diplomatic and economic agendas, while building reputations, networks, and business.

Several threads within the DutchDFA programme connect to form a framework that should make the Textielmuseum a key player within it:

- The importance of international collaboration and knowledge exchange, for the creation of a common sustainable future; we simply need each other to survive;
- The importance of connecting crafts and traditional techniques to contemporary concepts and innovative materials and technology;
- The rediscovery of crafts in the west, and the need to reinvent craft – while safeguarding local culture in, for example, Asia;
- The need to formulate contemporary identities in rapidly growing and transforming ‘new’ economies: identities that do not deny local cultural tradition, but at the same time are not disconnected from global culture, identities that will be expressed through clothing as much as through home decoration – this is a real issue, seemingly frivolous – fashion, lifestyle, styling – yet essential for a sense of one’s place in the world.

The Dutch are good at these questions. There is a recent tradition of the rediscovery and reinvention of craft, with the Tichelaar ceramics factory, for example, as well as with Thomas Eyck as a commissioner, Droog Design as one of the initiators of a conceptual design trend and the Textielmuseum as some of the most important players. The Textielmuseum’s recent collaborations with industrial partners and designers in this field have led to highly innovative and commercially interesting products.

Institutions for design education play a key role in the sector’s internationalization, and therefore in the DutchDFA programme. They have a tradition of international orientation and exchange, and a focus on the future, in both their subject matter and their output: new generations of designers.

For years already, the Textielmuseum has been running a collaborative programme with Dutch design schools such as the Amsterdam Fashion Institute and Design Academy Eindhoven. In 2008, on its own initiative, the Textielmuseum started a programme called the European Textile Trainee project, building up collaborations with academies in Bergen (Norway), Helsinki (Finland), Halle (Germany) and Ghent (Belgium). Some of the results are included in the ‘i FABRIC’ exhibition, which in itself shows the strength of the network that the museum has developed with academies outside the Netherlands over the past few years.

*Christine de Baan,
Programme Director, DutchDFA
(Dutch Design Fashion Architecture)
Tilburg, 23 September 2011*

**Index People and
Projects Yearbook
TextielLab 2011**

Irene Alvarez⁷⁰
Hotel The Exchange²⁰
Zara Atelj⁶⁴
Sarah Barkmeijer⁴⁸
Martine Bastings¹¹⁴
Maria Blaisse⁷⁴
**Design Academy
Eindhoven (DAE)**¹⁰⁰
**Designstudio
Lotte van Laatum**³⁶
Eva Dunis¹⁰⁶
**European Textile
Trainees (ETT)**⁹⁶
Britt de Groot¹⁰⁸
Hayon Studio³⁸
Linda de Jong¹¹⁰
Bas Kusters Studio⁸⁸
Diana Lebel¹¹⁶
Mercure Cultuurprijs⁴⁶
Justine de Moriamé¹²⁰
Müller Van Tol²⁸
Tom Nijhuis¹⁰⁹
Otobong Nkanga⁴⁴
OMA⁵⁰
Painted⁸²
Karin Peulen³⁰

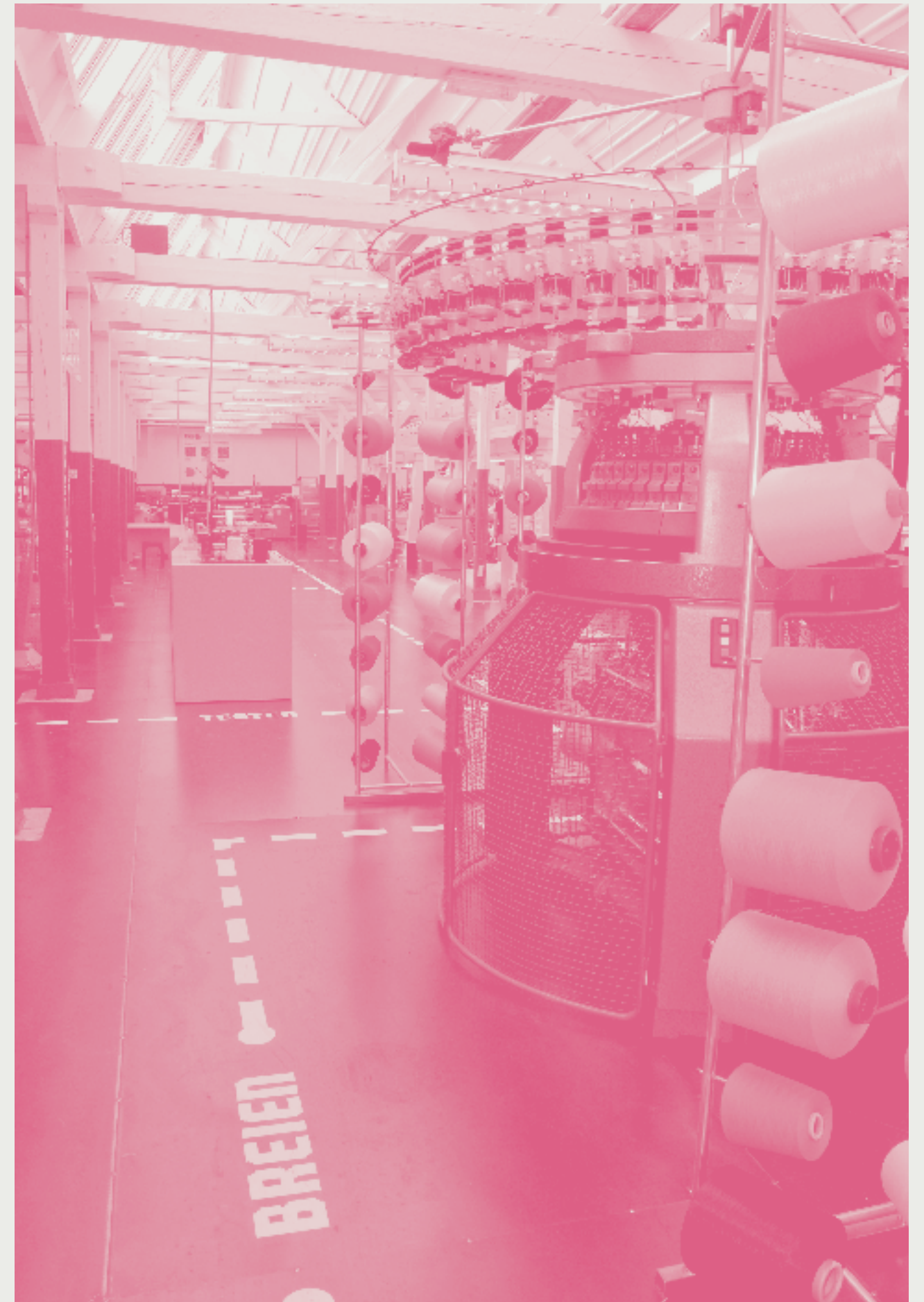
Karolina Piech¹²⁴
Gerrit Rietveld Academy⁹²
Rowena Rutten¹¹⁸
Makiko Shinoda¹²⁶
Mara Skujeniece⁸⁶
Willemijn van der Sloot¹²³
Studio FormaFantasma⁷⁹
Studio Jo Meesters⁶⁹
Studio WM⁶³
Annika Syrjämäki⁶⁶
Annelys de Vet³²
Vincent Vulsma⁷²
Jasmijn Wester¹²²
Kiyoshi Yamamoto¹¹²
Robert Zandvliet⁶⁰

| | |
|---|--|
| Other Designers and Artists who worked at the TextielLab in 2011 | Elise van Mourik Emilie Pallard Piet Paris Alet Pilon Anouk van Ranst Lon Robbé Gino Saccone Alexander van Slobbe Spijkers & Spijkers Studio Job Studio Wieki Somers JANTAMINIAU Natalie Taylor Anaïs Tondeur Iris Toonen Eugène van Veldhoven Jeroen Vinken Claire Vos Elvira Vroomen Sara Vrugt Doreen Westphal Studio |
| Laurence Aëgerter By Borre Sonja Bäumel Walter Van Beirendonck Mariëlle van den Bergh Barbara Broekman Hil Driessen Maartje Elants Thomas E. Creations Jiri Evenhuis William Fan Lizan Freijssen Corné Gabriëls CG Ruth ter Haar Freyke Hartemink Marianne van Heeswijk Mervi Hilvo Sarena Huizinga Elise Kim Lise Lefebvre Jan Koen Lomans Sander Lucas Made by Rens Jerry Meije | |



TextielLab

The TextielLab at the Audax Textielmuseum Tilburg is a unique knowledge centre that combines a highly specialized company that produces exceptional fabrics with an open atelier where experiment takes centre stage. Artists, promising students, and (inter)national designers are guided by product developers and discover the endless possibilities in the field of materials and computer-controlled, decorative and manual techniques.



This yearbook is a publication of Audax Textielmuseum Tilburg, Founding member of Stichting Mommerskwartier (the Mommers Quarter Foundation)

Volume 3 / 2011
Date of publication: 2012

Authors
Hebe Verstappen,
Suzan Rüsseler,
Caroline Boot,
Bea Nieuwenhuis,
Audax Textielmuseum Tilburg

Christine de Baan, DutchDFA
Saskia van Gelder, DAE

Editor
Hanneke Oosterhof,
Audax Textielmuseum Tilburg

Translation (Dutch to English)
Andrew May, Amsterdam
Thijssen Translations, Tilburg

Production coordinator
Floor Westerburgen,
Audax Textielmuseum Tilburg

Coordination of digital images
Brechtje Trompert,
Audax Textielmuseum Tilburg

Graphic design
Rob van Hoesel, Breda

Printing
Drukkerij Gianotten, Tilburg

Binding
Boekbinderij van Mierlo, Nijmegen

Spine
The spine of this publication was also designed by Rob van Hoesel and was produced in the TextielLab. (Thanks Brechtje and Frank!) Ninety per cent of the woven fabric is made of organic cotton and the fabric was embroidered using glow-in-the-dark yarn. The bookmark was knitted on an authentic circular knitting machine.

Print run
1500 copies

ISBN 978-90-70962-51-7
© Stichting Mommerskwartier / Mommers Quarter Foundation
Audax Textielmuseum Tilburg
2012

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without prior permission from the museum.

For work by visual artists affiliated with a CISAC organization, the copyrights have been settled with Pictoright in Amsterdam.
© c/o Pictoright Amsterdam 2011

All photographs are made by employees of the TextielLab, unless otherwise stated in the list below:

Joep Vogels (p.14, 15, 28, 60, 75, 79, 80, 82, 83, 84, 87, 97, 98, 99)
Mirjam Bleeker (p.20, 23)
Hotel The Exchange (p.24)
Milan Vermeulen (p.25)
Roos Soetekouw (p.27)
Iris Kloppenburg (p.27)
Bas van Tol (p.29)
Karin Peulen (p.31)
Annelys de Vet (p.32, 33, 34, 35)
Lotte van Laatum (p.36)
Benders&Stevens (p.37)
Moti (p.42, 43)
Otobong Nkanga (p.45)
Christiaan Krop (p.46, 47)
Sarah van de Boel (p.49)
OMA (p.55,56, 57)
©OMA by Charlie Koolhaas (p.50)
Henk Geraedts (p.61)
Paul Schipper (p.62, 63)
Zara Atelj (p.64, 65)
Nadine Stijns (p.66, 67, 68)
Jo Meesters (p.69)
Yves de Brabander (p.70, 71)
G.J. van Rooij (p.72)
Maria Blaisse (p.74)
Luisa Zanzani (p.81)
Saskia van Drimmelen (p.85)
David Koppelaar (p.88, 89)
Joost Post (p.93, 94, 95)
DAE (p.101)
Eva Dunis (p.106)
Julien Lavigne (p.107)
Britt De Groot (p.108)
Meinke Klein (p.109)
Linda de Jong (p.110)
Peter Stigter (p.111)
Femke Reijerman (p.112)
Sidney Dobber (p.114, 115)
Diane Lebel (p.116, 117)
Rowena Rutten (p.118, 119)
Julie Calbert (p.120, 121)
Jasmijn Wester (p.122)
Willemijn van der Sloot (p.123)
Michael James O'Brien (p.124, 125)

With special thanks to
Staff TextielLab
Students and designers

PARTNERS IN THE 'WORKING MUSEUM' PROJECT:

Public sector partners
City of Tilburg (Chief partner)
Province of Noord-Brabant

Funding bodies
Mondriaan Foundation
Stichting Vrienden Textielmuseum (Friends of the Textielmuseum Foundation)

Private sector partners
Audax B.V. (Chief sponsor)
Interpolis Verzekeringen N.V.
FUJIFILM Manufacturing Europe B.V.
CZ Actief in Gezondheid
ABN AMRO
ING N.V.
Rabobank Tilburg en Omstreken
Van Lanschot Bankiers
Bo.2 architectuur en stedenbouw
Van Eerd bv
Van Puijenbroek textiel

Textile partners
Lindauer DORNIER, Germany
NedSense NedGraphics B.V., Netherlands
Stoll, Germany
Van Wees UD and Crossply technology, Netherlands

Spinning mills
Zegna Baruffa www.baruffa.com
Ilaria, www.ilaria.it
Fuesers Garne GmbH, www.fuesers.de
Vimar 1991, www.vimar1991.com
Gruppo Tessile Industriale S.P.A., www.gtispa.it
Filati BE.MI.VA., www.bemiva.it
Cariaggi, www.cariaggi.it

Education partners
Fontys Hogeschool voor de Kunsten (Academy Visual Arts and Design), Tilburg, Netherlands
Design Academy Eindhoven, Netherlands
AMFI (Amsterdam Fashion Institute), Netherlands
The Royal Danish Academy of Fine Arts, School of Design Copenhagen, Denmark
Aalto University School of Arts and Design Helsinki, Finland
Burg Giebichenstein University of Art and Design, Halle, Germany
National Academy of the Arts Bergen, Norway
Royal Academy of Fine Art (KASK), Belgium
Sint-Lucas, Visual Arts, Belgium

TextielLab contact details
Hebe Verstappen,
Creative Director TextielLab
hebe.verstappen@mommerskwartier.nl

Frank Teurlings,
Managing Director TextielLab
frank.teurlings@mommerskwartier.nl

TextielAcademie contact details
Bea Nieuwenhuis,
Head of Education and Communication
bea.nieuwenhuis@mommerskwartier.nl

Audax Textielmuseum Tilburg
Goirkestraat 96
P.O. Box 4265
5004 JG Tilburg (NL)
Tel + 31 (0)13 536 74 75
info@textielmuseum.nl
www.textielmuseum.nl



Audax/Textielmuseum/Tilburg

YEAR

BOOK

TEXTIEL

LAB

2011

people
process
products



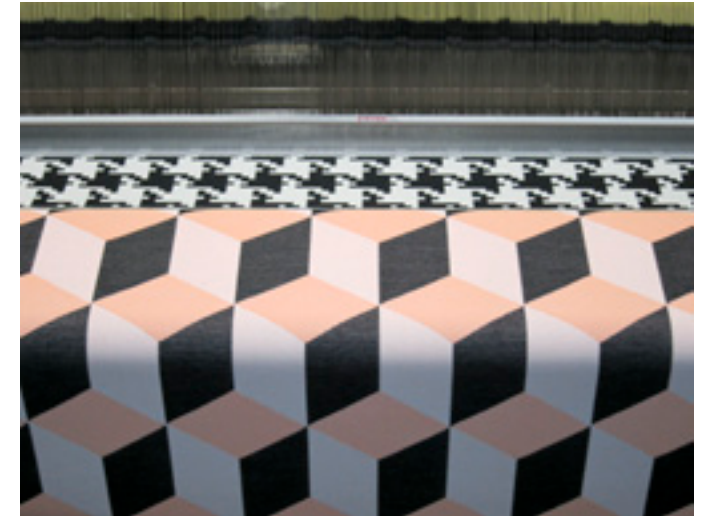
Commissions from Industry and Institutions

Many artists and designers find their way to the TextielLab to work on commissions from industry and institutions. Here we present a selection of the outstanding projects realized in 2011.



commissioned by
**The hotel is an
 initiative of Lloyd Hotel
 & Cultural Embassy**
 concept
**Otto Nan and
 Suzanne Oxenaar**
 designers
**design students and/or
 alumni of the Amsterdam
 Fashion Institute (AMFI),
 Amsterdam (NL) and
 Studio INA-MATT**
 title
Hotel The Exchange
 technique
various techniques
 object category
interior textiles
 location
**Hotel The Exchange,
 Damrak 50, Amsterdam (NL)**
 credits
**Studio INA-MATT (design
 supervision) and Ingrid
 Horsselenberg
 (creative manager)**

Eighties Room by Roos Soetekouw
 Dressed to impress in a bold and fun 1980s
 retro style, this room was outfitted with an
 oversized, black-and-white patterned sweater and
 a tight-fitting tube skirt in a rainbow of colours.
 Both the graphic knitwear, in white cotton with
 some Lurex blended in and a black elastic
 yarn, and the rainbow weave, were crafted in
 the TextielLab at Audax Textielmuseum Tilburg.
 The 1980s styling is not just a fashion fad:
 Hotel The Exchange actually occupies three
 original buildings: one dating back to the 17th
 century, one to the 1970s and one to the 1980s.



In an honest and bold testa-
 ment to the fabric of the city,
Hotel The Exchange opened
 in Amsterdam on 3 December
 2011. Devoid of any of the
 prescriptive conventions of
 hotel concepts and experien-
 ces, *Hotel The Exchange* –
 an initiative of Otto Nan and
 Suzanne Oxenaar – weaves
 together fashion and architec-
 ture. True to the spirit of past
 projects by the pair – the Lloyd
 Hotel & Cultural Embassy and
 the Llove Hotel in Tokyo – their
 perspective on creating a hotel
 is entirely different. Nan and
 Oxenaar's concept of a 'hotel
 with rooms dressed as models'
 allows each room to be treated
 with the same independence
 as a human model. In collabo-
 ration with AMFI, eight students
 and alumni were selected to
 drive the vision for the hotel
 rooms. They created designs
 using fashion metaphors.
 Before 'dressing up' began,
 fabric designs took shape under
 the tutelage of Dutch Studio

INA-MATT. At the TextielLab,
 Ina Meijer, one 'half' of this
 studio, developed fire-resistant
 Trevira CS fabrics produced
 on a warp of Trevira CS that
 was set up specifically for the
 project. Matthijs van Crujlsen,
 the other 'half' of Studio
 INA-MATT, supervised the AMFI
 students and alumni. The
 students arrived with colour
 schemes, formal sketches
 and material samples, which
 were translated into textiles in
 an intensive collaboration with
 the Lab's project developers.
 The weave structures, in
 combination with yarns made
 of copper foil, rubber and
 mohair, are extraordinary from
 a technical perspective. The
 young designers could choose
 from the most recent yarn
 collections from spinning mills,
 which the TextielLab's staff
 had spotted during the Pitti
 Filati yarn show in Florence.
 All the manufactured textiles
 were then impregnated by an
 external partner for fire safety.



'The project is a unique showpiece for the TextielLab, in which the knowledge and skill of the product developers were deployed to optimum effect. Many new yarns were used, plenty of time was taken to carry out tests, the designs are of a high quality and the fabrics also meet all the technical norms for a semi-public building. It would be a good thing if this project can show the textile industry what is possible in the Netherlands by using a healthy mix of bravura, experimentation and knowledge.'

