

HBF TEXTILES

COLLECTION 2016

DESIGNED BY CHRISTIANE MÜLLER

Christiane Müller

Christiane Müller (Hamburg, 1965) creates surface materials.

She exploits the possibilities of machine production through a design process rooted in craftwork.

After graduating from the Design Academy Eindhoven (the Netherlands) in 1989, she became the co-founder of Studio MüllerVanTol: an Amsterdam-based studio for industrial and interior design.

Her work focuses on defining the architecture of surfaces: the structure, proportion, dimensioning, colour and character of finishes for floors, walls, ceilings and other interior elements.

What interests Christiane is not only the finished product or built space, but how that product or space communicates with users and occupants, how it affects our sense of wellbeing. She is essentially concerned about how design relates to the way people feel and behave.

Christiane Müller oversees the design and composition of collections manufactured by companies in the international contract market. Her client range is high-end producers of interior textiles and multinationals such as AkzoNobel, Vescom, Lienesch and Desso.

Working closely as an art director with a manufacturer is never a brief encounter but a long-term relationship that enables Christiane Müller to understand the DNA of a company and what it stands for by collaborating with the corporate, creative and commercial departments.

Her role involves devising ideas for specific markets, defining the brief for product development, and deciding how products are then presented.

To Christiane Müller, good design means more than functionality and aesthetics.

It means ensuring affordability and capturing the zeitgeist.

Her unerring sense of how these factors combine enables her to bring together the singular and the multiple: unique surfaces produced in unlimited editions.

Studio MüllerVanTol

Studio Müller Van Tol is an Amsterdam-based studio for industrial and interior design headed by Christiane Müller and Bas van Tol.

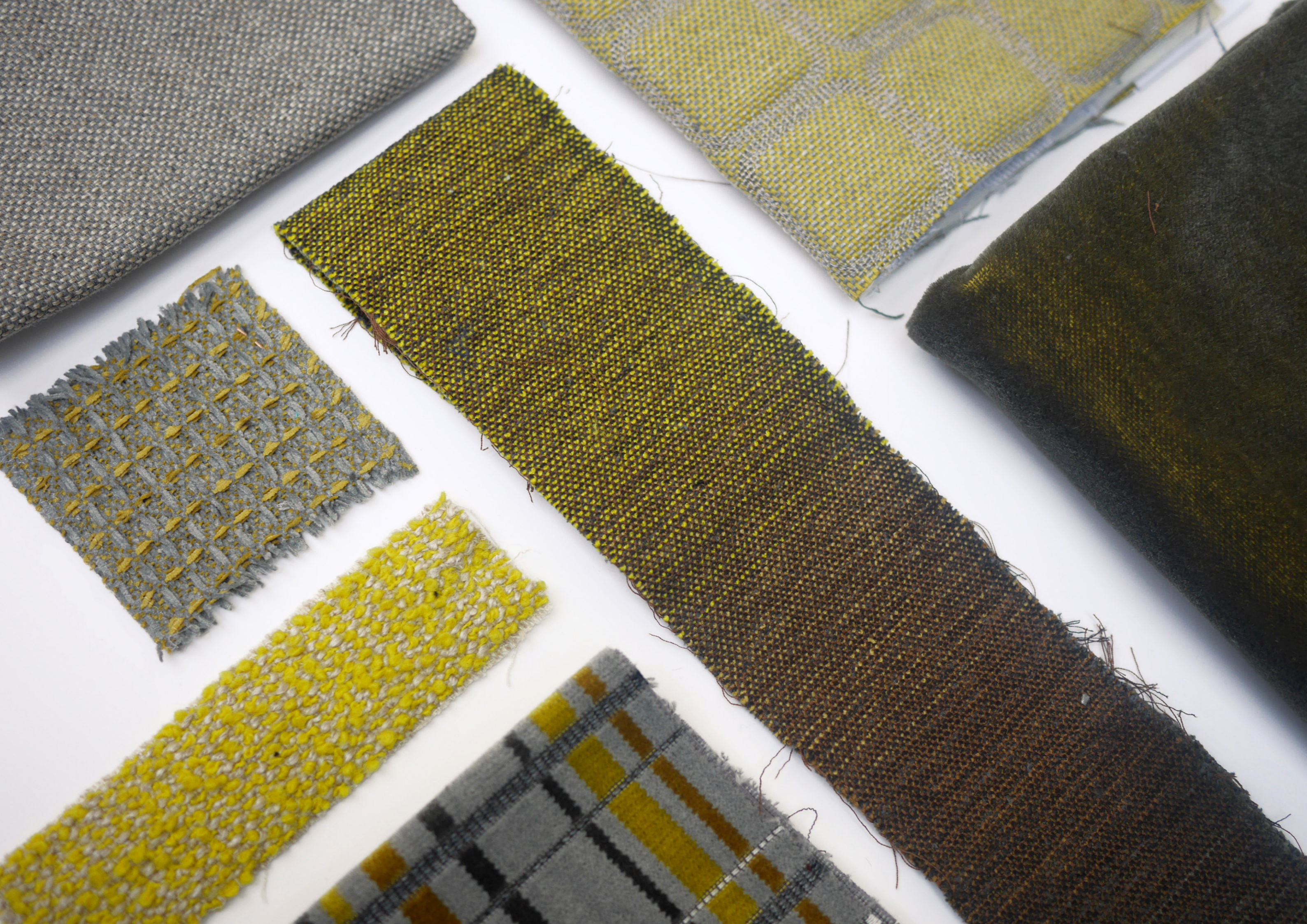
The creative output of the studio reflects the specialities of the two founding partners. Christiane Müller creates surface materials for industrial production, while Bas van Tol creates site-specific interiors. These specialities are closely related and complement each other: Müller's understanding of semi-finished products is nourished by Van Tol's understanding of their application, and vice versa.

