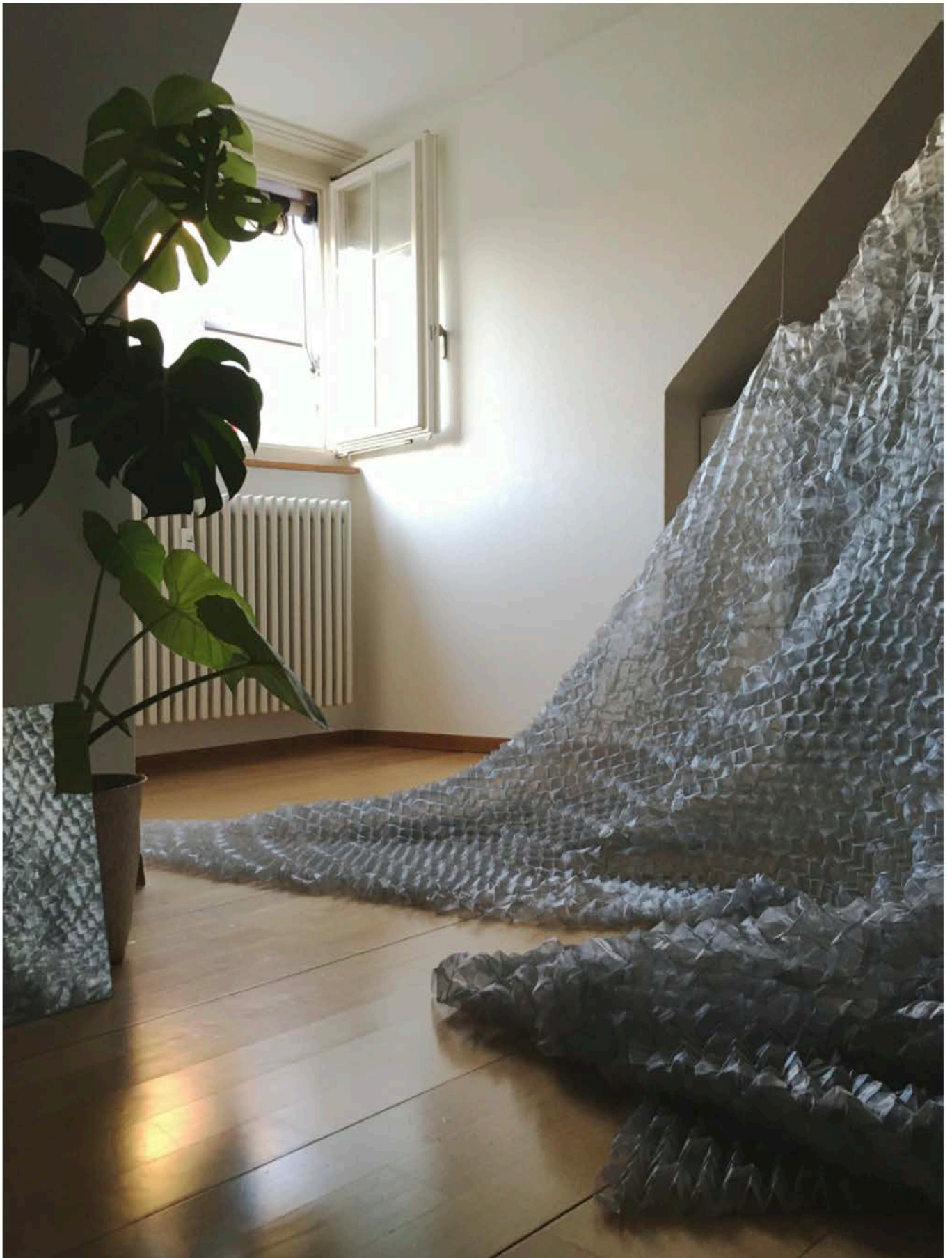