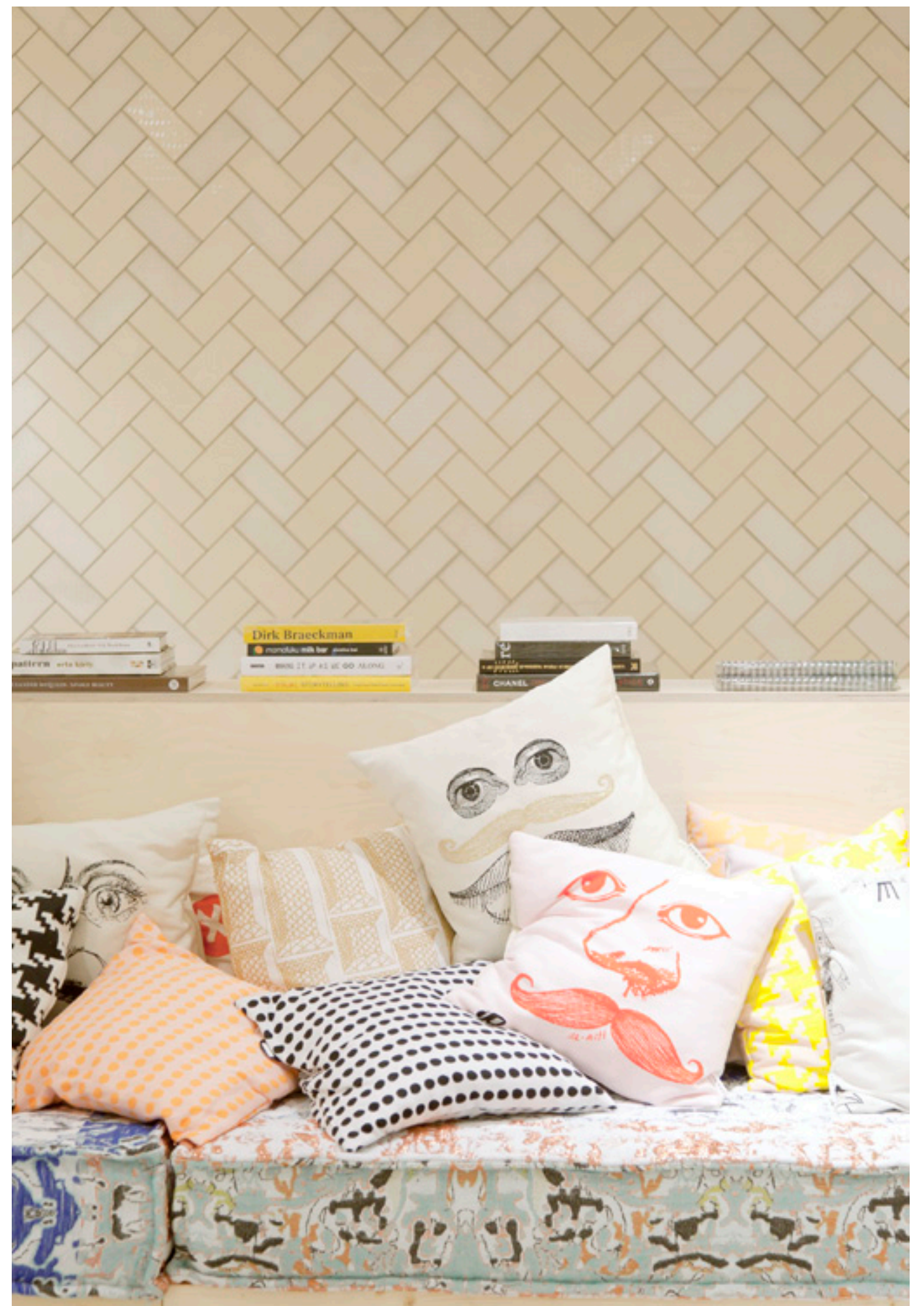
Hebe Verstappen, Creative Director of the TextielLab



Mattress Softtone Deluxe by Roos Soetekouw

The essence of a hotel room is that it offers you the comfort of a great bed away from home. Designer Roos Soetekouw took the mattress as her inspiration and turned it inside out, dissecting it into its vulgar parts and from there looking for the sheer beauty and strength of the materials.

The young designer's desire to literally get inside the mattress led her to develop a Gobelins- or Damast-like fabric, in which she upholstered another room using a meticulous traditional lathing technique. The precious fabric was custom-woven by the Textielmuseum in two different colour schemes using an experimental mix of yarns that includes paper yarn, viscose, cotton, mohair and gold Lurex.





‘From the 80s room, featuring a giant sweater and mini-skirt, to the romantic crinoline room or the Rembrandt room, which features a life-sized ruff, each suite has its own identity.’

Cassandra Pizzey,
journalist for design.nl,
8 December 2011



Hebe Verstappen interviews **Suzanne Oxenaar,** one of the initiators and owners of Hotel **The Exchange, Amsterdam**

Amsterdam, 1 September 2011



In between a street-level kebab shop and a French fries stall lies the unassuming narrow alleyway entrance to the hotel, an innovative amalgamation of three historic buildings. Hotel The Exchange veers away from being pigeonholed as a ‘fashion hotel’. It embraces the existing neighbourhood energy of the Damrak, a pedestrian artery running from Amsterdam’s Central Station to the Dam Square. In collaboration with the AMFI fashion academy, eight students and alumni were selected to drive the vision for the hotel rooms. They created designs using fashion metaphors. Before ‘dressing up’ began, fabric designs took shape under the tutelage of Dutch Studio INA-MATT in cooperation with the TextielLab.

Suzanne, you’re the co-founder and proprietor of the successful Lloyd Hotel in Amsterdam’s Eastern Harbour District. Your Hotel The Exchange on the Damrak is set to open in two months’ time. How did that come about?

Once upon a time Otto Nan and I started the Lloyd Hotel. Perhaps it’s odd that we weren’t hoteliers. I studied theatre and trained as a drama teacher, but I was brought up on the visual arts. In addition I was one of the Supperclub’s founders, which explains my hospitality experience. Otto and I can now say that we’re hoteliers: not only did we establish the Lloyd Hotel & Cultural Embassy and the temporary Llove Hotel in Tokyo, but we also had international plans for a new hotel when the economic crisis hit; it was hardly the right time to launch a prestigious project abroad.

What do you look for in a location?

We are looking for some kind of ‘counterweight’. We want to enter into a relationship with the space. We don’t immediately think in terms of a hotel, but more from a situational point of view. You’ve got the Red Light District; you’ve got those millions of people who walk past here, which is really hysterical. All day long there is movement

here, and that excites, that presents possibilities and inspires. That is something I’ve always had in my work, also when I was an adviser for art in public space. You ended up visiting a prison or an old people’s home – that’s something completely different to a museum context, which calls for a totally different approach.

How did the idea for The Exchange arise? Is it true that you made a pitch for hotels on the banks of the River Amstel as part of a bigger project?

We came up with the idea of establishing all kinds of small hotels in Amsterdam. We asked the City of Amsterdam’s ‘hotel loods’ about potential locations. The Damrak, as one of the possible spots, appealed to us immediately. Right in the heart of Amsterdam... We went to have a look the next day, because we only had two weeks left to submit our concept. When we saw the building we thought: this is lunacy, a kind of bear den, the way those rooms run higgledy-piggledy through one another. We stood in front of the property to have a look. It was a hilarious situation because everyone bashes into you on this street. Otto said, ‘It’s like a catwalk, all those people walking here.’ Then those little radars start spinning, and we thought: Catwalk, fashion... and then it came to us in a flash: We have to go and cooperate with the Amsterdam Fashion Institute – AMFI!

Nannet Van Der Kleijn, Artistic Director of AMFI, and Liesbeth in ’t Hout, former Director of AMFI, had given us a comprehensive tour of the academy about 18 months earlier. We then heard that they would be giving a fashion show at the Bijenkorf department store, with clothing produced by the students. We then thought: this should be seen by more people than just the shopping public. We proposed staging an evening show at the Lloyd Hotel. The room was packed and it was a major success. We were really impressed by AMFI and we have a strong

relationship with fashion. This is partly due to my grandmother, who lived in Paris and made clothing inspired by the great designers. My mother, who was an art historian, had a close relationship with Ms Lamaker (1922–2010), who was the first lecturer at the art academy in Arnhem to take fashion seriously. I have always focused on innovation, also due to my father, who was director of the Kröller-Müller Museum. We were ‘modern’, outsiders in the neighbourhood. This background sparked my interest. By instinct everything is interdisciplinary to me: I don’t see such a big difference between fashion, architecture and music.

How did the cooperation with the students from AMFI go?

I’m always really curious and I enjoy seeing how people develop themselves. For many years I worked as an adviser on visual art in the public space for SKOR (Stichting Kunst en Openbare Ruimte, the Foundation for Art and Public Space) as well as the Mondriaan Foundation, and I realized projects together with international artists. I’ve also critiqued the work of students as a state examiner. There comes a time when you know how to work with students. When we were standing there on the Damrak we instantly knew that we were going to ask AMFI students to ‘dress up’ the rooms.

Hotel The Exchange is comprised of one historical building and two modern buildings (from 1970 and 1980), which used to serve as a hotel of dubious reputation. What was necessary to transform it into a contemporary hotel?

The rooms are considerably smaller and more intimate than the rooms in the Lloyd Hotel. Architects ONSWERK added a sense of open playfulness by creating transparent panels to allow hotel visitors to peer between floors, retail and restaurant spaces. The firm amalgamated three buildings, from different periods, into one hotel using the 17th-century structure as a focal point. The AMFI’s fourth-year students and recent alumni were given the following assignment: treat the spaces like bodies and ‘dress them up’. By taking this approach and avoiding the use of the words interior design, innovative solutions were developed. A body is free to move in the space and a room is the opposite: you actually stand within it. That makes it a complicated question. A secondary assignment was to treat everything else that is placed in the room as an accessory.

What brought you to the TextielLab?

The students started to work in the hotel before anything had been done, using the rooms of the hotel as a sketchbook. The financing hadn’t been arranged yet, the rooms were not yet empty, but the students were already allowed in. The students were free to experiment with whatever they encountered there. An advantage of this was the fact that they immediately saw how much space a bed actually occupies. Rooms were designed and during this process we realised that if you design a garment you begin with the fabric! The students started to draw up designs, to conceive textiles. The fabrics were our building material. The cooperation with the TextielLab is so special because you have such a direct contact with the materials. You can see the fabrics develop from

nothing into something. It is fascinating to see the effect this project has on the idea of fabrics. Metres and metres of fabric were woven and knitted there, with a lot of attention for the development of the designs, from sketch to end product. That is why it is so much fun to cooperate: we fit together! The proto-ideas for the rooms already arose at this early stage. At a given moment we asked fashion designer Marga Weimans to give a workshop for the students in order to re-connect with fashion. You could see something happening and that was precisely what it still needed.

Did the students realize that there was still a long way to go after they had produced their sketches?

The students didn’t have such a clear idea of what is feasible. You don’t simply ‘dress up’ a room; it involves all kinds of things. The XXXL size, especially, takes some getting used to, but practical matters such as the fire regulations which a hotel has to meet also need to be considered. Luckily we had Ingrid Horsselenberg, who helped with every definitive change from one situation to another. It was her task to ensure that the ideas of the students could actually be realized. We asked Matthijs of Studio INA-MATT to oversee the process. Matthijs began with a workshop in the building. We eventually asked Ina and Matthijs to take control of the supervision of the complete designing of the hotel, the shop, restaurant and public spaces. Besides ‘dressing up’ the rooms the collaboration between the TextielLab and AMFI will also be given a place in the Options! shop. We’ve offered the Textielmuseum a third of this design department store situated on the Damrak in order to use it as a platform next year. TextielLab products will be sold here, as will, for example, the fabrics from some of the hotel’s rooms by the metre.

Can you tell us something about the rooms?

Room 619, the Mattress Room by Roos Soetekouw, is really special. Lavish textile with a design of deconstructed mattresses. Roos took a mattress apart and captured the process on photographs. She translated these images into a new, beautiful fabric. It fits perfectly with the concept. The EIGHTIES ROOM is special because of the retro style. The room is dressed in an oversized 1980s sweater. It’s a miracle that you were able to knit that crazy black-and-white sweater for this room. Initially we had no idea how to make it. We were thinking of knitting it by hand.

***Misunderstood Creature* by Roos Soetekouw**

The Room of *Misunderstood Creatures* is a fashion installation that includes three lovely, yet troubled, illustrated creatures. The complexity of the *Misunderstood Creatures* is perfectly expressed in the custom-designed fabric that dresses the windows and furniture, a triple-layer knit with a dark nude skin, a core of black loop yarns, and a sheer and shimmering nylon surface.

***Unaware Reality* by Iris Kloppenburg**

Both of Iris Kloppenburg’s rooms, *Unaware Reality* and *Infusion*, are fully dressed in a solid, custom-made cloth with a graphic dreamscape woven in. The sober yet precise panelling in a rich and rather stiff quality fabric seems to refer to the Japanese kimono. *Unaware Reality* echoes your ‘floating world’ by night.





commissioned by
NIOO, Wageningen (NL)
 designer
Müller Van Tol
 technique
passementerie
cord braiding
 object category
interior textile
 location
**Netherlands Institute
 of Ecology (NIOO)
 Wageningen**

Rotterdam-based bureau Claus
 en Kaan Architecten won the
 commission to design a new
 building for the Netherlands
 Institute of Ecology (Nederlands
 Instituut voor Ecologie, or NIOO),
 a research institute of the
 Royal Netherlands Academy of
 Arts and Sciences (Koninklijke
 Nederlandse Academie van
 Wetenschappen, or KNAW),
 in Wageningen. Studio Müller
 Van Tol was brought in to
 create the interior design.
 The commissioner's aim was
 to realize the most sustainable
 building in the Netherlands,
 an ambition already rewarded
 by it being shortlisted for the
 2011 title of 'Most Sustainable
 Industrial Building in the
 Netherlands'. One point of
 particular interest to the
 architects was the creation of
 spaces for informal meetings.
 Voids ensure there is communi-
 cation between the floors and

draw light deep into the
 building. The designer Bas
 van Tol, who also devised the
 layout of the Textielmuseum's
 Entrance Building, was
 responsible for designing the
 translucent, spatial partitions
 for the high atrium at the
 entrance to the NIOO building.
 The series of thick greenish
 cords of Trevira CS, 6 to 12
 metres long and hanging next
 to each other, are subtly attuned
 to the building's rhythmicity
 and the colour scheme of its
 interior.

'I walked a total of 3.5 km
 to produce 600 metres of
 cord, which almost wore
 down the soles of my shoes.'
 Ruben De Reu, product
 developer, passementerie





commissioned by
**Provinciehuis
Maastricht (NL)**
artist
Karin Peulen (NL)
title
**Hemelswater
(Heavenly water)**
technique
weaving
object category
art
location
**canteen, Provinciehuis
Maastricht**
credits
**Province of Limburg
curator Ad Himmelreich**

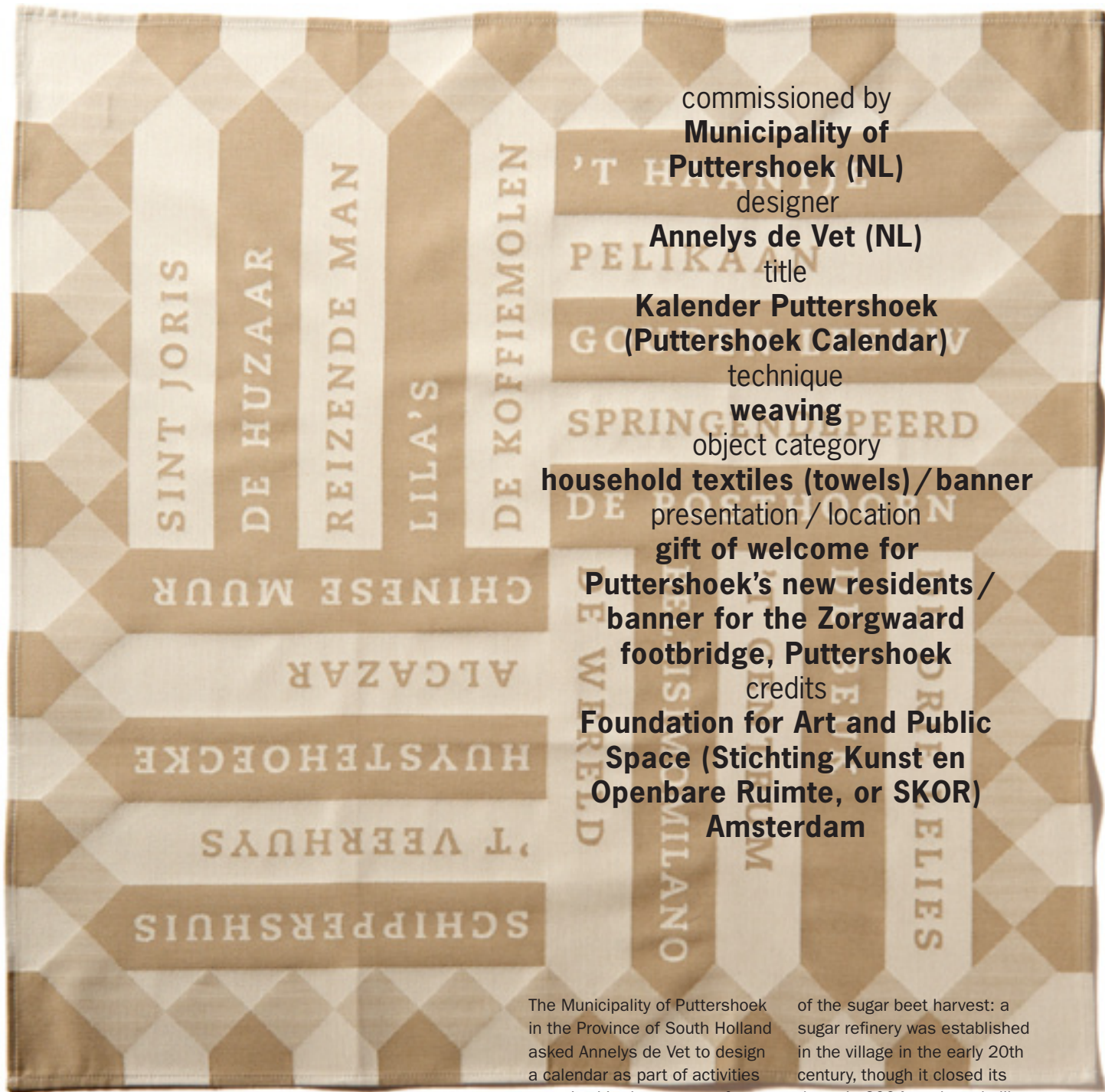


‘As an artist I feel like
I’m an alchemist as well,
constantly searching for
the ultimate, the discovery
and transmutation
of an idea or vision
into a work of art.’