With similar sensibilities and ways of working, they favour an open design attitude centred on exploration to discover the essence of a design challenge. And they excel in zooming in and zooming out, taking in both the detail and the total composition at the same time.

The work of both Christiane Müller and Bas van Tol emphasizes the aesthetics of how components are detailed, finished and combined. All the output from Studio Müller Van Tol is the culmination of a lengthy process of discovery through research, testing and experimentation in the form of models, mock-ups and prototypes produced in the studio by a close-knit, committed and international team with backgrounds in design and architecture who are all passionate about the art of crafting things.

What interests both designers is not so much the finished product or built space, but how that product or space communicates with users and occupants, how it affects our sense of wellbeing. Christiane Müller and Bas van Tol are essentially concerned about how design relates to the way people feel and behave.

Such similarities in approach find expression in different ways. Both partners channel creativity along different routes to express shared values of craftsmanship and humanity.



General collection story

In an outside world which is getting harder and more uncertain, our interiors are playing an important role making us feel comfortable, at ease and protected, in private and in public spaces. It is the place where we can be ourselves and show our personality. Whether it is an office, a hotel room, a restaurant or any other public space.

Whenever we design an interior or public space in my studio in Amsterdam, our main ambition is to create 'A good space'. Which functions well in working situations, where people are having a good time and where they feel at home. Beside the architecture of the interior design, the definition of material in connection with colour is one of the most influencing elements for creating a " Good Space ". We feel more and more sensitive to materials, whether they are soft, shiny, mat, cool, sophisticated or spectacular. The materialization of our surroundings is essential for our well being. Not only in the aesthetic sense, but also when it comes to functionalities, such as acoustics, ergonomics, sustainability and creating comfortable and relaxing ambiances.

Textiles as upholstery fabrics can add this feeling of warmth, tactility, luxury, a sense of high quality, individuality and comfortable aesthetics to a ' good space'.

For this HBF Textiles Collection I wanted to combine simplicity and a naturally 'good feel' with textile expression and a touch of exclusivity. How can I create something easy to use and easy to understand and in the same time design a special and unique identity: Fabrics with a character, so to speak! Authentic, familiar with a strong personality, human and kind and inviting to touch and sit on. Honesty in how and where it is made. Almost crafted, in different techniques with a strong textile structure. If the textures, yarns and finishing create personalities, it is the colour DNA, that keeps them connected as a family. By choosing light and dark modern neutrals and only the basic colours coral red / delft blue and gilded yellow as accents, the different fabrics interact with each other. By dosing intensity of colour, hiding colour, highlighting accents or celebrating colour, a diversity and tonal layering within the family arises.

I call it a family of colour collection, with strong personalities that are connected by shades of colour in order to interact in use. Meet Honest, Smart, Complex, Flirt and Eccentric!

Collection Process

This is my second upholstery collection that I design for and with HBF Textiles.

The philosophy of HBF Textiles, where the focus lies on high-end quality materials, well constructed and sustainable engineered, with a luxury structured tactility connects perfectly to my idea about honest, well designed and beautiful surfaces and textiles.

These upholstery fabrics of this collection can transform a furniture into personality and an interior into a, 'good space'. The idea of focusing on the use of colour, which is my expertise, in all its appearances offers an extra dimension to the HBF Textiles Collection.

The collection process started from scratch, with concept ideas where a lot of creative freedom was given by HBF Textiles. The dialogue with HBF Textiles during this process was again inspiring and the way they collaborate impressed me again with their love for textiles, careful perfection and professionalism.



Inspiration statement for the family of colour collection

Like in my former work I remain fascinated by the beauty of materials, yarns and structures.

For this year's HBF Textiles Collection I wanted to combine simplicity and a naturally 'good feeling' with textile exclusivity and a touch of colour expression.

In our hardening outside world we feel more and more sensitive to materials in our interiors that create a sense of well being in a combination of aesthetics and functionality.

I wanted to create something easy to use and easy to understand and in the same time design a special and unique textile identity: Fabrics with a character, authentic, familiar, human and kind and inviting to touch and sit on.

If the textures, yarns and finishing create personalities, it is the colour DNA, that keeps them connected as a family. By dosing intensity of colour, hiding colour, highlighting accents or celebrating colour, in different techniques and applications a diversity and tonal layering within the collection arises in order to interact in use and inspire to combine and play.

