

HOCHSCHULE NIEDERRHEIN - FACHBEREICH TEXTIL- UND BEKLEIDUNGSTECHNIK

_TEXTILE ARCHISKULPTUR



Hochschule Niederrhein
University of Applied Sciences

_TEXTILE ARCHISKULPTUR

MESSEKATALOG 2018

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“DESIGN IS CONNECTING EUROPEAN TEXTILE PLACES AND
GENERATIONS FOR THE DIGITAL TEXTILE WORLD FOR TOMORROW
– SUSTAINABLE TEXTILE (INTER)CULTURAL VALUE IS GENERATING
PEOPLE’S AND PLANET’S PROFIT, NOTHING ELSE”

(MARINA-ELENA WACHS, 2017)

TEXTILE ARCHISKULPTUR
[Interdisciplinary design project](#)

Prof. Dr., Dipl.-Des. Marina-Elena Wachs

The interdisciplinary design project “Textile ArchiSculpture” (2018/19) (original “Textile ArchiSkulptur”) is connected to a research work by Prof. Dr. Marina-Elena Wachs, highlights the textile heritage in North Rhine-Westphalia (NRW) and connects the textile expertise of Europe. On the one hand it analyses concise textile industry locations within the scope of the textiles studies which count as textile heritage of technological history and on the other hand it refers to the relevance of representatives of textile production facilities and their special correlation among each other. The characteristic of the textile heritage becomes visible in cities by the help of architecture, industrial culture, textile product design but also via the resumes of dedicated textile sponsors and drivers... for innovative design; all of these parameters are in relation to each other - also in a future digital (production-) world.

The topic >Textile ArchiSculpture< pursues the textile industrial culture and the textile architecture by exploring and connecting Europe’s light houses of the textile industry: Krefeld, Bielefeld, Mönchengladbach, Vordemrاده - Germany, St. Gallen - Switzerland, Borås – Sweden, Lyon – France, Manchester – Great Britain and many more.

These locations serve research and inspirational purposes for new textile sustainable solutions: the task for Bachelor and Master students in design is to transfer striking design elements to a mobile textile architecture (for example a pavillion) in parallel to the development of fashion designs (in the form of sports couture).

Therefore today’s textile buildings were investigated in the kick off meeting of the project with the managing director of the company Textilbau GmbH Hamburg, Kim Reinsch, and it was experimented with nylon socks in order to try new shapes and new textile sculptures of architecture. Hence today’s play with textile sculptures serves, in connection with textile industrial architecture research, the search of connections in the area of NRW and beyond. With this project we would like to connect: partners of the area of NRW and beyond within Europe: Design connects European textile sites via a huge textile cultural heritage, it connects textile experts and textile generations for the digital textile (production-) world of tomorrow in the form of sustainable textile solutions. Textile ArchiSculptures create textile linkages and textile expertise of tomorrow.

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TEXTILE TRACES AND INDUSTRIAL DESIGN CULTURE

[A transdisciplinary look at working conditions, industrial changing and the question of identification of producing and designing people as driver for textile culture](#)

Prof. Dr., Dipl.-Des. Marina-Elena Wachs

The research study „Textiles Traces“ is focussing on sustainable education and changing of working conditions based on the regional identification of workers in the textile industry in European centres of textiles experts. The research study “Textiles Traces in Germany” is part of a bigger research project with the subject “Sustainable Design Studies – within the scope of cultural studies and the material behaviour” (Marina Wachs). The long term research project is focussing on intercultural codes of typical creation characters, which are the results and - as insignia – the representative icons of society – cultural mind (Jan Assmann) – and based on individual life courses imprinted by the development of textile and other industries. These typical life courses are at the same time proof for the passion of textile experts, based on handcrafted and developed industrial processes in history, the basis for the cultural competence for the circular economy in the textile industry of today. We have to look back to go forward in sustainable design areas. It is obvious that the textile industry domains of the past – like for example Manchester - Great Britain, Borås - Sweden, Krefeld - Germany, St. Gallen - Switzerland, Lyon - France – were the manufacturing and industrial centres with tremendous economic power on the basis of individual experts skills and “textiles nerds” – as textile wo/manpower.

On the other hand the great passion for change in style of product languages is based on the beginning of a new consciousness of design, like for example the Bauhaus women in Dessau and Weimar created together with the men of the hour – the teacher - in generating new style after the World War II. In consequence the relationship between steel and textile (cultural history of technology, Martina Heßler), the relationship between men and women and changing role models in business and working conditions (Christiane Funken), between people and things (Michael Brian Schiffer) and because of regional and cultural identification conditions (Helga Nowotny) are examined for demonstrating the industrial development in relation to changing social conditions; but demonstrating at the same time the need for sustainable education aspects within textiles and design disciplines.







47 - NEUVERBUNDEN

[Franziska Poddig](#)

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The design collection “47-neuverbunden” inspired by the textile history of Krefeld features the art of weaving on the one hand, but discusses aspects of identity and personal heritage as well (of the author F. Poddig). The title not being translated, equally values the origin of the inspiration and its local meaning in Germany. Digitally edited structures based on corrosion and disrepair are not only a small hint at the countless stories behind the buildings and textile industrial architecture, but also the expression of sustainable thinking. The patterns worship a beauty that comes with time and change, like rusty surfaces, a kind of beauty growing from resilience and durability – both features barely considered in our economy. 47-neuverbunden transfers Krefeld’s great history of weaving to the 21st century, making way for new connections out of old traditions.







IN ZERO: DEFORMED SCULPTILE TEXTURE

[Kerstin Jany](#)

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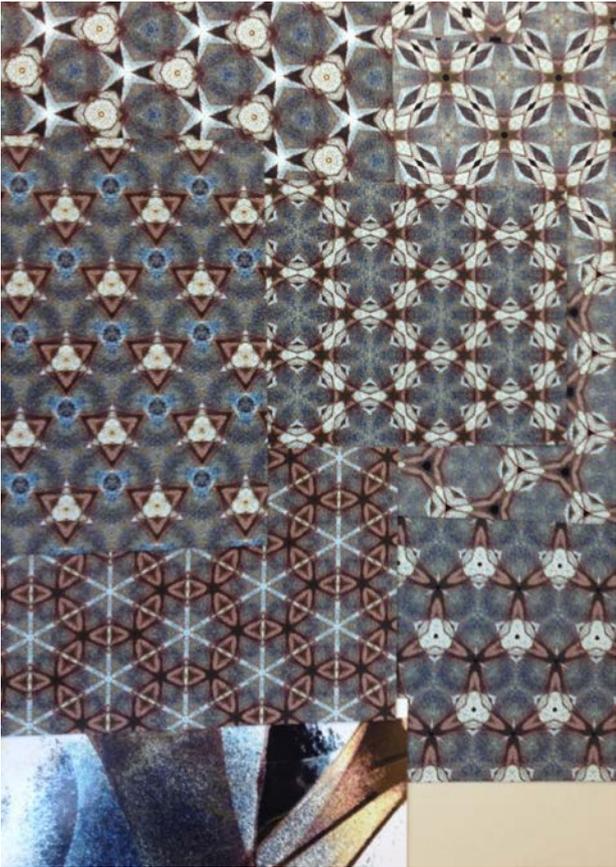
Textile architecture made from innovative membrane constructions appear with increasing frequency in our daily environment. The visually aesthetic and architecturally highly advanced buildings are rather perceived as artistically conceived sculptures.