Karin Peulen, Dutch artist

An abstract, green-white fabric with some bright red streaks, in which one can discern a leaf pattern, roots and silvery, gleaming water drops, covers one wall of the canteen of the Provinciehuis (seat of the Provincial Government of Limburg) in Maastricht. Nature lovers will recognize the leaves of *Alchemilla* (Lady’s Mantle). The artist Karin Peulen based her wall hanging on a painted collage of photos of the foliage and roots of *Alchemilla* (which could be translated as ‘little alchemist’). Alchemists referred to dewdrops on the foliage of the Lady’s Mantle as ‘heavenly water’, and they were an important ingredient in their concoctions. A second, conceptual layer of meaning that is woven into the cloth relates to the rhizome theory of French philosopher Gilles Deleuze. A rhizome is an underground rootstock system of intersecting spurs, which creates junctions without beginning or end. Each point is connected with another random point. Using the symbol of the rhizome, Deleuze advocated the preservation of a cultural diversity that is not organized hierarchically. By incorporating the visual

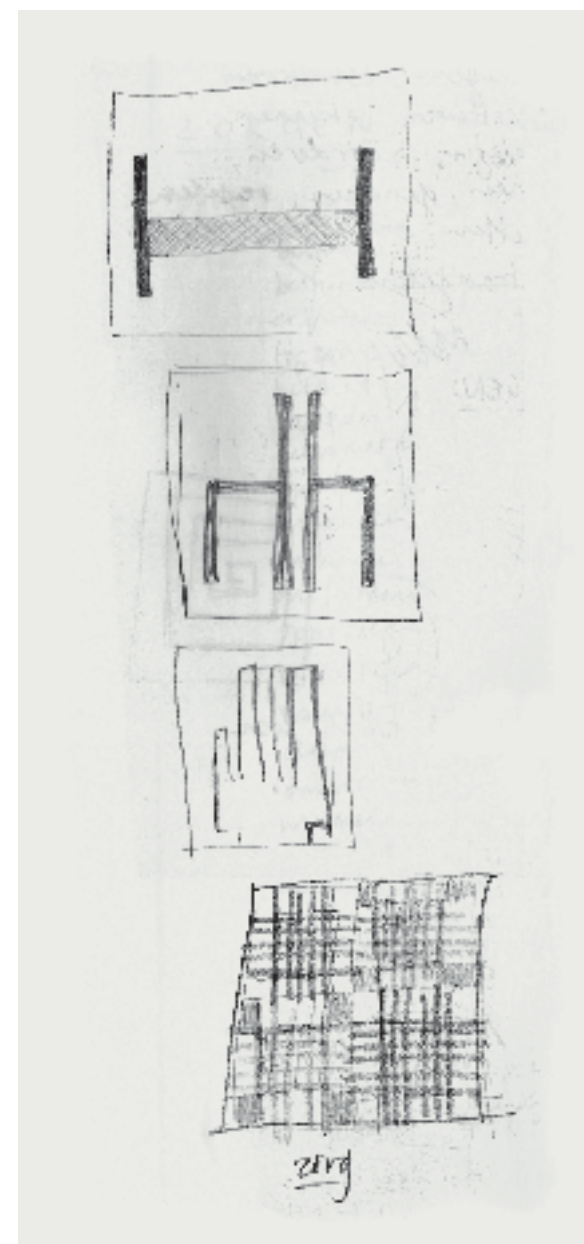
pattern of the root into the four-metre-wide wall hanging for Provinciehuis Maastricht, Karin Peulen is alluding in a highly subtle, symbolic way to the democratic concepts that Deleuze saw in this phenomenon. The fabric was woven in several bands. Ruben De Reu, who is a trained textile restorer, reinforced the edges of the wall hanging in order to achieve a tautly stretched surface. He then mounted the textile on the wooden frame, using a restoration technique that is normally used for old Gobelin tapestries.



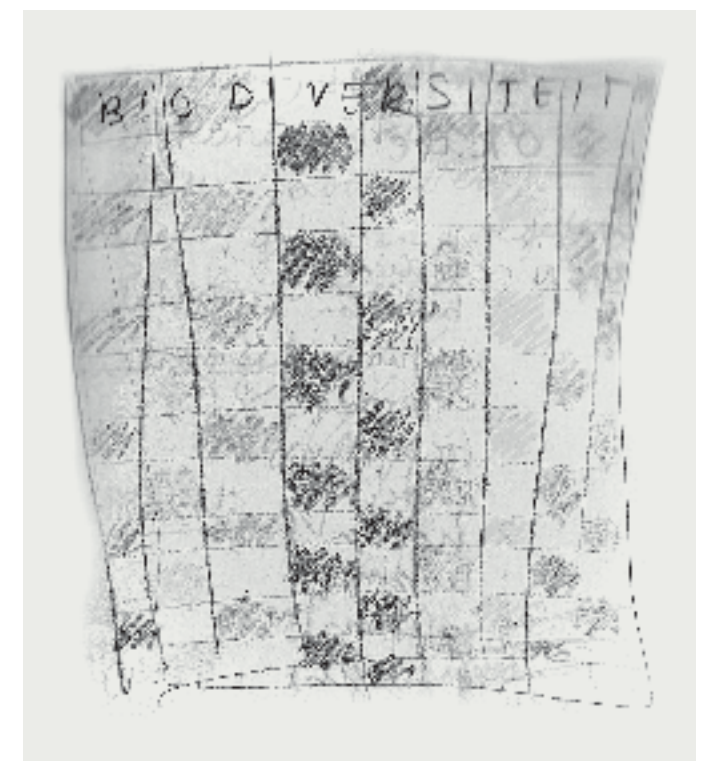
commissioned by
Municipality of Puttershoek (NL)
 designer
Annelys de Vet (NL)
 title
Kalender Puttershoek (Puttershoek Calendar)
 technique
weaving
 object category
household textiles (towels)/ banner
 presentation / location
gift of welcome for Puttershoek's new residents / banner for the Zorgwaard footbridge, Puttershoek
 credits
Foundation for Art and Public Space (Stichting Kunst en Openbare Ruimte, or SKOR) Amsterdam

The Municipality of Puttershoek in the Province of South Holland asked Annelys de Vet to design a calendar as part of activities organized in the context of a newly built residential district in Puttershoek. De Vet moulded the assignment to her will by designing 12 tea towels that can serve as a calendar with regional topicality. Her source of inspiration for the graphic design was the typically Dutch chequered tea towel. Each month is filled in with a series of words that express one aspect of Puttershoek's cultural, historical or botanical characteristics. For example, the month of October takes the theme

of the sugar beet harvest: a sugar refinery was established in the village in the early 20th century, though it closed its doors in 2004, and words like sugar cooperative, white, sugar, crystal and sugar beet evoke this history. Each new resident receives one tea towel from the series of 12, together with a small publication about the project, as a gift of welcome from the municipal council. An enlarged version of the 'tea towel of the month' is hung at a central spot in the public space.



Series of words that express one aspect of Puttershoek's cultural, historical or botanical characteristics.





‘There are so many possibilities, choices and details. We developed things at the Lab that I could have neither conceived nor resolved from behind my computer screen. The knowledge, skill and experience of the staff is immense and in the process I learnt a lot about weaving, textiles, yarns and weaving patterns. Thanks to them and due to this collaboration I have developed a true love for textile that will undoubtedly express itself in future projects.’

Annelys de Vet,
Dutch designer

commissioned by
Maasstad Hospital
Rotterdam (NL)
 designer
Designstudio
Lotte van Laatum (NL)
 title
Liturgische elementen
(Liturgical elements)
 technique
weaving, passementerie
cord braiding
 object category
interior textiles
 location
auditorium Maasstad
Hospital, Rotterdam

Lotte van Laatum designed all the elements of a liturgical centre for the Maasstad Hospital in Rotterdam, including a crucifix, tables, a candlestick, a set of altar linen and two banners. The ecumenical services for patients are held in the hospital's auditorium, a walled-in space without any natural light. However, because of its biblical significance, the phenomenon of light serves as the basis of the design. To compensate for the absence of natural daylight and of elements of ecclesiastical architecture, Van Laatum came up with a device: using a small scale model with models of her liturgical furniture, she simulated daylight entering

through a Gothic church window. The designer converted the patterns of light that fell on the objects using inlay work of white marble in the pale wood. In the textile design, Lotte van Laatum harked back to the basic forms of circle and sphere, which determine the basic shape of the Gothic church window and are also symbols for the sun, the divine and the perfect. In a play of light and shadow, the spheres are subtly illuminated in the table-linen. The choice of material for the altar set is also unusual: a linen warp with a weft of linen and lambswool. The overall picture is convincing due to its serene aura and clear-cut design.





commissioned by
**MOTI (Museum Of
 The Image), Breda (NL)**
 designer
**Hayon Studio /
 Jaime Hayon (SP)**
 title
**¿Que pasa guey?
 (What's up, dude?)**
 technique
**weaving, laser technique
 embroidery, passementerie**
 object category
art
 presentation
**'The Pop-Up Generation.
 Design between Dimensions'**
 exhibition, MOTI, Breda



The Spanish designer Jaime Hayon stands at the forefront of a new wave of creators who are blurring the lines between art, decoration and design. He is famous both for his autonomous work and as an internationally sought-after designer for the development of products and for the interiors of shops, restaurants and exhibitions. His most recent fait accompli is the design of the lounge at the Groninger Museum. Trend forecaster Lidewij Edelkoort invited Hayon and a dozen European designers to develop new work for the 'The Pop-Up Generation' exhibition in association with a number of Dutch companies and 'production houses'. Jaime Hayon was coupled with the Textielmuseum. Proceeding from his interest in street culture and graffiti art, the designer took the masks worn by Mexican wrestlers as the basis for his playful maxi versions.

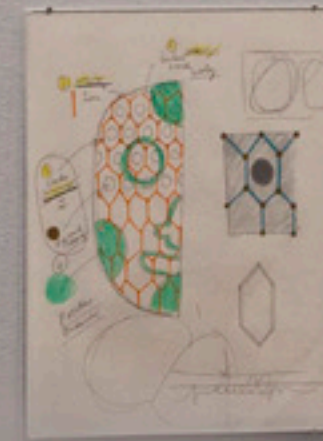
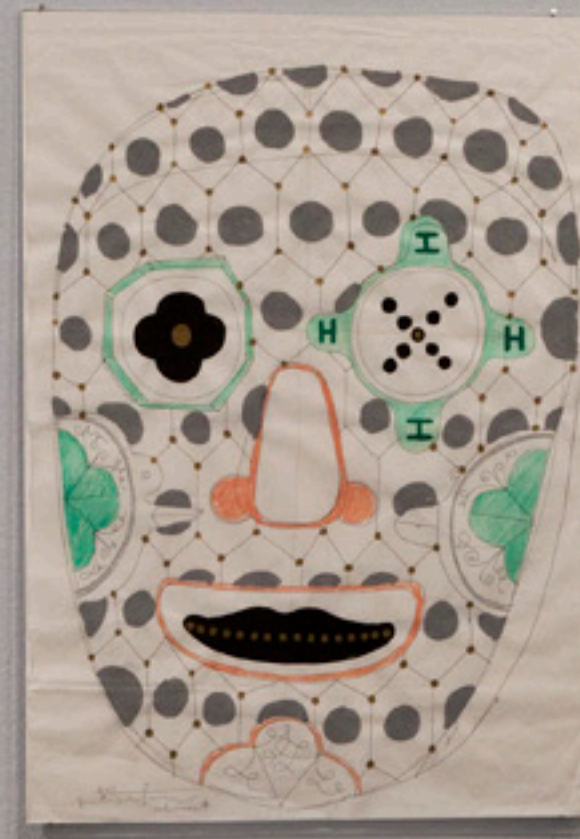
Two 60cm-high, abstract white heads with Pinocchio noses, a typical icon in Hayon's formal idiom, are encased in striking, silver-coloured masks. The double-weave of the masks is built up from silver-coloured polyester yarn and pastel-coloured mohair yarns, which were woven in a gradation of tone. Hayon, who was working at the TextielLab for the first time, had set himself the goal of incorporating as many techniques as possible in the masks. Aside from the weaving of the base fabric, he had patterns burned out in black imitation leather for the appliqué of mouth, eyes and ears, using laser technique. The pieces of imitation leather are decorated with white embroidery in a variety of stitches, which Hayon had found in one of the embroidery sample books. A cord that was produced at the TextielLab's passementerie department serves,

as in the Mexican example, for lacing up the masks at the back. The clothing manufacturing department could utilise its knowledge of pattern design and Jaime Hayon also found a use for the edges of the woven textile: one of the masks has a mohican hairstyle, the other a beard. This way, Hayon's masks match the fighting masks of the wrestlers, each of which has a distinctive character.

'At the Lab, they do not approach textiles in a traditional way. Instead, they look at textiles from various degrees.'

Jaime Hayon,
Spanish designer

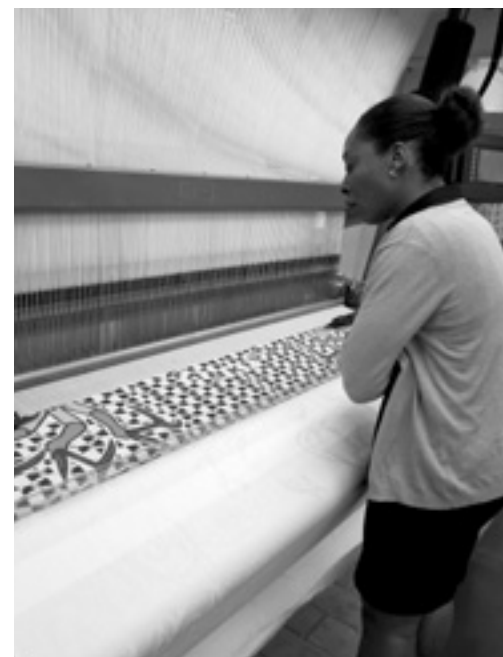






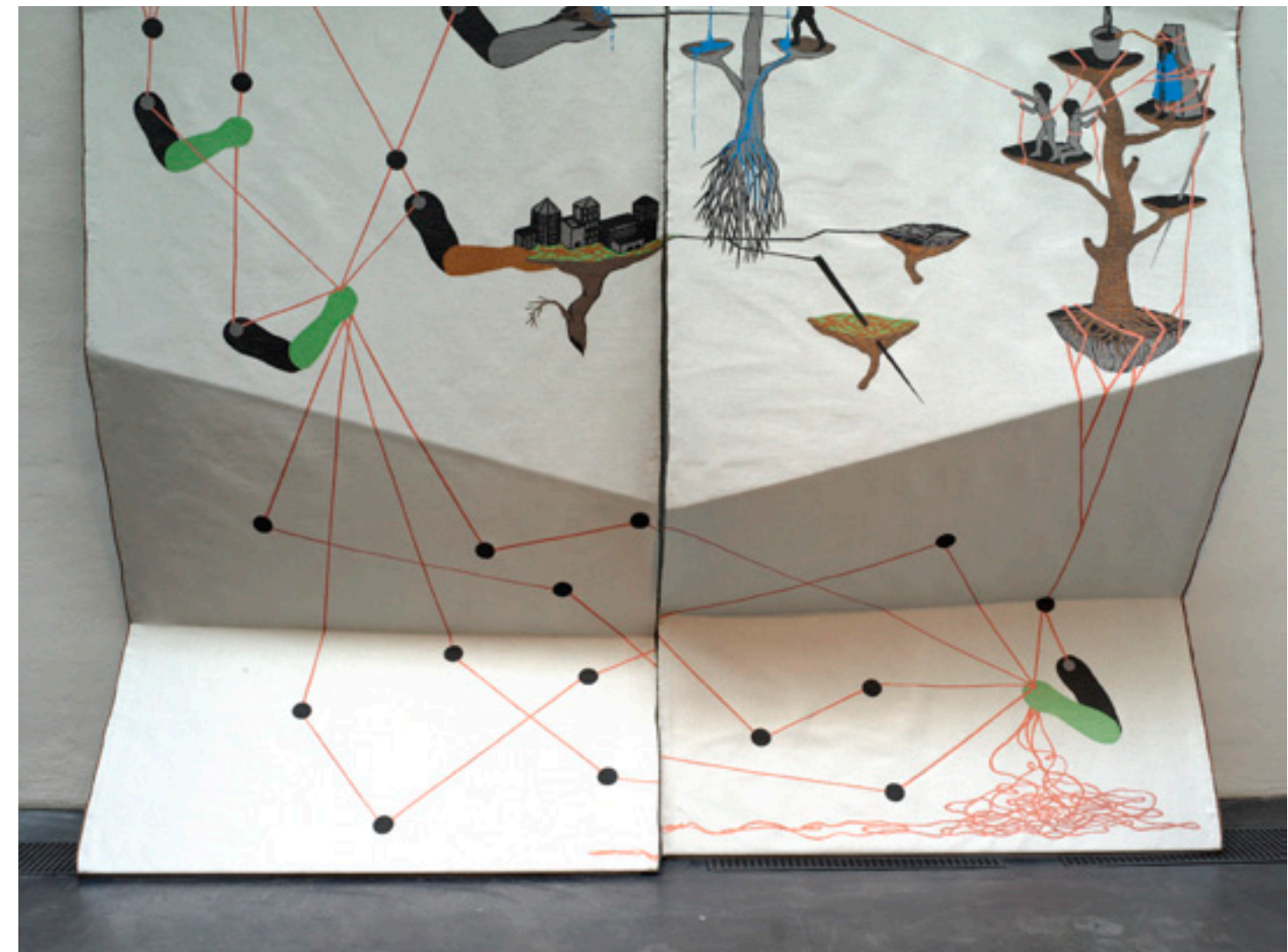
Visual artist Otobong Nkanga was born in Nigeria and currently lives in Paris and Antwerp, having studied in her native country, France and the Netherlands. She works in a broad spectrum of media, such as installations, photography, drawings and sculpture. In her own powerful personal style and inspired by her African background, Otobong Nkanga draws and paints semi-figurative, semi-abstract, surreal images that recall the brutal colonial experience of her homeland. Her work also alludes to general human themes such as power, oppression and the vulnerability of humankind and nature. *Fragilologist's Predicament*, the work that she produced on the invitation of the Museum of Contemporary Art in Helsinki, is a woven translation of her sketches. The double-woven textile covers two folded double panels, each measuring 6 metres high and more than 3 metres wide, which were placed in the atrium of the museum's foyer. In a video about this work, the artist explains that the word fragilologist is her own neologism, giving expression to her research into the fragility of humankind in his environment.

commissioned by
KIASMA, Museum of Contemporary Art Helsinki (FI)
 artist
Otobong Nkanga (NG)
 title
Fragilologist's Predicament
 technique
weaving
 object category
art
 presentation
'ARS 11' exhibition KIASMA, Museum of Contemporary Art, Helsinki
 credits
Courtesy of the artist and Lumen Travo Gallery Amsterdam (NL)



'Otobong draws everything by hand at first, and then it is digitised and processed in order to be able to weave it. She has an exceptional personal style.'

Brechje Trompert, product developer weaving



commissioned by
**Accor Hotels
 Nederland (NL)**
 designers
**Mieke Cuppen (winner)
 Sander Lucas and
 DeJongeKalff (equal 2nd)**
 title
**Mercure Cultuurprijs
 2011 (Mercure Culture
 Prize 2011)**
 technique
weaving
 object category
**household textiles
 table linen**
 presentation
**The prototypes by
 Mieke Cuppen, design
 duo 'DeJongeKalff'
 and Sander Lucas
 are touring through the
 Netherlands, and can
 be seen in the various
 Mercure hotels. The
 travelling exhibition can
 be admired in the lobby
 of the specified hotel.**

In 2011, Mercure Hotels, which has for many years been active as a sponsor of cultural events in the Netherlands, launched the *Mercure Cultuurprijs*. This prize was established as an annual national design competition to offer Dutch artists and designers a stage. Mercure Hotels is a chain and therefore also offer places where you can breakfast, lunch and dine. Because of the intensive use of the restaurants, the table linen and the service is replaced every year. This is why the assignment was as follows: 'Design a table concept for Mercure Hotels. The whole set-up of a dining table is central, from service to table linen, from candlesticks to cutlery.' An expert jury short-listed three designs from the 62 entries, with the requirement to work on the sketches and produce prototypes at various institutions. The TextielLab helped develop the table linen.