A textile upholstery collection where 'The whole is greater than the sum of it's parts'... (quote Aristotle)

COLLECTION
INSPIRATION IMAGES



interior materials Vero Moda by STUDIO David Thulstrup



Interior materials BLOW Copenhagen Hair Salon by STUDIO David Thulstrup





Schellmann Furniture



Artist Wolfgang Laib



Transience by Lex Pott



Carpet Sign 2011, design by Christiane Muller



Eden Mohair Knit Coat by Neemic



Shigeo Ogawa



Oliver Jeffers paintings



Textile Museum Tilburg, interior design by Muller van Tol 2009



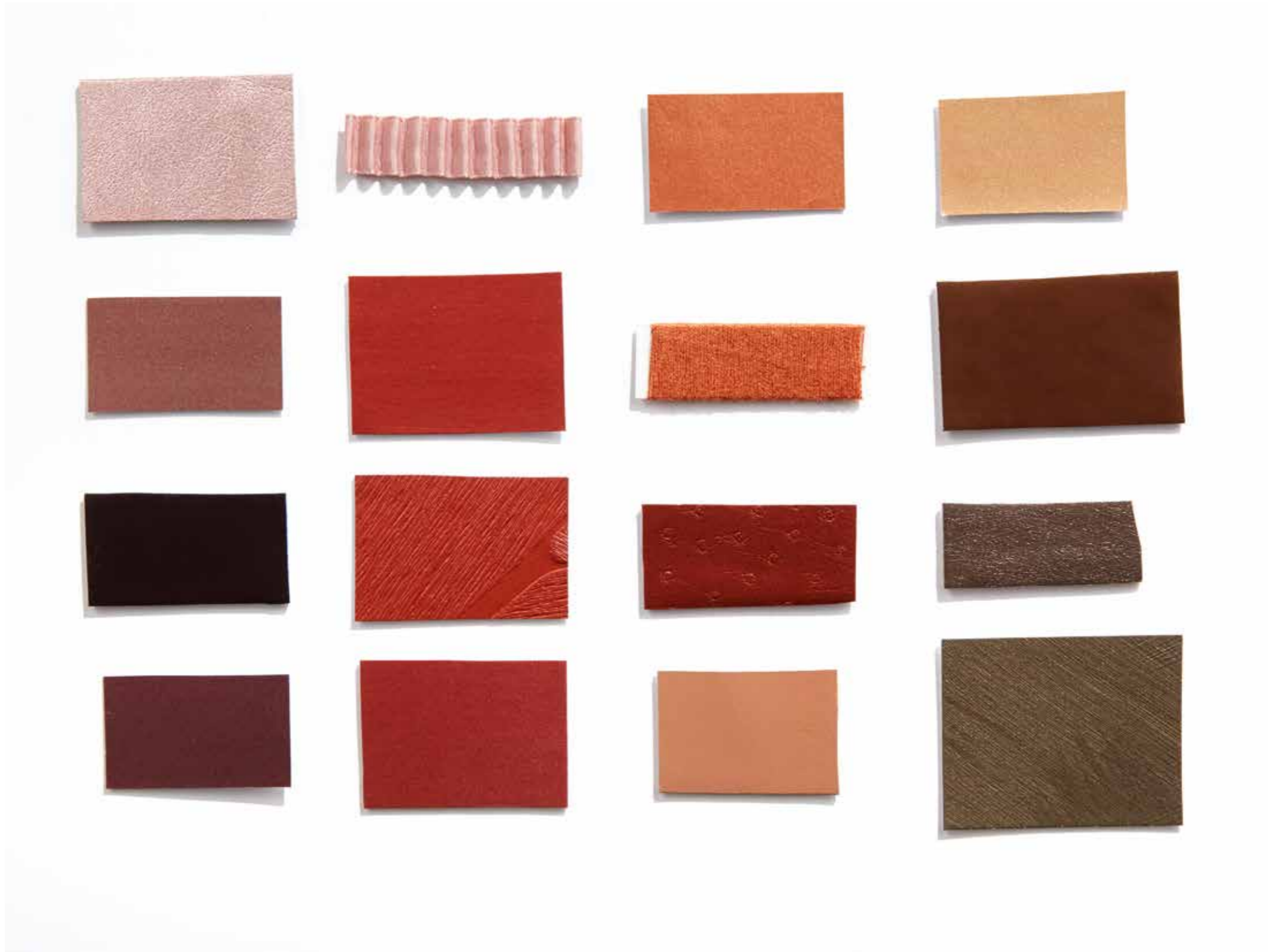
Textile Museum Tilburg, interior design by Muller van Tol 2009



