



MAKE IT.

(GROW WILD,

BREATHE).



In the beginning of my diploma i have been trying to analyse what the base of good handicrafting is. In his essay „Handwerk“ the US-american sociologist Richard Sennett writes that it takes around 10000 hours to have a real good command on a craft. For Sennett, the condition of all good work is the so called „Silent Knowledge“ - a kind of „instinctive“ knowledge that the artisan is using in his every day work without thinking about it. In fact the Silent Knowledge is the result of practice and repetition.

Considering the fact that i had been studying for about 12000 hours at that time, i started to reflect my own work. I realized, that i had acquired a Silent Knowledge which was the confident use of colour, form and composition. My handicraft is characterized by a focus on material development. Each of my previous collections contains extra-created fabrics that are mostly manipulated (e.g. knitted balloons or papershoes). The process of creating fabrics, to me, is the heart of each collection.

For my diploma i wanted to make use of the skills i had learned during my education. I got the chance to do an internship in a 400 years old Blueprint workshop in Einbeck.

The workshop and its owner, who imposingly represented what traditional handicraft means, built the perfect atmosphere for me to start my fabric development. I was allowed to try out the original technique of printing:

A wooden stamp is dipped into a wax-like liquid, the so-called „Papp“,

and printed on a natural fabric. After drying, the textile is coloured with Indigo. Afterwards the Papp is washed out. The earlier printed areas are now white on a blue fabric.

Since i was very aware of the fact that it could not be possible to learn a craft like Blueprint in two weeks i tried out new ways besides the original way of printing. I blueprinted already coloured materials or i combined different stamps on the same fabric.

After a very inspiring time in the worshop i discovered other techniques, based on the ideas i had developped while blueprinting. For instance i painted already printed fabrics with black colour and left out special parts. Another idea was to knit a norwegian pattern with two very different twine thicknesses, so that it reminded of a traditional Blueprint pattern.

Blueprint inspires me on various levels:

Its tradition, which in all propability is about 2000 years old. Its origin in India and Egypt and its popularity in Europe since the beginning of the 17th century.

In particular, i am strongly fascinated by the almost opposite fields of application of Blueprint patterns nowerdays.

Their occurence in hometextiles and folk costumes and at the same time very much in the Hip Hop scene, create a strong field of tension, which set up the spirit of my diploma collection.



MAKE IT_1



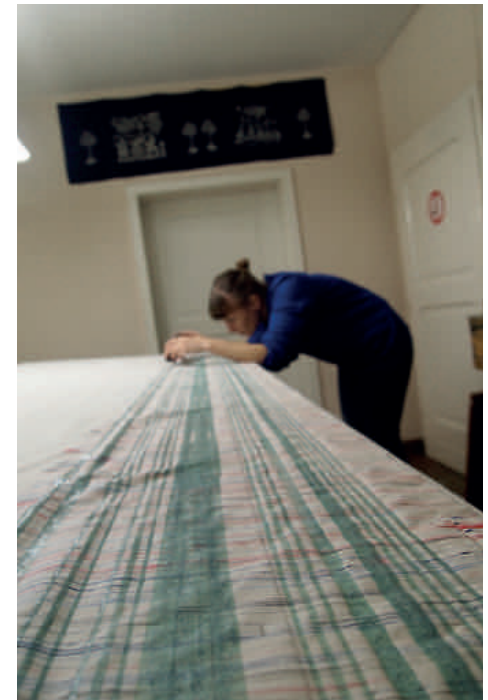
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MAKE IT_1



