

TextielMuseum  TextielLab

MUSEUM

FOR

THE

FUTURE

VISION
2020 - 2024

A MEANINGFUL
PLACE

COLOFON/COLOPHON

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Cover: Dutch Invertuals, expositie 'Happy Future'

VISION FOR THE FUTURE TEXTIELMUSEUM 2020-2024

MUSEUM FOR THE FUTURE

A meaningful place

This is a proposal envisioning the Museum of the Future. It encompasses the world of textiles, with a particular focus on what artists and designers do with textiles.

The aim of our modernised museum is for as many people as possible to be able to experience the richness, imaginative power and countless possible applications of textiles. We believe that everyone has a connection with textiles. Not only do they surround us, they are interwoven across all cultures, stretching back 5,000 years into our ancient past. Textiles can make our world more beautiful, safer, more efficient, more social, comfortable and sustainable.

Our current museum, with the TextielLab as its beating heart, is no traditional museum. We wish to further build on the unique concept of the museum as a place for development and presentation that can be shared with a broad audience. This is why we must continue to develop and grow. Intensive talks about how to go about this has given rise to a strong sense of the course that we wish to follow and who we want to be.

Social relevance will, more than ever, become central to the museum's positioning. Together with partners, we aim to put the textile industry on the agenda, forming a contemporary view on a past that has not always been sustainable or socially just. We will do this by embracing key themes such as innovation, sustainability and inclusivity. In addition to professional makers – manufacturers, artists and designers – who remain welcome, we also want visitors to experience what it is to be a maker. The current programme makes way for alternative presentation forms that will allow us to be more topical and flexible as a way to reach and engage a more diverse audience.

In this respect, we will look further than the museum itself. In this proposal you can find out how we envisage the development of the museum and the redevelopment of the neighbouring textile factory; a listed building that currently stands vacant. Together with partners, makers, the city and the neighbourhood, we will ensure that the museum and surrounding complex become a dynamic whole and meaningful hub, where everyone can discover, experiment, make and learn.

This is a vision that we believe in and will put into action in the coming years. In fact, we have already started. We invite you to join us.

The future is now. Let's shape it together.

Errol van de Werdt, director



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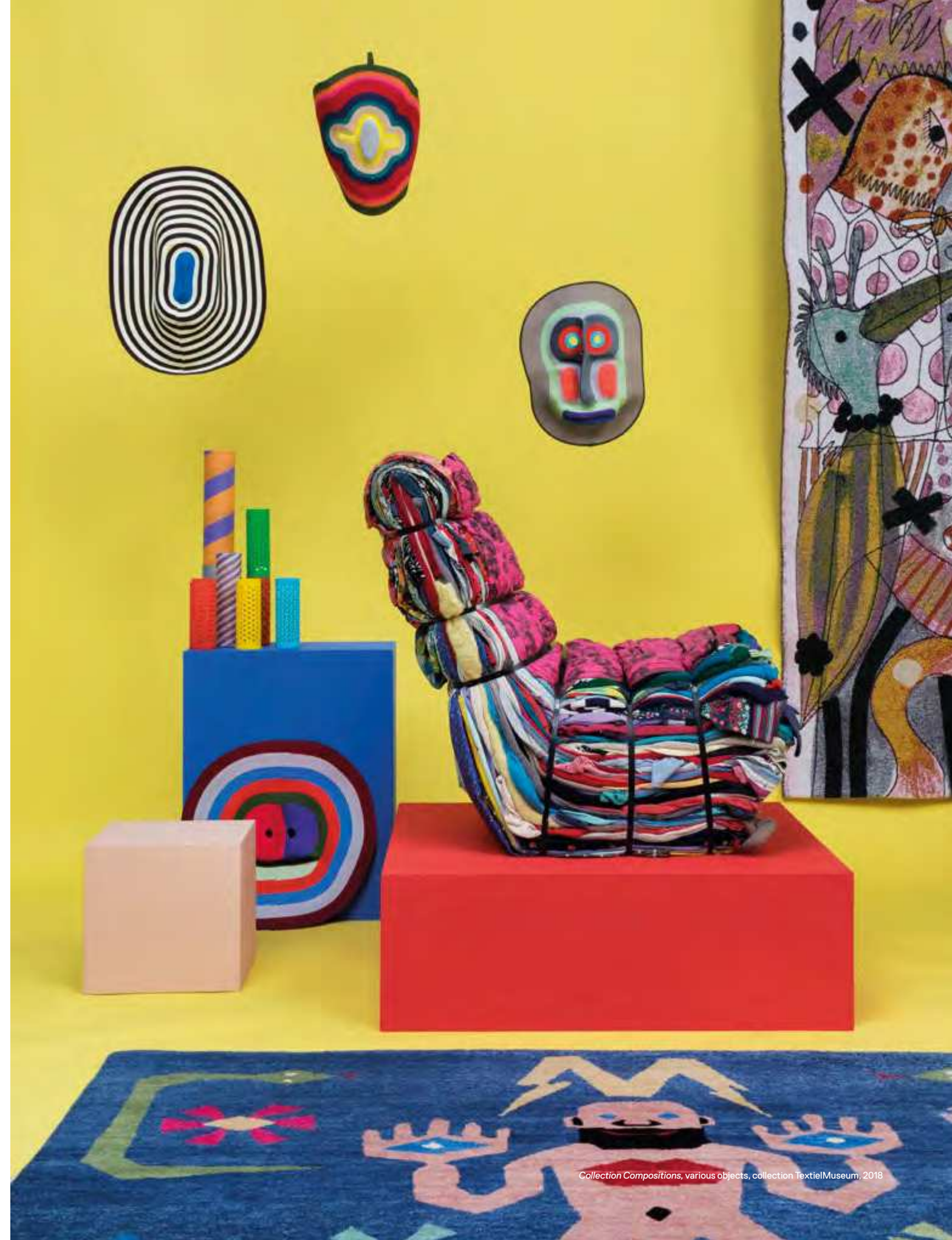
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**MUSEUM FOR
THE FUTURE**



THE MUSEUM NOW

Flourishing craftsmanship

The TextielMuseum was founded over 60 years ago. It has grown into an internationally renowned institute with its own world-class collection as well as invaluable in-house expertise in textile design, fashion, art and heritage. What makes the TextielMuseum unique is that it is a working museum. At its heart is the TextielLab, where Dutch and international artists and designers can come to develop new textiles right in front of the eyes of museum visitors.

The collection as a keystone

The collection is an inexhaustible source of knowledge and inspiration. It is the binding factor and forms the foundation of all our activities. It also plays a crucial role in our policy for commissioning provocative new works, acting as a bridge between the TextielLab, the creation of new collection pieces and the exhibition of archival objects. Since the end of the 1990s, the museum has actively commissioned many works, inviting designers and artists to experiment with various (digital) techniques in the TextielLab or to research specific design challenges or themes. In this process, professional makers are inspired by the rich heritage collection. The commissioned works are adopted into the collection. In this way, our historical collection is used to create new heritage works.

The emphasis of our exhibitions and activities is on the creative (making) process and materiality. The museum does more than just collect and present the final results of the commissioned works. Objects from the early stages of development, including sketches, design drawings and samples are also collected and displayed. This sets us apart from traditional (design) museums.

Working museum

The fact that visitors can see textiles develop in the TextielLab live, before their own eyes, is unique. Here, advanced high-tech textile machinery is at work, non-stop, weaving or knitting the latest creations. While the lab is a favourite with renowned designers, artists and architects, young talent is also keen to work here, making use of the digital and traditional textile machinery to develop and produce experimental and innovative work. Visitors can see the first samples of a Jacquard knit come from the machine, and can hear the designer, artist or student discussing possible changes with the lab's technical staff. In addition to the latest technologies, there are also traditional machines in the tufting atelier and passementerie department. Their industrious clatter fills the building throughout the day.

Embracing craftsmanship

Our way of working in the museum and lab allows us to connect the past with modern developments in technology and culture, creating a new collection for future generations: textile professionals, aficionados, businesses, schoolchildren and students. In this way, we keep craftsmanship alive and offer the makers of tomorrow the chance to realise their textile ideas.