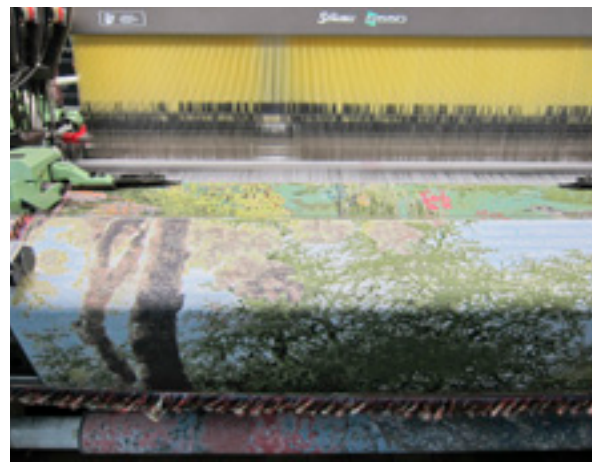
The winner of the *Mercure Cultuurprijs* 2011 was the Rotterdam-based food and product designer Mieke Cuppen, who managed to convince the jury with her elegant, yet soberly designed, table concept *Ambigu*, featuring warm hues of white-grey, copper and pale turquoise. Components of Cuppen's design concept will be produced by Mercure Hotels for use in their properties. The second prize was shared by Sander Lucas and the design duo DeJongeKalff (Jennifer de Jonge and Roos Kalff).



The jury was composed of Ron Blaauw, proprietor of the Michelin-starred Ron Blaauw restaurant; Renny Ramakers, design critic and co-founder and director of Droog Design; Kees van Twist, former director of the Groninger Museum; Ranti Tjan, Director of the European Ceramic Work Centre (Europees Keramisch Werk Centrum, or EKWC); Gerrit Uittenbogaard, designer for G+N; Hebe Verstappen, Creative Director of the TextielLab at Audax Textielmuseum Tilburg; and Caro van Eekelen, Managing Director of Accor Hotels Nederland, who also served as chairman of the jury. They judged all the entries using five criteria: design, use of materials, functionality, conceptual innovation, and suitability for a Mercure hotel.

'Mercure Hotels has been supporting the Dutch arts and culture sector for many years. *The Mercure Culture Prize* will be returning in 2012, given that talented designers are of great cultural and economic value for the Netherlands.'

**Caro van Eekelen,
 chairman of the jury**



commissioned by
Sutfene, Zutphen (NL)
 artist
Sarah Barkmeijer (NL)
 title
Natuurtafereel
(Nature scene)
 technique
weaving
 object category
art, wall covering
 location
De Lunette nursing
home, Zutphen
 credits
Residents of De Lunette,
Zutphen and the
Frans Hals Museum
Haarlem (NL)



People who suffer from dementia often experience nursing homes as a labyrinth. Artist Sarah Barkmeijer was commissioned to create a place that is recognizable and invites interaction for the residents of De Lunette nursing home who have dementia. Another requirement was that the work of art would retain its meaning for the next 20 years, in the midst of an ever-changing society. Barkmeijer therefore decided to represent nature patterns, which can evoke experiences of beauty, joy and comfort. For a 20-metre-long wall she designed a wall covering with a panoramic representation of the four seasons. The panorama is based on a collage of old illustrations, engravings and landscape paintings from the 16th to 19th century.

Barkmeijer decided to look for illustrations of the flora and fauna in the environs of Zutphen. She also used recent photos of the nature in the region. As a third layer she added drawings of nature scenes, which De Lunette's residents who are suffering from dementia produced specifically for this work. The wall covering, which was woven at the TextielLab in 16 sections, is made up of completely natural materials and has the classic composition of a gobelin tapestry. In order to increase the landscape effect, the fabric was mounted on an undulating structure. The visual image is complimented by the sound of birds and woodland animals that is activated by sensors, which brings the scenes to life.



‘The woven panorama has a tactility due to its structure and use of materials that appeals to the sense of touch. It lends a warm, soft aura to a space where the materials are primarily functional and easy to clean.’

Sarah Barkmeijer,
Dutch artist

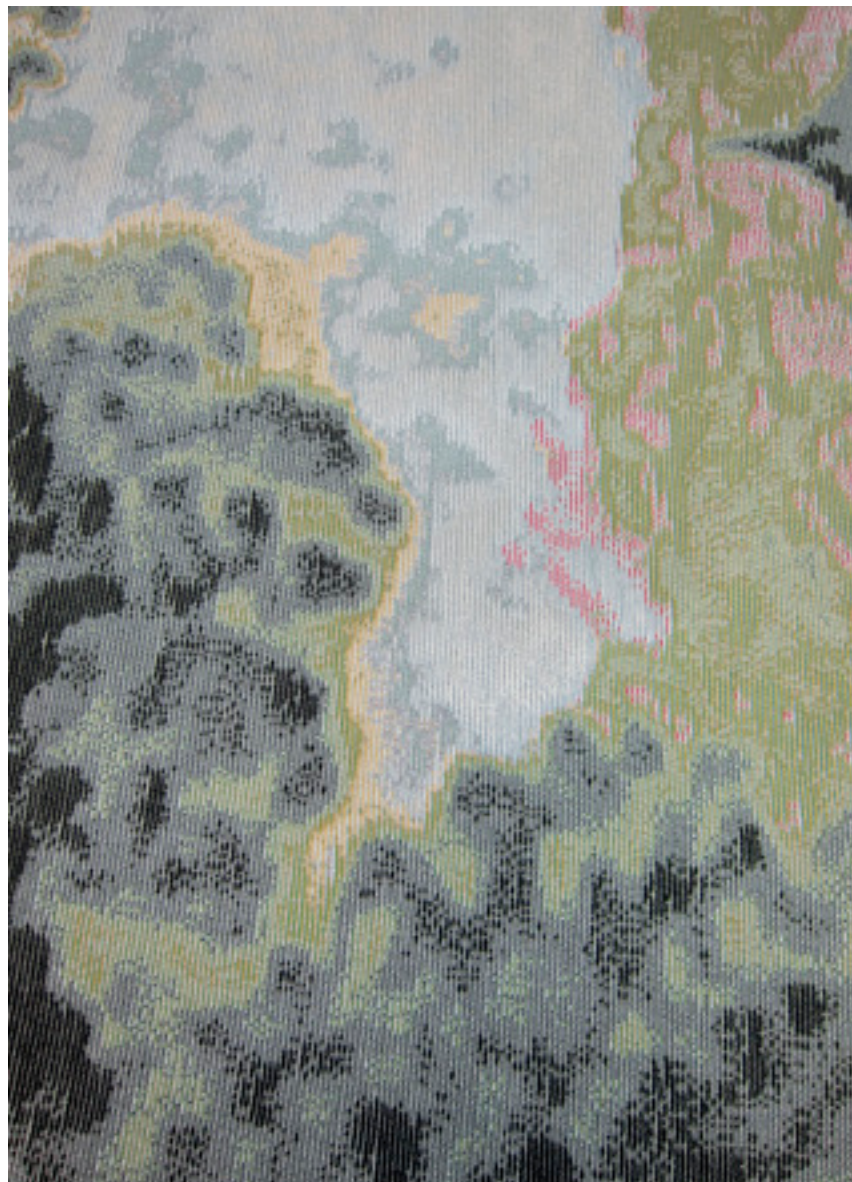


The famous Dutch architecture bureau OMA, with branches in Rotterdam, New York, Beijing and Hong Kong, is involved in prestigious architecture projects and urban planning concepts all over the globe. In 2006 OMA won an architecture competition for the expansion of the Rothschild Bank headquarters in London in the historical setting of the New Court precincts. After designing the core and shell (the empty building with the core structures (core) and the façade (shell) of the building), the bureau was also commissioned to design the interior for the private and VIP spaces in the rooftop Sky Pavillion, designed by OMA.

In contrast to the modern building of steel and glass, embedded in the historical situation, OMA focuses on the history of the banking family in the interior design. Ellen van Loon, one of OMA's seven partners, throws light on the development of a 30-metre-wide wall hanging for the private and VIP spaces, which was produced at the TextielLab, in an interview with Hebe Verstappen.

project
**Rothschild Bank
 Headquarters,
 New Court, London (GB)**
 commissioned by
N.M. Rothschild & Sons
 designers
OMA/TextielLab (NL)
 title
**Textile depicting a landscape
 from a 1864 map of
 Gunnersbury Park**
 technique
weaving
 object category
**interior textiles,
 textile weaving on
 5m-high panels**
 location
**15th floor, New Court
 London (GB)**
 credits
**OMA (Partner in charge
 Ellen van Loon;
 team: Elisa Simonetti,
 Saskia Simon,
 Katrien van Dijk)**





‘A conceptual interpretation of the situation’

Hebe Verstappen interviews Ellen van Loon, OMA partner and project manager for the newly built extension to the Rothschild Bank Headquarters, London (GB)

Rotterdam, 18 November 2011

Ellen, can you elucidate the context of your project for the Rothschild Bank in London?

We took part in a competition for the new extension of the Rothschild Bank Headquarters in the historical setting of the New Court precincts and won that competition. We started working on the project in 2005. The first contract that we received was just for the design of the ‘core & shell’, meaning the empty building with the basic structures including staircases and lifts (core) and the façade (shell). The interior design assignment that was given to OMA for the representative spaces such as the meeting rooms and client dining rooms came later. They commissioned an English interior designer for the public floors.

What made the commission so interesting?

The client boasts a really rich and interesting history. It was a challenge to use this fact in combination with a modern building of steel and glass. The history of the user is represented in the interior. It was almost like an historical layer that we were able to add to the building. Additionally, a bank building requires spaces that look stylish and business-like. We therefore had to develop a totally new palette of materials and colours for this commission. Business-like and refined in a conceptual interpretation of the situation.

Can you describe the building?

Above the building’s ground floor hangs a cube, which accommodates the general office spaces. Above these there are two floors: client meeting rooms and client dining rooms. A tower ‘floats’ above this ensemble, comprising three floors, one of which is set aside for technical services. Floors 14 and 15 are above this. On the 15th floor we made a panoramic space, a multifunctional space, offering an incredible vista across the City of London. You can use this space for large presentations, but you can also divide it into three separate meeting rooms.

Where were the textile wall panels that were made in the Lab hung and what do the designs look like?

We developed a textile wall covering with a landscape design for the whole breadth of the panoramic space on level 15. For the design we used a landscape design for one of the Rothschild country estates in England, depicted on a photo of a watercolour that we found in the archives. Given the large surface area of the walls, we magnified

the small photos (10x3cm) to 5 metres high and 30 metres across. For other floors, we also printed existing paintings on silk. The new structure contains a vast amount of applications of archival material.

Did the family specifically ask you to use their archival material in the designs?

The Rothschild family is an old banking family that has always been involved in architecture and art, and has a large archive at its disposal. The archive holds old letters, busts, gifts from acquaintances from 1800 onwards, and silver artefacts. They are very fond of that heritage. This family archive ended up in a room of its own in the form of a library on the ground floor. For us it always presents a challenge to integrate specific culture, local or otherwise, in an assignment.

Who came up with the idea of using textile?

Two things were interesting to us to use as a starting point for the interior design: first, there was the archive; second, we were intrigued by the English style of interior design. The old building had many walls that were clad in pink textiles, which is typically English. We were intrigued by the way the British go about their interior. Because we came across so many clad walls, we were interested in repeating this method but this time using a modern type of fabric.

Did the Rothschild family understand where you wanted to go with the interior design?

It wasn’t simple and I had a few moments where I thought to myself: what have I got myself into? They were accustomed to the classical way of design and have, for example, an enormous collection of historic paintings. For them covering a wall was simple: you have a wall and you completely cover it with paintings. We thought that was overly classical and wanted to tackle it in a modern manner. It was really difficult for them to imagine what it would look like, so on the 10th floor we produced a mock up – a life-size model to give them a good idea. The mock up was a good move in order to be able to continue. Nor was it easy for them to imagine the textile panel measuring 30 by 5 metres. We had large sections woven and presented at least 10 samples with sections of the design on the ground floor. Based on the presentation they then selected one sample whose colour scheme and level of abstraction they liked. I would have liked something more abstract.

How did you end up choosing the TextielLab?

Our contact with the TextielLab developed because, initially, we wanted to embroider. Embroidery is a beautiful technique and we had many samples made, by other embroidery companies as well. The ‘problem’ however was the scale, because there’s only an area of 50x50 cm you can work with. Then, in discussion with you, we let go of the embroidery idea because weaving proved to be much easier. It wasn’t easy at all... we had never woven something. A lot of time went into the development of the woven panels. Some members of my team worked at the TextielLab every day: Saskia Simon, Katrien van Dijk and Elisa Simonetti. I directed the project. Since I work on several projects, I couldn’t spend full days with you. Saskia and Katrien made the first samples. I took a look at the textile at crucial moments. They would come to the office in Rotterdam and we would discuss the samples. At the start, I consistently considered the rear side to be more beautiful than the front side. I then spent several days designing at the TextielLab, together with Katrien, because sometimes you have to see things for yourself.

Why didn't you opt for an experienced textile designer?

We sometimes do that, but not in this case. For curtains we often work with Petra Blaisse. When it comes to some assignments it is simply fun to experiment. Sometimes you have such a clear idea of what you want that it is too complicated to ask someone else. It also adds an extra layer to the project; it then goes further than designing the architecture.

Did you often have doubts during the process?

Yes, very often. I wasn’t familiar with the material, so I had to trust you. We also needed time to get used to each other. The images were very small and I could not get a grip on the scale. That is why we ended up arranging the cloth in a textile ‘grid’ of 0.5 cm. This helped us get a better idea of the size. Weaving is difficult, and we worked with someone from the TextielLab who had lots of experience. At the same time, I really wanted to do something that had never been done. It was a continuous process.

We started out with brown hues and gold. Then there was a period when we worked with very fierce colours, such as glaring pink. In the end I looked for the finishing touch of the design. The textile should not end up with an outdated look. The gold might have come right out of the 18th century; it did not reflect our interpretation enough. When it comes to weave structures, it is easy, when looking from a distance, to mistake a combination of colours that is woven into the cloth for a single colour. It is a very big ‘mixed panel’. I now know how it goes and I’m familiar with the ways colours can be mixed in weaving, but back then I found it terribly difficult.

Nor did I have any idea whether you, as a relatively small institution, could deal with such a large commission. It is such an enormous project, but sometimes you have to take risks. If I don’t take any risks then we’ll get nowhere.

Would you approach us again for the development of interior textiles?

I think that we will certainly be employing textiles again for interior design assignments! The nice thing is that we now know how it works. We have found a way to shape a textile in the exact way we imagined it. If I find myself once again thinking of fabrics that I cannot buy anywhere, I will think: ‘We’ll develop that together with TextielLab.’ What is nice about the Lab is the fact that it is a creative place in which development takes precedence. It’s possible to really dive into the process together. In the process we also learnt to speak each other’s language. If you say ‘A’ now, I know what you mean, and vice versa. The interaction makes it fun. The textile panels for Bank are really a product of us both; I would never be able to say that the design is purely ours. At the end of the day it was a joint design.

We produced so many samples and eventually used just 10 per cent. We developed such an awful lot! There’s more than enough material for the future!

What does the TextielLab represent?

For us it has almost been part of our own bureau. We experiment with materials incredibly often and try to compose a new ‘menu’ for every building. I really enjoyed the fact that the atmosphere at the Textiellab is similar to the atmosphere at our bureau: informal but also really professional, but in such a way that there is leeway for experiment. You sit down with a team of people, there is an idea that is still vague and you ‘simply’ start to build, and you put the pieces together. Together you arrive at an end product. That is the best thing.... The interaction was also amazing, it taught us so much!

For every project we have to find manufacturers who can produce something special for that building. The TextielLab is one of these. Some companies are very strict and have their own way of production, which we have to adhere to. But some companies, such as the Lab, are just enthusiastic. The moment we approached you, you were already enthusiastic, it was as if we were greeted at a ‘party’. There was an instant connection, it was extremely good and something we have rarely experienced. Restoration companies have the same attitude, the craftsmanship, the knowledge, the urge to experiment... that is truly special. Developing new things is something that truly fascinates the both of us. You were also very flexible and had a drive to persist.





'With this exceptional project we have been able to show that we can deal such a large commision. We are very grateful for their trust.'
 Hebe Verstappen, Creative Director of the TextielLab



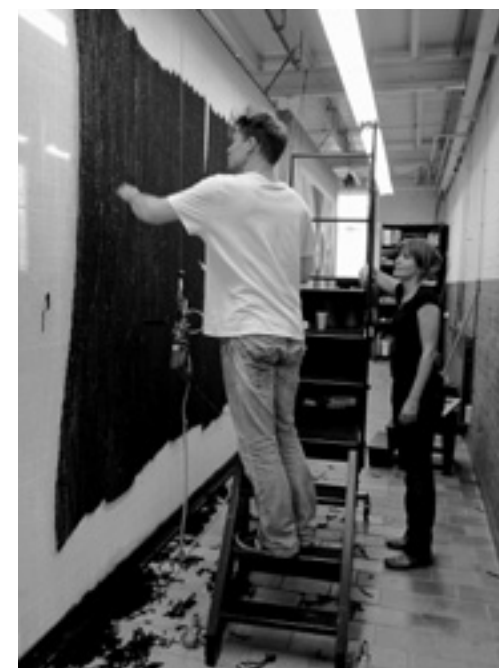
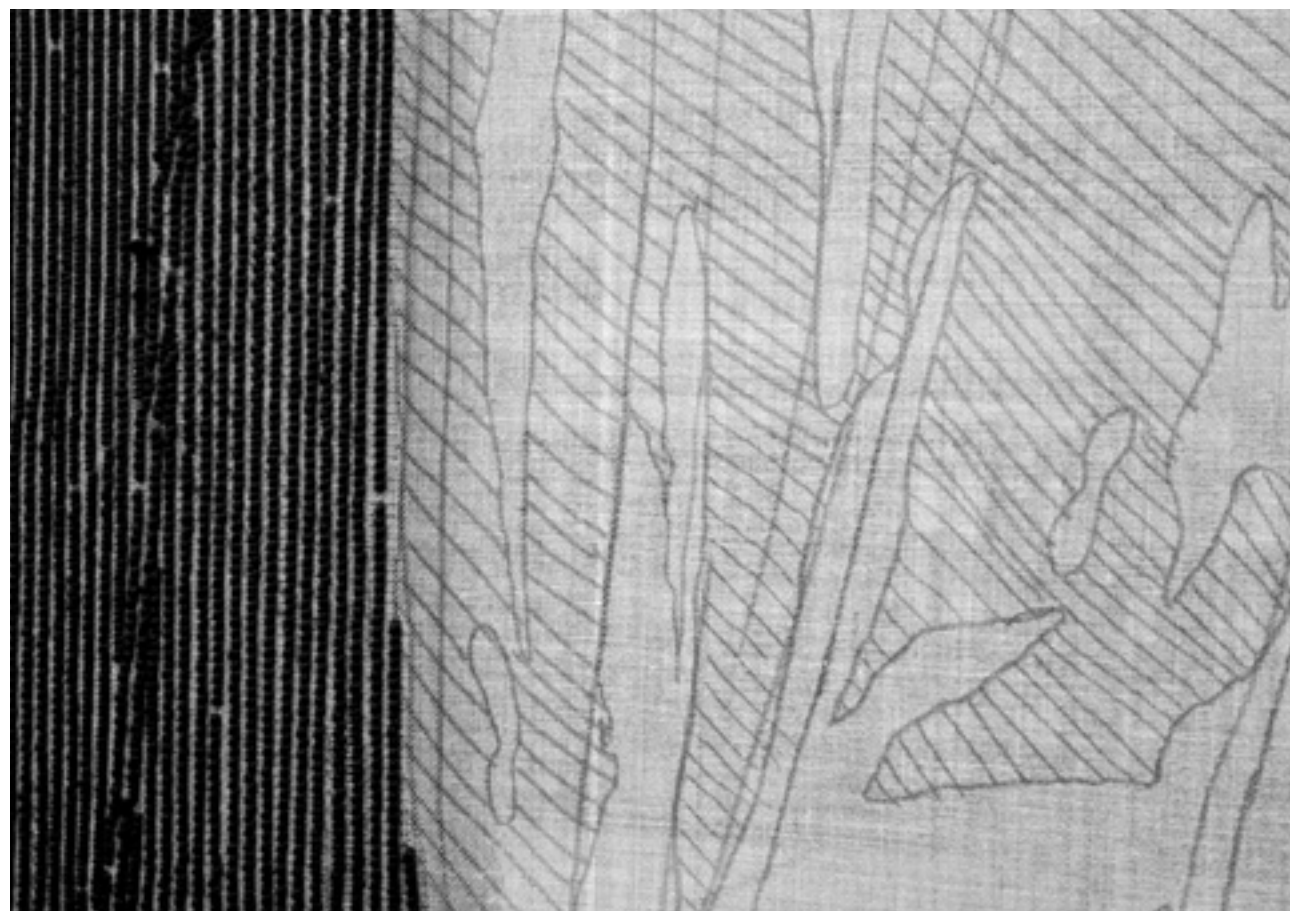
Independent Projects