Inspired by the constructive textile installations by the architect Gisela Stromeyer, Kerstin Jany's work „In zero: deformed Sculptile Texture“ transfers the topic of stretched and moved forms in combination with geometrical elements from textile architecture into the fashion design.

With constantly growing consciousness for ecology and in relation to the extensive elements in Stromeyers works, the resulting outfits are 100% zero waste fashion, taking into account textile waste in the clothing industry and setting a sign for counteracting it.

Due to the innovative sublimation printing process in Epson Solution Center Germany – Meerbusch and the provided textiles by Premier Textiles Ltd., the designs have been realised sustainably in high quality about pattern solutions.

“TEXTILES ARE ONE OF THE
MOST PROMISING FUTURE MA-
TERIALS IN ARCHITECTURE “
(SYLVIE KRÜGER)





AY - FROM MOENCHENGLADBACH TO THE MOON

Irem Yurdakul

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The outfit "Ay" represents a narration of an anonymous student with Turkish roots, who studied at the old Prussian University of Mönchengladbach. In her assignment she wrote about a student, who fell asleep during a lecture and dreamed, that he was flying from Mönchengladbach to the moon with NASA.

Accordingly to this story, Irem Yurdakul created a pattern based on special details of the universities architecture at the campus Mönchengladbach (building G), faculty textile and clothing management, iconic signs of the Moon and the Orbit, also transferred to a pavilion design.

The student Yurdakul designed an individual influenced story and selected a Turkish name for the design: "Ay", which in English translates to "moon". The Design is characterized by superimposed small sections of images of the universities architecture – symbolizing the building characters of 100 year ago textile industry, images of the moon and the pavilion and changed each opacity in a layering system. To pick up the brick colors of the university, patches of red spaces were included within the pattern and mirrored in all directions. It symbolizes the variable life at the campus and the vast possibilities of perspectives of the students in a textile based study programmes.





Chimney typology: Esser (chimneys former company terrain of Verseidag GmbH, Krefeld, 2018)





“Kesselhaus” of Tuchfabrik Willy Schmitz GmbH & Co KG, photo: Esser, Moenchengladbach, 2018

BRICKED - BUILT HISTORY MADE IN GERMANY

[Elise Esser](#)

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The sportive fashion-collection „Bricked“ is examining the industrial heritage and cultural remains of the textile industry in NRW.

The collection is meant for 16-21 agers. This group highly corresponds to a sportive style of clothing. BRICKED reminds this young target group of the history which founded the base of constructing industrial facilities in the region, represented by bricked production places: representative case studies like architecture at Wuppertal (Bandweberei und Zwirnerei Hebebrand) and Mönchengladbach (Tuchfabrik Willy Schmitz GmbH & Co. KG) generated the design’s inspiration.

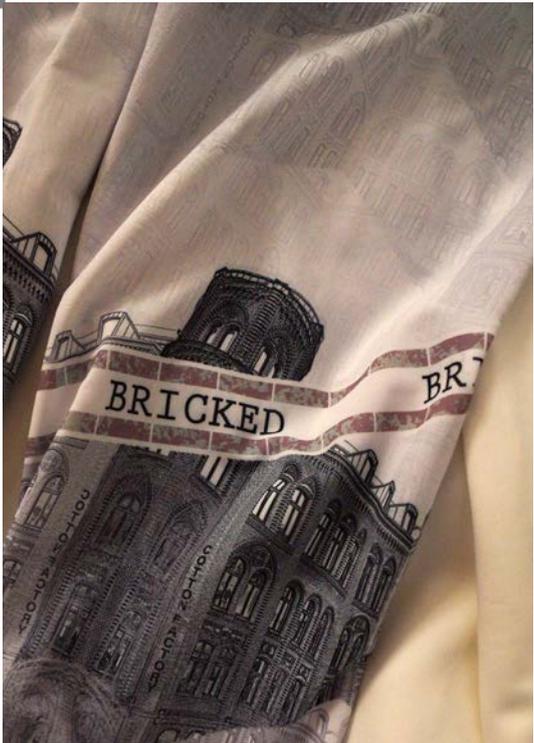
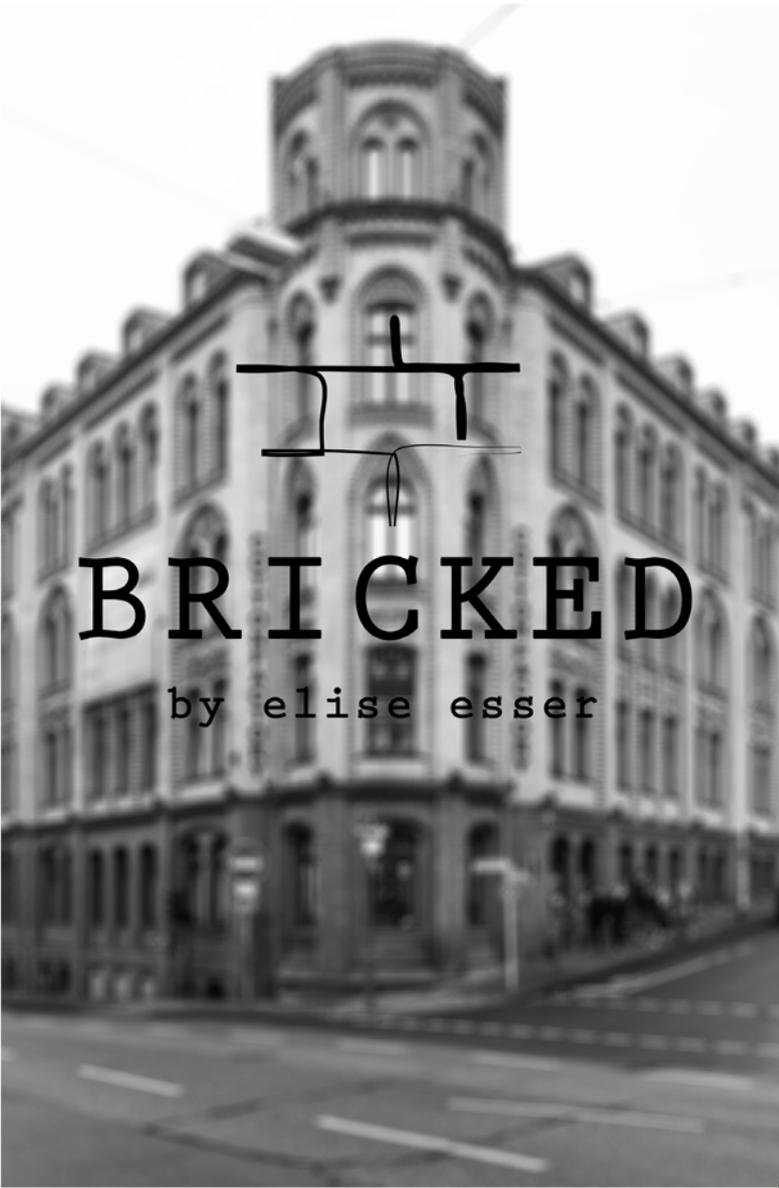
Elise Esser took photographs of selected architecture – inspired by the heritage of the academy of arts, photographer’s class of Bernd and Hilla Becher in Düsseldorf - and used them as a base on which she designed patterns for textile materials.