'Tagle Atmosphere serie' by Macarena Ruiz, 2013-2014



Dries van Noten spring 2011



Color studies, by Muller van Tol



Springhouse, Amsterdam, interior design by Müller van Tol 2015



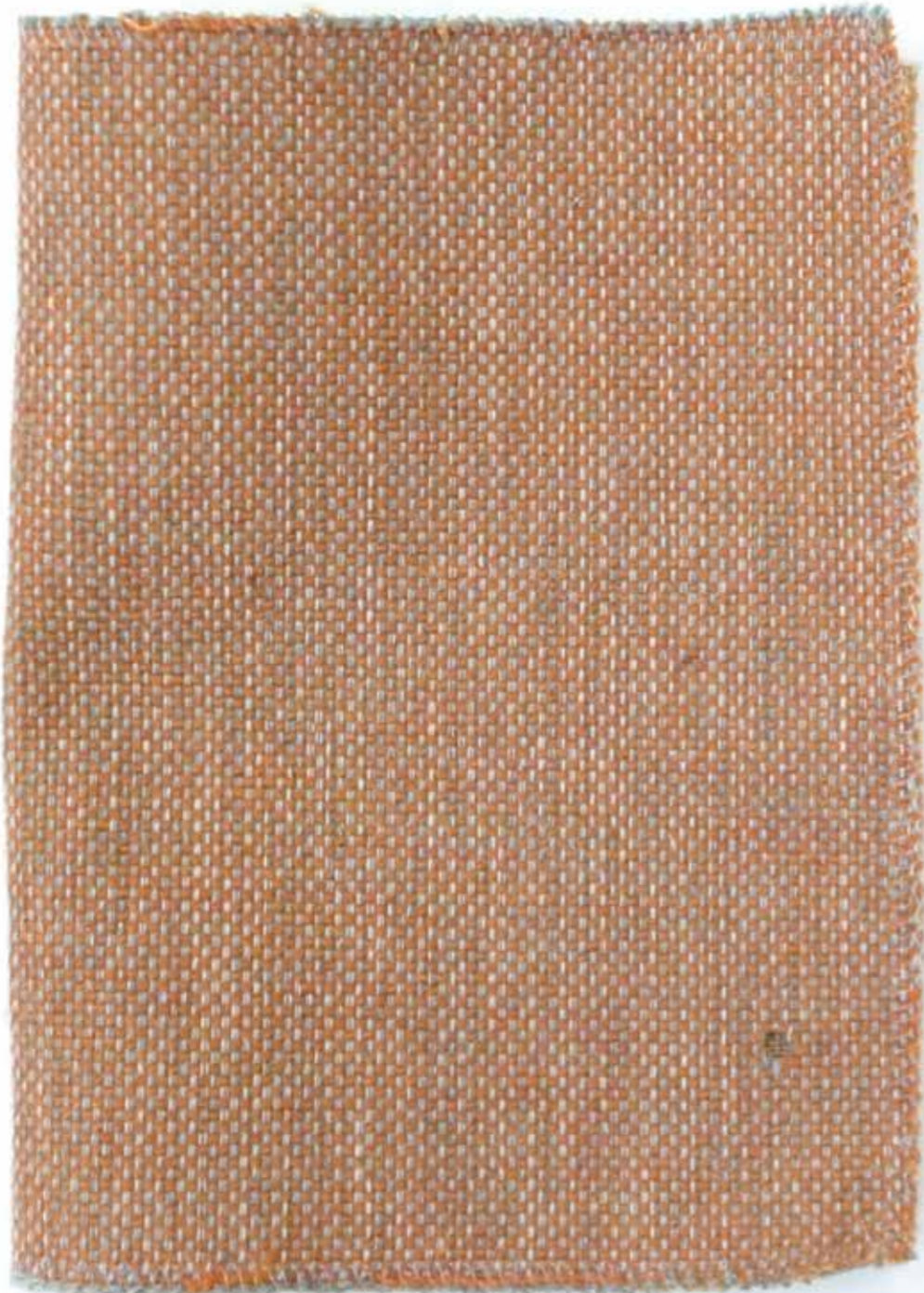
Springhouse, Amsterdam, interior design by Müller van Tol 2015



Springhouse, Amsterdam, interior design by Müller van Tol 2015

INSPIRATION STORY PER FABRIC

HONEST



When I think of honest architecture, the work of Peter Zumthor comes to my mind.

The way he creates spaces, atmosphere and volumes that are undone of every kind of unnecessary is overwhelming in it's soberness.