Unique location

The TextielMuseum is located in one of the most important Tilburg textile factories. In the 1970s, this building – the former Mommers woollen mill – was nearly lost, along with the Dröge woollen mill. Luckily the city council decided to keep both of the former factories, together with the entire Mommers and Dröge complex, to house the TextielMuseum and Tilburg Dance and Music School. In 2008, a transparent glass entrance building was placed between the otherwise closed-off factory buildings of the Mommers complex. The combination of historical and modern architecture gave the listed site a new impulse, which reflects the nature of the museum: connecting its textile heritage with the modern era as well as the future of textiles.



Above: Koen Taselaar designing *A Slightly Inaccurate But Nonetheless Lightly Entertaining Story of the Bauhaus*
Below: Exhibition 'Bauhaus&' in the TextielMuseum



THE NEED FOR DEVELOPMENT

Responding to current developments and growth

Iris van Herpen, Haute Couture collection, Fall/Winter 2016

To retain our position as a national and internationally valued development platform for top designers, new talent and businesses, and to be able to share this with visitors, we must continually invest and develop. We must continue our pioneering position while also remaining able to respond to the changing world around us.



Janet Echelman, light installation 1.78 Madrid

With innovation comes responsibility

We are proud that the TextielMuseum and TextielLab are gaining recognition and interest from the general public and professionals alike. The museum operates in the top tier of the creative industry within our field. Internationally renowned artists and designers including Otobong Nkanga, Carlos Amoraes, Jan Taminiau and Viktor&Rolf work in the TextielLab, as well as Dutch designers with Brabant roots such as Sigrid Calon, as well as Kiki van Eijk, who are putting Dutch design and art on the map.

In 2018, we won the prestigious international Best in Heritage Project of Influence Award. With over 40 other heritage museums from around the world competing for the prize, the TextielMuseum received praise for its unique concept as a 'development and presentation institute'. In the previous year, we won the Dutch BankGiro Loterij Museum prize 2017. With the pioneering role that we have taken on however, comes a certain responsibility.

Realising our potential

Despite receiving recognition for the unique concept that combines development and presentation in a single site, in the

current situation we cannot do the potential of this concept justice. The lack of space and fragmented structure of the complex makes a clear flow for visitors and makers impossible. This means that we cannot tell our story properly. To bring the expectations prior to a visit more in line with the actual experience of the museum, a more complete, stronger positioning is of crucial importance. We owe the general public, the textile sector, the museum world and the city the chance to make our inherent potential as an institute even more visible and widely known. Only then can we give the field of textiles the podium that it deserves, also helping the public to participate in the rich world of textiles.

Growing number of visitors and professionals

Twelve years after the last big renovation, we are reaching the boundaries of what we can do. It is almost impossible to expand our activities or to accommodate growing visitor numbers within the current complex. In addition, the success of the TextielLab has led to a surge in interest from clients and makers. The capacity of the machines as well as our technical experts is no longer sufficient to meet demand. This is already leading to waiting lists and a need to turn people away, causing designers, makers and commissioning parties to go elsewhere.

“As a museum, we have to stay ahead in the rapidly changing world around us. The Mommers complex should connect and innovate, rather than acting as an obstacle.

Errol van de Werdt, director



Above: Detox Catwalk in Bandung, Greenpeace, 22 March 2015
Below: Christien Meindertsma, project Fiber Market

Changing society

Museums are more than a showcase for beautiful things. The museum of the future reflects rapid changes in society, is inclusive and socially responsible. Museums are increasingly playing an active role as a place for meeting and dialogue; a place where reflection and inspiration surrounding current social issues can take place. The textile industry is one of the most polluting industries and social injustice is widespread. With sustainability high on the agenda, the TextielMuseum sees it as its moral duty to address these social and environmental issues by developing programmes relating to sustainability in textiles. Through our activities, we want to offer a real contribution to the realisation that care for a cleaner, fairer world is a collective responsibility.

We see it as our duty to ensure that this is reflected in the way we work, while also raising public awareness about such issues through our programming. The more we understand how textiles are made, the more insight we gain into the sometimes highly complex making process, and the greater the appreciation for the craftsmanship and role that creative makers play in this debate.

Active role for the public

The current museumgoer is no longer a passive consumer of culture. Storytelling, experience and interactivity are becoming increasingly important. This development is tied in with our ambition to invite the visitor along in the journey of textile design and making. Textiles emerge time and time again as a connecting factor between the highly diverse disciplines of art, design, fashion, architecture and technology. They are a natural part of all of our daily lives and remain a source of ongoing fascination. Yet making is not the sole domain of the professional. The transparency of production methods and the high level of digitalisation mean that anyone can be a maker.

A different approach to our programme is therefore needed, one where the public is given a greater, more active role. The new museum will be more topical and dynamic in what we offer, so we can quickly respond to relevant events with exhibitions and activities that stimulate all of the senses.



Umbrella for Medina Piazza - SL RASCH



BMW, GINA Light Visionary Model

Developments in textiles

Current developments in the field of textiles also demand a new approach. Digitalisation has brought about a new industrial revolution. New technologies, alternative material resources, sustainability and a personalisation of what we offer play a crucial role. The field of textiles has much more than a fascinating history alone. Partly due to the use of high-tech, textiles play an increasingly important role in innovation in diverse disciplines ranging from architecture to the medical world. In addition to 'smart' textile applications, there are many artists and designers conducting groundbreaking research, even though at first glance the immediate practical applications may not be apparent. Partnerships with important players in various fields – from high-tech to upcycling, and from design to education – are gaining importance in the ability to adapt to new developments. We would like to position the activities of the TextielLab in the context of this rapidly changing world and use our museum facilities to provide an ongoing account of our undertakings.

A new impulse for cultural heritage

The TextielMuseum is housed in a former textile factory in Tilburg and listed historical building. What better place to introduce the public and professional to the world of textiles? The textile heritage of Tilburg is clearly visible and tangible at this site.

In addition, the neighbouring Dröge building and former textile factory is currently vacant and provides an ideal opportunity to set the next developmental phase in motion, bringing the two original textile factories together into an integrated whole. This would act as a tremendous boost for the entire Mommers-Dröge complex. In this way, together with partners in the creative making industry, we support the council's vision of Tilburg as a city for makers, creating a new makers' hub in the heart of the city. This would bring life and industry back to a place that is inextricably connected to the city's textile past. It ties in perfectly with the original function of the textile factory: a place where industry, creativity and craftsmanship come together. Looking towards the future, sustainability and circular thinking will come to play a central role.

“ In our vision, the museum will give rise to a new meaningful location in the city. The museum connects cultural history, creativity and an innovative programme.

Bea Nieuwenhuis, programme manager



Philips, Experience Innovations and you



Interactive weaving application in exhibition 'Bauhaus&'

MUSEUM

FOR

THE

FUTURE



Formafantasma, test for light objects *Ellipse*

Discover what textiles can do

VISION

What do we believe in?

We believe that everyone has a connection with textiles. Textiles are all around us. It can make the world more beautiful, safer, more efficient, more social, comfortable or sustainable. We are just not always aware of this anymore.

The TextielMuseum strives for a world where people do not feel estranged from the origins of things, instead feeling a connection with their surroundings.

MISSION

What do we stand for?

The TextielMuseum is the only museum in the world that brings everything related to textiles together: inspiration, meaning, heritage, craftsmanship, creation, innovation, education and entrepreneurship. It does this by astounding everyone, young and old, professionals and aficionados, artists and businesses. That is why we say: discover what textiles can do!