BRICKED reflects the history of textile industry in NRW in a very modern style which this way reminds young people of a very interesting heritage basing on the warm and beautiful moods of bricked buildings – communicating heritage in an innovative ART.





by elise esser
BRICKED







Building designed by Mies van de Rohe, formerly used by Verseidag - Indutex GmbH, photo: Amprazi, Krefeld, 2018





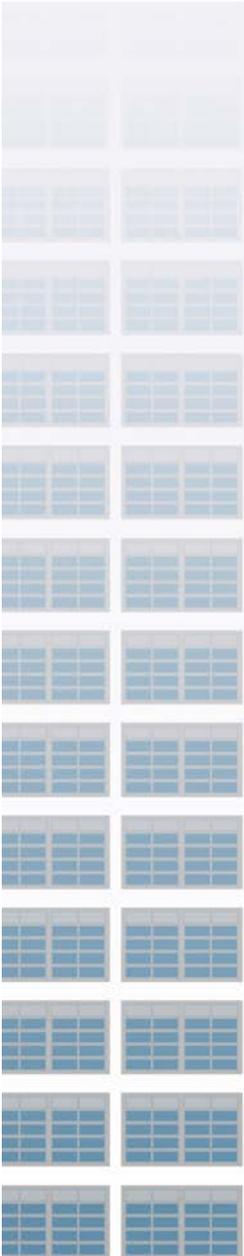
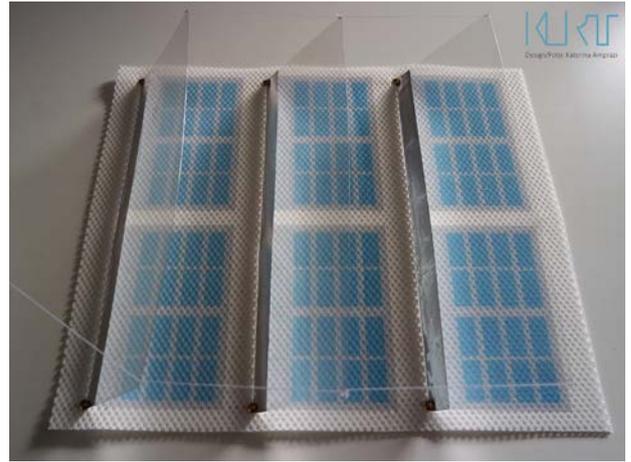
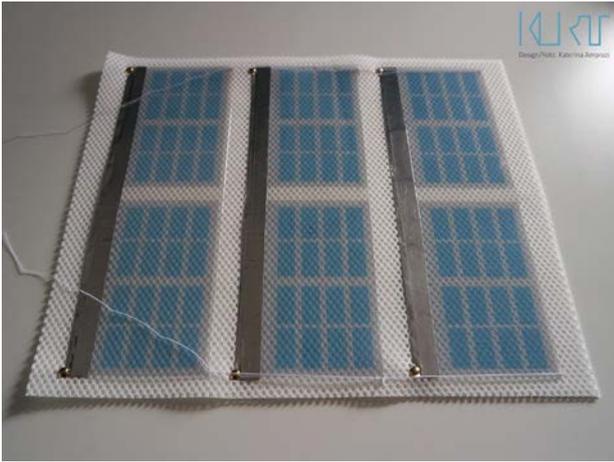
KURT - DESIGN FROM KREFELD

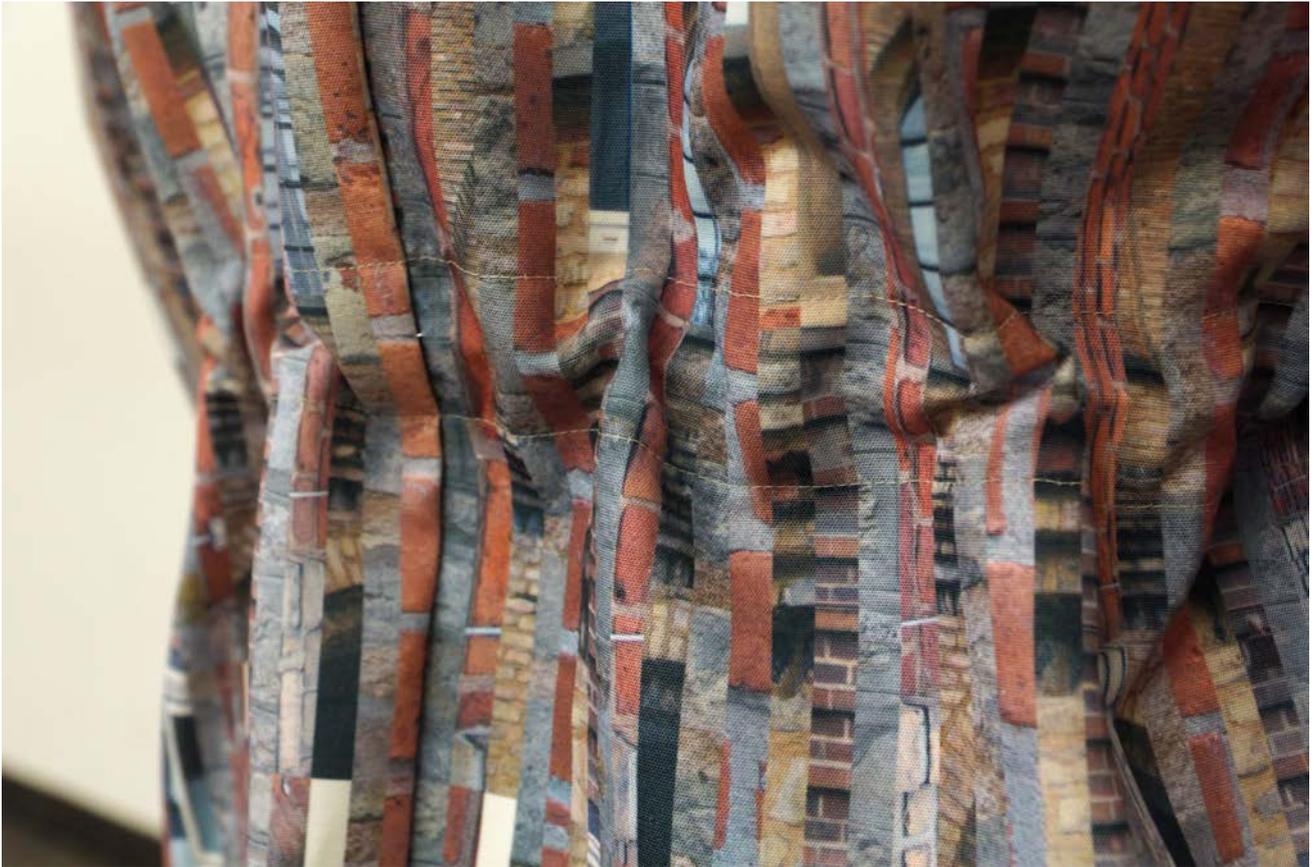
[Katerina Amprazi](#)
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Krefeld – a city like velvet and silk. This is where the fictitious label KURT is based and influenced by the city's textile heritage. The textile tradition as well as innovations regarding sustainability, technology and creativity are strongly influencing the young label's designs.

The sports couture outfit "Neue Seide" ("new silk") is inspired by a building, Bauhaus architect Mies van der Rohe designed in 1930. Originally it houses the headquarter of VERSEIDAG-INDUTEX GmbH, now a company for technical textiles operating worldwide. The reduced form language of the Bauhaus style, paired with innovative printing technology can be found within the design "Neue Seide" and is a strong part of the new (fictitious) label KURT.

Supplementary to the design, a textile pattern for a smart pavilion was developed. Using adjustable lamellae, it is able to regulate the interior temperature.





