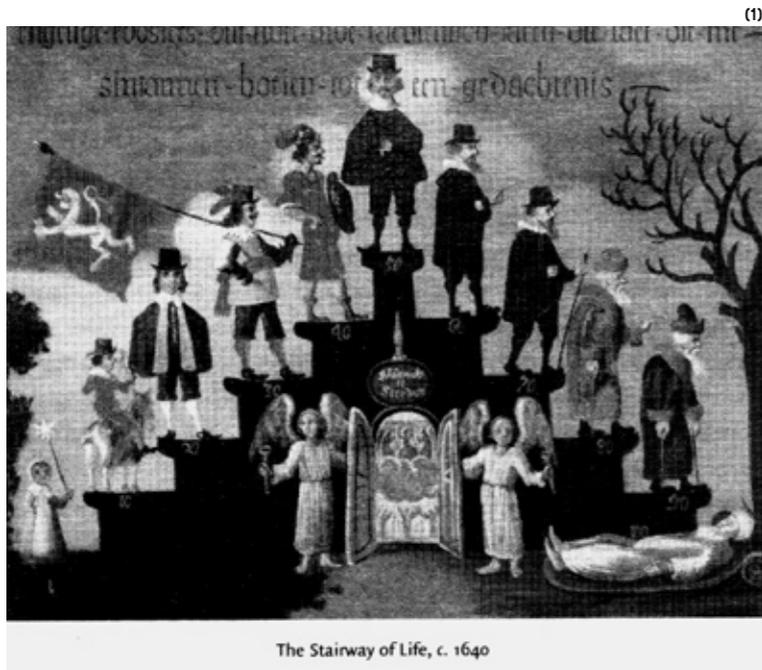


Marie Ilse Bourlanges/ Decay





The Stairway of Life, c. 1640



© Peter Lind & Markham, Tower of Saint John in Chertsey, 1507



are, and not once will
 ar in which there are
 is meeting at a point
 les are all of approx-
 i all the polygonal
 d will be very close
 i, except those at the
 r. If there are great
 es of adjacent bub-
 by, shapes other than
 r, pentagons, hepta-
 or more multisided
 theless, there will
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 s of six sides. In all
 rks will be triangular,
 rily equilateral.

arrays of bubbles be-
 ge to the extent that
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 e edges meeting at a
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rated with a wire frame
 soap. (See Thompson

b.

c.

d.

e.

f.

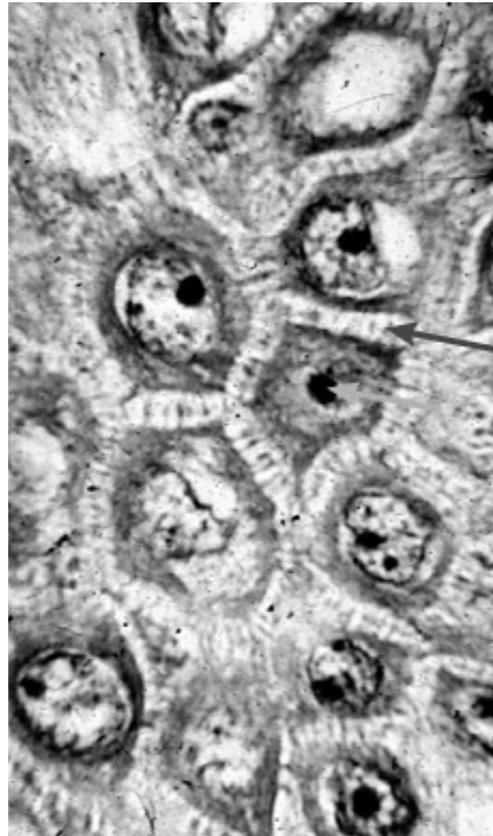
g.

h.

1.10 Simple planar combinations of hemispherical soap bubbles viewed from above. The "square" array (e) is unstable.

1.11 Triangulation of a planar array of random bubbles viewed from above.

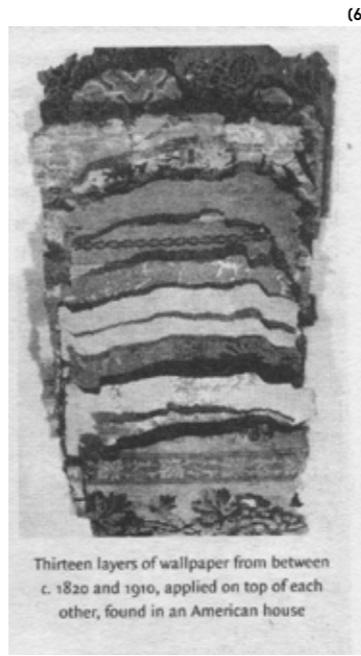
(8)