CORE PRINCIPLES

A focus on making



Carole Bajjings in the TextielLab

The future museum will focus on both the maker and the making process. We aim to create a professional atelier, meeting place and exhibition location in one. Here, everyone can experience how textiles are developed and produced, and see which choices are made during the design and production process. To optimise this concept, we will focus on the following core principles in the coming few years. ►



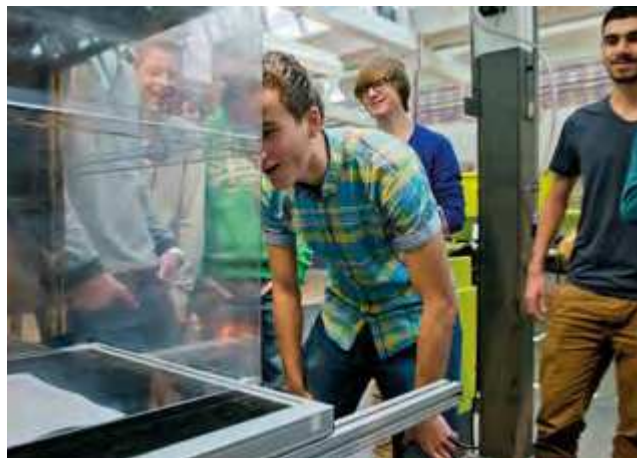
200 women making textile in the context of Tilburg 200 year led by designer Mariëtte Wolbert

Co-creation

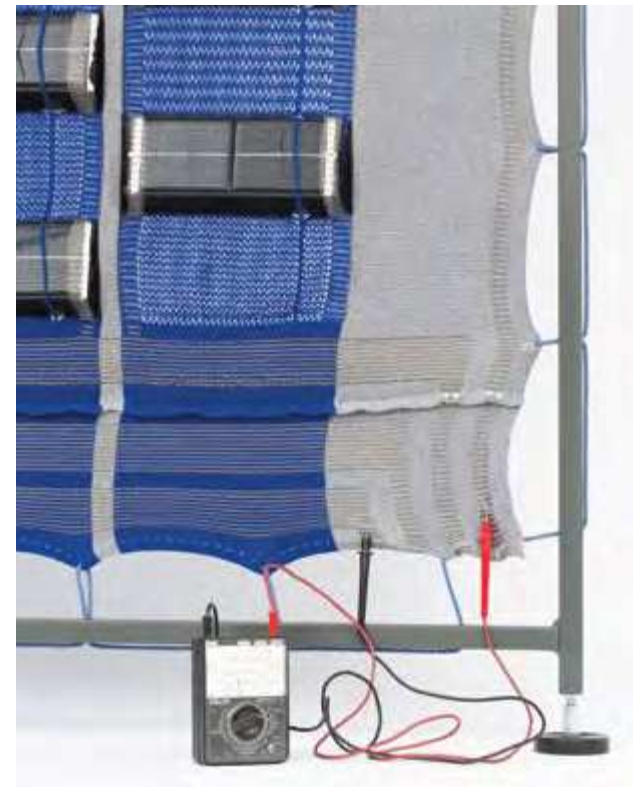
Much like a newspaper or live blog, we wish to respond to recent developments in the field of textiles, technology, culture and society. Knowledge of history and craftsmanship is essential to mark current developments. Our rich collection is a vital resource and a permanent inspiration for today's makers. The curators, lab experts, educational staff and marketeers act as scouts to signal important changes in our field. New developments, talents, perspectives, practices: we actively seek them out, developing fitting co-creation programmes and projects. Multiple parties will be responsible for the programming. From an artist to a group of students; in principle everyone can be a potential curator of a project. A professional or new talent can be 'flown in' from an atelier in New York or Hong Kong, but they can also be found closer to home, such as Design Academy Eindhoven or Tilburg's own Campus 013.

Revealing the making journey

Work from the lab will increasingly inspire exhibitions, sometimes for just a few days, but in special cases also for several years. A nice example is the LocHal project in Tilburg, for which we developed six large architectural curtains together with design studio Inside Outside. Such a project provides an opportunity to continually update the installation, taking visitors through the process one step at a time. The public becomes a participant in the many issues that arise in the course of a project like this. The obstacles are shown as well as innovations later down the line. Or people will have the chance to talk to the designer, or gain an insight into the contribution of a foreign specialist. When the focus is on a specific weaving technique or use of colour, the importance of the museum collection once again becomes apparent, proving its ongoing relevance. This interaction between the present, the past, and the future adds a strong dynamic to all that the museum has to offer.



Demonstration laser technique to students in the TextielLab



R&D research *Solar Curtain*, Inside Outside in cooperation with TextielMuseum

The visitor becomes a maker

In the future plans of the museum, it is not enough to only display the journey of professional makers. We want to go a step further and also give visitors the opportunity to discover what it means to be a maker for themselves, with professional machines, skilled assistance and software. By trying it out in a hands-on approach, creating your own design, personalising, experimenting and tinkering, you can gain an insight into how textiles are made as well as the working methods of professionals. By offering new activities for adults and children, students and schoolchildren, each get the chance to experience their own design and making process. This gives a greater insight into current themes such as fast fashion and on-demand production. It leads to a better understanding and appreciation of textiles within art and design. We also believe strongly in the principle: 'What I hear, I forget. What I see, I remember. What I do, I understand' (Confucius).

Sharing knowledge

The museum will put even more focus on developing textile innovations and sharing knowledge. We will do this, for example, by zooming in on the role that textile techniques play in the development of high-tech medical products, such as artificial blood vessels. Or by looking at the latest developments in architecture and fashion. But, innovation is also about revealing new connections between disciplines, in giving designers new, unusual collection commissions, in involving businesses and students in research and development commissions in the TextielLab or in sharing a special experience in an exhibition. The collection will become available as a resource for inspiration or research in a new, open depot, in addition to the books, sample collections and material display already available in the library.



Interns working on the embroidery machine in the TextielLab



Exhibition 'Cultural Threads' in the TextielMuseum

Dynamic programming

The current programme features exhibitions in the museum that are staged in a set rhythm, and remain unchanged, often for longer periods. We will continue to create engaging exhibitions, using our collection and the lab's various projects as a source of inspiration. The main difference will be in the dynamic and approach. Responding to topical issues together with external curators while involving the public demand a different method and means of communication. The material that we develop together must be relevant and inclusive for as diverse a group of visitors and makers as possible.

Artists that showcase current, changing perspectives on gender and sexuality are invited to involve the public in this dialogue. A universal medium such as textiles, which are an important form of expression for everyone, can provide a bridge to connect cultures and exchange ideas. This can occur through participation projects where the exchange of textile craftsmanship plays a key role, also involving people with different backgrounds. The community that we want to connect to is more inclusive and diverse than the audience that we are currently reaching.

Raising sustainability awareness

Sustainability is a topic that is being embraced by a growing number of designers and artists. This is apparent in the research and development projects in the lab. Through our activities, we want to offer a real contribution to the realisation that a cleaner, fairer world is a collective responsibility. We aim to do this by adopting a circular approach in the way we think and work, and by actively inviting makers and businesses to explore this theme with us. We also want to inform visitors of the ecological impact and the social effects of textile production. We can do this for example, through a thematic exhibition about the textile sector that also reveals the shadow sides of unbridled consumerism. Or in a presentation where fashion designers address the need for a circular approach in the textile industry in their work. Organising engaging activities that visitors themselves can participate in is an extra step that can raise awareness. An example is the temporary Repair Café, where, guided by a designer, people can experience how to mend or change worn or outdated clothing to give it a new lease of life.



Bridget Harvey, MEND MORE sweater, 2015

“To remain an internationally valued innovation centre for top designers, new talent and businesses, and to continue being able to share this with the public, we must keep investing.”

Hebe Verstappen, head of the TextielLab



Students Design Academy Eindhoven in conversation with experts from the TextielMuseum

Hands-on learning and experimenting

One of the most important focus points for the museum is the exchange and transfer of knowledge and expertise in textiles. We offer placements to new talents from renowned national and international institutes, from the School of Art (Chicago) and ModeAcademie Antwerp, to Design Academy Eindhoven.

From the latest weaving software to age-old twinning techniques: what young talents learn here will be of use to them throughout their career. The TextielLab – with its semi-industrial surroundings and experienced specialists – is of crucial importance, allowing students to learn how to put textile craftsmanship into practice. Schools are unable to offer this within their own curriculum. There are few other textile ateliers that offer the space and freedom for learning and experimentation. At the same time, with this approach, we build a connection between young talent and our institute. A podium and springboard: that is what we want to be for them.