MANTELLUM

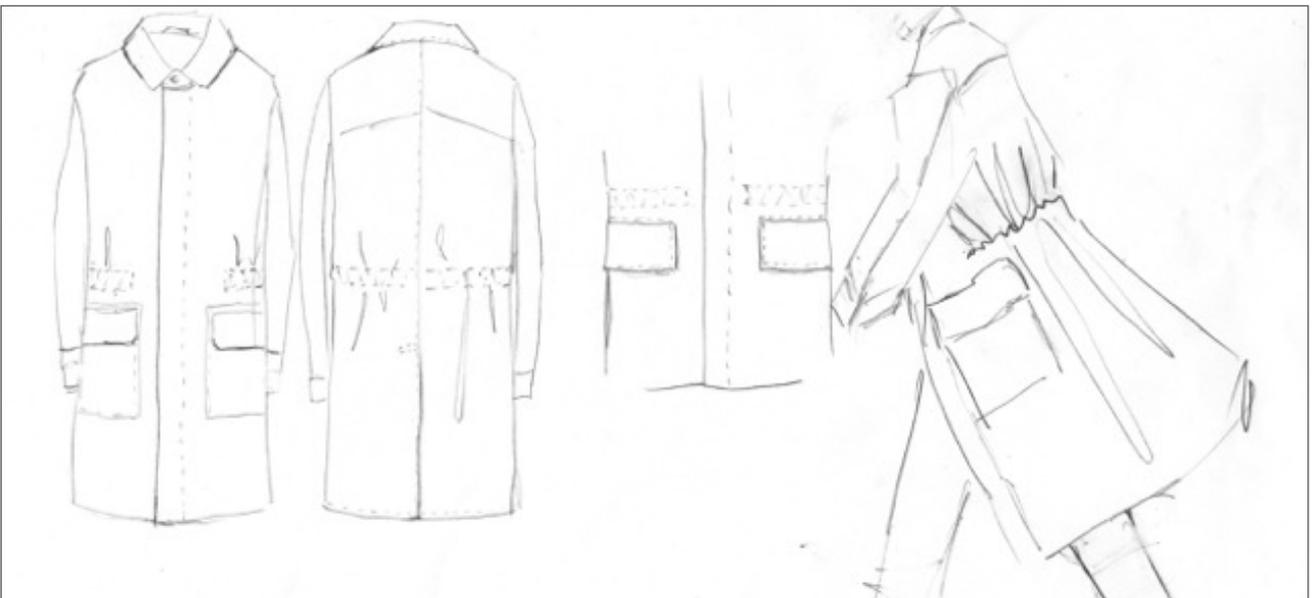
Stella-Marike Püschner
stellapueschner@gmail.com

The style is inspired by the city of Bielefeld and its old brick architecture, where the monumental „Ravensberger Spinning Mill“ is the center stage. „Mantellum“ refers to the connection between textile – as second skin – and architecture – as third skin. Their mission is to envelope human bodies and protect them.

The textile print design has been created by digitally shredding various brick facades in the first step. Every single one of the brick facades provides a special aesthetic value through the diversity of colors, forms and surfaces. By mixing and reconstructing those little pieces in the second step, the original facades, including the distinctive brick look, almost vanish. Throughout this new composition, the typical wall effect of brick architecture is broken up. A harmonious synergy of all basic elements' colors (earth, water, air, fire) is emerging instead. In the inner workmanship of the coat, the red details pick up the cast-iron look of the mills' interior architecture.

In this way, the well-known brick facades are released from its typical historic context. By the transformation into a modern pattern, the direct connection of brick to the architecture of a past industrial era is no longer valid.

The design characteristics of the spinning mills' architecture of Bielefeld have been incorporated in the style, but created an inverted effect. Although the style is inspired by the monumental, castle-like brick architecture of the Lower Rhine Region, its impact is of the contrary more free, light and sportive.





DAMPFENERGY

[Katharina Grobheiser](#)

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Today, the Wülfing museum in Radevormwald, Germany formally known as “Johann Wülfing & Sohn” company is a large museum that represents the history of textile industry. The city Radevormwald is situated close to the river Wupper, which served as energy source to power the production. The foundation for the industrial revolution in this area was waterpower. This power and a still existing steam engine are the foundation of a long and successfully operating textile company. This heritage is kept alive in the building and especially in the room of the steam engine.

Out of this case study of textile industry came the inspiration for a digital printing pattern for a multi-functional sports couture yoga combination. This combination is divided into three products. A Ruana, which is a poncho-style out of the Andes, that can used at the same time as a yoga mat. The hand drawn pattern of the Ruana is divided into four parts, water, the steam engine, ropes and stones, that present a design medium which relates to the Wülfing Museum.

In the pattern of the yoga pants and top the water theme reappears. The icon of the steam engine represents the industrial revolution and energy face to today's digital printing as a similar milestone for the digital revolution. The yoga combination relates to this topic through the energy theme.: as digital natives we need to find balance and energy to focus on both our personal and work life.

DAMPFENERGY





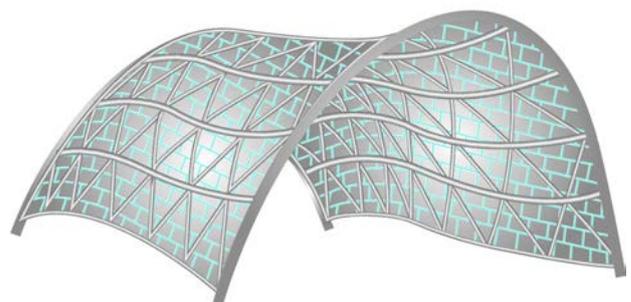
ILLUMINATED BRICK

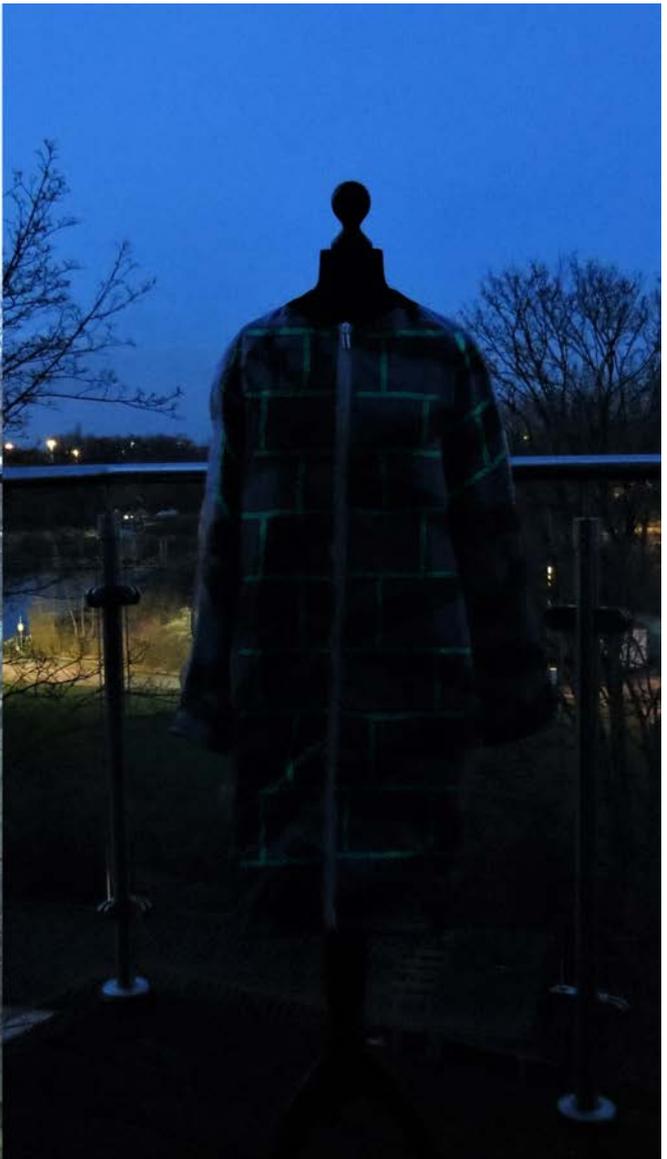
[Lena Eiche](#)

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The definition of sustainability is mostly perceived as a combination of resource conscious manufacturing methods and homogenous material recycling. The master student Lena Eiche tries to give the word a new “smarter” meaning: In her work to the subject textile archisculpture, she made an installation with a new lighting effect. The design student made a printing paste with fluorescent particles in it. This “new light” is also applied on a textile pavilion, which is realised with a membrane building technique.