(9)



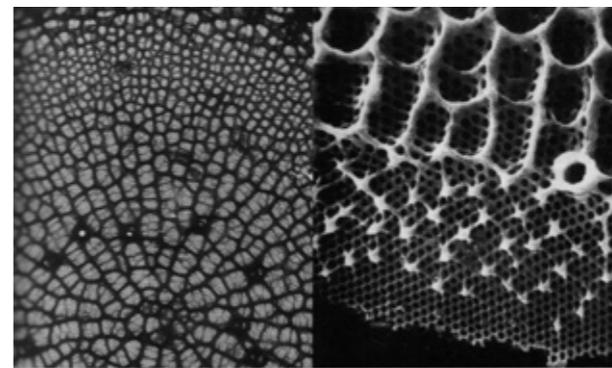
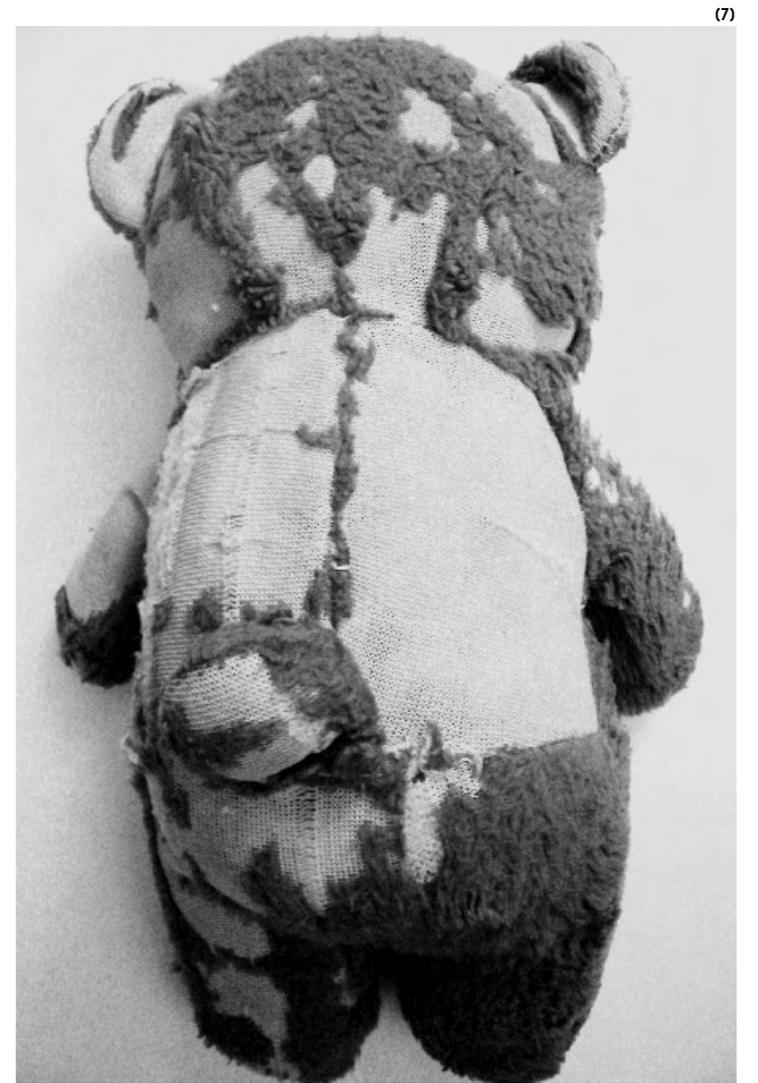
(10)



Thirteen layers of wallpaper from between c. 1820 and 1910, applied on top of each other, found in an American house

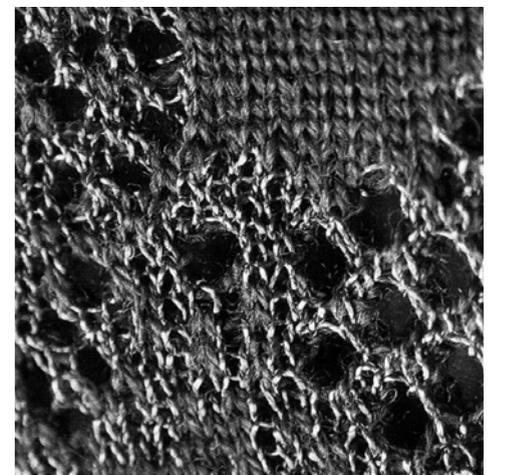


(4)