WHO ARE WE DOING IT FOR

From top designer to families



With our plans for the future, we will create a dynamic place for contemporary makership, with a focus on inspiring, experimenting and connecting. A place can only become meaningful by bringing the professional design field together with young talent, clients, businesses, schoolchildren, families, those in the neighbourhood and anyone with an interest in the countless possibilities of textiles. With a new approach and a renewed Mommers and Dröge complex, we are working towards accommodating 100,000 visitors and users. ►

Visitors in the TextielLab



Above: Visitor in the exhibition 'Cultural Threads'
Below: Design studio Alissa+Nienke discuss trial *The Sun Show*

Amaze people with textiles

The aim of the renewed museum is to allow as many people as possible to experience the wealth, expressive power and countless applications of textiles. We believe that everyone feels a connection with textiles. Textiles belong to all cultures across the world, and therefore belong to all people. Textiles surround us. We are just no longer always aware of this. When the production of textiles became industrialised, taking place further and further away from the home, we gradually lost touch with the making process, becoming less connected with textiles. That is why we want to give textiles the podium it deserves, once again. The renewed TextielMuseum allows people to discover what textiles can do and mean. We can achieve this by creating a sense of wonder. In all that we do, we continually ask ourselves: how can we astound people with textiles?

Continuation

With the further development of the TextielLab and better access to the museum collection and the institute's knowledge, we are optimising the learning, research and working environment for professionals and educators so that we can keep serving their needs. This unique, creative centre for makers also guarantees an inspiring experience for museum visitors. By presenting the most compelling, current and inspiring stories about textiles, we can keep engaging the current audience, giving them a reason to keep coming back to the museum.

Rejuvenation

To appeal to more visitors, we will ensure that we have more to offer families and youngsters, both in our programming and in our communications. We also want to strengthen our ties with the world of education, to offer more primary school and secondary school students as well as college and university students a unique and informative experience.

Diversification

With the new programme and approach, we are focusing on reaching a more diverse audience. By placing more emphasis on experience, making things yourself and topical issues, we aim to attract a wider audience than the visitors that we are currently reaching, those often already in possession of an annual Museum Card (Museumkaart). Creating activities wherein we work together with diverse communities is one of the ways in which we will actively seek to broaden our reach. By working with former Tilburg textile workers, for example, or a group of young newcomers with their own stories about the textile craft, we want to create a place that is meaningful to as many people as possible. A place where everyone feels welcome.



Tour in the TextielMuseum



“A museum should be a reflection of society. Changes in society bring changes in a museum.”

Femke Vos, head of communication

Visitors making textiles in the TextielMuseum

THE REDEVELOPMENT

Discover what textiles can do



Visitor in exhibition 'Action <-> Reaction. 100 year Kinetic Art, Kunsthall Rotterdam, 2018.

The new vision for the museum also brings changes to our programming. Changes that ask for a new narrative as well as changes to the interior of the museum complex. In the coming few years, the museum's current range of services and offerings will be developed, facilities will be moved or redesigned and new interactive installations and presentations will be added. ►



Above: Hrafnhildur Arnardóttir, *Nervescape VIII* by Shoplifter, Kiasma, Finland, 2019
Below: Alissa Rees, *Portable infusion IV-Walk*

The incredible world of textiles

The new narrative for visitors begins by introducing the incredible world of textiles. The newly designed entrance hall sets the tone, with an exciting interactive or multi-sensory installation that is already visible from the street. Upon entry it is immediately clear that this is a top-class (inter)national institute: the TextielMuseum. The richness and diversity of the innovative world of textiles – from high-quality technical fibres in airplanes to the production of textile blood vessels, as a medical application – is highlighted in the new presentation 'The incredible world of textiles'. This is a fascinating space to experience textiles that you can completely immerse yourself in as a visitor.

Renewed TextielLab

The TextielLab will be updated and refurbished. Its capacity and technical possibilities will also be extended. More than ever, the focus will be on experiencing this atelier for both professionals and up-and-coming talents. As a visitor you can see and experience how textiles are designed and made at first hand in this professional, internationally oriented work environment. It offers a unique look at what often remains unseen, hidden from public view. Parts of the lab will be positioned so that the entire making process, from initial idea to final product, can be followed. The lab is and remains accessible for all. Some parts, where quiet and concentration is needed to realise high-quality projects, will only be accessible with a guide. There will be daily meet & greets here, allowing visitors to talk to a craftsman, top designer or new talent at work in the lab at a given time.



New Lab Shop, the Brooklyn Navy Yard, New York



Above: Sample Studio TextielLab
Below: Design studio Scholten & Baijings in Amsterdam

Centre of Excellence

A Centre of Excellence will be situated in the heart of the lab, featuring the weaving and knitting techniques needed to create top-class products. Research, development and experimentation play a central role, along with finding innovative applications. The Sample Studio, a space where the most special prototypes and samples from the lab are on display, will be extended with its own project space. Here, you can walk into the atelier of a maker and see the most recent samples of a research & development project. Or you can encounter a presentation of the end result: a project that has just come off the machines and is on display, before being sent to its final destination elsewhere in the world.

Centre of Crafts

The Centre of Crafts is where the techniques of tufting, passementerie and dyeing come together. It feels like a true specialist craft lab. These manual techniques are used for projects and commissions for professional makers as well as students. The finishing atelier, the final stage in the making process, currently hidden on an upper floor, will move to the ground floor and become an inherent part of this centre, which will also include the traditional linen laundry. Here, all of the textiles are finished, washed and steamed, including products for our own *by TextielMuseum* label. You can witness the activity, feel the vibe and experience how important craftsmanship is in finishing high-quality textiles.



Bart Hess working at the passementerie department

Design Studio

The addition of the Design Studio to the Lab adds a new impulse to our unique concept, as an ideal place to work and learn. The visitor can become an active participant. Like professional designers, visitors get the chance to design their own high-end fashion product and can also personalise it. In an inspiring space – in the ambience of a professional design studio – visitors can create their own designs, choosing from a selection of organic yarn before sending their design to the specialist digital machinery in the lab. Soon afterwards, the design product emerges from the machine and the resulting socks, scarf or other textile products can be taken home. Experiencing the process at first hand gives an insight into an industrially and sustainably made design product. The fact that we can offer such activities makes us unique. We are the first to do this, both nationally and internationally.



Adidas, pop up KNIT for YOU, Berlijn



Label by TextielMuseum, presentation and sale during Dutch Design Week

TextielShop

The narrative continues in the newly designed TextielShop, where our own by TextielMuseum textiles can be bought. This is standout series of home textiles designed by top designers, inspired by our collection and produced in the TextielLab. In this way, we bring top design with a story into the homes and kitchens of those with a passion for textiles. The shop also acts as a showcase for exclusive textiles, design products, publications and fashion accessories by the creative makers that we work with.

Making in the past

The new presentation, Making in the Past, tells the global story of industrialisation and connects this with the local Brabant and Tilburg wool and linen industry. It adds a historical context to how textiles are made today. With a wide range of items from our heritage and design collection, it reveals the history from various angles: the social and cultural situation, the design and making processes of the past, the makers and designers of the day and the international relevance of the Brabant textile industry, which was highly successful. The current global and local textile industries are also addressed here.

In addition to the featured machinery, the presentation showcases a wide range from our collection including heritage home textiles and archive documents, and will be situated beside the Lab. The visitor can literally jump across entire eras. In a single glance visitors can see the impressive historical Jacquard loom and the beautiful damask made upon it, as well as the modern high-tech digital Jacquard loom and the home textiles it produces for our own label.

The stories of the original factory buildings will be incorporated into the new narrative, with historical elements such as the chimney and the underground steam channels still visible. The complex itself becomes an important way to illustrate the journey of making, in the past and now. It testifies to periods of growth, success, downfall and renewal. The stories are revealed outside and inside the museum building, in a way that engages all the senses.