Textile designers are not the only ones using the facilities of the TextielLab, as artists, architects and product and fashion designers also make use of them. More and more designers from across Europe find their way to the TextielLab. Most of them fall in love with the Lab and keep coming back after their first work experience there. We would like to introduce some projects developed on the initiative of designers in 2011.

artist
Robert Zandvliet (NL)
 title
Veronica
 technique
tufting
 object category
art
 presentation
‘Veronica’ exhibition
De KetelFactory
Schiedam (NL)

In the 1990s, the painter Robert Zandvliet established a name for himself with his motionless representations of everyday objects. At the end of 1996 the first landscapes were created, which became increasingly abstract. After Zandvliet, commissioned by the reputable law firm Pels Rijken from The Hague, had four wall tapestries tufted, he approached the TextielLab for the second time in 2010, in order to have his own work produced. The sketch that served as the point of departure for the tufted cloth shows two closed curtains, through which light passes from behind. The biblical tale of the Veil of

Veronica was the source of inspiration for this work, which is almost entirely black. Using a clay model and drawings of the pile height, developed by Zandvliet, the tufter Karen Zeedijk produced the cloth. In order to achieve an even greater plasticity in the tufted cloth, pile was also shaved off on the front side, alongside the various pile heights (up to 4.5cm). Together, they also made samples to create the illusion of light shining through the cloth. Pink mohair wool mixed with grey mohair yarn achieved the desired effect. The tapestry has almost become a sculpture and required an intensive process of cooperation.



‘We ended up modelling the tapestry directly and subtly altering colours. Robert stood and watched on the front side of the tapestry and, by pressing his hand on the cloth, indicated the places in which more mohair yarn needed to be shot through. I would then use my tuft gun on the rear side of the tapestry.’

Karen Zeedijk, tufter at the TextielLab





designers
Studio WM (NL)
 title
Lightness in Lines
(Gradient Lamp;
Easy Chair; Chair)
 technique
braiding, knitting
felting
 object category
interior textiles
 presentation
Dutch Design Week
Eindhoven (NL)

The young design duo Studio WM (Wendy Legro and Maarten Collignon) presented the *Lightness in Lines* interior line during the 2011 Dutch Design Week in Eindhoven. The duo played with optical weight and light in the series of interior objects. For the development of components for their chairs and lamps, they made use of the TextielLab's expertise. *Gradient Lamp* is the title of their glass lamps, blown according to traditional methods, which can be adjusted in height by means of a pulley system. The colour of the yarn, which was braided for the cable at the passementerie department, smoothly shifts into the colour of the glass shade, which displays a subtle gradation of tone. *Easy Chair* and *Chair* are light

wire chairs equipped with felted cushions. The knitted cover of the cushions was produced on the Lab's circular knitting machine. The chosen technique and yarns match perfectly. One side of the double cloth that was produced on the circular knitting machine was made of nylon shrinking yarn, while the other side was made of yarn that is easy to felt. The double cloth was knitted together in several places using a specific pattern, which produced small pockets. The pockets were inlaid with filling yarn. Next, by washing and steaming everything, the felted yarn on the front side and the shrinking yarn shrink, which makes the filling yarn in the cushions bulge out. It is hard to imagine that the felt cushions have a knitted basis.



designer
Zara Atelj (CH)
 title
The Daily Pattern
 technique
weaving, laser technique
 object category
interior textiles
 presentation
Designmeile Zürich
(Ikea Stiftung
Schweiz & Christophe
Marchand), 2011 (CH)
The Daily Pattern
 publication (2010/2011)
 credits
BKVB Fund,
Amsterdam (NL)
Ikea Stiftung
Schweiz (CH)



‘I want to make textiles that are not only stylish, but also have communicative functions. The designed product is the content itself. My goal is to design textiles that not only look good, but have multiple levels.’

Zara Atelj,
Swiss textile designer



The Swiss designer Zara Atelj initiated *The Daily Pattern* project together with her Swedish colleague Annika Syrjämäki. Next, the designers each went their own way. *The Daily Pattern* is a research project that investigates how to base textile designs on real content. The question is how to visualise this information and bring it back to its natural environment, the living room or bedroom, without turning the patterns into sheer infographics or data visualizations. The patterns and designs should still have a certain poetic character. Using the daily flow of news from newspapers as a source of inspiration for the design of home textiles, it was important to highlight the impact and changes in the news

and subsequently transform them into textile patterns. Using various methods and techniques, the collection ranges from low-tech to high-tech, a combination of handcrafted and computer-programmed designs that change on a daily basis.

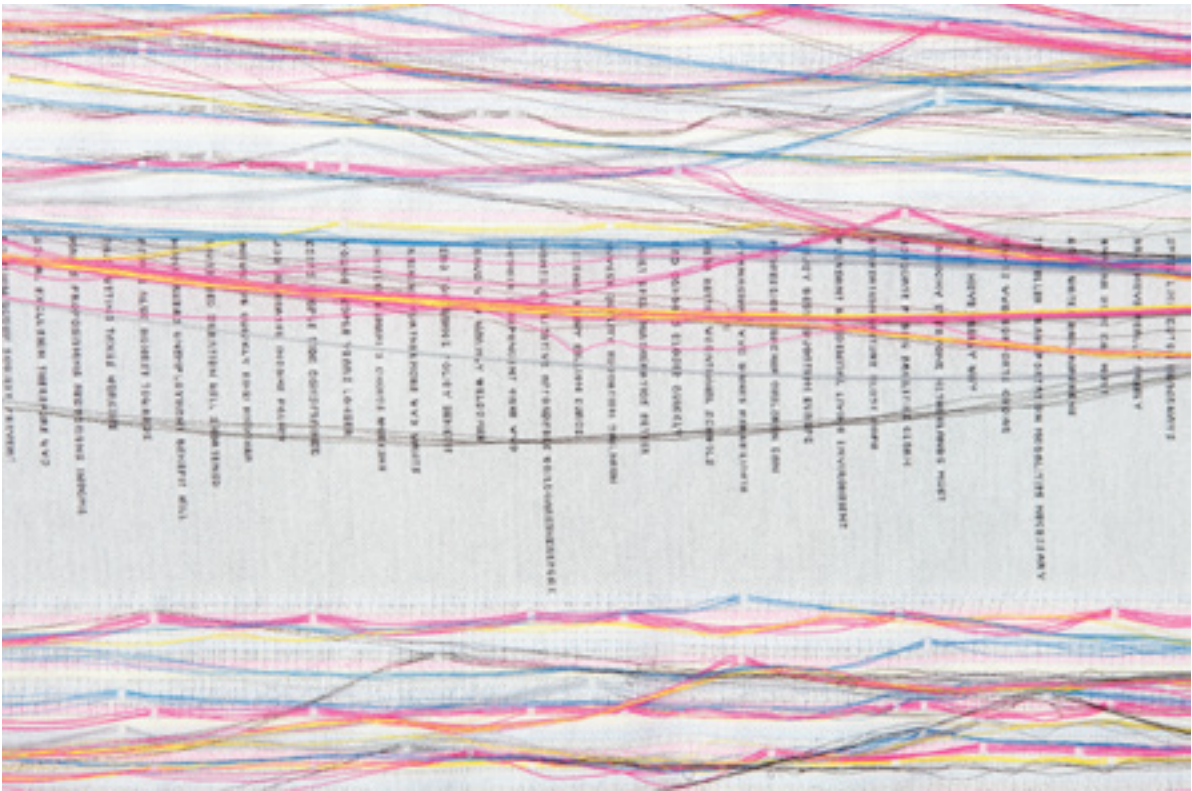


designer
Annika Syrjämäki (SE)
 title
Daily Pattern Project
 technique
**weaving, printing,
 laser technique**
 object category
textile design
 presentation
**TEDx Flanders, Royal
 Athenaeum, Antwerp (BE)**
Daily Pattern Project
publication (2010 / 2011)
 credits
**BKVB Fund,
 Amsterdam (NL)**

The Swedish textile designer Annika Syrjämäki and her Swiss colleague Zara Atelj initiated the *Daily Pattern* project together, but then each went their own way. We are surrounded by a constant flow of information at all times. *Daily Pattern* is a research project exploring the possibilities of content-based textile design in which the daily news is used as the inspiration and content for the patterns. Too often, textile design is approached from a purely aesthetic perspective. This project explores approaches to textile design that serve not only a stylistic, but also a communicative function in

which the resulting form is the direct product of the content itself. The project started off with the creation of a database to store news from six different newspapers around the world: *The Guardian*, *The Australian*, *The Citizen*, *Shanghai Daily*, *The Washington Post* and *The New York Times*. Syrjämäki worked together with a programmer to develop processing applications to analyse and generate patterns from this information.





designer
Studio Jo Meesters (NL)
 title
**Souvenirs Perdus D'Un Village
 Lointain (Neo Vanitas;
 Lycoperdon Pyriforme;
 Aurelia Eichhornia)**

technique
weaving, knitting, felting
 object category
interior textiles, interior objects
 presentation
**Dutch Design Week (NL)
 Inside Design Amsterdam (NL)
 Qubique – Next Generation
 Tradeshow, Berlin (DE)
 and elsewhere**

credits
**research and development
 Marion Rousselin,
 Agata Smok, Bertil
 Brahm, Debbie Agnes,
 Amba Molly, Emilia Molin,
 Thomas van der Sman**

Souvenirs Perdus d'un Village Lointain is the title of an installation with a collection of interior textiles and interior objects by Studio Jo Meesters. Nature and nomadic life dominate the narrative vocabulary of this new collection. While travelling through Southeast Asia, Studio Jo Meesters was inspired by the colourful, handcrafted, folkloristic textiles and furniture of Vietnam. The studio transformed this inspiration into a vital contemporary expression in which craftsmanship and mass production techniques go hand in hand, side by side. The collection is made mostly from textiles, materials varying from organic cotton, mohair

wool, luminous and acrylic yarns, and upcycled wool blankets. Jo Meesters worked together with the TextielLab for the development and production of the three groups of objects. *Neo Vanitas* is a series of room dividers with flora and fauna motifs deriving from old encyclopaedias. The floor cushions with the wondrous title *Lycoperdon Pyriforme* were knitted in the right shape using the Knit&Wear flatbed knitting machine and were then felted. The knitting that encompasses the glass lampshades like a gossamer skin is unusual. Jo Meesters developed both the yarn for the *Aurelia Eichhornia* series and the knitting in the TextielLab.

artist
Irene Alvarez (SP)
 title
Turn Me Op
(Mickey4eyes;
Acid Smiley; Skull;
OMG!; Bambi)
 technique
weaving
 object category
art, tapestry
 presentation
exhibition at Vienna
Art Week 2011,
MuseumsQuartier 21,
Vienna (AU)
 credits (text)
online magazine Sight
Unseen (interview)



The Spanish artist Irene Alvarez was introduced to the possibilities of the Lab when she was working on a wall object for a concept store in Antwerp. She became enthusiastic about working with textiles. *Turn Me Op* is a series meant to give tapestry a contemporary twist. The illustrations mix op art with ethnic art and pop culture, bringing visual effects that have their reference in optical illusions. Based on drawings, these modern tapestries are woven using electrically conductive and synthetic yarns to create a hologram effect. 'I got really into seeing textiles as a series of pixels, and

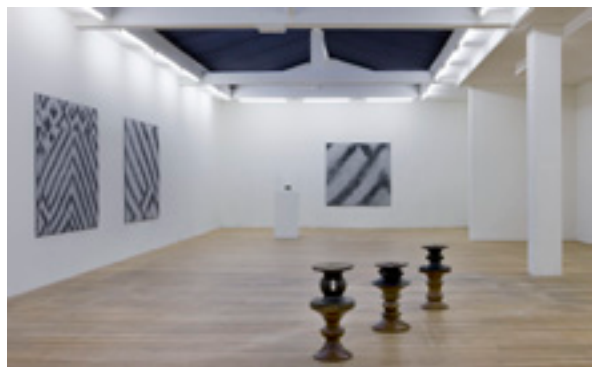
everything became really optical for me. The *Turn Me Op* textiles are woven with psychedelic and pop imagery, and they have visual effects that make you a bit dizzy. What I am really doing is making tapestries – which are meant to reflect the way a given society lives, its culture – and giving them a contemporary twist.'



‘Once I took my ideas to the TextielLab, I started to get the hang of it and wanted to do more. Turning my drawings into textiles gives them a whole new feeling – they become more like objects.’

Irene Alvaraz, Spanish artist

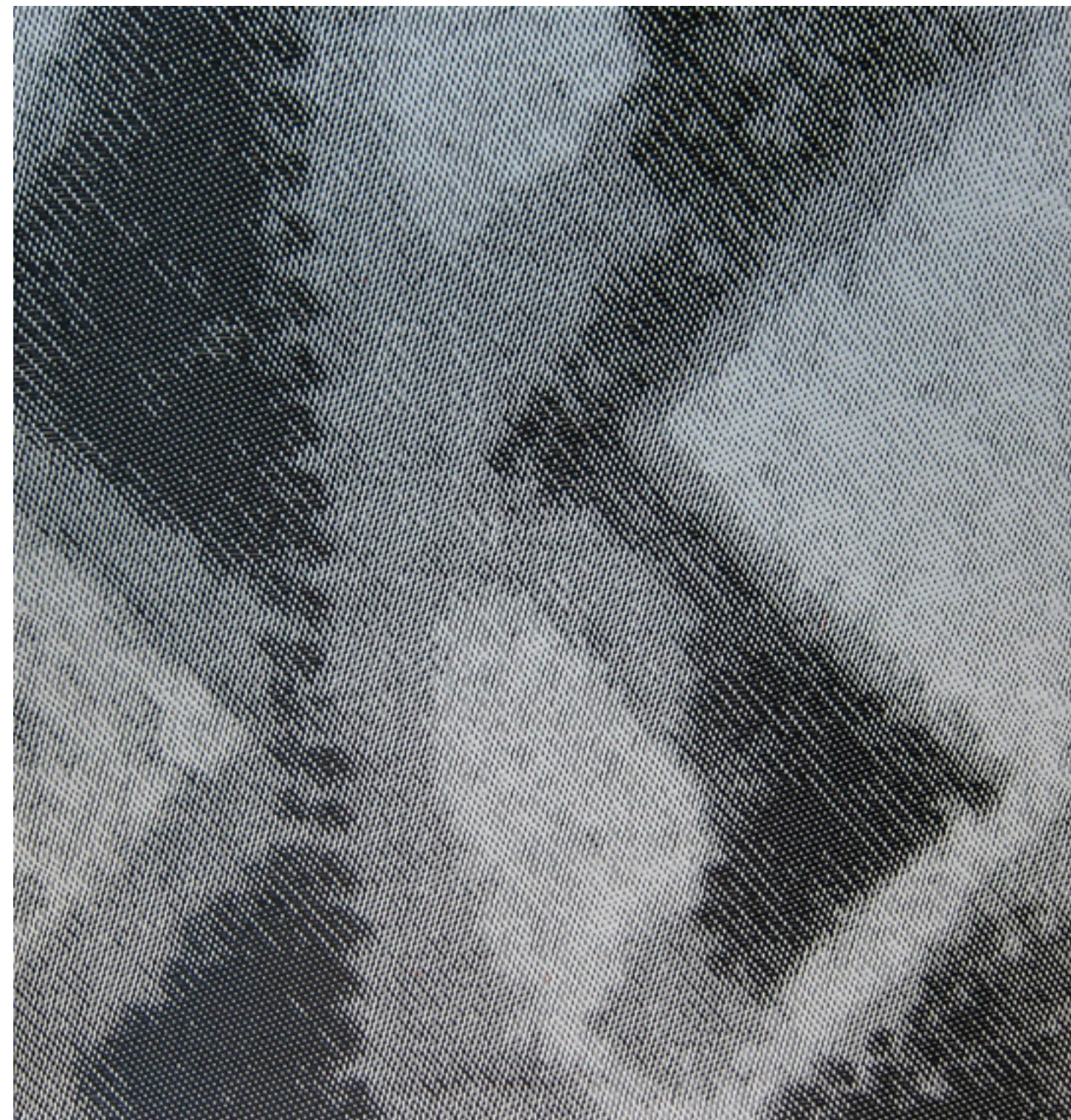




artist
Vincent Vulsma (NL)
 title
WE455
 technique
weaving
 object category
art
 presentation
**‘A Sign of Autumn’, solo
 exhibition Stedelijk Museum
 Bureau Amsterdam (SMBA) (NL)
 solo exhibition, Galerie Cinzia
 Friedlaender, Berlin (DE)
 ‘A Text is a Thing’, Vistamare
 Pescara (IT)**
 credits
**Stedelijk Museum Bureau
 Amsterdam, Galerie Cinzia
 Friedlaender, Berlin**
 credits text
Hili Perlson

The conceptual work of Vincent Vulsma investigates forms of cultural and artistic appropriation and the division of labour in modern art practice. A recurring point of attention is the exposition of the socio-economic conditions surrounding the manufacturing, presentation and distribution of art in a society that is dominated by recycling and immaterial production. For the occasion

of the solo exhibition ‘A Sign of Autumn’ at the Stedelijk Museum Bureau Amsterdam, Vulsma created a new series of Jacquard-woven works, named *WE455* (I-XIII). The starting point for *WE455* is a collection of black-and-white photos, commissioned by the MoMA, New York and made in 1935 by the American photographer Walker Evans, of the museum pieces in the ‘African