Diatoms or diatomophytes are unicellular or colonial algae. The cell is enclosed by a characteristic and highly differentiated cell wall, which is impregnated by silica. The images are part of the research into diatoms undertaken by Johann-Gerhard Heinrich in the context of the Sonderforschungsbereich 37B 220 Natural Structures. The images show two examples of highly differentiated diatom morphologies: (1) Thalassiosira weissflogii, Transmission Electron Microscope 28,000x (left); (2) Actinocyclus undulatus - Exterior surface of the shell, Scanning Electron Microscope 10,000x (right). © LEX Institute for Lightweight Design and Construction, University of Stuttgart

(11)



(12)

Keywords to images (previous spread)

Decay/ Work process

Decay₍₁₎ Stairway Of Life/ Age/ Time

Decay_(2,3,4) Ruins/ Destruction/ Erosion/ Preservation/ Nostalgia

Decay₍₅₎ Endless Youth/ Denial/ Plastic/ Society

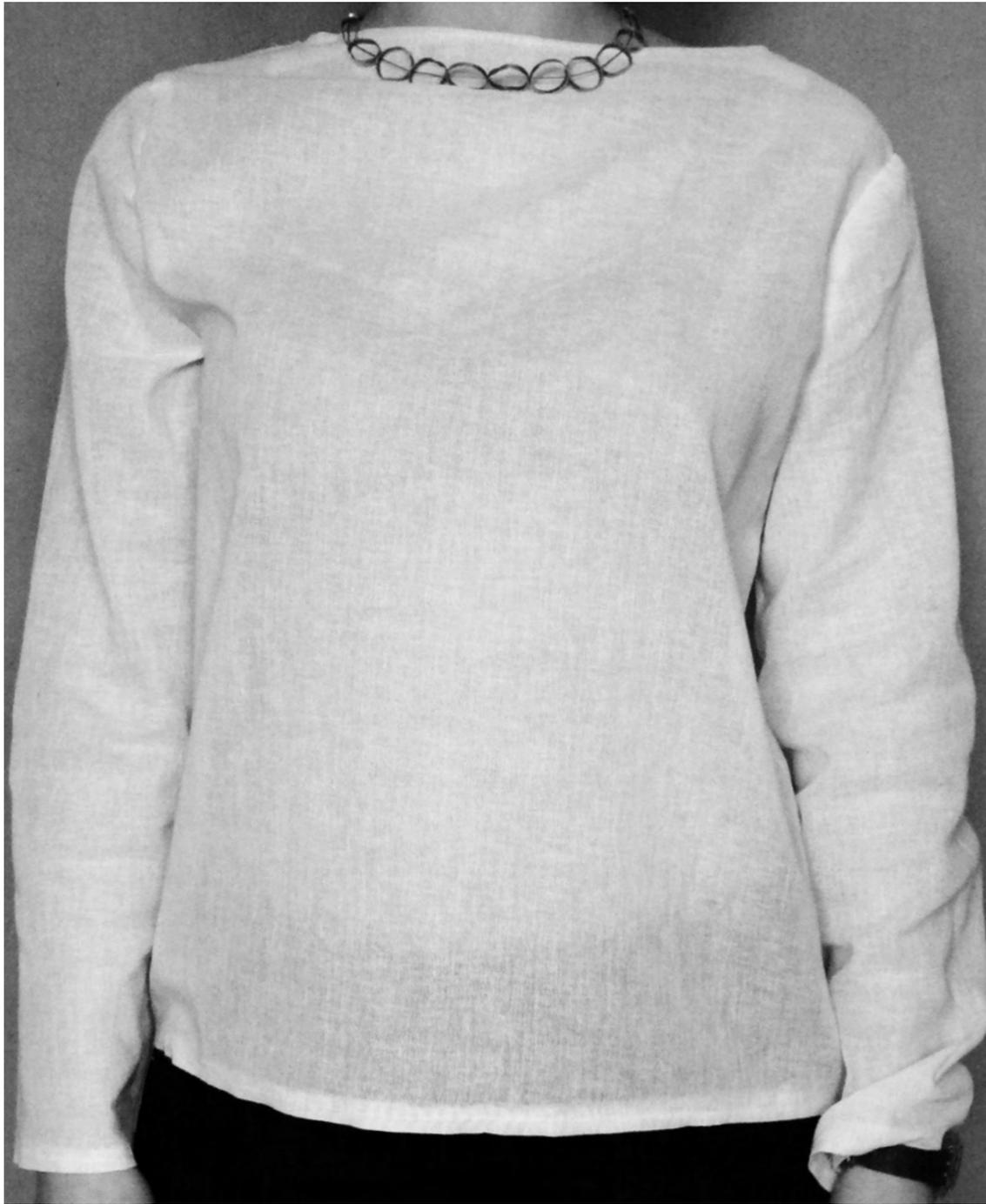
Decay₍₆₎ Layering/ Covering/ Revealing

Decay₍₇₎ Cherished Ruins/ Romanticism/ Attachment

Decay_(8,9,11) Body/ Skin/ Cells

Decay₍₁₀₎ Life/ Change/ Growth

Decay_(11,12) Structured damage/ Cell vs. Knit



The carbon paper suit is a registration device of individual body movements, made out of two layers of clothes: an outer scrub, out of black carbon paper A4s, assembled and sewn together, and an inner blouse, out of thin white cotton; the outer layer of carbon paper transfers every trace of use onto the cotton layer.