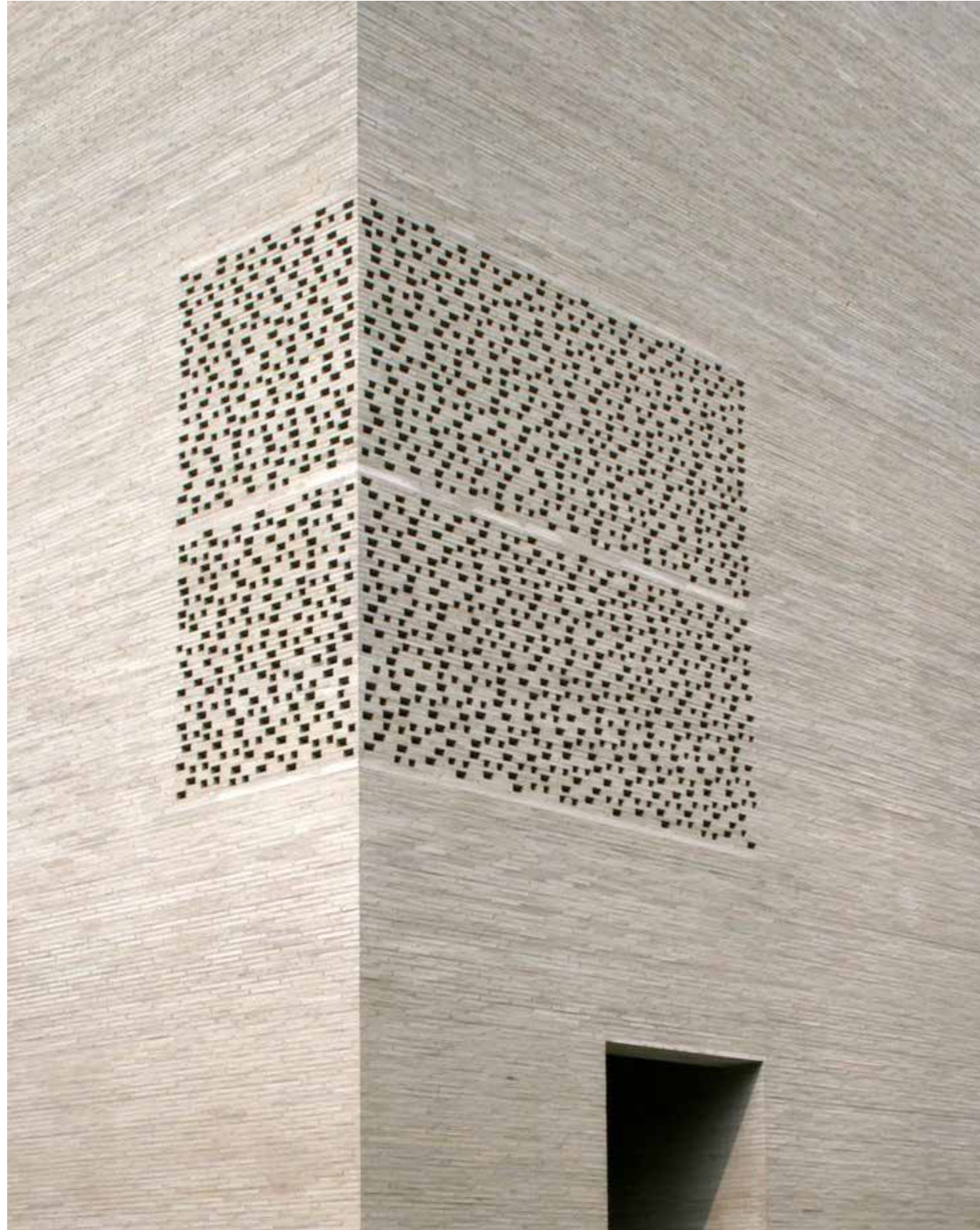
Materials, construction and form melt together into one gesture.

"There is a power in the ordinary things of every day life... We only have to look at them long enough" (Peter Zumthor, Thinking Architecture) ...

In every fabric collection there is the need for a good basic. The fabric, that is easy to understand and easy in use, non-directional with a soft colour melange in order to adjust to it's surroundings.

My idea was to create a very natural and modest fabric, neutral tones where the colour lies intermingled in the weave and only shows up in combination with accent colours.

HONEST



Kolumba Museum, Cologne, Germany by Peter Zumthor



Honest

HONEST



ABC building, Seoul 2013 by Wise Architecture



Honest

COMPLEX



I am interested in how things are made.
To show the beauty of a construction,
not covering it, but enlarging it.
Therefore the Dutch Artist
Jan Schoonhoven came to my mind.
He showed the beauty of constructions,
rhythms and repetition in his work.
All non-colour, white and soft grey tones.

The fabric Complex with its
chenille waffle construction
softens the graphic grid.

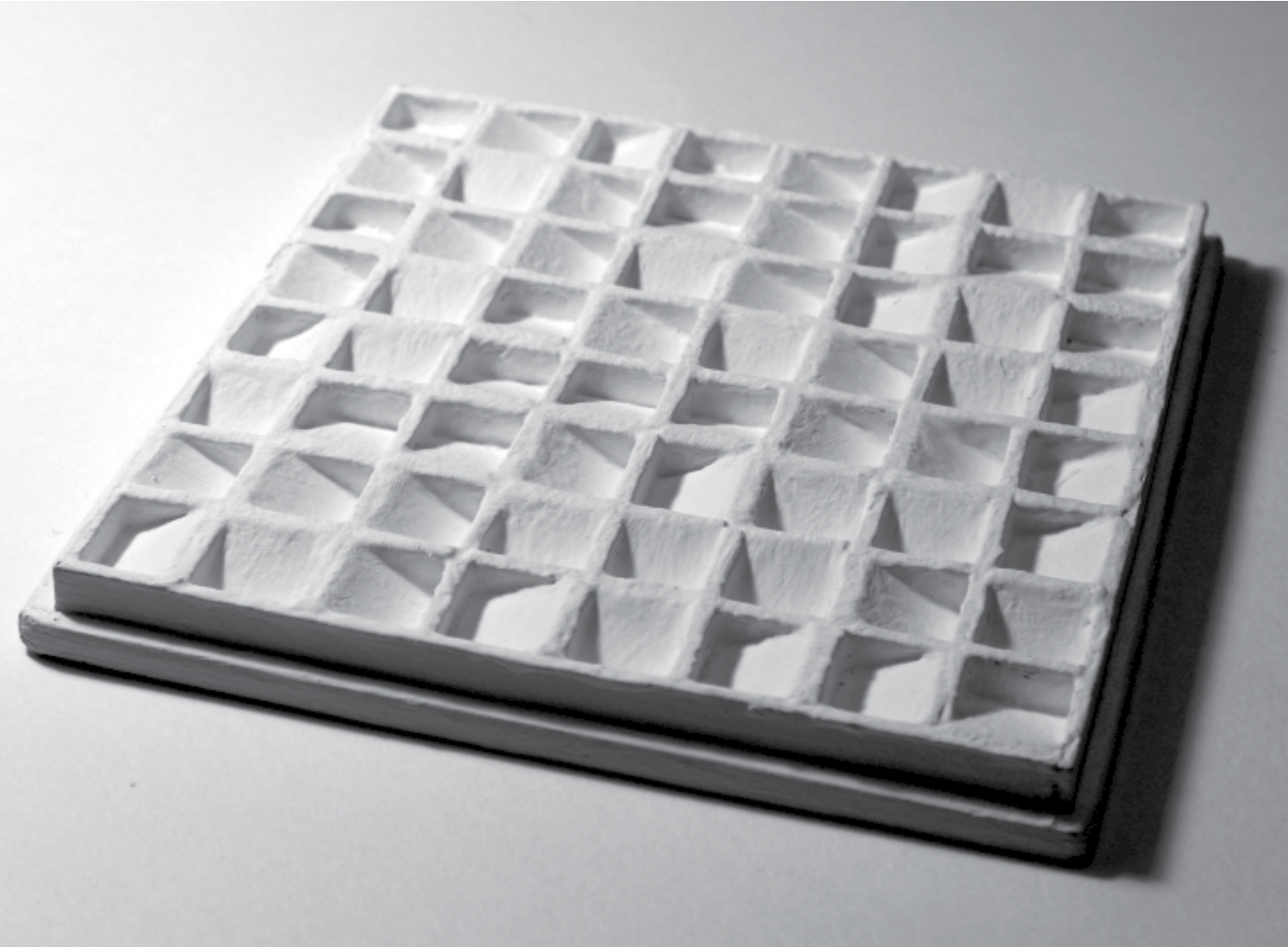
The accent colour yarn puts
emphasis on the construction,
but by integrating it into the weave,
it creates depth and a touch of colour to it.