Eiche used this technology at a clothing sample as a coat. The whole design is inspired by the textile culture of Manchester City. The industrial buildings, made of bricks in combination with modern glass-clad façades show the new “look” of the city. The used materials (cotton & organza) are a symbol for this symbiosis. The combination of old and new printing methods mirrors this new kind of aesthetic as well.







TWEE | 9

[Berrin Acar](#)

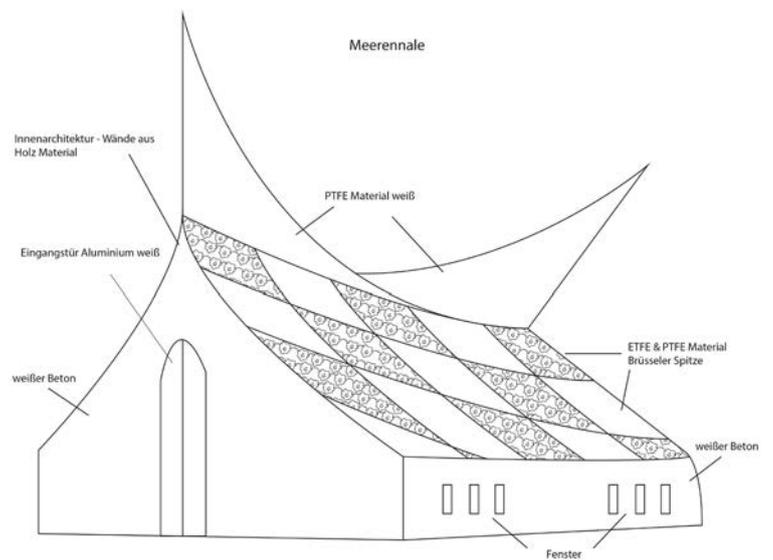
berrin.acar@stud.hn.de

The fictitious company 'twee | 9' presents an Haute Sports design for the Flemish region.

The outfit is a two-piece suit and is kept in white. The 'reversible' jacket is made of a faux-fur and mesh fabric. The 'two-face' dress is made of satin, which has been embroidered in the lower part completely with lace from Brussel. The lining of the dress is printed with a wood inspired illustration, because the hallmarks of the Flemish lace and the striking use of wood in Flanders were incorporated into the design. The pavilion 'Meerennale' shows the most important architectural characteristics of Flanders, which forms a link to the outfit.

Nowadays, sustainability plays a very important role in many economic areas, so the company 'twee | 9' enables their customers to buy sustainable clothes: The goal is to encourage consumers from 'fast fashion' to 'slow fashion' and to create high quality clothing in a timeless style.







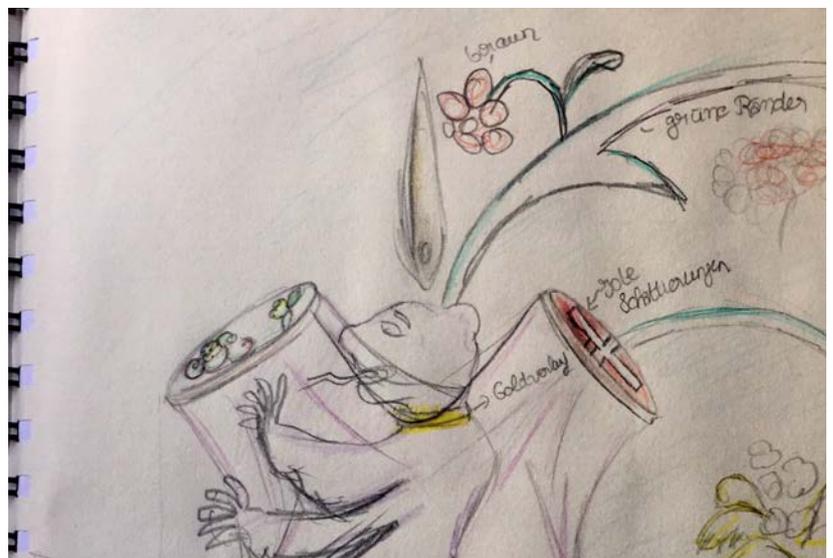
AALEGI

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The Outfit “Aalegi” (swiss = the way of styling) symbolizes the city St. Gallen in Switzerland. The city is especially known for its “art nouveau” buildings and most of all its embroidery-industry. The outfit is composed of a blouse and trousers. Inspired by the historical, baroque background, the blouse shows a wide, pleated sleeve. Meanwhile the trousers are fluted and draped in the waist.

The Print illustrates a floral embroidery pattern. Additionally it shows an emblem combining a bear (which is also the symbol featured in the city’s crest) and a draped blanket stretched on embroidery frames. The boxy shape of the blouse as well as the loose-fitted, stretchy trousers form an opposite to the romantic and elegant details. This makes the outfit -following the motto of “sports couture“- wearable at day and night. One can combine it with high-heels and likewise with sneakers.

The archisculptural design regards also the embroidery inspiration in the form of a pavilion. Stretched on the round roof, one can see again a floral shape – like on an embroidery-frame- as well as on the sides.





NATURAL SKIN OF SWEDEN - LIVE NATURAL IN FIVE DEGREES

Tanja Fuß

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The outfit Natural Skin of Sweden represents the significant characteristics of Sweden's architecture with respect to the textile cultural heritage of its textile nucleus, the city of Borås.

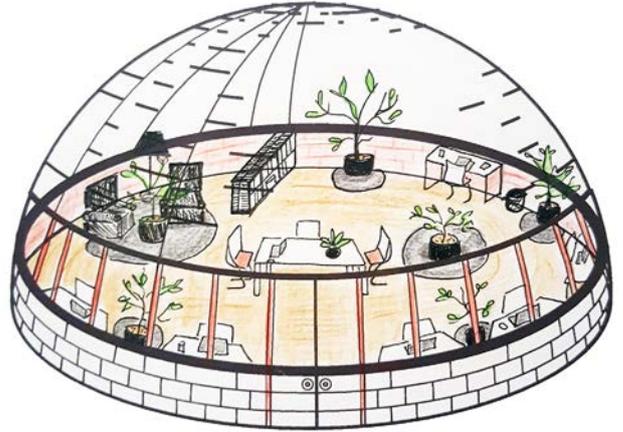
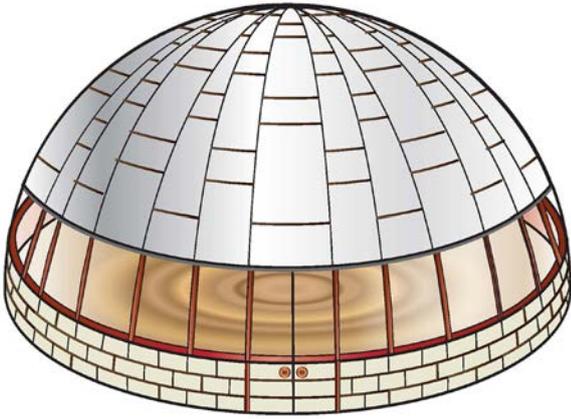
The outfit consists of two pieces, which can be characterized as sports-couture and transported the bi-polarity between textile industry in Borås and its vicinity to Swedish nature.