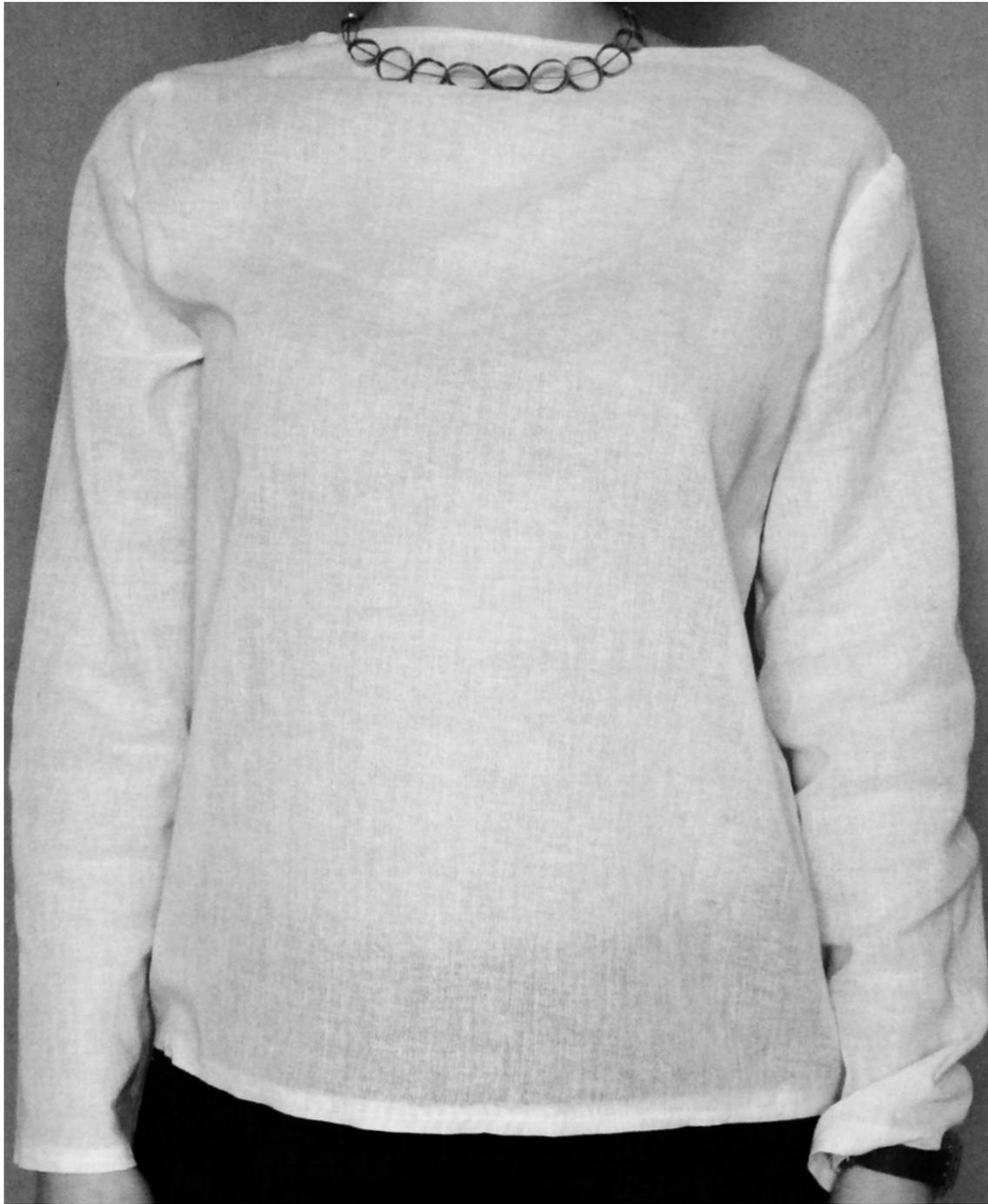




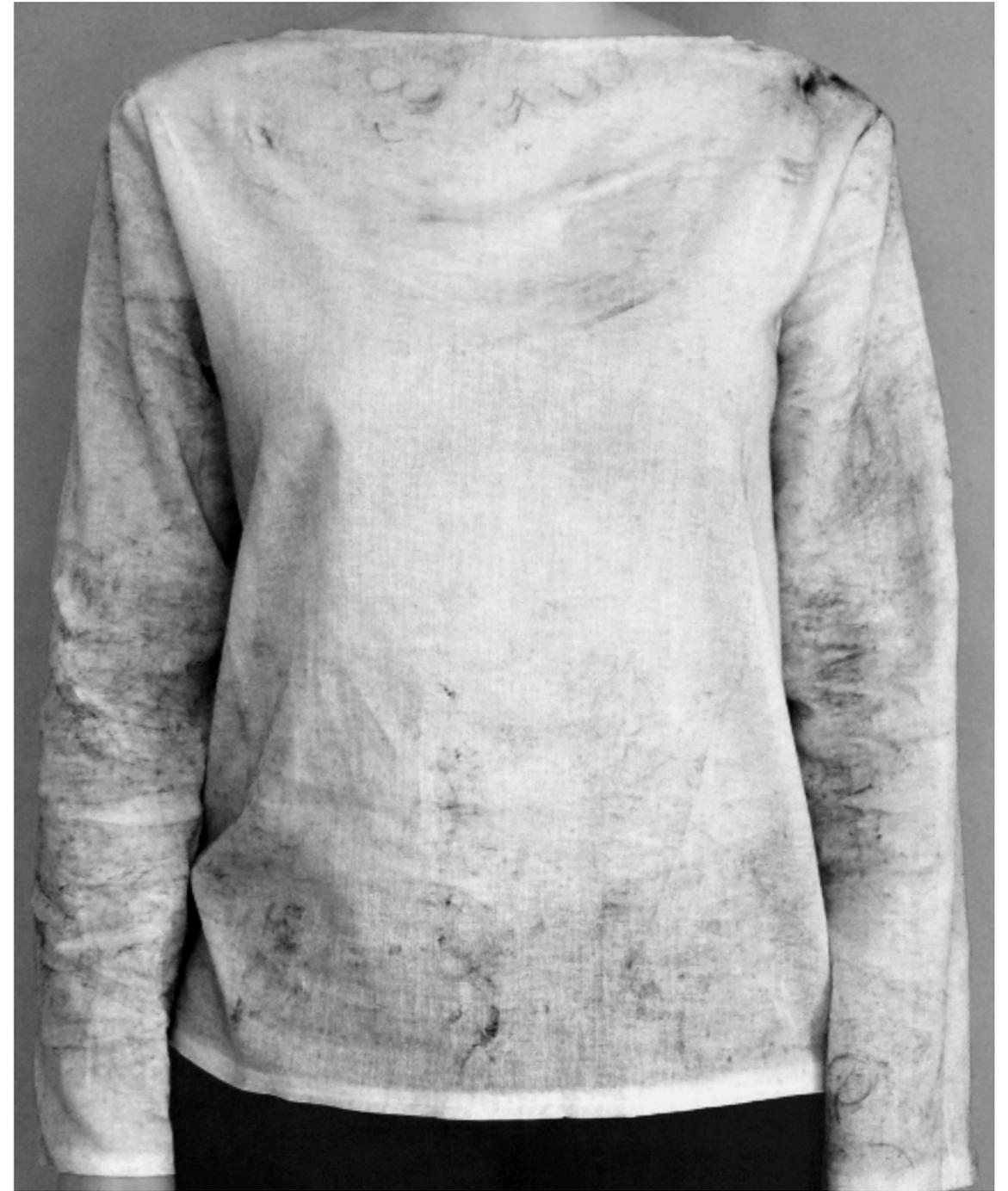
Carbon paper suit/ test #1

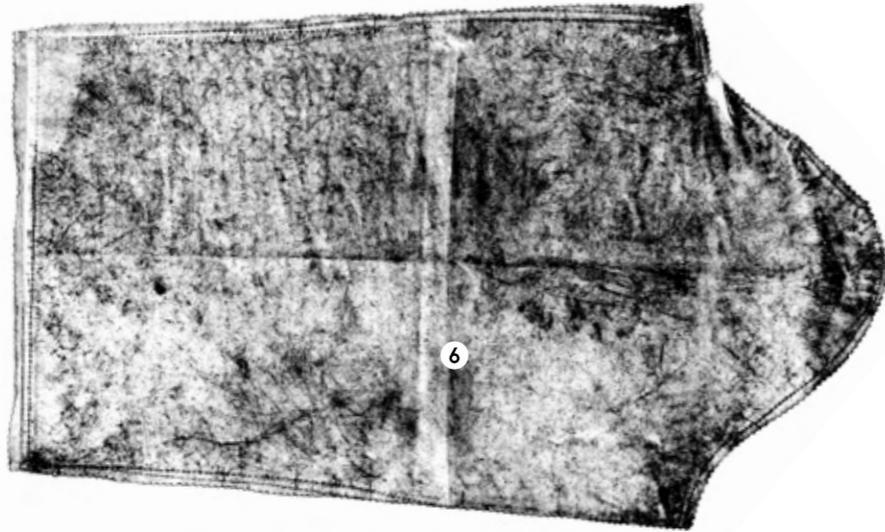


Carbon paper suit/ test #2

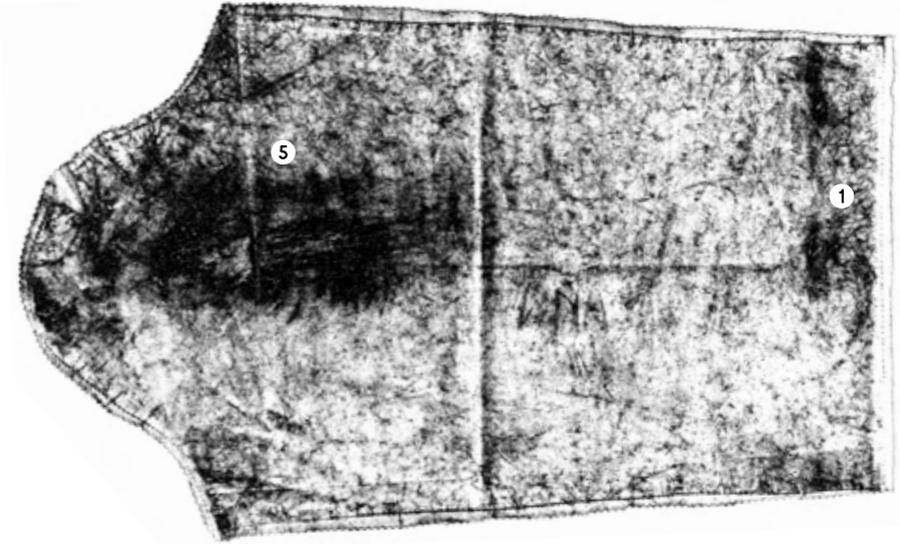


The traces testify repeated daily actions, that would eventually result in wear-out or damage: an anticipation of decay. The carbon imprints registered on the white blouse are first abstracted into dots of different densities in order to generate the base pattern for the final products, using the Voronoi tessellation*.





Right Sleeve



Left Sleeve



Back



Front

Imprints: 1-Necklace & watch/ 2-Left hand scratch on chest/ 3-Right hand scratch on chest/ 4-Right hand scratch on stomach
5-Right hand rub on left arm/ 6-Natural body folds/ 7-Right hand scratch on back/ 8-Left hand scratch on back.



Fig. 1: Imprints translated into a dot-density pattern.