Complex

COMPLEX



Complex



Artist Jan Schoonhoven (1914-1994)

COMPLEX



Complex

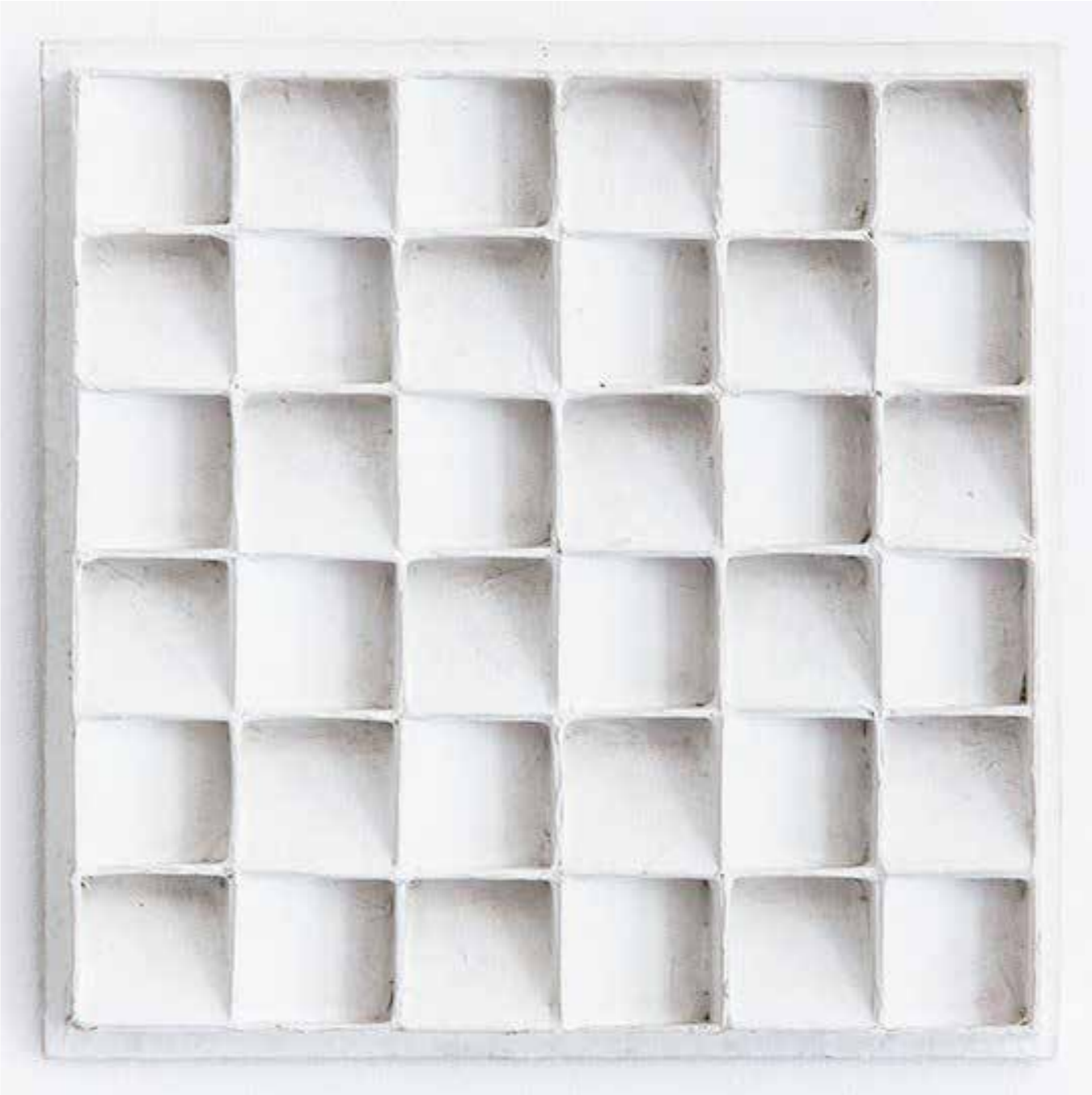


Fashion collection Heohwan Simulation Spring 2013

COMPLEX



Complex



Artist Jan Schoonhoven (1914-1994)

FLIRT



Flirt

I admire the work of the Belgium fashion designer Walter Van Beirendonck.