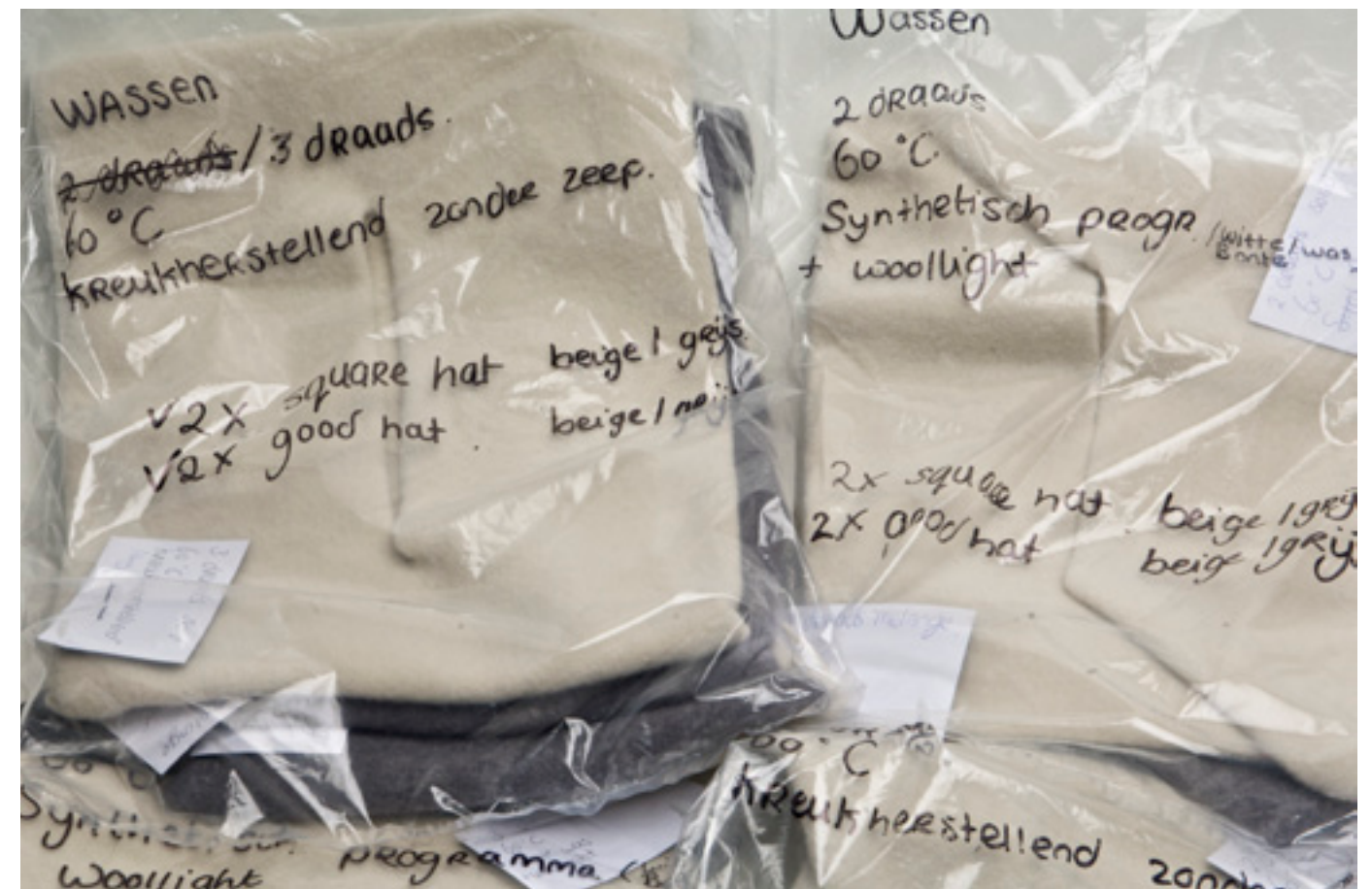
Negro Art’ exhibition. Vulsma was particularly interested in a series of documentation photos of nineteenth-century raffia textile made by the Kuba tribe in Central Africa, who use the textile as a means of exchange, among other things. Vulsma appropriated the photos. *WE455* is based on a digital copy of one of these photos that he selected from the archives of the Metropolitan

Museum in New York. The image was then adapted by systematically rotating, cropping and expanding it on the computer. The result is a series of fragments that gradually zoom from the complete pattern to individual motifs. He then translated these digitalised fragments (pixels) to the textile medium (weaves). A first selection from the series of 13 Jacquard works was

displayed at the Stedelijk Museum Bureau Amsterdam in the context of the ‘A Sign of Autumn’ project, in which Vulsma uprooted items from the spatial and chronologic environment of ethnographic collections and from the canons of modernistic design and photography in order to bring them together in a montage.



designer
Maria Blaisse (NL)
 title
**square beret;
 meeting curves;
 circular hat shawl**
 technique
knitting, felting
 object category
clothing accessories
 credits
**Maria Blaisse
 Lise Lefebvre**



‘The intangible has become tangible due to a meticulous investigation of three variables that determine an object’s size. Through this investigation, we have gained a lot of knowledge, but we wouldn’t have been able to do so without taking the time for it.’
 Huub Waulthers, product developer, knitting

In her work, well-known Dutch designer Maria Blaisse frequently balances on the boundaries between art, design and fashion. Her intensive studies of the design possibilities of an inner tube often result in forms and representations related to the body. At the TextielLab, where she often pulls up a chair, she developed three clothing accessories at the knitting department: a square beret, a round hat and a circle-shaped shawl that includes a hat. The three objects were produced using the Knit&Wear knitting machine and were then felted. The beret is a continuation of earlier designs such as the rubber hats that Maria Blaisse designed for the Japanese fashion designer Issey Miyake in the late 1980s. Both the *meeting curves* hat and the *circular hat shawl* are a further development of the knitted and felted circle-shaped tubes from

the *Onda* series, in which the design potential of the inner tube is once again the starting point. In the case of the hat, the focus is on a new way of playing with the dimensions of the inner tube, which creates additional possibilities for ways to wear it. The *circular hat shawl* is a single form that can be worn over the head and around the neck. One thing that was special about the cooperation between the designer and the knitting department’s product developers was the systematic way in which three variables in the manufacturing of the objects were investigated. By using various yarns, stitch sizes and finishing processes, such as washing and steaming, and recording all the results in a table, the size of objects can be determined precisely in future projects.



Commissions from the Audax Textielmuseum Tilburg

Table linen in splendid pastel shades, a wall tapestry, or refined knitted fashion: these are some of the commissions for the museum collection that were carried out at the TextielLab this year. The museum's collection contains a large range of works: damask table linen, printed curtain fabrics and woven carpets, but also recent work by Dutch designers and artists. In the art/design border area, the young Studio FormaFantasma is creating a distinct profile for itself. The studio had its *Colony* series woven as a collection commission. The work's narrative approach goes well with contemporary design approaches.

Consumer textiles such as table linen and tea towels are well represented in the collection, which is a good reason to give commissions for this domain each year. Mara Skujeniece's fascination with her native country Latvia previously helped create intriguing designs. Our request to design consumer textiles from this perspective was well received.

Recently, a collection division was created for fashion, with the criterion that the fashion should (partly) have been

developed at the TextielLab. The design collective Painted was approached because of their attention to the craftsmanship and the personal signature of the various artists involved in the development of a design. The challenge was to preserve those sensitive aspects in particular in the mechanical process.

This chapter concludes with a commission from the museum that was realised specifically for the TEXnight.

Caroline Boot,
Curator of Art and Design,
Audax Textielmuseum Tilburg



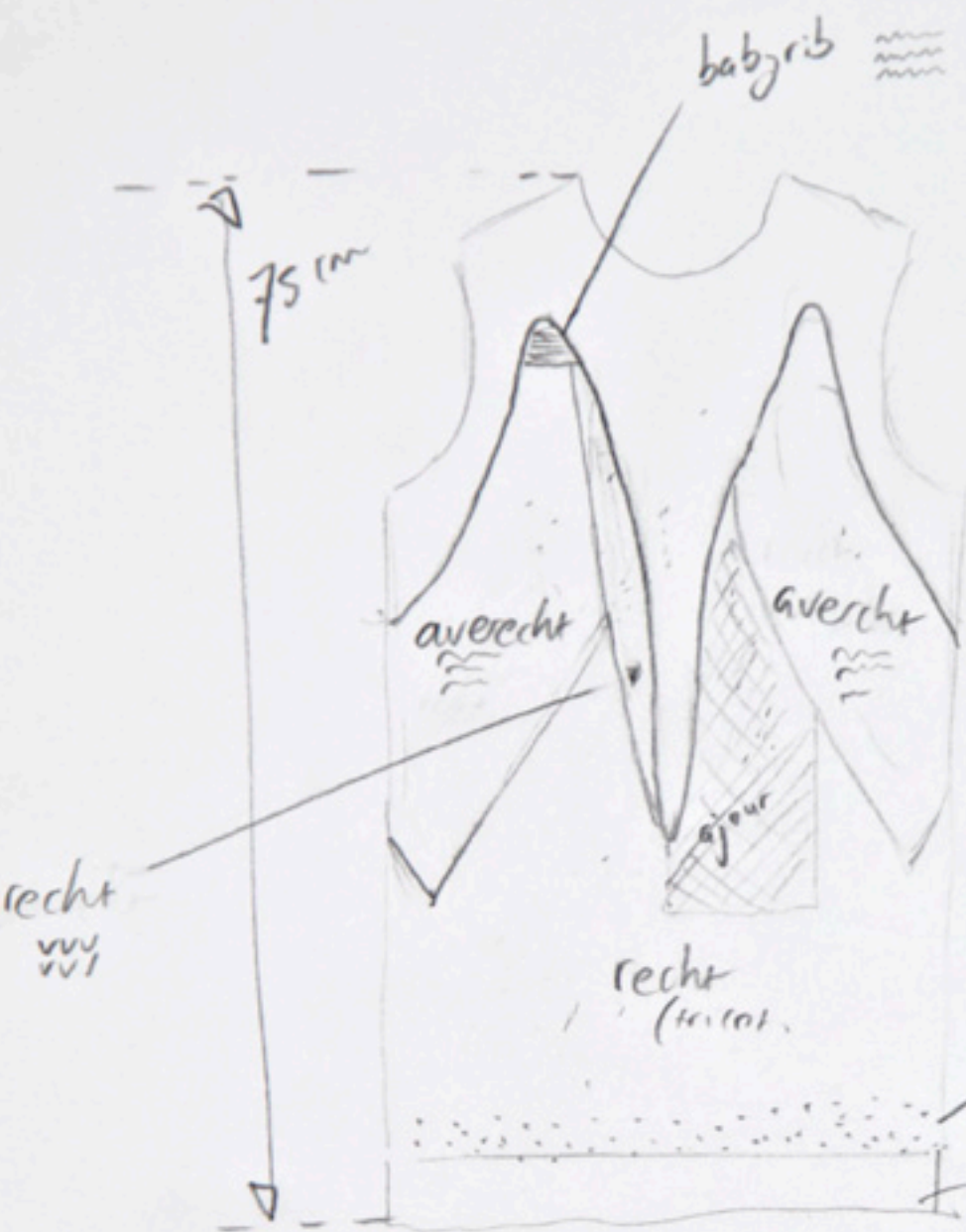
designers
**Studio
FormaFantasma
(IT/NL)**
title
**Colony (Asmara;
Tripoli; Addis Abeba)**
technique
weaving, sewing, claying
object category
art/design
presentation
**‘i FABRIC. EUROPEAN
TALENT’ exhibition,
Audax Textielmuseum
Tilburg (NL); Gallery Libby
Sellers, London (GB)**
credits
**E & E labels, Tilburg
(production labels)**



The Textielmuseum, together with Gallery Libby Sellers in London, commissioned the Italian design duo Studio FormaFantasma (Simone Farresin and Andrea Trimarchi) to design a trio of wall hangings with the title *Colony*, which were woven in the TextielLab. The wall hangings serve as conversation pieces that connect the cultural and political impact of Italian imperialism in the former colonies of Libya, Eritrea and Ethiopia with contemporary geopolitical issues such as immigration. These three northern African countries remained under Italian colonial rule until 1940. The wall tapestries were designed

as if they were enlarged post cards and each tapestry bears a reproduction of an original stamp, similar to those printed in colonial times. Images of modernist buildings, designed by Italian architects, that were erected in these former colonies overlap with maps of present-day migratory flows, which are woven in alongside political data. Besides translating cultural and political questions into a visual narrative, Studio FormaFantasma also uses its work to explore the cultural and political significance of materials, traditional techniques and the concept of tradition in an increasingly globalized context.



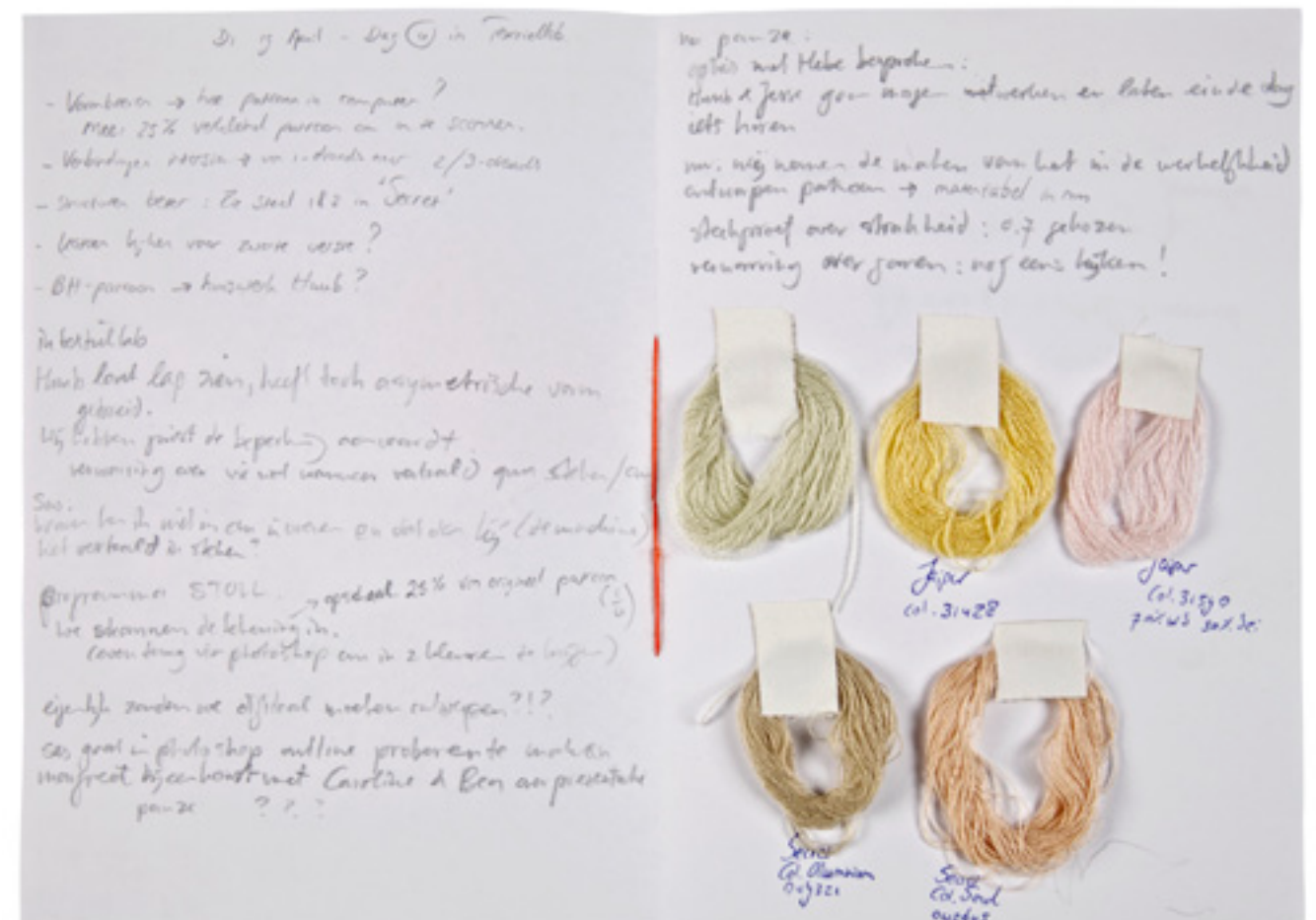


designers
Painted
(Saskia van Drimmelen &
Margreet Sweerts) (NL)

title
Painted Secret
technique
**machine knitting,
needlepoint lacing
by hand, couture**
object category
**fashion, garments,
lingerie**

presentation
**winterSALON, 2012
Amsterdam (NL)**

credits
**needlepoint lace by
Rumjana Rakovska
and Magdalena Toneva
mattress stitching
by Polly Kalaidjieva**



Painted believes in the strength of collaboration and the pleasure of making. Their wish is to revive almost forgotten crafts, a tribute to delicate beauty. This signature way of working formed the direct reason to invite the Painted fashion collective, led by fashion designer Saskia van Drimmelen and theatre director Margreet Sweerts, to develop a collection piece. Painted works together with masters in unique trade skills, like needlepoint lace and cord embroidery from Bulgaria and Native American beadwork. A great challenge was to unite the handmade aspect with the machine made knits from the TextileLab.

'Painted Secret' is a series of delicate, fully fashioned undergarments, knitted in intarsia, using silk/cashmere yarn. This intarsia technique, by the use of one to three yarns alternately, made it possible to play with different transparencies. Both singlets and dresses all stem from the same pattern, produced in different colours. What gives each garment its own unique character is the addition of handlace and clothing elements by both the masters and Painted. The machine and different hands/handwritings enhance and surround each other in this work.





designer
Mara Skujeniece
 (LV/NL)
 title
**Warme en koude
 doeken (Warm
 and cold cloths)**
 technique
weaving
 object category
**interior textiles,
 household textiles**
 presentation
**‘The Making Of’
 exhibition, Audax
 Textielmuseum
 Tilburg (NL)**



The fount of inspiration for Mara Skujeniece's *Warm and cold cloths* series was Latvia, her native country. During a visit to a family of farmers she came across textiles everywhere - stacks of cloth, all of them with a different size, function and pattern. It gave her the idea to design a coherent series of cloths for various uses with 'cold' and 'warm' cloths to be used as a plaid, shawl, table-cloth or tea towel. Because of her preference for traditional working methods, she had already become captivated by the old timber barns in Latvia. She worked out the rhythms of the beams and planks, the structures, and the graphic appearance in drawings from memory. The Textielmuseum's commission prompted her to ask the question: 'How can I design textiles using these same rhythms and drawings?' The initial tests involved experimenting with weave bindings and the combination of graphic patterns. The samples were woven, then redrawn in line drawings, then converted into computer graphics and transformed into fabric once more. The result is a splendid collection of wool and linen cloths with unusual dimensions that can be used for multiple purposes.



designer
Bas Kusters Studio (NL)
title
**FASHION TRIBE
PERFORMANCE**
technique
knitting, performance
object category
fashion, accessories
presentation
**performance at
TEXnight, Audax
Textielmuseum Tilburg**

On 29 October 2011, the longest day of the year, both Cultuurnacht (Culture Night) and the festive conclusion of the Tilburg Textiles event took place. In this context, the Textielmuseum organized TEXnight, a stunning event with performances, films and workshops that attracted 500 young visitors. In a performance, Bas Kusters, the enfant terrible of fashion, fused fashion and nightlife together, creating a surrealistic tableau vivant. Professional dancers and members of Bas Kusters' studio gave an effervescent performance amidst the knitting machines in the TextielLab. All of them wore clothing that Bas Kusters had designed over the last 10 years. The heart of the tribal-like performance was the production process of his designs. The commission to develop something using the

knitting machine resulted in a series of trendy hats with monstrous masks. For the first three days, together with the product developers Huub Waulthers and Jesse Asjes, he worked on the transformation of his monstrous comic figures into three knitted Jacquards. Bas Kusters attached great importance to the transformation of his personal signature into the pixels on the computer. During TEXnight, the product developer Jesse Asjes was also visually transformed into the diligent assistant of the designer. Dressed up in a bright green dress, she and Bas kept moving around the knitting machine. From these knitting machines flowed the swatches with the monstrous heads, which were then displayed. The hats with their wild grimace sat enthroned on stacked yarn cones that resembled totem poles.