The coat Wool Brick refers to the falun-red brick walls of textile factories in Borås, whereas its material – pure wool – transports the natural character of the outfit.

The pants Subpolar Cotton is a supplement to the coat and is made of another natural material, namely bio-cotton.

The outfit is complemented by an archisculptural building called Woven Biosphere. Its main purpose is a symbiosis between human and nature in a new, one-of-a-kind pavilion.







SWEDISH PURENESS

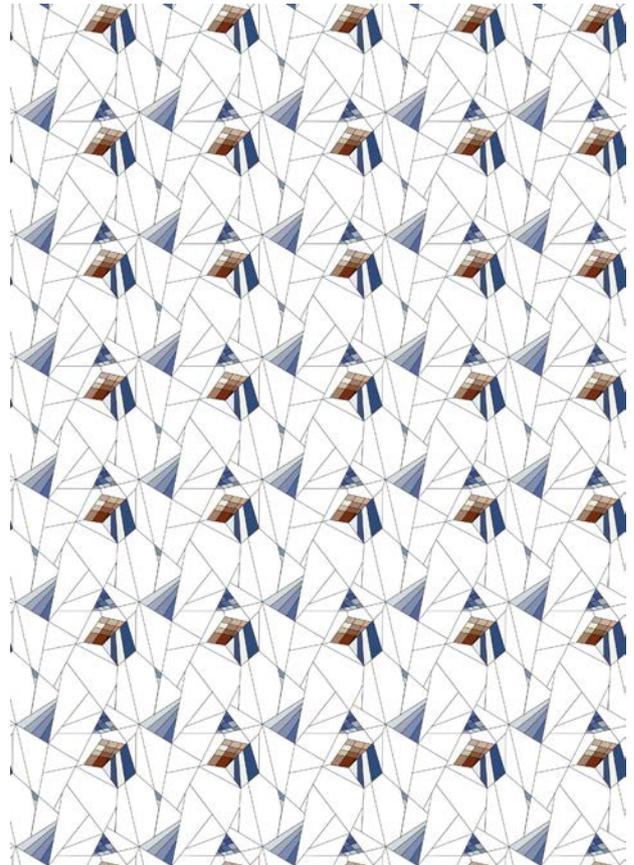
[Maria Borgardts](#)

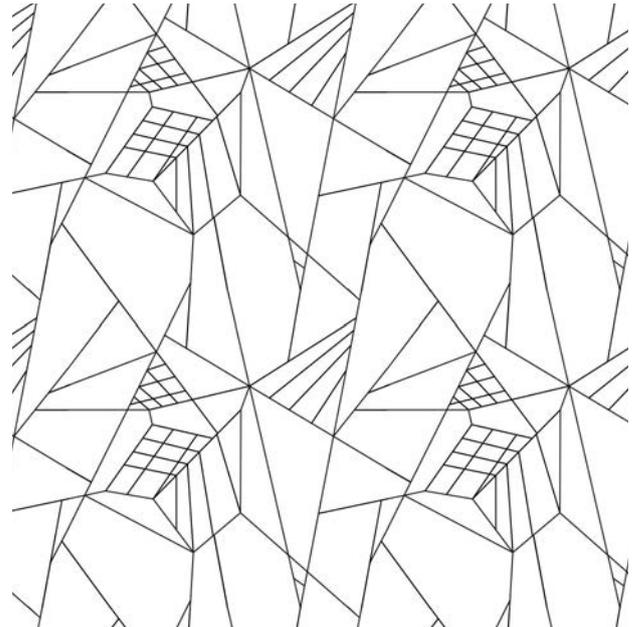
mariaborgardts@hotmail.de

The outfit Swedish pureness refers to the man-environment relationship with regard to the Scandinavian country Sweden. The Swedish pureness indicates a special harmony, which is characterized by a national nature-conscious lifestyle.

The three-piece outfit: the figure-accentuating combination of the high-waisted shorts and the cropped top is completed by an oversized jacket. The print of an elk, as a sign of the nature, also symbolizes through its dissolution into crystalline forms the human technical way of thinking. This abstraction is also reflected by the fabric pattern which is inspired by Swedish architecture. In this way human and nature are unified.

The simplicity of the straight cuts and the brightness of this outfit represent Sweden's cultural identity through a modern interpretation. A durable design is created by the timeless style.







SEGRETO VENETO

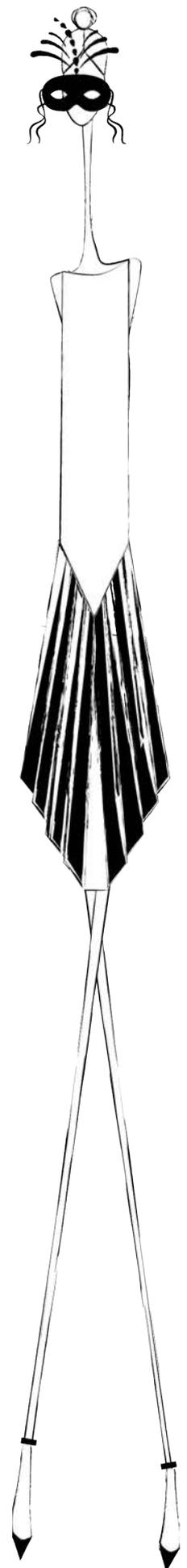
[Magdalena Keller](#)

magdalena.keller@stud.hn.de

The term “Rete”, the fishing net, was the literal basis for the Italian translation of the first lace, “Reticella”, developed in Burano. The small fishermen island in the lagoon of Venice started to create their famous lace in the 16th century and made the Serenissima the center of lace production in all of Europe.

In terms of the project “Textile Archisculpture – inspired by textile cultural heritage” this special kind of lace has been analyzed regarding its symbolic meaning and its aesthetic characteristics. Based on the outcome a specific product language has been abstracted, developed and transferred to a self-created textile design, a fashion design consisting of one outfit and a sustainable textile pavilion.

Furthermore, a brand was created, under whose name the products are launched. The developmental background story for “Segreto Veneto” (En.: Venetian secret) is the uprising fear of a flooding of the city – both with water or people.