His creations are sensitive, humorous, charming and inspiring.

To catch that look I designed for HBF Textiles the bouclé fabric Flirt, with its expressive, vivid colourrange.

Looking for colours that are not only intense but also light and almost non-material like YMC colours, these almost fluorescent tones in combination with the soft fluffy bouclé yarn make the fabric almost unreal and fairytale like.

Flirt is about comfort, relaxing and entertaining.

FLIRT



Flirt

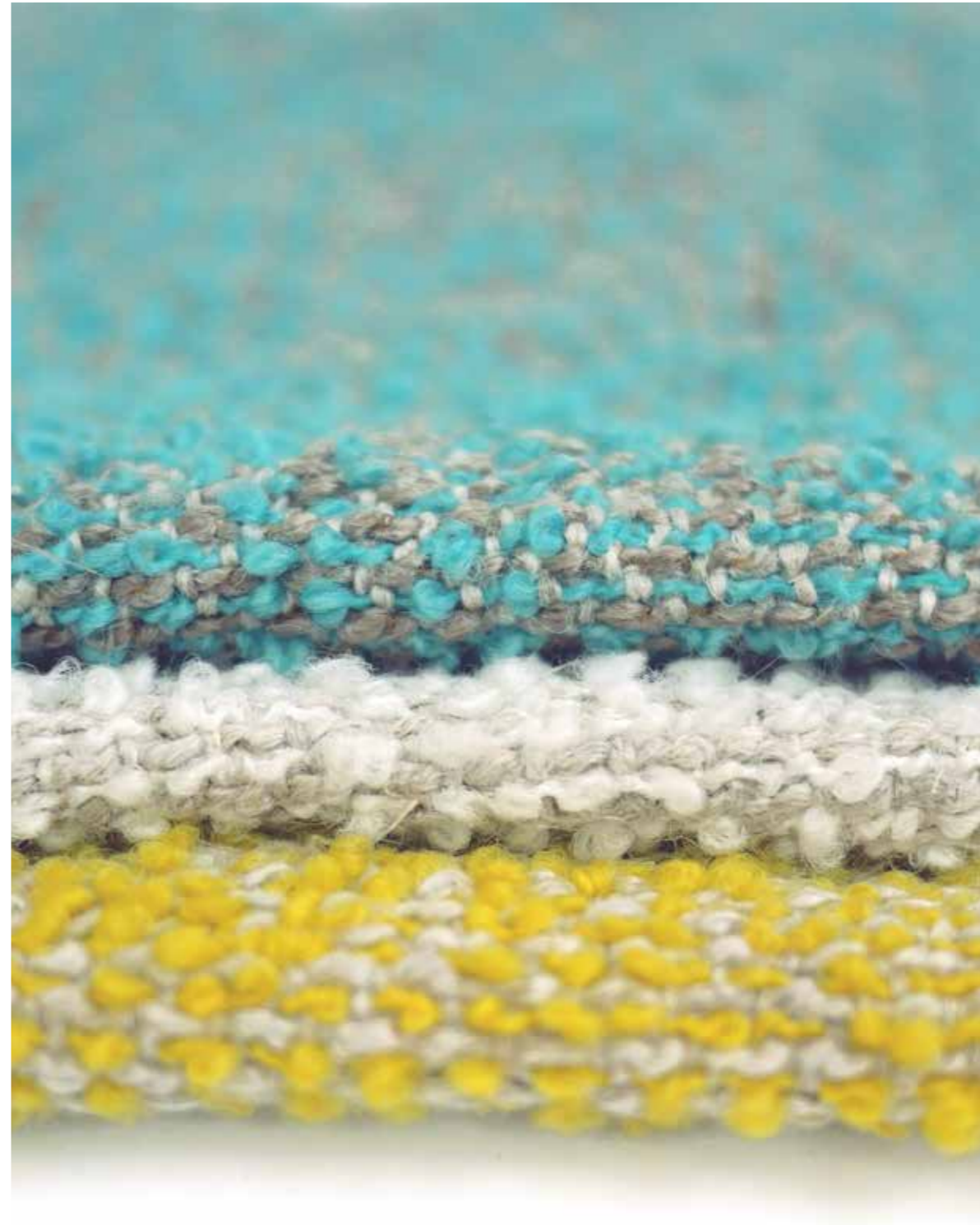


Fashion collection Walter van Beirendonck

FLIRT



Fashion collection Walter van Beirendonck



Flirt

ECCENTRIC



Eccentric

I love the work of the Dutch designer Lex Pott.
His way of experimenting with materials
and it's stadiums of oxidation is not only inspiring.
It is telling the story of time passing by.
The colours that appear in this process
are almost unreal, poetic
and changing by the reflexion of light in every movement.

