



Arno Bruderer: Tente au Pinot Noir

The shibori method of pattern dyeing



1. Tying the fabric



1. Pressing a folded fabric between boards



2. Preparing the dye and dyeing



3. After the dyeing



Wine dyed fabrics



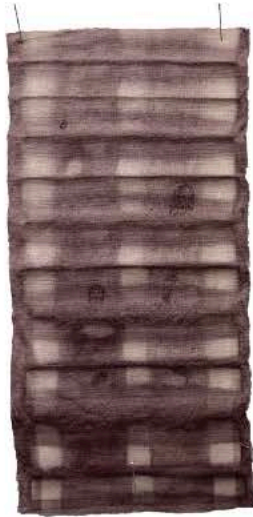
Mud dyed fabrics



Technique No.5, 4 folds



Technique No.5, 10 folds



Technique No.5, repeated



Technique No.5, repeated



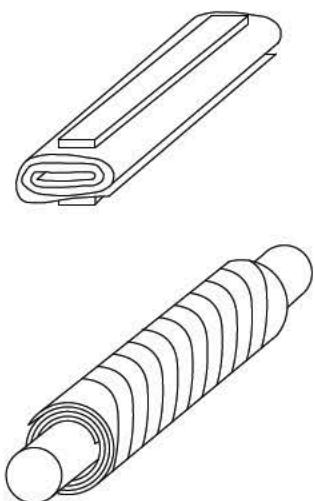
Wine, boiled down



Mud, boiled down



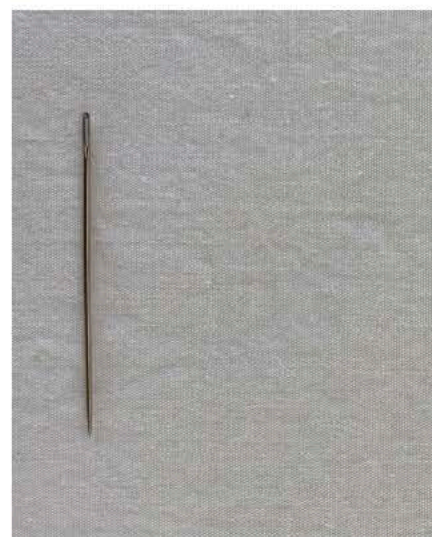
Technique No.5, 2 colours



Diffusion into inner layers



Colour fading towards inside



Moulure, 100% Cotton



1. Folded room



2. Pressed, Tech.No.5



3. After dyeing



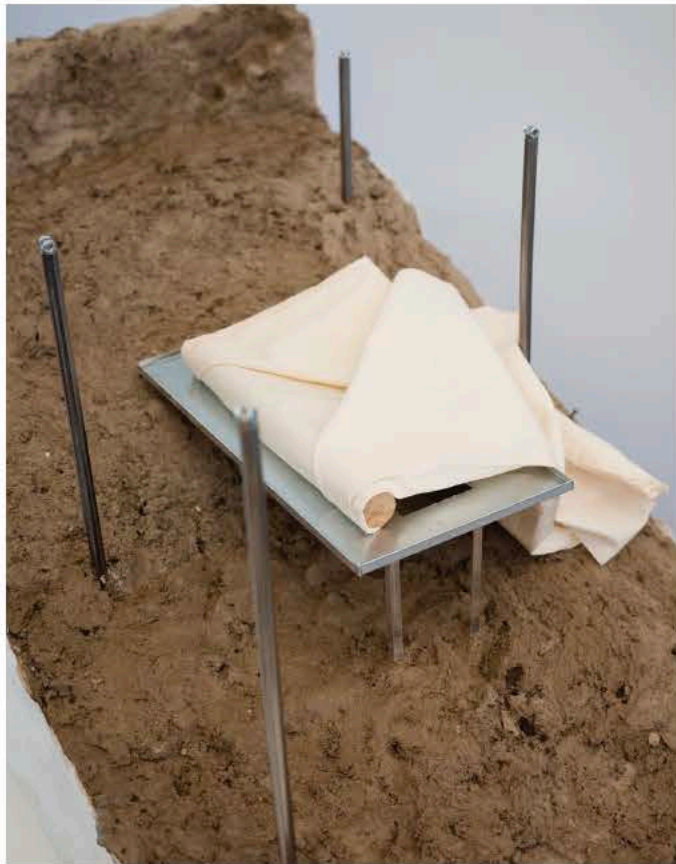
1. Folded room rolled up



2. Compressed, Tech.No.6



3. After dyeing



1. Rolling up the folded fabric



2. Tying and compressing it



3. Heating up the vessel with fire and dyeing



4. Unfolding

Dyeing on site

To overcome the topography, a platform is formed in which the tent can be dyed and used as a sitting area throughout the year to meet, taste wine or relax. The fabric will be dyed with leftover wine from the wine production, most probably from a fermentation stoppage.



5. Hang up and dry, Model 1:15

Tente au Pinot Noir

This semester started with an old yellow curtain I found in the laundry room. When I hung it on the clothesline, the sunlight that fell through the fabric bathed the whole room in a yellowish glow. Fascinated by this effect I took a closer look at colors and textiles and thus also at the dyeing process.

By fixing color pigments to natural textile fibers, threads, fabrics and garments can be dyed in all kinds of colors. This process starts with preparing the fibers of the textile by scouring and mordanting. Then, as soon as the dye solution is made ready and heated up, the textile gets dyed in it.

This process of dyeing textiles goes far back in the history of mankind. Even here in Switzerland, pile dwellers already dyed their clothes. Complex techniques developed all over the world to dye decorative and symbolic color patterns into the clothes.

In Japan, the shibori techniques have a rich and ancient tradition. They are characterized mainly by the uneven, creased or wrinkled elevations on the flat surface of fabrics unlike print designs. These patterns are formed by pulling up selected portions of the material, tying or stitching together as well as pressing between boards to prevent the absorption of the dye. This has resulted in a culture of extremely intricate and complex patterns being dyed into traditional dresses, fabrics and even threads. For this most natural and locally available resources were and are often used as dyes.

What interests me most about the shibori dyeing method is how a flat fabric is compressed into a three-dimensional form, fixed and dyed in it, and how this process is stored in the flat fabric afterwards. Not only a colour pattern is created, but also texture,

the way light diffuses through the fabric, and a visible witness of a process.

After starting to understand the possibilities and potentials beyond ornamental qualities of this dyeing method, I started to create landscapes of depths and folds through dark and bright colour gradients. With this gesture I tried to consciously address the sense of space. How does a dyed pattern in a textile influence the spatial sense. How can colour make a space feel more open or intimate than the floor plan suggests? How can I create a spatial Trompe l'oeil with this gesture?