OLYMPIA 24 - J'AI OSÉ

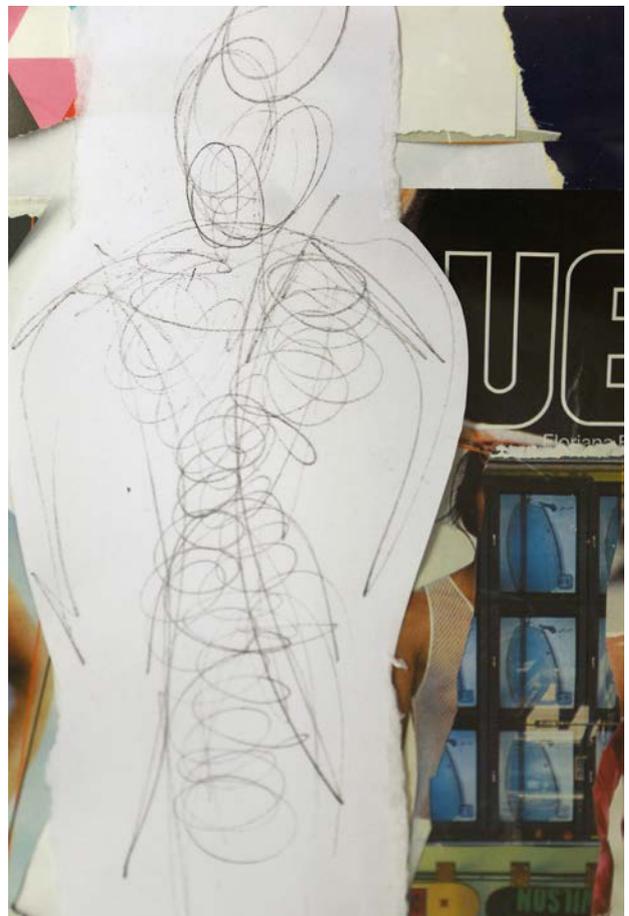
[Oliver Heß](#)

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Heading for the Olympics in Paris in 2024, the design Olympia 24 interprets a part of France's national heritage. In memory of Lyon's great heritage as a silk-weaving metropolis, stylized silk cocoons were drawn by a calligraphy pen. Spontaneously added blue and red accents on a white background refer to the French national colors and create the easiness of summery garlands.

The result is a commercial, time and genderless all-over pattern. This may get used in fashion as well as in interior design. A polyester fabric suitable for sublimation printing at Epson Deutschland GmbH, reminds of French couture silk fabrics and is now found in a sports couture sheath dress.

France's national colors in a time and genderless pattern can be worn by both male and female athletes at the 2024 Olympics and thus, without aggressive nimbus, reflect national pride and – for the informed observer – a piece of France's cultural heritage: Lyon's silkweaving heritage.







Entwurf Lena Sadowski

Design: Woven Future



Weste im Stil einer Bomberjacke
Material Abstandsgewebe

TSHIRT
Material: Uni Jersey

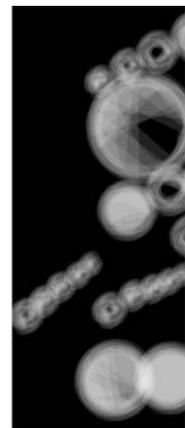
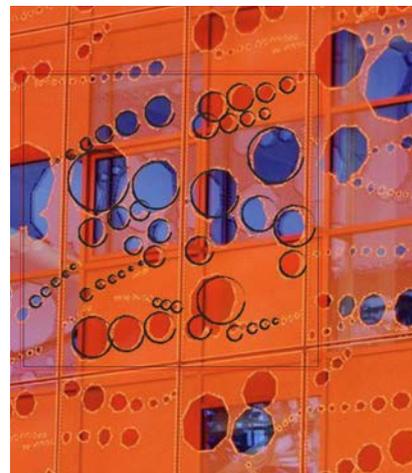
JOGGER-HOSE
Material: Samt und Sweat gemischt

SHADOW: WOVEN FUTURE

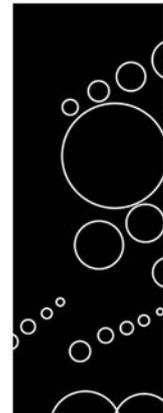
Lena Sadowski
sadowski.lena@web.de

The collection **WOVEN FUTURE** for menswear, of the visionary French sportswear brand **SHADOW** by Lena Sadowski finds its inspiration in the world-famous metropolis of silk weaving industry of Lyon. Especially in the 19th century, Lyon was considered the city with the highest silk production in Europe. The brand's mission with the **WOVEN FUTURE** collection is to not forget the city of the ancient silk weavers and to transfer the potential of such a great cultural heritage into a new modern and sustainable collection.

In addition to a detailed country profile and a close look at the old architecture, an all-over print design was created in cooperation with Epson GmbH Deutschland, in which the significant characteristic forms of the "traboules" (secret ways of the former silk weavers) are transferred onto a spacer fabric, by projecting and closely observing their behavior under the influence of light and shadow.



Version 1





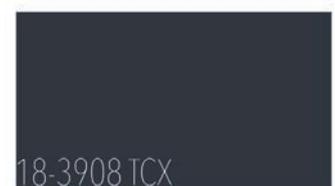
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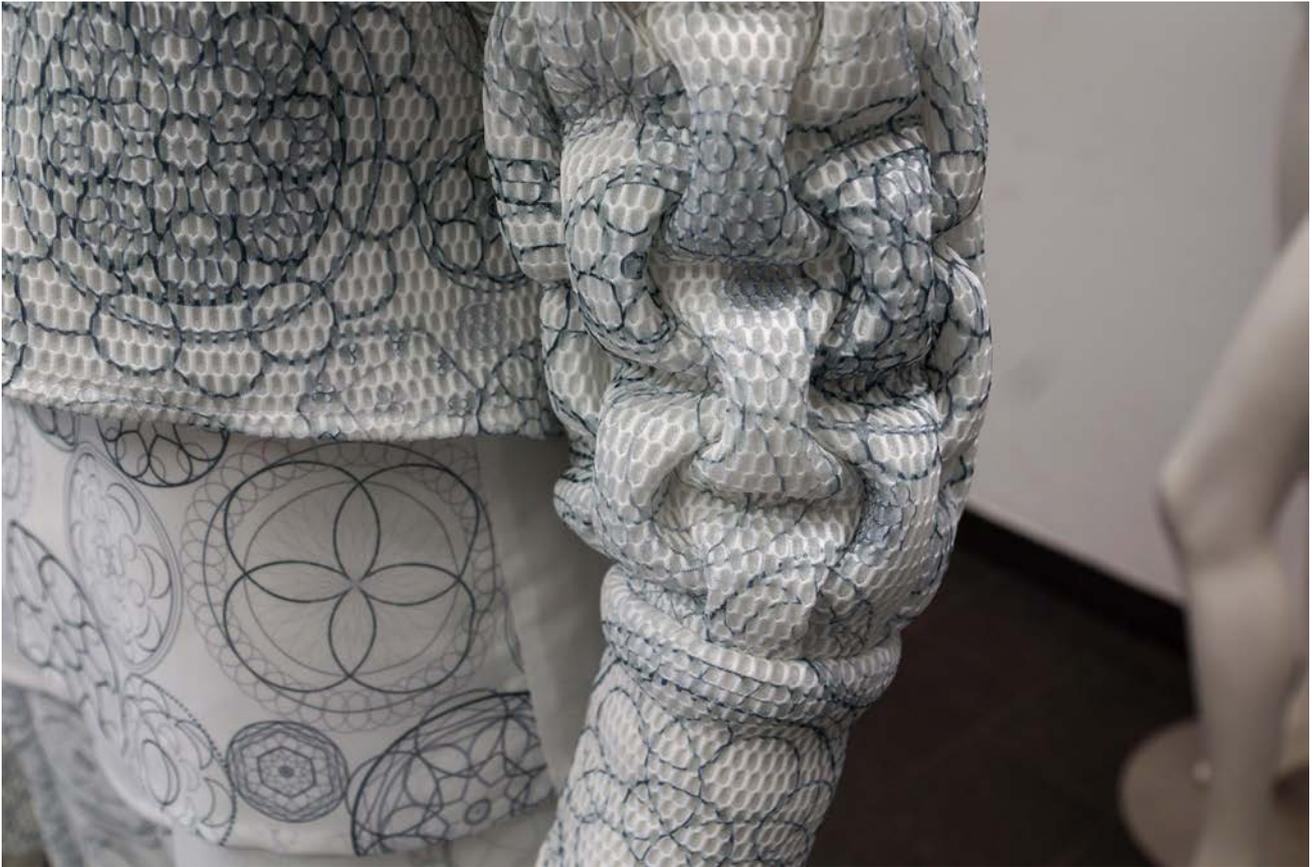
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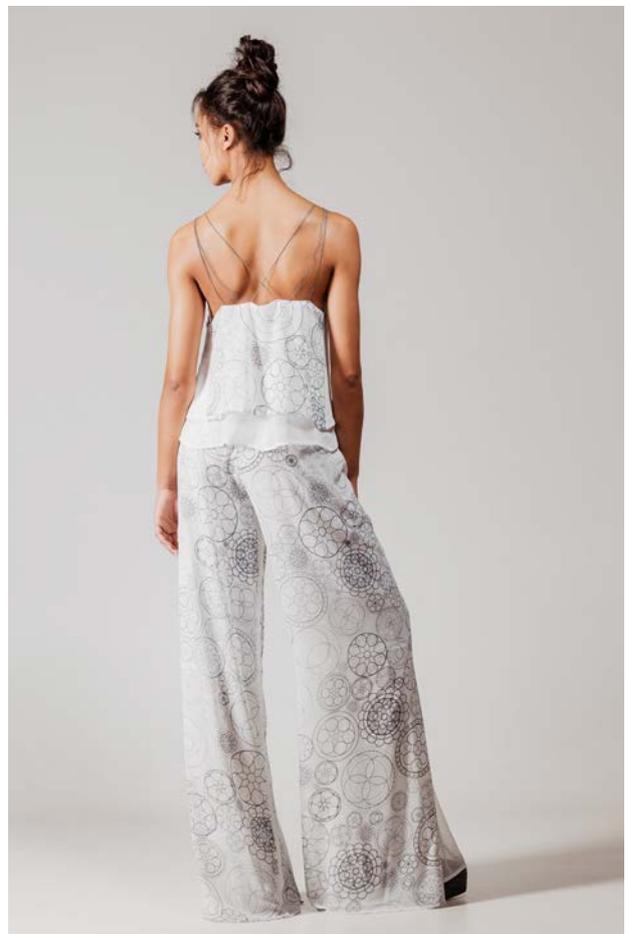
ÉTAPES SUR LUMIÈRE