Visitors in Nationaal Militair Museum, Soest



Impression new design

ExperienceLab

The ExperienceLab features work stations and simplified versions of the machines that visitors encounter in the 'real' lab such as weaving, knitting, laser-cutting and embroidery machines. This is the place for families and students to tinker away with textiles, under expert guidance, inspired by modern themes such as sustainability, innovation, technology and personalisation. The engaging activities vary from high-tech to low-tech; from experimenting with conductive yarns and solar energy to dyeing yarn with natural, plant-based pigments. There is an alternating range of activities on offer, ensuring that every visit is different. To stimulate repeat visits, we think beyond boundaries and combine various disciplines including: art, design, architecture and technology.

“ In a place that is so much more than an indelible part of Tilburg history, we shape our wish to become a bridge to the future.

Elles van Vegchel, head of museum affairs

Chiharu Shiota, *Uncertain Journey*, 2016, Blain | Southern, Berlin, Duitsland

New exhibition space

To allow for topical and dynamic programming, a flexible new exhibition area is needed. An area to display provocative, large installations and artworks with international allure that also caters to presentations with objects that require height and space. The area also needs to be able to accommodate modular arrangements for smaller and more intimate presentations, with their own stories and mood, and offer room for events and related extra programming. The interior of this space requires a neutral modern appeal that is also in accordance with required international museum conditions. Like the glass entrance hall added to the complex in 2008, we are thinking of a new architectural statement, so that from the outside you can already see that something exciting is happening within.

Public facilities

All of the public facilities, from entrance hall to the shop, and from the museum café to the workshop area, will be expanded or receive an upgrade. This is necessary to attain and facilitate the ambition to grow to 100,00 visitors and to optimise the visitor experience. The outstanding range on offer in the café and the shop will tie in with the eco-conscious approach that we strive for, featuring sustainably produced products. We also aim to create a separate and appealing reception area and place to accommodate school visits and families. This will be located beside the outside area.



The Maker Market, De Hallen Amsterdam



Above: Hubert Barrere, artistic director, Maison Lesage / CHANEL Métiers d'art, Parijs
Below: Creel and Gow, New York

Open depot

The textile design collection, featuring industrially produced high-quality textiles from the 19th century, forms the heart of the museum collection, along with our art collection. As the museum not only features end products, but also design sketches, samples, other sources and documentation surrounding the production, the collection is a tremendous source of knowledge and inspiration. To shine a light on more of the collection's objects, archives and books, there will be an open depot that will be accessible to all. Here, a changing selection from the collection will be shown, based on themes that are interesting and inspiring for professionals. However, the depot is also a treasure trove of fantastic pieces for the regular visitor as well.

MOVING FORWARD TOGETHER

Synergy and dynamics



The renewed TextielMuseum offers room for experiment, wonder and dialogue. We are not unable to realise this alone however, nor do we wish to. The plans will be undertaken through a close collaboration with partners. ►

Kustaa Saksi and yarn advisor in the TextielLab



Robin Pleun Maas, designer Envisions, Eindhoven - Rotterdam

Programming with partners

Working together is necessary in order to be able to respond to the newest innovations and developments in the field of textiles, to involve a broader audience with the museum and to address current social issues in a better and faster way. We are looking for partners that can offer additional expertise and help us to create exciting connections between makers, businesses, education providers and the public. Think, for example, of a series of expert meetings by professionals with students of Eindhoven University of Technology as a way to research new textile applications. Or a greenhouse or garden with plants that, together with locals and a renowned designer and artist such as Claudy Jongstra, can be used for an experiment with plant-based dyes and colours. We offer educational innovators, like Sint Lucas Boxtel-Eindhoven and Design Academy Eindhoven, our expertise, knowledge and facilities to develop new forms of education (MBO and HBO). The Tilburg textile company Wolkat has a tremendous expertise in upcycling and recycling that we would like to introduce to the public and professionals alike. We also invite talented young designers, such as the design collective Envisions, to work with us as well as innovative companies from the creative industry to organise a summer lab. This would allow recent graduate makers the chance to experiment and learn in the TextielLab.

The Dröge building

Beside the former textile factory, the vacant Dröge building offers the ideal opportunity to work together with various partners on the museum programme, while at the same time offering them a physical place within the complex. The Dröge building can offer atelier space to young makers and established professionals. There is room for educational institutes to open a temporary or permanent annex; and it is also possible to create ateliers, together with other cultural and social partners in the city, focussing on sustainability and circular textile innovation. By doing so, these themes become visible and perceptible for both the public and the professional. But other more commercial initiatives can also make use of this beautiful historical building. It can house showrooms for businesses in the creative (making) industry or venues for the hospitality industry that will also be open to locals, visitors and professionals outside of museum opening hours. The diversity of partners in the Dröge building will add to the appeal of the entire complex, making it more dynamic for visitors, locals and professionals.



Wolkat, circular textile recycling, Tilburg - Morocco

“The presence of the museum and the TextielLab is a compelling reason for future partners to also join the complex.

Tabitha van den Ende, development officer

Makers' hub in the heart of the city

Together with partners, we want to create a meaningful place with a focus on creative craftsmanship. The TextielMuseum aims to be a catalyst amid a close community of related businesses and organisations for whom the heritage of this location, the knowledge and facilities in the museum and the proximity of other partners adds value for the future plans of all involved. Due in part to our connections with specialists from different domains – creative makers, educators, businesses and organisations and a potential interested audience of over 100,000 people – we are combining and broadening our palette and offer appealing prospects for diversity. The museum and lab serve as a platform and springboard for international professionals and talent. The access to production facilities, craftsmanship, expertise and the museum collection as a knowledge resource and touchstone makes working together not only appealing, but also a logical choice.

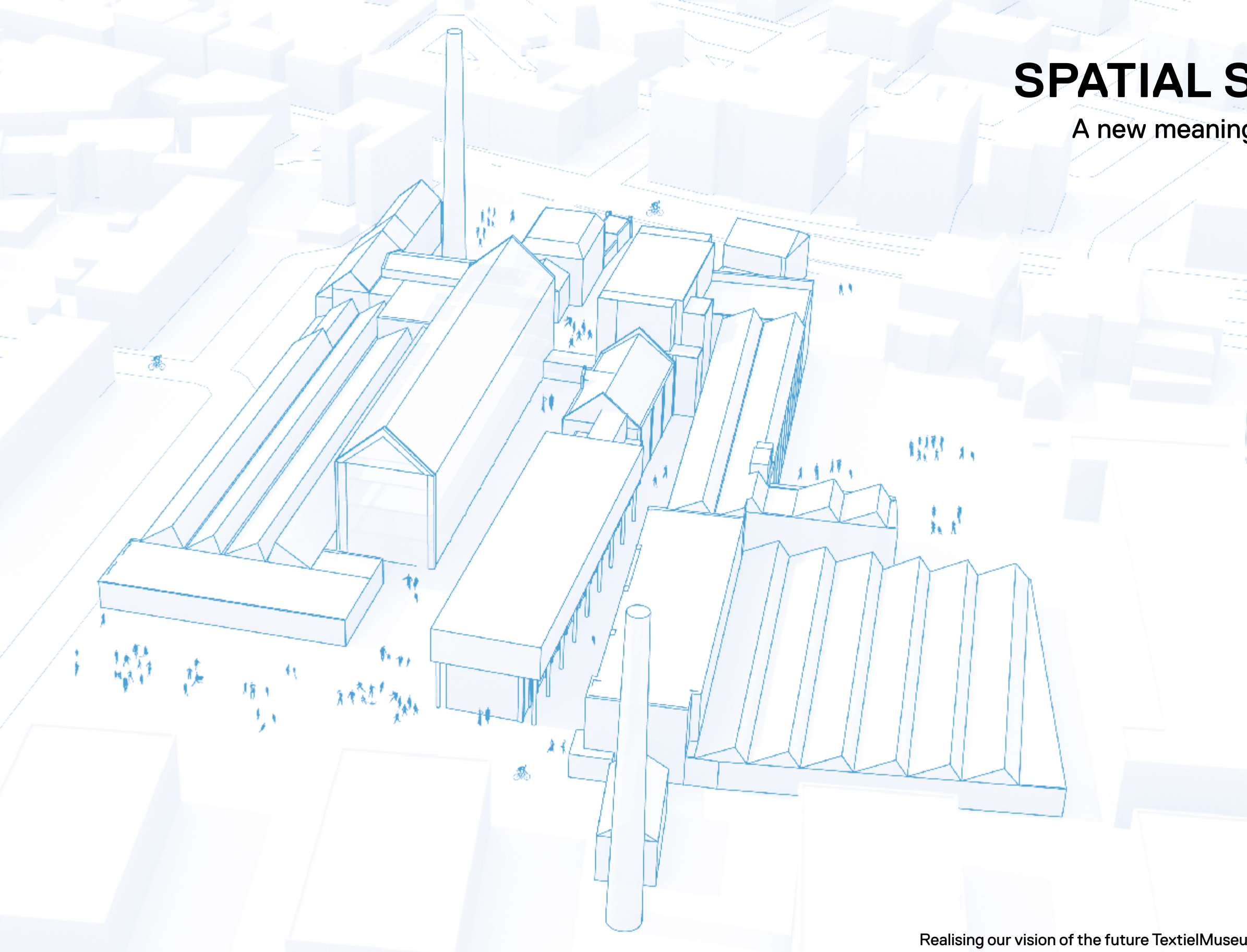
The museum and lab can also gain from a diverse and dynamic environment. The range of possibilities makes us confident that a synergy will emerge in the renewed complex. The makers' hub in the heart of the city of Tilburg: an easily accessible place where people can meet us and each other, where it is possible to experience and learn and where the younger generation especially can discover a new kind of creative makership.