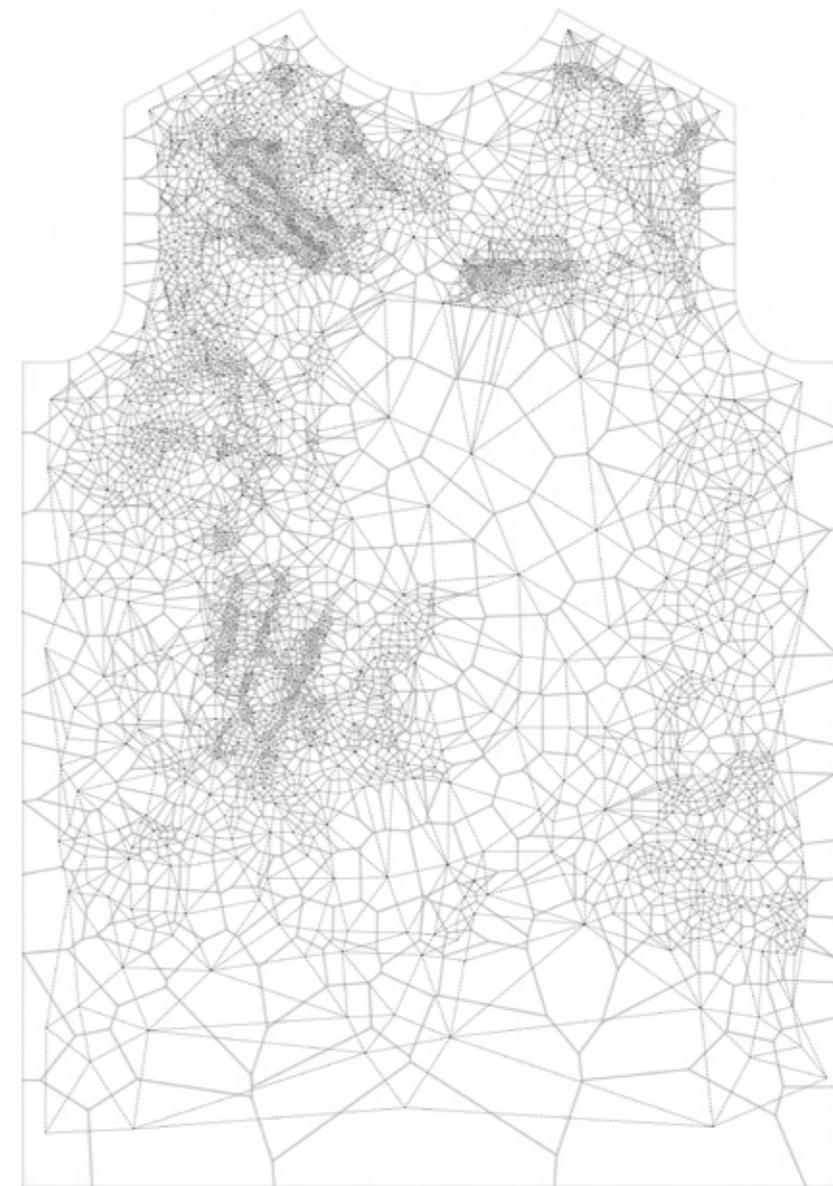


Fig. 2; Creation of the final pattern (constellation??).