'For the performance I was given a brightly coloured green dress by Bas. I felt just like Willy Wonka in the knitting factory.'
Jesse Asjes, product developer, knitting



Educational Programmes in the TextielLab

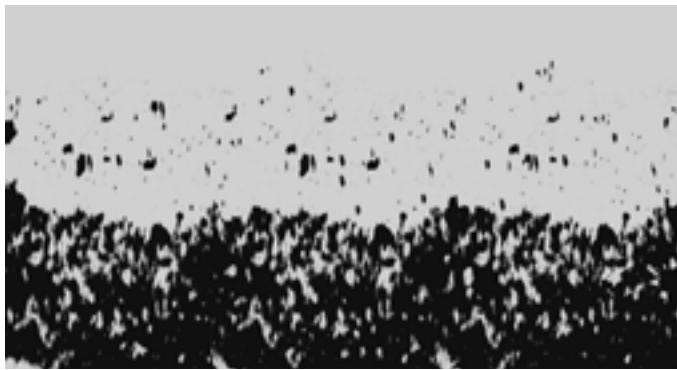
The TextielAcademie, the museum's education department, develops programmes for groups of students in consultation with selected national and international training institutes. The aim of these specialised educational programmes is to coach talented and creative young future designers with an open, curious mind on their voyage of discovery and to challenge them to establish new connections in the field of textile. The students, who work in groups, are invited to use their own creative concepts and ideas. These can be developed using the advanced computer-driven textile machines and by making use of the newest materials. This stimulates innovation and the development of (technical) expertise and skills in the fields of textile design, fashion, and interior. The programmes promote the development and exchange of creativity and expertise among the students themselves and between the students and the product developers at the TextielLab.

Bea Nieuwenhuis,
Head of Education & Communication,
Audax Textielmuseum Tilburg

educational programme
workshop / master class
 title
Shanghai Gesture
 designers
**TxT students and fashion
 design graduates, Gerrit Rietveld
 Academy, Amsterdam (NL)**
 Gerrit Rietveld TxT students
**Ellie Duinker, Isa van Gool,
 Eveline Keijser, Jasmin Koschutnig,
 Elisabeth Leerssen, Caroline Lindo,
 Sylvia Wozniak, Nadine Gupfert**
 fashion designers
**Kunji Baerwald, Niki Mens,
 Thera Hillenaar, Tessa Koops,
 Xuena He, Lotte van Keulen,
 Soepboer Stoker**
 technique
weaving
 object category
textiles, fashion
 presentation
**workshop at World Expo,
 Shanghai (CN); 'Shanghai Gesture'
 exhibition at the Amsterdam
 Museum, Museum Willet-Holthuijsen
 Amsterdam (NL)**
 collection
**Amsterdam Museum, Museum
 Willet-Holthuijsen, Amsterdam**
 credits
**Alexander van Slobbe, head
 design project and guest curator,
 Corné Gabriëls, assistant design,
 Joost Post, coordinator**

The *Shanghai Gesture* exhibition presented the results of a workshop by fashion designer Alexander van Slobbe for Dutch and Chinese designers as part of the cultural programme for the World Expo in Shanghai. Afterwards, students from the Textile Department of the Gerrit Rietveld Academy in Amsterdam were asked to respond to this workshop by designing and producing woven textiles. Research samples were developed using handlooms and the ripened designs were woven in the TextielLab. These woven fabrics were passed on to seven Amsterdam-based fashion designers in a second workshop. The coats, which were co-created by the designers and the students, were presented at the *Shanghai Gesture* exhibition at Museum Willet-Holthuijsen (part of the Amsterdam Museum). The general theme for both workshops was cooperation, and in particular the exploration, use and exchange of Dutch and Chinese arts and crafts. The Golden Age formed the inspiration for the workshops, which focused on techniques.





project name
European Textile Trainees (ETT)
 theme
Interconnections
 trainees & institutes
Maria Sølvtofte, Royal Danish Academy of Fine Arts, School of Design, Copenhagen (DK);
Anna-Mari Leppisaari, Aalto University School of Arts and Design, Helsinki (FI);
Julia Kortus and Friederike Guminski, Burg Giebichenstein, University of Art and Design Halle (DE);
Margrethe Kolstad Brekke and Pia Antonsen Rognes, National Academy of the Arts Bergen (NO);
Lien D'Haeseleer, Royal Academy of Fine Art (KASK), Ghent (BE);
Lien van den Heuvel, Sint-Lucas, Visual Arts, Ghent (BE)
 industry partners
Como Textile Industry / Servizi Industriali Srl., UICOMO (IT)
 techniques
weaving, knitting, embroidery, laser technique, digital printing, tufting, braiding
 object category
samples, fashion, interior textiles
 presentation
PlatForm, Audax Textielmuseum Tilburg (NL)
ComON Creativity Week (IT)



Pia Antonsen Rognes, Lien D'Haeseleer, Friederike Guminski, Lien van den Heuvel, Margrethe Kolstad Brekke, Julia Kortus, Anna-Mari Leppisaari and Maria Sølvtofte were the eight European Textile Trainees who spent an intensive working period at the Audax Textielmuseum Tilburg and in Como in Italy in the autumn of 2011. For 12 weeks these trainees, who did not initially know each other, spent a lot of time with each other and worked and lived together. Coming from five different countries, the trainees all have their own individual personalities and backgrounds and share an immense passion and interest for textile. They were selected based on their talent and skills, their thirst for knowledge and the wish to share this knowledge.

These students constituted the fourth class of the European Textile Trainees programme, an initiative of the Textielmuseum. Working at the TextielLab is a highly important part of the time spent in the Netherlands. This workplace is special because it allows for plenty of room for trial and error: experimenting and utilizing the machines, materials and techniques to the full extent are the basic principles. Every year, the work focuses on a theme. This year's theme was: *Interconnections*. It may simply be a word to trigger a stream of thought, but it could also be considered an important theme in modern society. Similar to the way threads are interwoven to compose a solid structure, people create networks

and compose a society. Mingle, engage and get yourself connected. Why? And to what purpose? The class of 2011 presented their personal interpretation of this year's theme by crossing borders, building structures and linking the past to the present. Having completed the Tilburg programme, the trainees travelled to Italy together, where they did individual internships at various renowned textile companies in Como and took part in the ComON Creativity Week.



‘Being able to immediately work out ideas at the TextielLab by using the machines is a big advantage. It allows you to continually refine your design in the course of the process. Occasionally, something goes wrong when working out ideas on the machines but, as it turns out, this also leads to new and interesting developments.’

Lien D'Haeseleer,
European Textile Trainee 2011





educational programme

Textile Minor

title

Tactility Inside Outside

Textiles for the private

or public space

designers

Bachelor students,

Departments of Man &

Identity and Man & Well Being

Design Academy

Eindhoven (DAE), (NL)

DAE students

Rudi Boiten, Asnate Botschkis,

Constanze Bückenlei, Matthijs

Holland, Jan Pieter Kaptein,

Jules van den Langenberg,

Victoria Ledig, Lianne Pollinder,

Matthijs Rikken, Saar

Scheerlings, Kazia Zareba,

Lissa Zengerink

academy

Design Academy

Eindhoven (DAE), (NL)

technique

various

object category

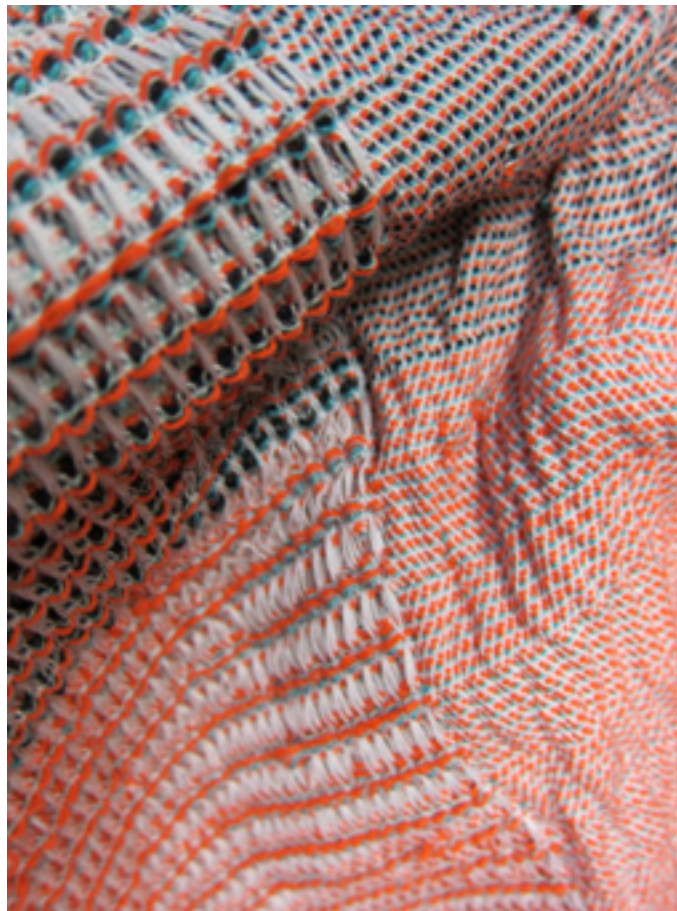
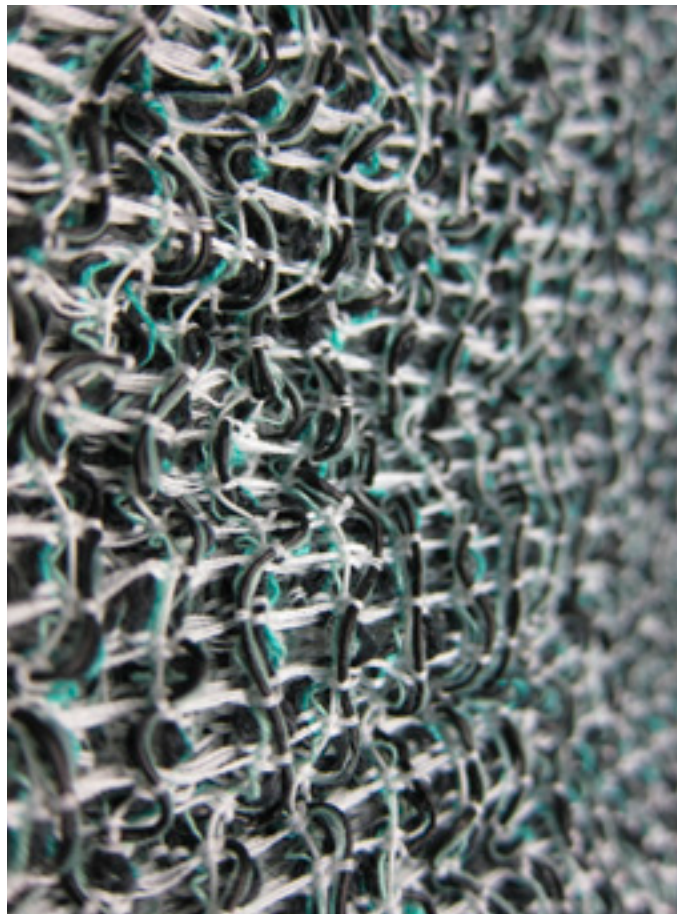
interior textiles

presentation

Design Academy

Eindhoven





This day and age increasingly calls for visionary and expert designers who are able to crystallize their vision by using their expertise and technical understanding. At the same time, students at the Design Academy Eindhoven (DAE) also long for knowledge and strive to be able to 'do' more. The academy's task is to anticipate market developments.

While the DAE profiled itself as a 'House of Concept' over the last few years, the shift towards more attention for theory, knowledge and skills can be seen in education. Thinking in concepts is, as ever, the core of the design process, but greater knowledge and technical understanding allow for more possibilities to make products stronger and more interesting, to work more efficiently and to cooperate with producing parties.

The Textile Minor that, in consultation with the Textielmuseum, was started by the Design Academy Eindhoven in the academic year 2009-2010 and is retained in 2011 should be considered in light of the development mentioned above. Now that the third Textile Minor has taken place, the effects are very much noticeable. Various students had their work exhibited during the 'Salone del Mobile' in Milan 2011, a number of students obtained internships at specialised textile design studios, and big companies have expressed an interest in the work of the Textile Minor students. Additionally, those who took the minors became passionate about fibres, yarns, materials and colours, and their experiences in the industrial setting increased their confidence. The cooperation with other students and product developers was very valuable to them.

In the course of the 2011 minor, students of various DAE design departments developed a design concept with the theme 'Tactility Inside Outside. Textiles for the private or public space'. In teams, they then worked on sets of knittings, woven fabrics, digital prints, laser cuts, passementeries and embroideries. The focus is on learning the complex constructive techniques of knitting and weaving, since industrial knitting machines and Jacquard looms are not available at the DAE. That's why the students benefit from the facilities in the Textielmuseum and from the much-respected expertise of the product developers.

*Saskia van Gelder,
coordinating teacher at the
Man and Identity Department,
DAE*

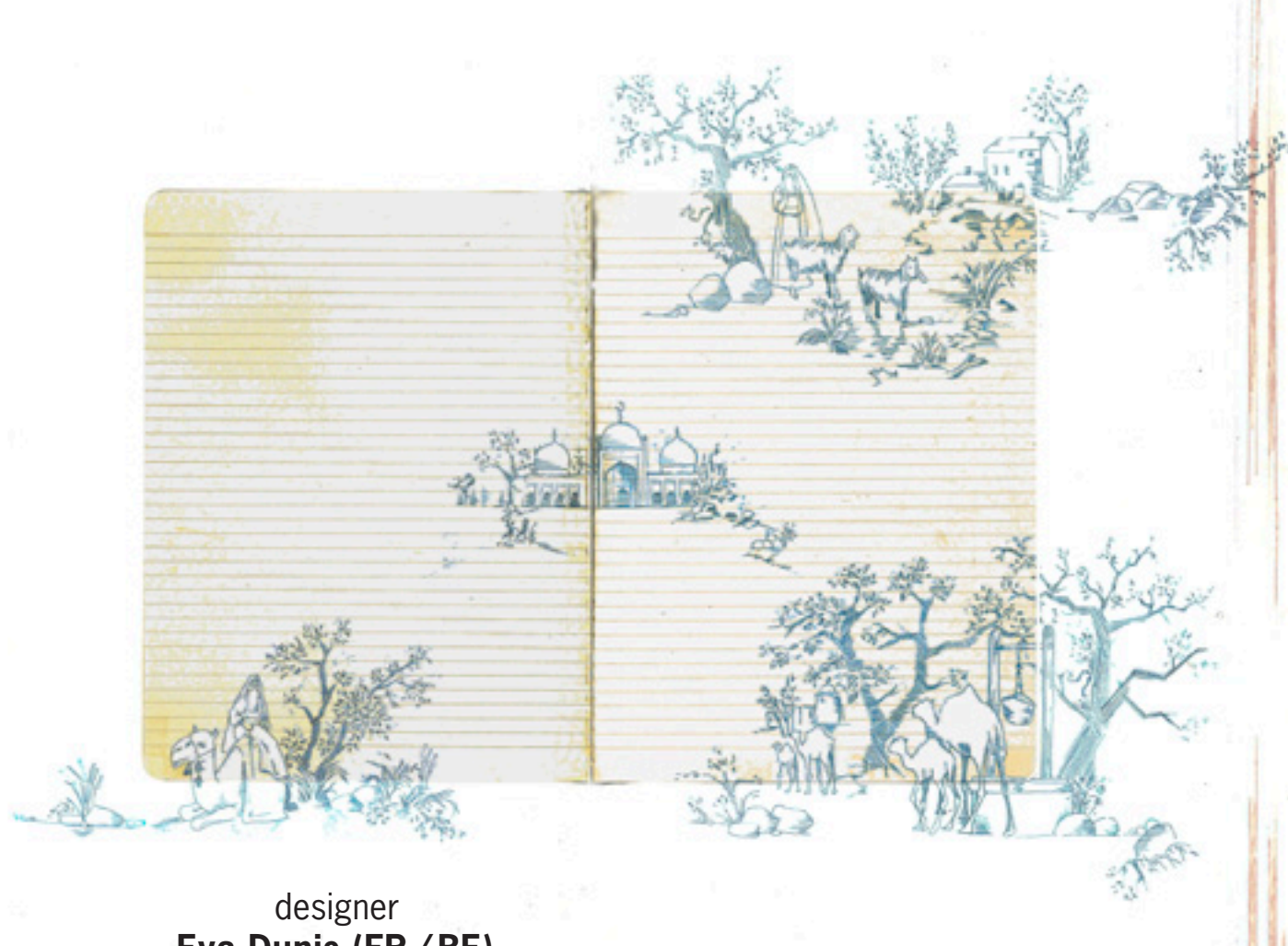




Young Talent

More and more students and recent graduates from fashion and design programmes in the Netherlands and abroad find their way to Tilburg. In their final year, they come to the TextielLab to work on their graduation collections. The TextielLab offers long-term internships to young international textile talents.