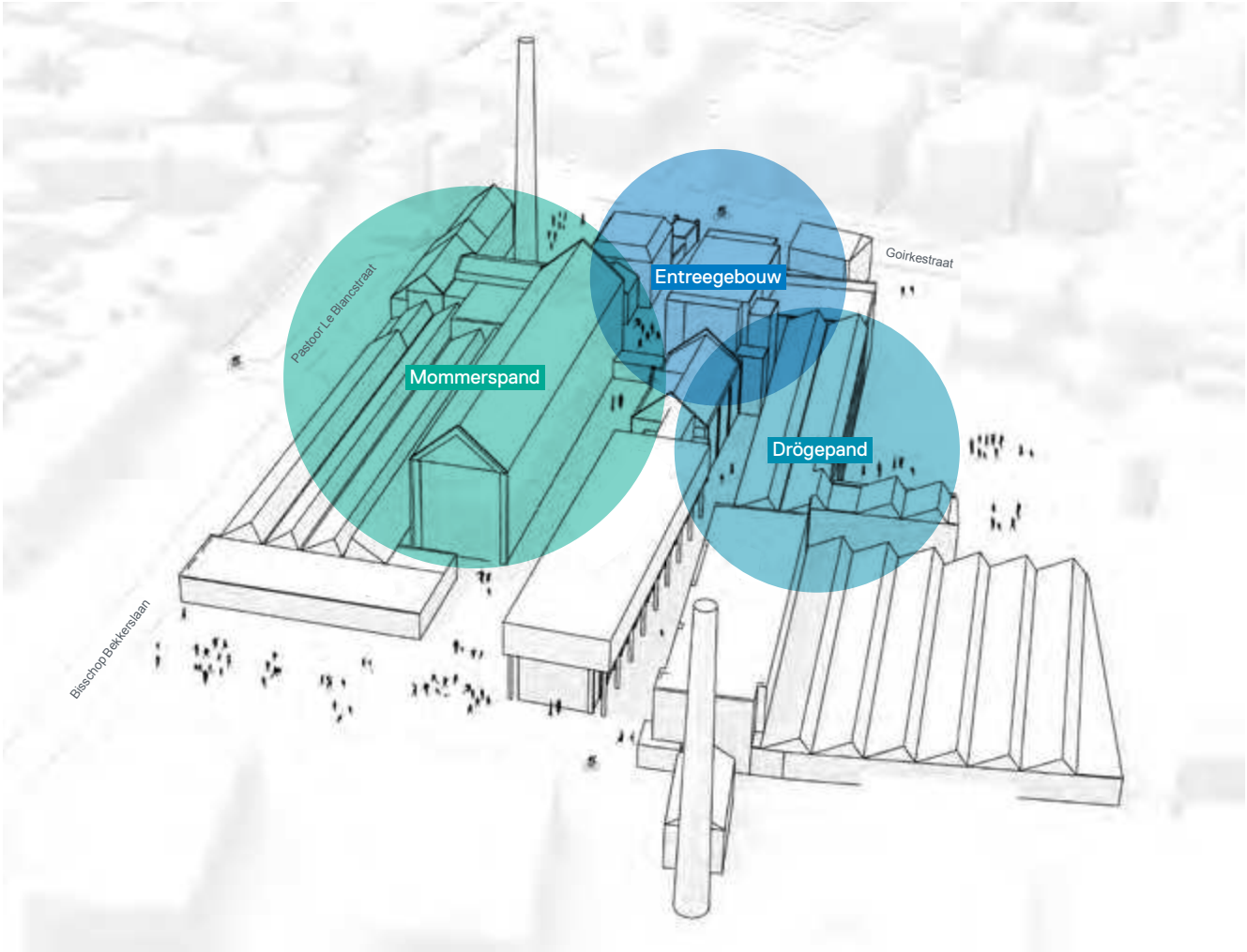
Pencil vs. Pixel, an education innovation project, SintLucas Boxtel - Eindhoven, MU and Studio Lonk

SPATIAL SURVEY

A new meaningful place



Realising our vision of the future TextielMuseum requires an extensive adaptation of the Mommers-Dröge complex. The TextielMuseum has asked architecture agency UNStudio for an initial spatial survey to explore the possibilities. The agency returned with an inspiring plan that captures the imagination. ►



Heightening the historical value

The historical value and urban narratives formed the basis for UNStudio’s explorations. Spread throughout the city are silent witnesses to local history: the former factory buildings where generations of Tilburg residents once earned a living. This narrative is strongly tied to the collective memory of the local community. It is part of the city’s identity as a place for makers and doers, a place that has grown to become the seventh city of the Netherlands. Characterising a textile town like Tilburg is its urban architecture, where working and living are interwoven. This is also visible in Goirkestraat, the street where the TextielMuseum is located, as well as in other parts of the surrounding Oud-Noord neighbourhood. The museum, situated in one of the oldest textile factories in Tilburg, is a nationally recognised and officially listed historical building. And with reason, for few other factory complexes in the Netherlands better reflect historical developments in the diversity of architectural elements and have stood the test of time so well. The transformation of the former wool-spinning mill Thomas de Beer into De Pont museum nearby, is another example of a successful redevelopment in the area. Such examples of how architecture and programming come together and compliment each other, formed the basis for the architecture studio to conduct a spatial survey of development possibilities that also ties in with the current urban vision of the city of Tilburg.