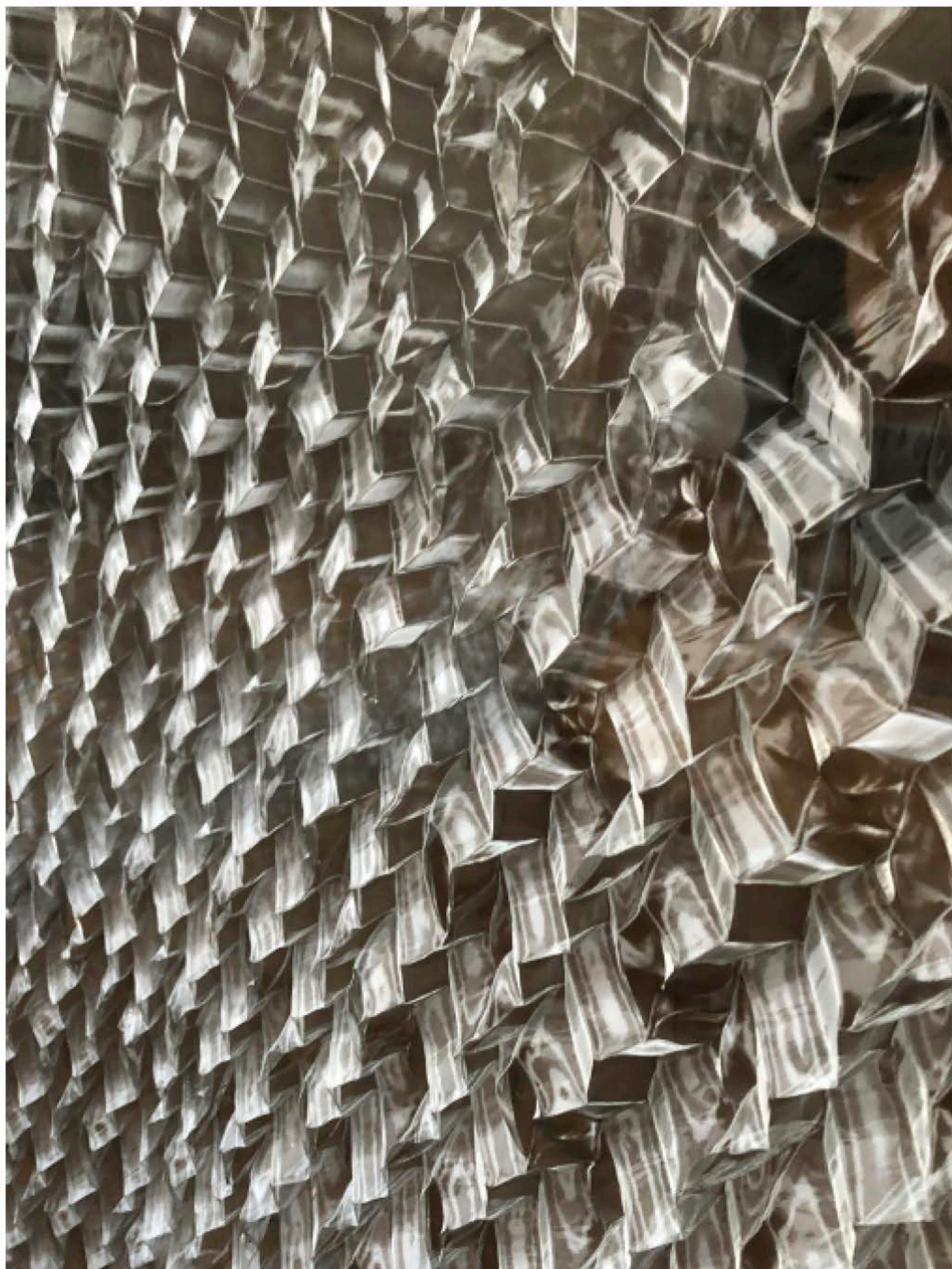