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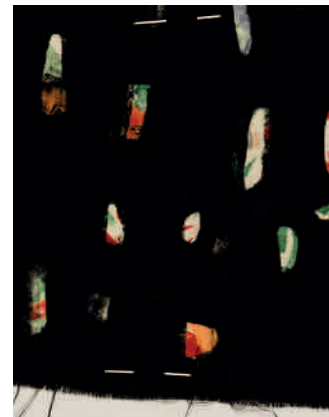
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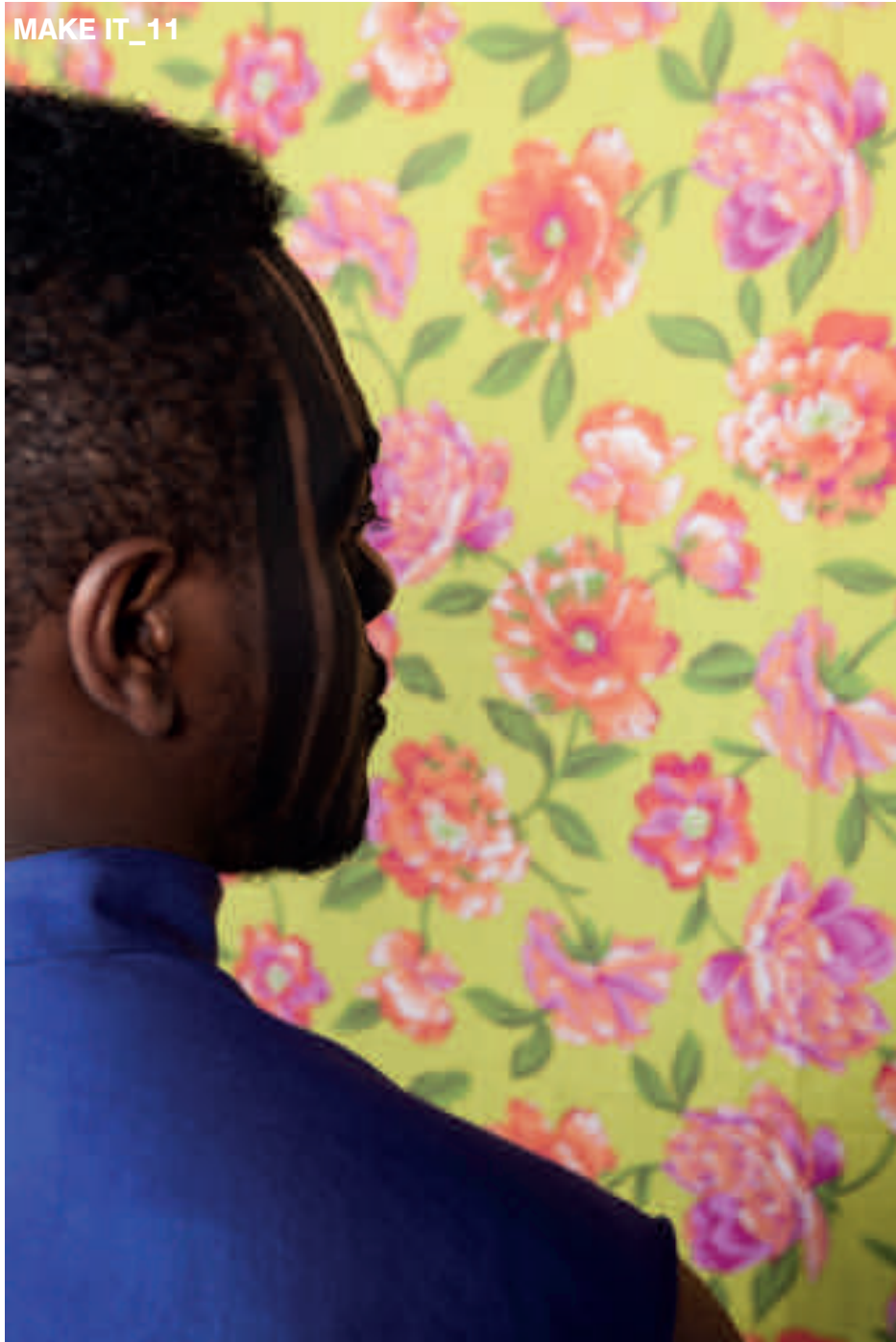
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MAKE IT_11



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PHOTOS_BY_ANNA_HADZELEK_THANK_YOU