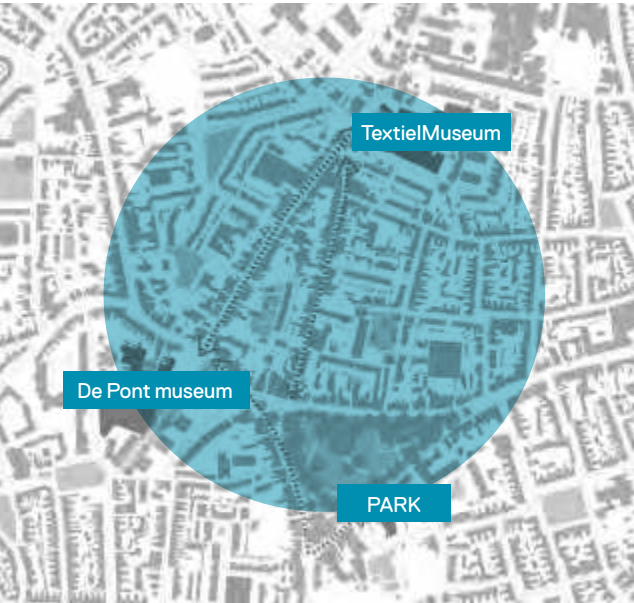
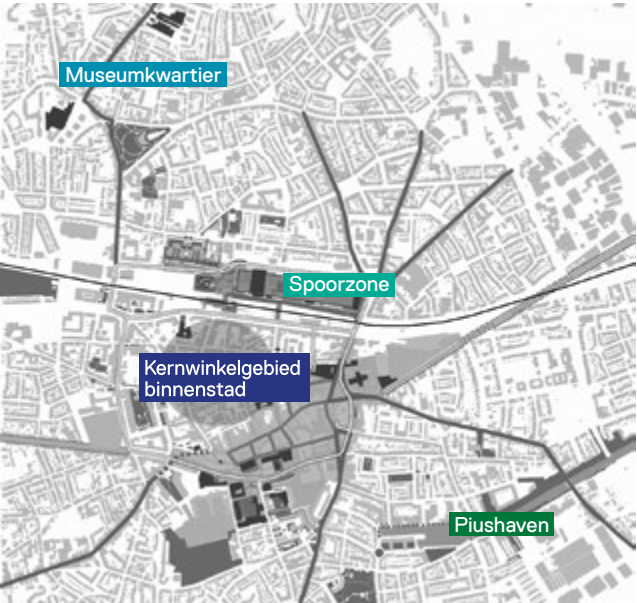
The city of Tilburg is developing rapidly. The new appeal and ambition of the city can already be seen in the Spoorzone, the Kernwinkel area and the Piushaven. Recognition for the strides being made is growing. The LocHal has won numerous prizes as the city’s ‘new living room’ and the unique development of Spoorpark is receiving attention as an example of innovative community participation. Extending such successful urban renewal, the Museum Quarter, including De Pont museum and the TextielMuseum, can provide a further impulse, adding a new, unique and meaningful location. An appealing attraction for young and old, showcasing the narrative of textiles and makership. We can realise this by injecting new life into the original urban fabric, and by making the hidden heritage and related stories more visible via the modern textile and creative making industry. A more fitting redevelopment can hardly be imagined.

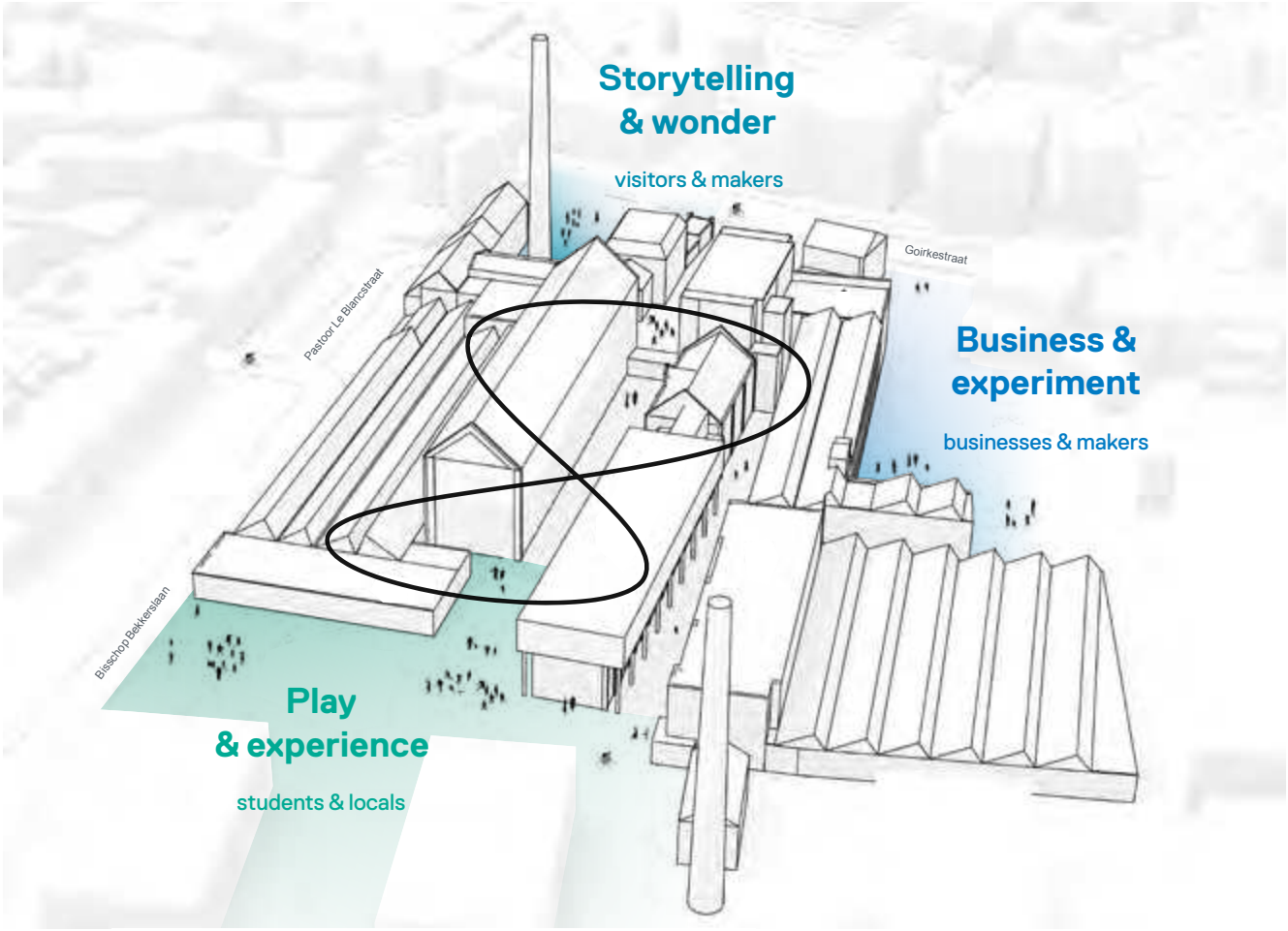
Task UNStudio

To find a way to strengthen the connection between the various buildings incorporating a modern architectural vision that also maintains a respect for the historical value of the complex. The aim is also to create a connection with the public space and the surrounding neighbourhood. The complex should not only house a sustainable TextielMuseum for the future, but should also offer space for future partners and makers to create a communal and creative breeding ground, involving the neighbourhood and local residents.

“Historical complexes are perfect for revitalising neighbourhoods and communities. They are a creative breeding ground where people can meet each other and learn.

Crystal Tang, architect UNStudio





Connecting with the neighbourhood

UNStudio has drawn up and visualised the architectural and spatial opportunities for the Mommers-Dröge buildings to create an open and accessible complex and public space. It is to be an inviting place where people can encounter the museum and each other, where there is much to experience and learn. The museum is currently more like a hidden gem closed off from everything else. We want to break the area open by making the area accessible. We also wish to restore past connections from the original era of the textile industry as well as adding new elements.

To open up access to the complex from all sides, the plan features three meeting squares, each with its own atmosphere. These are: storytelling & wonder / play & experience / experiment & business. Each of the square's users will be involved in their design, including respectively: visitors & makers, students & locals, businesses & makers.

It is also important to connect the various buildings with each other to improve the logistics and flow. This will lead to a better routing in the museum itself as well as in relation to partners in the Dröge building. This will also enable the public and users to experience the added value of the complex as a whole. In strategic places the facades of the complex will be broken open to create displays and viewpoints so that passers-by, visitors and locals can get a glimpse of what is going on inside. By adding squares, roof terraces and green zones as well as passage and podium zones, the complex and public space become more appealing and accessible.