Gerda Stoeckel: Le pli

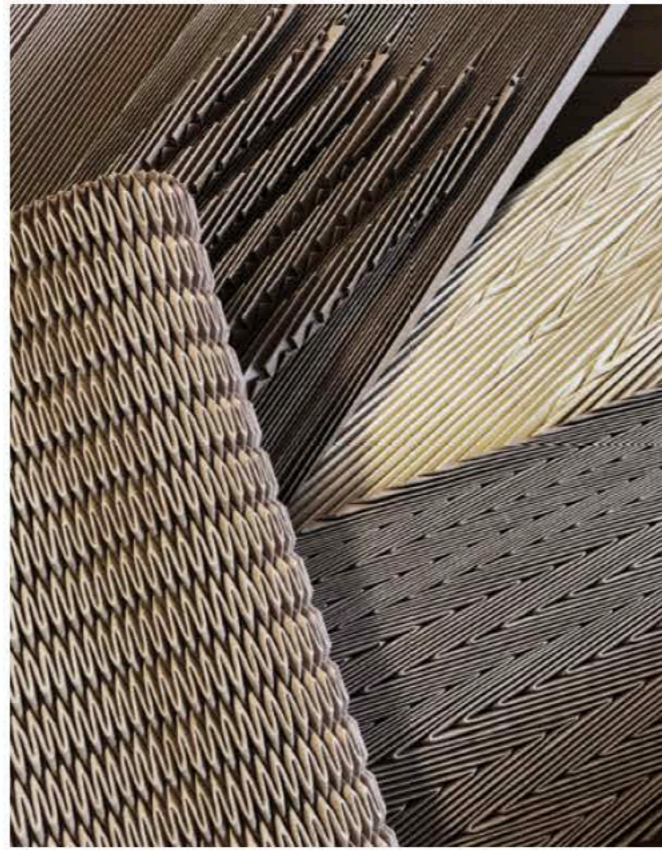




Contemporary plissee



Heat pressed pleats



Cardboard moulds



Machine pleats

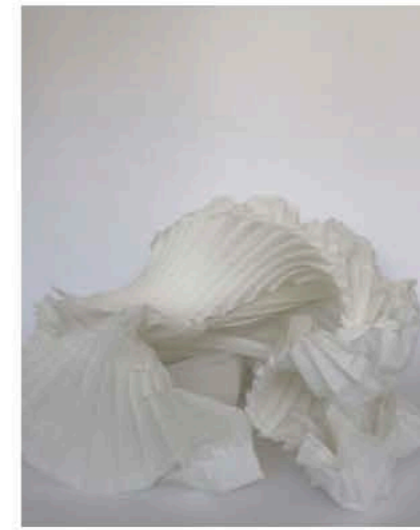


Pleating machine

Pleating tests



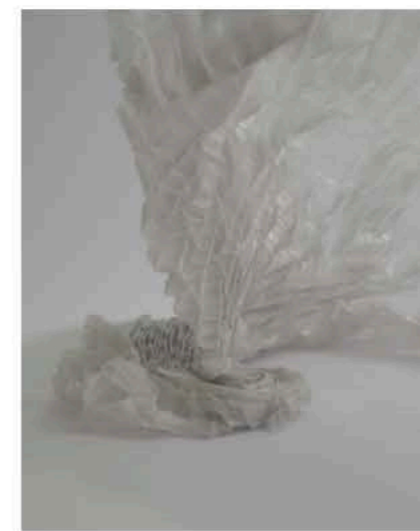
Diffusor textile



Ripstop nylon



Dyneema



Le pli

'What becomes of the future we are dreaming of? .. Each fold contains a span of countless possibilities. ... That's the future isn't it? Imagine, that this is our mission as human beings to first acknowledge the physical weight of things on Earth, and then convert it to a lighter and more ethereal realm of being. And when we thus convert, what will emanate from the body and remain ever afterwards will be traces of light through space.'

Yasuo Koboyashi

In times of constant and unpredictable change, we have not yet found spaces appropriate for the contemporary lifestyle. In an environment surrounded by unstable, transient, phenomenological and relativistic spaces we must find the minimum fixed system to convert phenomenal spaces into durable architecture. Therefore, we look at textile as one of the most adaptive and comforting materials.

What is the contemporary lifestyle exactly and which technique to work the textile will equal a relevant architectonic expression?

In my design, I reflect on my contemporary living condition while taking the current pandemic into consideration. What makes a home a home? Is a house inevitably a home? Where do we find flexibility in the expression of the concept of a home? Investigating these questions, my design is that of a contemporary nomadic tent, suitable for the highly mobile lifestyle of today.

The materials gesture of textile that I have been investigating is the technique of pleating. Pleating has an ancient tradition in fabric manipulation. It offers, by its quality of expansion and contraction of the folds, the desired flexibility. Pleating is best suited for

polyester because it holds the pleated form over time. There is a wide range of pleated patterns such as the most common one: knife pleat.

The fabric is put inside the paper mold, rolled up tight and put inside a steam cabinet. This process allows the fabric once pleated to create a three-dimensional structure of sensation and comfort. It allows air moving through and its own expression of form and texture. The thinness, lightness and durability together with the technique of the pleats allow the textile being transported easily from one place to another, because even rolled up, it will keep its pleats and remembers its form and shape. Its ephemeral yet permanent nature is therefore maintained and reinforced.

The textile chosen for the design is a polyester coated with aluminium-vapour.

The textile, the technique of manipulating the fabric and my concept refer to the Code Nr. 2 of Margiela, stressing on expanding, lifting, lightning, folding, interior as exterior, back sides, transparency and flexibility.

In my design the body is the protagonist. The body does not only give life and motion, but also enhances, streamlines and adds dimension to it. It is therefore the interminable invocation of movement. You are persuaded to dance, to dance another you. It gives the inhabitant a sense of lightness - you feel lighter, more supple, and free.

It establishes an architecture that inverts the classical relationship between inside and outside. New forms of intimacy are emerging: The textile becomes a sort of screen, it is the membrane, full of mystery, delicate yet tough. The textile acts as an outer screen in order to register a ghostly image of the inside.