At the Lab, the intern works on an assignment that is formulated in consultation with the product developers. The basic principle is that tangible research results remain at the Lab at the end of the internship. The interns are stimulated to make use of the museum's library during their internship. This is a joint investment in the knowledge of both our employees at the Lab and the young textile talents.



designer
Eva Dunis (FR/BE)
 title
T with Lawrence
 technique
embroidery
 object category
fashion
 academy
Fashion Department
Royal Academy
of Fine Arts
Antwerp (BE)

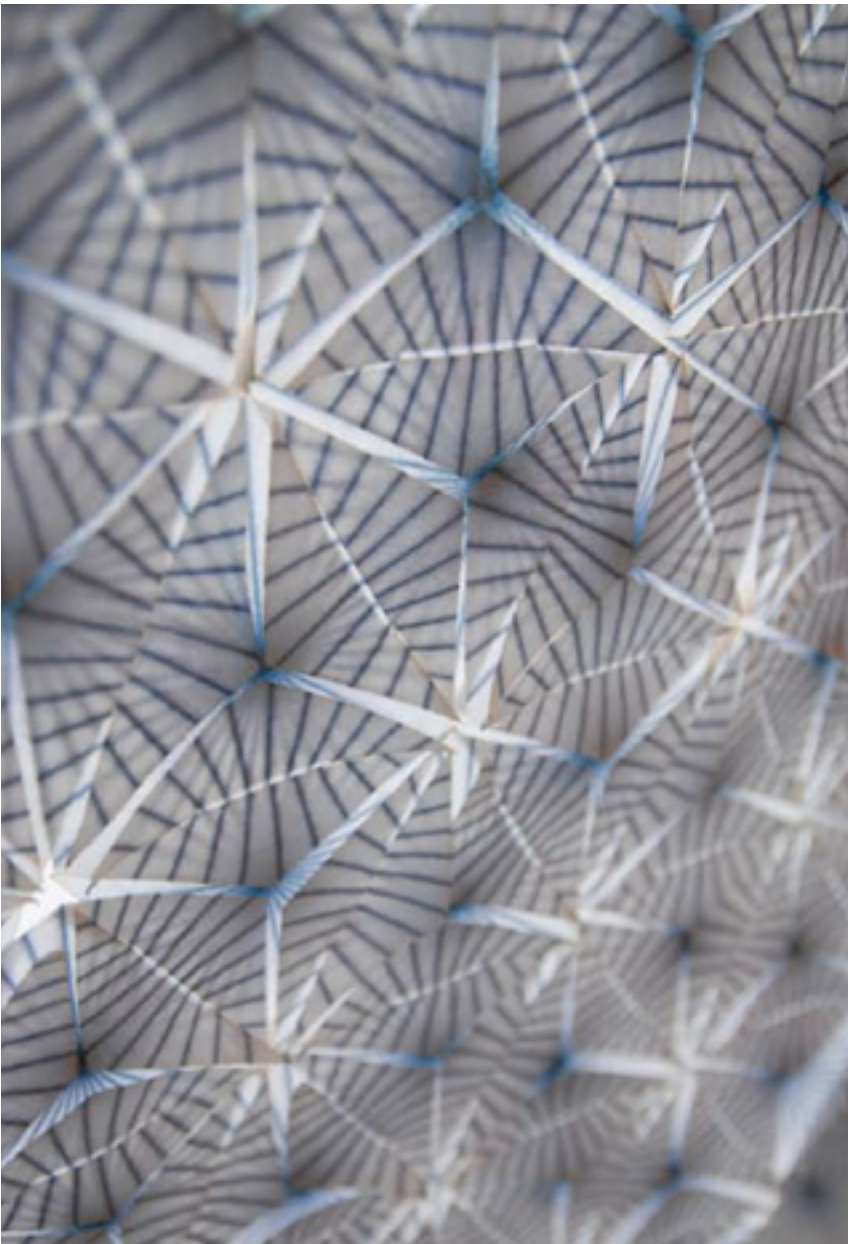
T with Lawrence was inspired by the designer's visit to Syria. The mesmerizing embroidery work and draping worn by the Bedouins inspired this collection. The highly intricate cross-stitch embroidery and complex patterns made by the Bedouin women prompted Eva Dunis to use embroidery for her collection. The history of the country was also a great source of inspiration. Particularly inspiring was T.E. Lawrence, or Lawrence of Arabia as others call him, who passed through the country when he fought in the Arab Revolt against Ottoman Turkish rule between 1916 and 1918. By adopting the way of the Bedouin while also maintaining his British heritage, T.E. Lawrence created a unity of sorts. In addition to the British military traditions

of the 1920s that are evident in the cut of the silhouettes, Dunis refers to the French and English fabric traditions of the period when Syria was under the control of those nations. The mixing of patterns such as Liberty prints and Toile de Jouy allowed her to reinforce the contrasts between the very different worlds of the Middle East and Western Europe. The embroidery was produced in the TextielLab by both hand and machine.



designer
Britt De Groot (BE)
title
DisAppear
technique
laser technique
object category
interior textiles
academy
**Royal Academy of
Fine Arts, Ghent (BE)**
presentation
**Graduation Show
Royal Academy
of Fine Arts
Ghent (BE)**

Britt De Groot worked at the TextielLab to develop her graduation collection and she was also an intern at the Lab. Her graduation collection of laser-cut fabrics is centred around the paradox that textile is ubiquitous in our lives, while also often forced into the background. She set herself the objective of designing textile that is visually attractive and takes centre stage. The fabrics can function as spatial partitions in the interior. Depending on the spectator's position, the incidence of light, and the position of the textile, forms will appear and disappear. This results in dynamic forms of textile: textile that evokes different impressions.



‘By working independently at the machines and also because of the whole team of product developers, during my internship I developed myself as a designer. The continual exchanges concerning new developments at the TextielLab keep you stimulated. The positive energy that is prevalent at the Lab feeds the urge to design.’

**Britt De Groot,
TextielLab trainee**

designer
Tom Nijhuis (NL)
title
1995
technique
tufting, passementerie
object category
fashion
academy
ArtEZ, Arnhem (NL)
presentation
Fashion Show, ArtEZ
credits text
Anne Birthe Smit

The young fashion designer Tom Nijhuis based his graduation collection on the Dutch Gabber culture. He was invited to intern at Nike because of his street-wise collection. The title 1995 refers to this alternative music and party culture's heyday. Nijhuis got involved at the early beginning and had a flawless understanding of the dress codes. 'If you're a gabber you've got a bomber jacket, Aussie, Nike Air Max, maybe a pair of jeans, and perhaps one of those Champion sweaters for the sake of variety. Clothing makes it so easy to fit in. That's what fascinates me.' Nijhuis had two voluptuous white tops and loose sleeves that create a certain contrast with the sporty look of the outfits tufted in the TextielLab.





designer
Linda de Jong (NL)
 title
Ethnique
 technique
weaving, knitting
 object category
fashion
 academy
ArtEZ, Arnhem (NL)
 presentation
Graduation Show
ArtEZ

For her women's wear graduation collection, Linda de Jong, a graduate of the fashion design department at ArtEZ in Arnhem, was inspired by the photographer Jackie Nickerson and *Farm*, her series of portraits of African women. She contrasted the simplicity and authenticity that emanates from the photos with the chic of Chanel. De Jong was particularly touched by a photo of a woman wrapped in plastic foil. The basic material for her collection is polypropylene (plastic, used for bin liners among other things). She experimented by melting the material, using it as a coating or extracting threads from it. When she came across plastic thread on a cone inside a storage room, she came up with the idea of developing her own fabrics. She made most of the fabrics for her graduation collection herself or in cooperation with the TextielLab. De Jong required the fabrics to be of good quality, have a supple feel, and have a luxurious appearance, despite the plastic material. She also drew inspiration from classic British tweeds and other traditional woven fabrics. 'By using unusual material such as plastic together with other threads such as mohair and silk you get a very innovative appearance,' the designer says.



'In the Lab I worked together with Marjan van Oeffelt. She helped me an awful lot and actually gave me more ideas. Together, we looked at old weaving techniques and patterns. With that in mind, we went to work.'

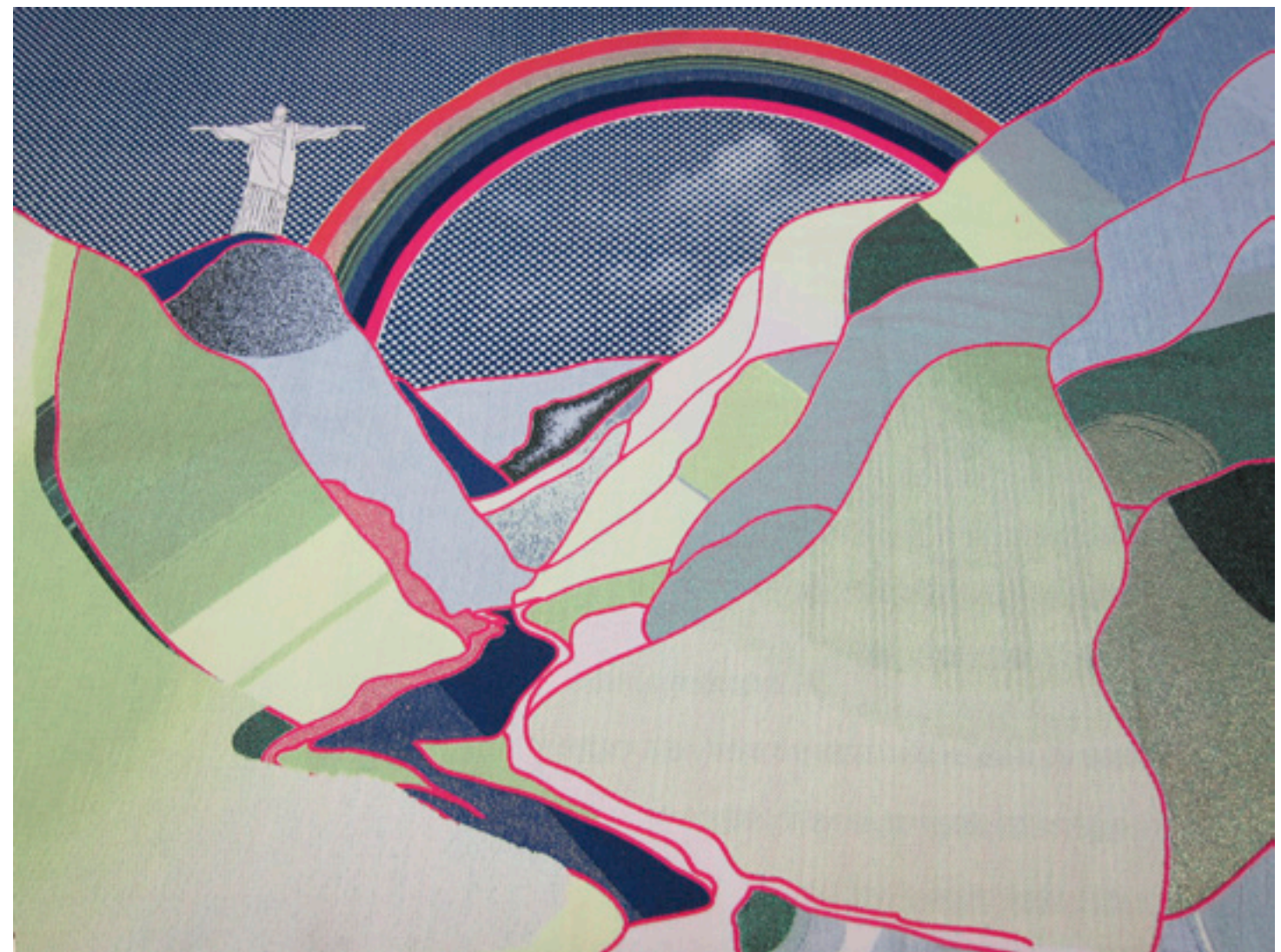
Linda de Jong,
ArtEZ graduate



designer
Kiyoshi Yamamoto (NO)

title
**fool me,
somewhere else...**

technique
weaving
object category
interior textiles
academy
**Bergen National
Academy of the Arts
Norway (NO)**
presentation
**Graduation Show,
Bergen National
Academy of
the Arts (NO)**



For his graduation project, Kiyoshi Yamamoto, a former participant in the European Textile Trainees programme, delved into his cultural background and the influence of the various cultures that he has been exposed to. Yamamoto, a citizen of Norway with Japanese roots, was born in Brazil and lived in various places in Europe, which influenced him in many ways.

He wanted to find out to what extent this background has tinged his perception of the landscape, people and places. In his series of humorous wall hangings, he plays with motifs of all the places where he has lived. The Nordic flora and fauna fuse together with motifs that refer to his native country Brazil in a way that is both surreal and natural at the same time.



designer
Martine Bastings (NL)
 title
Stil Leven 'reculer pour mieux sauter'
 technique
knitting
 object category
interior textiles
 academy
**Royal Academy
 of Fine Arts (KABK)
 The Hague (NL)**
 presentation
**Graduation Show
 Textile and Fashion tour
 KABK, The Hague**

According to Martine Bastings, reflecting on the essence is becoming essential once again in this era of mass productions, much like a painter does in a still life. Her collection of knitted textiles stems from an investigation into the interaction between digital and traditional craft techniques, between simplicity and detail. By concentrating on simple patterns she focused on aspects such as composition, colour and colour values. Sketches of floral motifs produced by the British Arts & Crafts artist William Morris in the late 19th century serve as the point of departure for her

investigation. Martine Bastings translated the William Morris sketches into mere lines and pixels, which were then applied to textile. The digital knitting technique uses pixels: each of the machine's needles is directed by information linked to a pixel. Both the colour that the needle must knit and the technique or structure that should be applied to a specific location is a result of the design choice.





Diane Lebel is the first student from La Cambre in Brussels to have work realised at the TextielLab. Inspired by her experience at the design studio of the Balenciaga fashion house in Paris, she decided to develop a collection of prints. When mirror read, the title of her *TROM-A* collection reveals the theme: A Mort, which means 'until death'. During her research into the death experience, and into various funeral services in particular, Lebel noticed that the bird is an oft-recurring symbol of the connection between life and death. It should be no surprise that the bird motif takes centre stage in her prints. In the TextielLab, Lebel experimented with the printing technique on various materials such as silk and cotton. She also reworked the prints by hand, by immersing them in water.

designer
Diane Lebel (BE)
 title
TROM-A
 technique
printing
 object category
interior textiles
 fashion
 academy
ENSAV La Cambre
Brussels (BE)
 presentation
Graduation Show
2011, ENSAV
La Cambre, Brussels

'I wanted this pattern to be dynamic and full! I made a very big pattern, 1.40 metres high by 1.50 metres across. It was possible because of digital printing.'

Diane Lebel, graduate of
 ENSAV La Cambre, Brussels



designer
Rowena Rutten (NL)
 title
SKIN DEEP
 technique
weaving
 object category
interior textiles
 academy
Academy of Fine Arts
Maastricht (NL)
 presentation
Graduation Show 2011
Academy of Fine Arts
Maastricht



There is more to see and explore under our skin. Our skeleton, tendons and bundles of muscles make it possible for us to move. Our muscles are comprised of thin, inter-connected strips that run into each other. In her *SKIN DEEP* collection of interior textiles, Rowena Rutten implemented her fascination for the life inside the human body, its structure and its materiality. Her choices were also informed by the thought that the interior serves as an extension of the body. The collection includes plaids, room dividers and curtains.



‘The Textielmuseum is a creative and inspiring place, where everybody meets each other, from students to famous designers. It doesn’t matter whether you’re a student or a famous designer as every project is treated as a worthy one. Every project is allocated more than enough time as well.’

Rowena Rutten, graduate of the
Academy of Fine Arts, Maastricht

designer
Justine de Moriamé (BE)
 title
ReCollection
 technique
printing
 object category
fashion
 academy
ENSAV, La Cambre
Brussels (BE)
 presentation
Graduation Show
2011, ENSAV
La Cambre, Brussels
 models
Lise & Nikki
 make-up
Marie Davin



Justine de Moriamé's *ReCollection* comprises 12 silk jump suits with diverging print designs. Source of inspiration was a statement by the Spanish painter Salvador Dali: 'The difference between false memories and true ones is the same as for jewels: it is always the false ones that look the most real, the most brilliant.' In her collection, Justine de Moriamé plays with this ambiguity of memories by mixing old and new, present and past, and real and fake. While many designers like to work at the machines in the Lab in order to make on-site adaptations, she managed to direct the complete working process through email. She had 20 different patterns printed in a varying number of meters, mostly on own material.

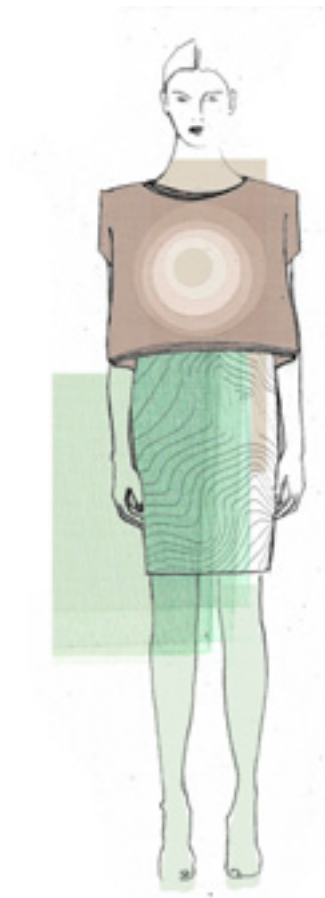


'I really enjoyed working with Frans. I would like to thank him for his availability and his patience. Inspiration and original ideas can be turned into concrete realizations through professional hands only.'

Justine de Moriamé,
 graduate of ENSAV
 La Cambre, Brussels



designer
Jasmijn Wester (NL)
 title
**Collecting Collections:
 (Re) Collection
 Greedy Selections
 The Germ of Creations**
 technique
**weaving, laser technique,
 embroidery**
 object category
**textile trend
 forecasting**
 academy
**Amsterdam Fashion
 Institute (AMFI) (NL)**
 presentation
**Graduation Show
 2011, AMFI**



The *Collecting Collections* graduation project, a textile trend forecast by Jasmijn Wester, comprises three sub-concepts. Every trend concept features a different aspect of collecting and arranging: a colour chart for the Fall/Winter 2012–2013 season, an impression of the atmosphere, and various textile designs that were developed using diverse techniques. Finally, the colours, atmosphere and textile converge in design proposals and formal applications. Jasmijn Wester made use of the machines in the Lab to realise her textile designs. The first sub-concept *(Re)Collection* (see the photo) zooms in on the precision and the systematic aspect of collecting. *(Re)Collection* is characterised by its bright aura, sharp line work, and the perspectival arrangement of the laser-cut patterns. Despite the precision of arranging, a collection can, in some cases, end in total chaos. This is expressed in *Greedy Selections*, a spectacle of bright colours and forms. *The Germ of Creations* is derived from the instinctive protection of valuable possessions, a world behind glass.

designer
**Willemijn van
 der Sloot (NL)**
 title
**dagelijkse kost
 (everyday fare)**
 technique
weaving
 object category
household textiles
 academy
**Gerrit Rietveld Academy
 Amsterdam (NL)**
 presentation
**Graduation Show 2011
 Rietveld Academy
 Amsterdam**

Part of Willemijn van der Sloot's graduation work at the Gerrit Rietveld Academy was a series of household textiles. The work consists of two parts: hand-embroidered table linen and woven tea towels. Her aim was to mix traditional Dutch textile patterns, craftsmanship and contemporary digital developments. While analyzing the three elements of her research, Willemijn van der Sloot realized that the traditional block pattern of a Dutch tea towel is almost like a QR code. By changing the rhythm of the blocks it actually became a QR code. 'For me there are a lot of beautiful details in daily life. The short films that you see after scanning the code with your mobile phone focus on this aspect,' explains Van der Sloot.



designer
Karolina Piech (PL/BE)
title
ULTRA
technique
weaving
object category
fashion
academy
Fashion Department
Royal Academy of
Fine Arts, Antwerp (BE)
photoshoot location
Waterschei, Genk
make-up
Orla McKeating
hair
Ludovic Beckers
presentation
Graduation Show 2011
Fashion Department,
Royal Academy of
Fine Arts, Antwerp

Karolina Piech graduated from the Fashion Department of the Antwerp academy. In her *ULTRA* collection, she juxtaposes suppressed poverty and reality in Poland in the period between the 1950s and 1989. She used images of weighing scales and food coupons as a pattern for the woven fabrics that she had realised in the Lab. One fabric was woven on a black-and-white warp, the other on an ecru cotton warp.



designer
Makiko Shinoda (JP / NL)
title
Material Teddy
technique
**knitting, various
non-textile techniques**
object category
object, toy
academy
**Design Academy
Eindhoven (DAE) (NL)**
presentation
**Graduation Show
2011, DAE**

Makiko Shinoda, a young Japanese designer, graduated from DAE with various projects, asking herself how we can engage and stimulate our senses in our daily lives. The landscape of modern society finds us increasingly disconnected from a rich sensory experience. Smells, sounds, colours and textures are standardised, categorised and controlled in urban life, thereby eliminating all the subtle nuances and richness that exist in nature. *Material Teddy* is a toy meant to stimulate

the healthy cognitive development of young children, because nowadays their nervous systems are disturbed by a heavy exposure to artificial flavours, digital images and plastic surfaces. This contributes to a lack of imagination, communication and spatial perception. The teddy, functioning as a sensory experience puzzle, is made of various untreated natural materials. The plissé knit of one of the arms was made using the Knit&Wear machine in the Lab.