[Anna Louise Droemont](#)

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Inspired by the city of Lyon, “Étapes sur lumière” combines French lightness with timeless architectural elements. The clear and bright design is particularly related to light and protection. It reflects the bright, light-flooded side of the city as well as the winding, sheltering parts of Lyon – especially within the so called Traboules.

This interpretation is expressed in the fabric print, as well as both the cut and the material choice of the tripartite design. Subtle shades of gray on variously lucid, partly voluminous fabrics represent light and shade, openness and security. In the wake of the interplay of transparency and space, as well as a modern translation of classical building features, an outfit of feminine elegance, combined with the feeling of carefree nonchalance arose.





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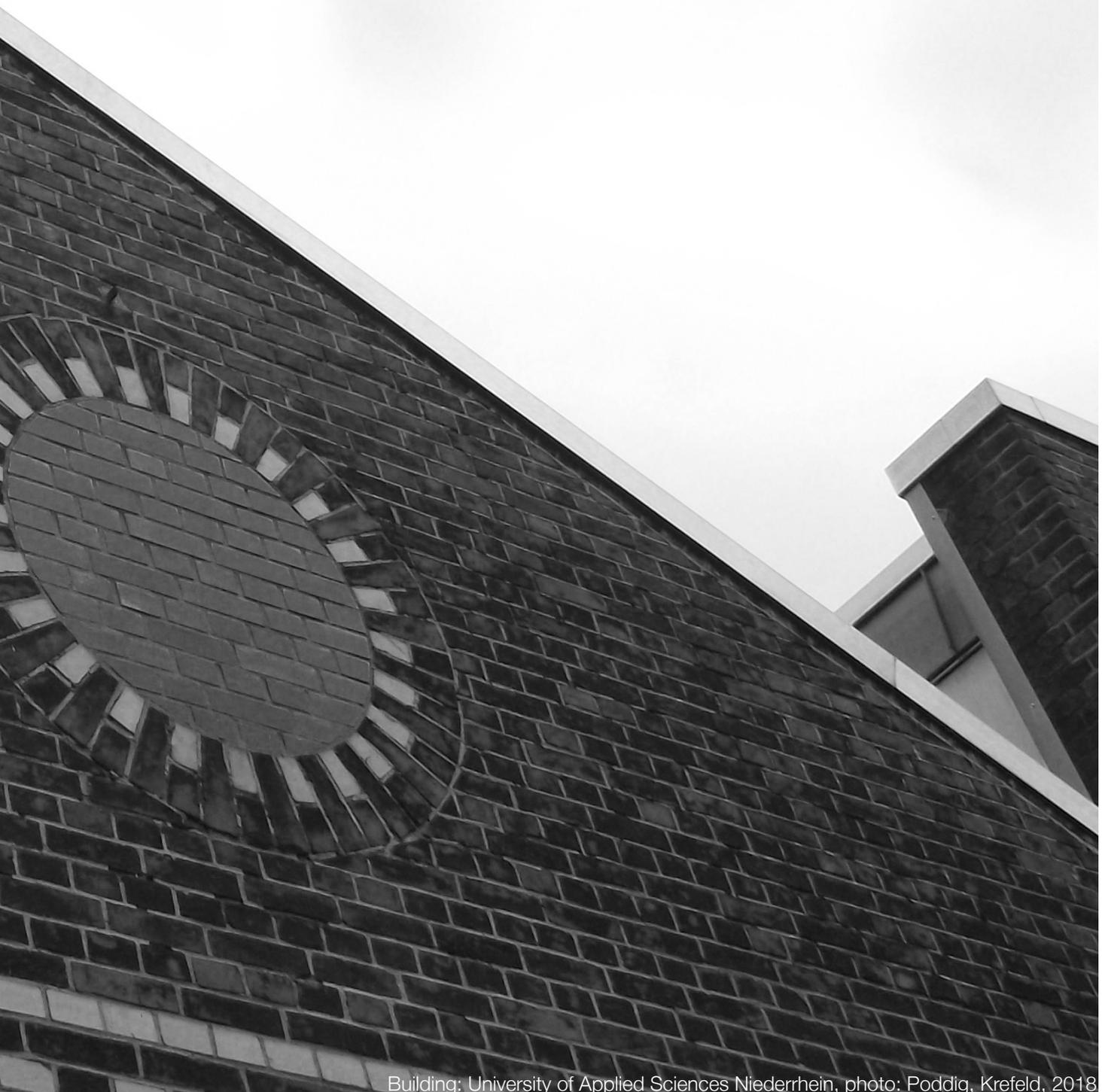
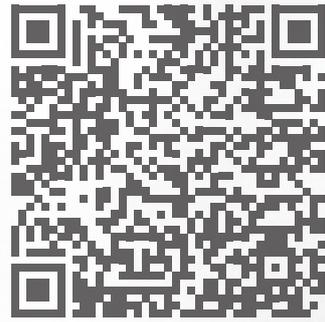
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