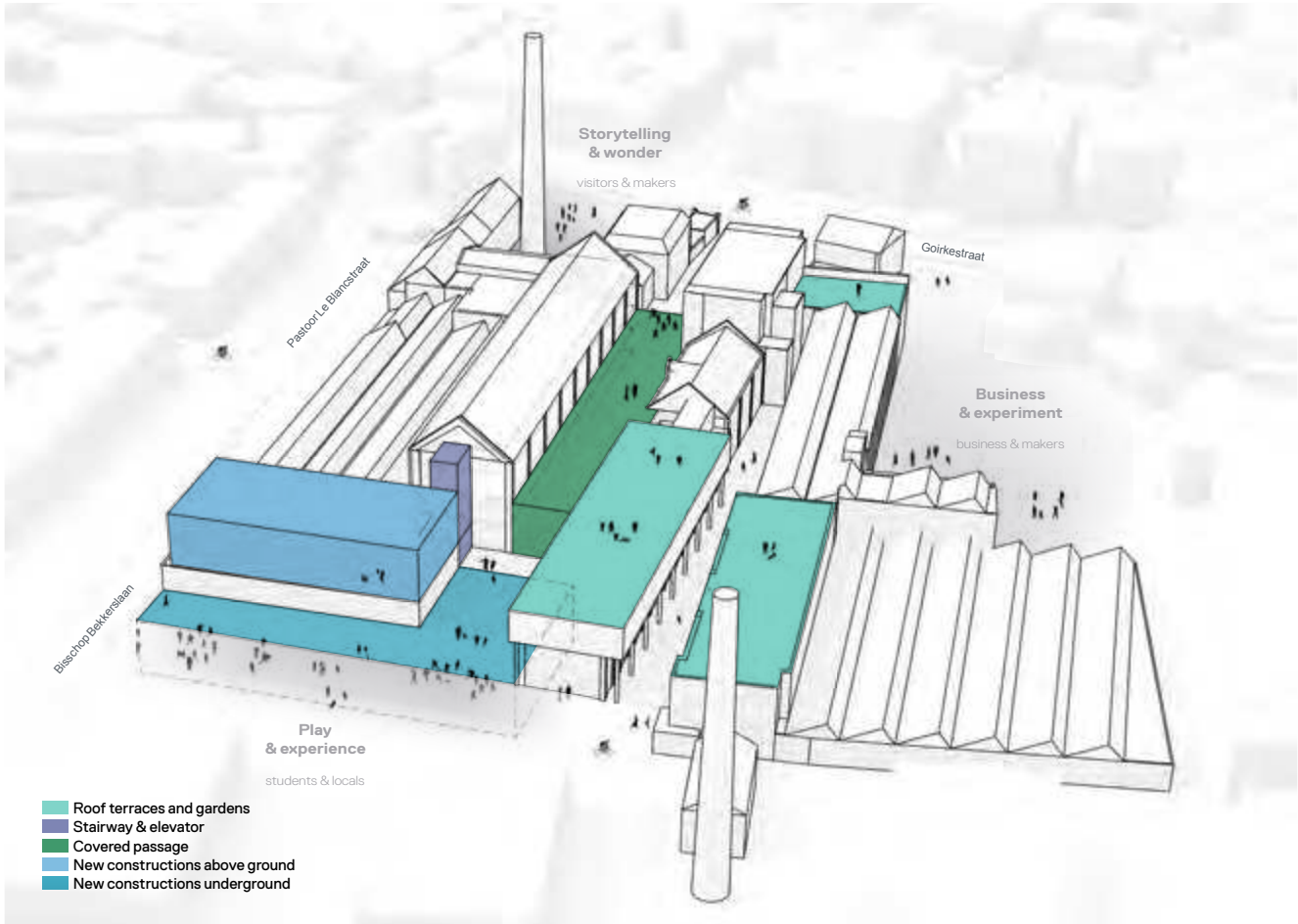
Creating the makers' hub of the city

To realise all of our ambitions – growth, redevelopment and a location for partners – space is needed. The architectural solution from the architectural agency consists of a combination of renovation, changes to the current museum complex and new architectural additions. These changes can transform the complex from a closed-off gem to a creative makers' hub in the heart of the city. A place that professionals, young makers, visitors and locals can use, and a place where they can meet.

The Dröge building will be renovated to offer space for future partners. In addition to new passages and connections between the Mommers building, the entrance building and the Dröge building, the plan is to add new architectural elements. The plan also features a covered passage between the existing buildings that can act as a central space for the complex. Covering this original factory passageway restores the connection between the Goorkestraat and the area behind it, and creates a new area that can be used for programming by partners, the city, and the museum.

UNStudio has proposed a number of extensive architectural changes to the Mommers building to foster the optimal functioning of the TextielMuseum and TextielLab. Adding a new central stairway/elevator unit to the back of the museum and spreading the flow of visitors across all of the floors will improve access, and make the most of the entire height of the building. This will create much more space for the public programme. In the back of het Mommers building, we can add an architectural statement to the top of the current building that serves as a new exhibition space with an open depot and 'treasure chamber' with exciting finds. Finally, with a newly built climate-controlled underground depot, we can also safely house the collection on the site.

The UNStudio plans offer an attractive future vision for the development of the Dröge and Mommers complex into a new, meaningful site. They reveal how the buildings, public space and programming will work together in close harmony.





High Line, New York



High Line, New York

Roof terraces
and gardens



Tai Kwan / Centre of Heritage, Arts & Textiles (CHAT), Hong Kong

New constructions
above ground



Whitworth Art Gallery, Universiteit Manchester

Stairway
& elevator



Reference glass staircase



Reference glass elevator



Exterior Amos Rex Art Museum, Helsinki



Interior Amos Rex Art Museum, Helsinki

New constructions
underground



De Hallen Amsterdam

Covered
passage

Kunstmuseum, Den Haag



“The TextielMuseum is the most important institute in the field of textile design research. Without it, Dutch textile designers would not have anywhere near the same success.

Simone Post, designer

Makers' hub of the city

“What an exciting idea that the museum and its surroundings will undergo the same kind of transformation as other areas in Tilburg such as the Piushaven and Spoorzone. It will be such an atmospheric and inspiring place to spend time. It’s great!

Joselieke Mutsaers, reception staff TextielMuseum

“Tilburg and textiles go hand in hand. The TextielMuseum is a true gem, where young designers, visitors and locals can discover the world of textiles. It’s a place to let yourself be amazed and feel proud of coming from Tilburg!

Karijn van Hees, local

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Plattegrond/Floorplan: Ludo Hermans, Gemeente Tilburg, p. 41

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Spectaculaire entree
Spectacular entrance



Design Studio
Design Studio

Centre of Excellence
Centre of Excellence



Tentoonstellingen hedendaagse makers
Exhibitions contemporary makers



Up- en recycling experience
Up- and recycling experience



Makersateliers
Makers' ateliers



Kunst in openbare ruimte
Art in public space



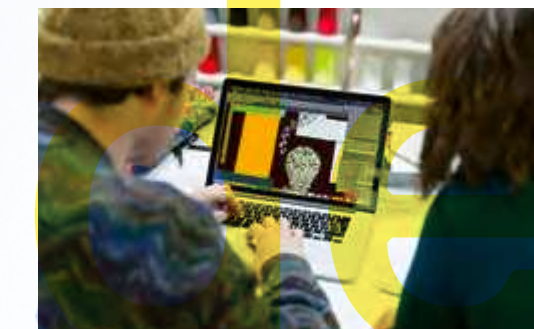
TextielShop
Textile Shop



Wondere wereld van textiel
The incredible world of textiles



Bedrijfsshowrooms
Business showrooms



Kunstenaar residenties
Artist residencies



Workshops
Workshops



Masterclasses
Masterclasses



Centre of Crafts
Centre of Crafts



Interactieve presentatie
Interactive presentation



MeemaakLab
Experience Lab



Podium voor de stad
Podium for the city



Dakterrassen en tuinen
Roof terraces and green zones



Horeca
Hospitality



Lezingen en symposia
Seminars and symposiums



Demonstraties en rondleidingen
Demonstrations and tours



Kenniscentrum
Knowledge centre



Open depot en schatkamer
Open depot and treasure trove