To offer textile luxury in it's purest form,
I wanted to add a mohair velvet to this collection.
No chemicals are added to reach this beautiful natural lustre.
The old manufacture tradition of the weaving process is slow
and has a crafted feel.

A velvet is created by two components:
the cotton ground cloth and the mohair wool pile.
By keeping the pile more open, the ground cloth can be seen.
By dying in two steps and
using extreme accent colours for the ground
the two tone richness of the fabric comes to life.
In use the fabric reveals it's hidden colour and beauty.

ECCENTRIC



Eccentric



True Colours Vases by Lex Pott

ECCENTRIC



Fashion collection Eckhaus Latta spring 2014



Eccentric

SMART



Smart

When I visited the Isa Gensken exposition in the Stedelijk Museum in Amsterdam this winter I was fascinated by her surprising color and material combinations.

It inspired me to use only tones of one colour to create a 3 dimensional plaid. A plaid, that is softened by it's luxurious velvet material.

Playing with the intensity and mat and shine of a colour in combination with the different yarn expressions creates a luxurious yet architectural look.

The ingenious possibility to use different colours and materials in warp and weft made Smart possible.

SMART



Smart

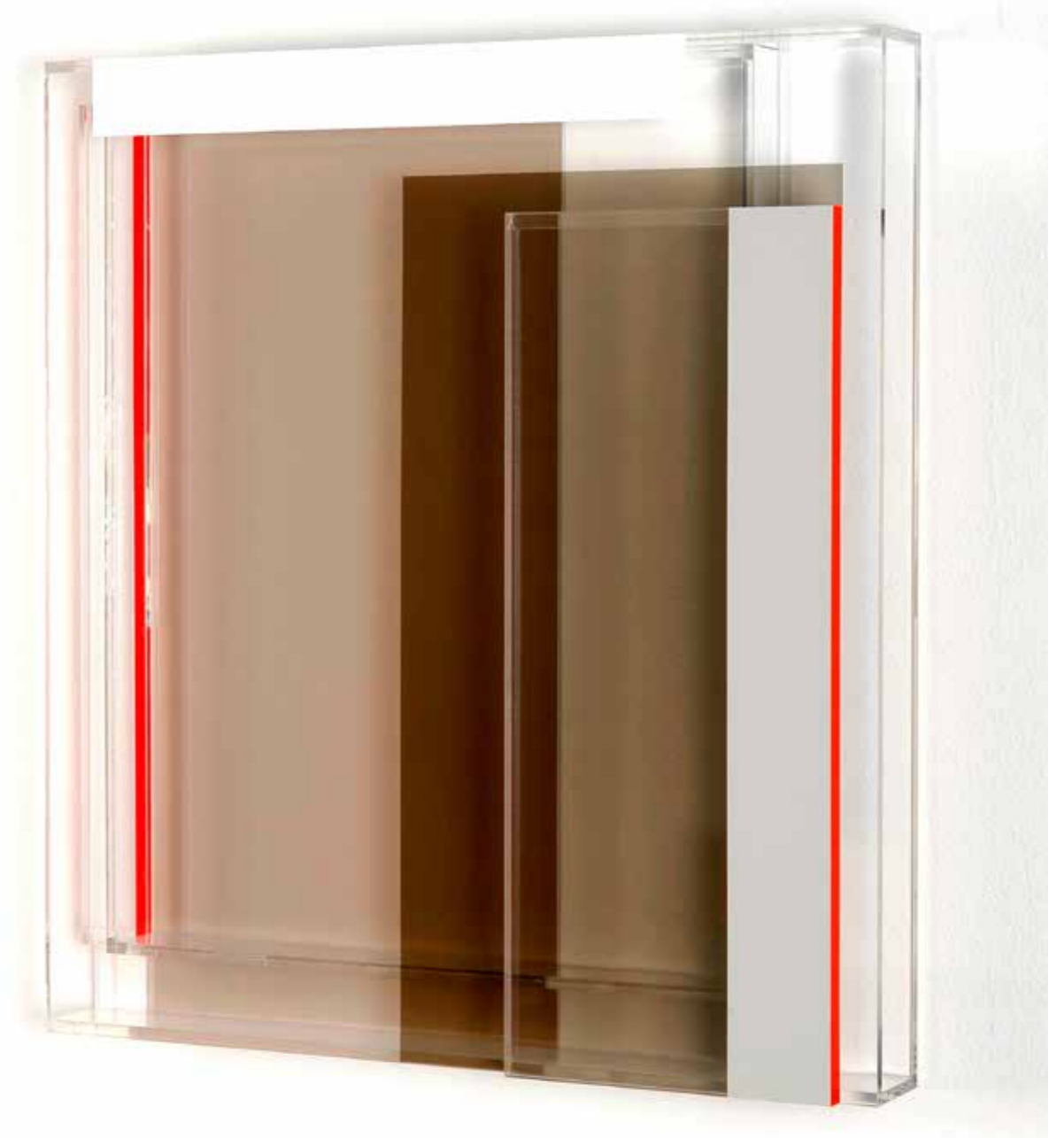


Isa Gensken

SMART



Smart



Maria Dukers