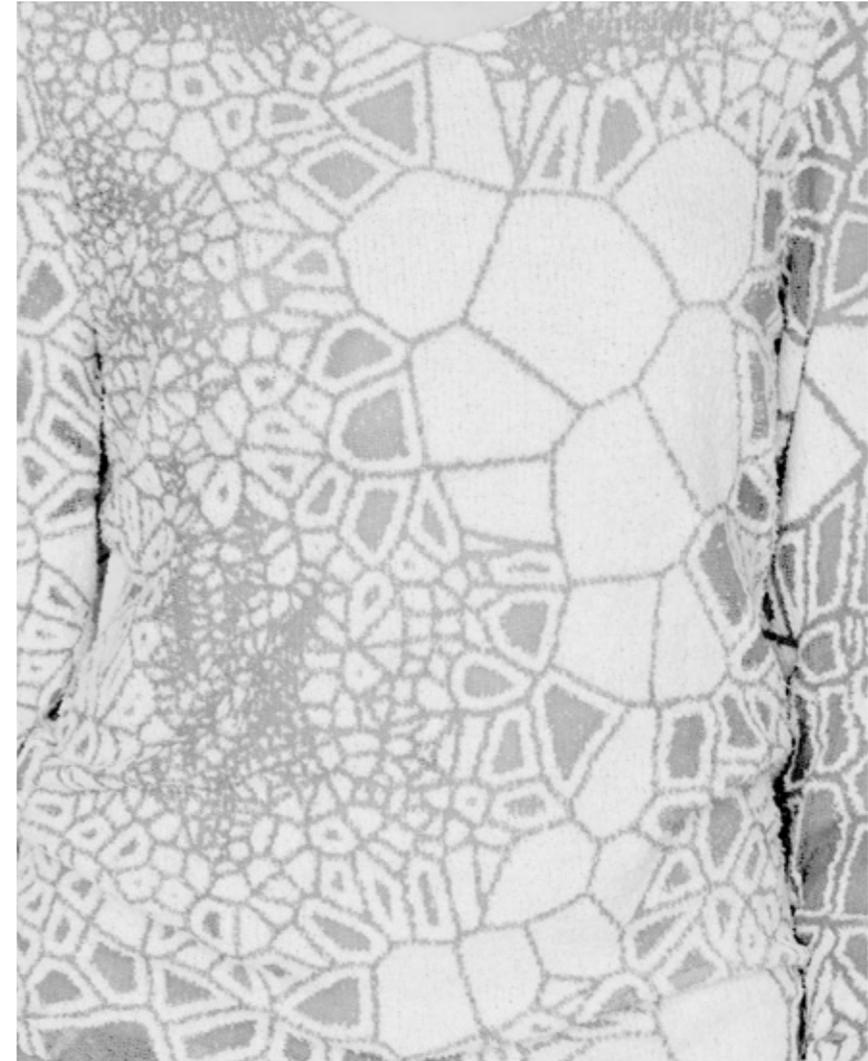
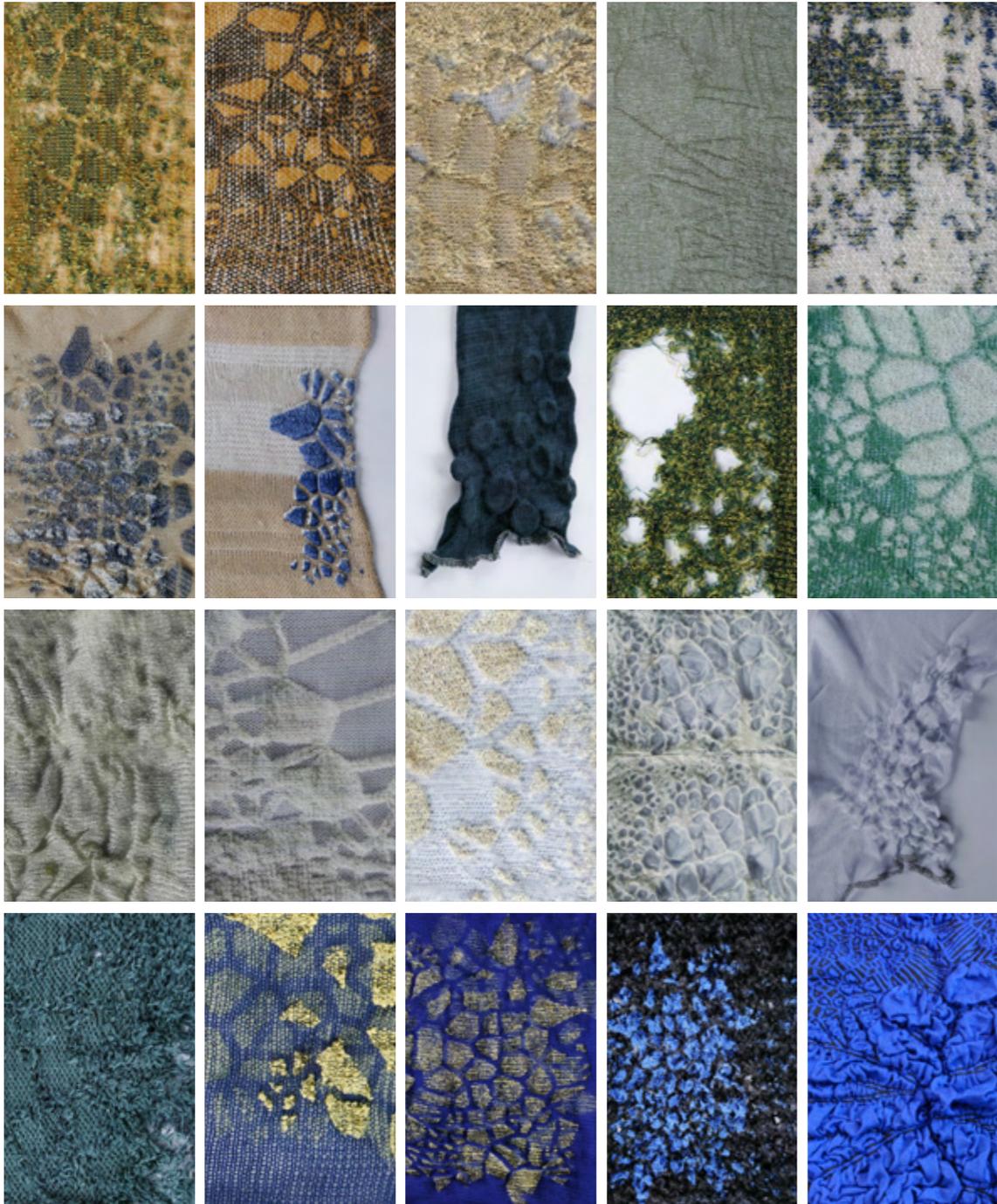


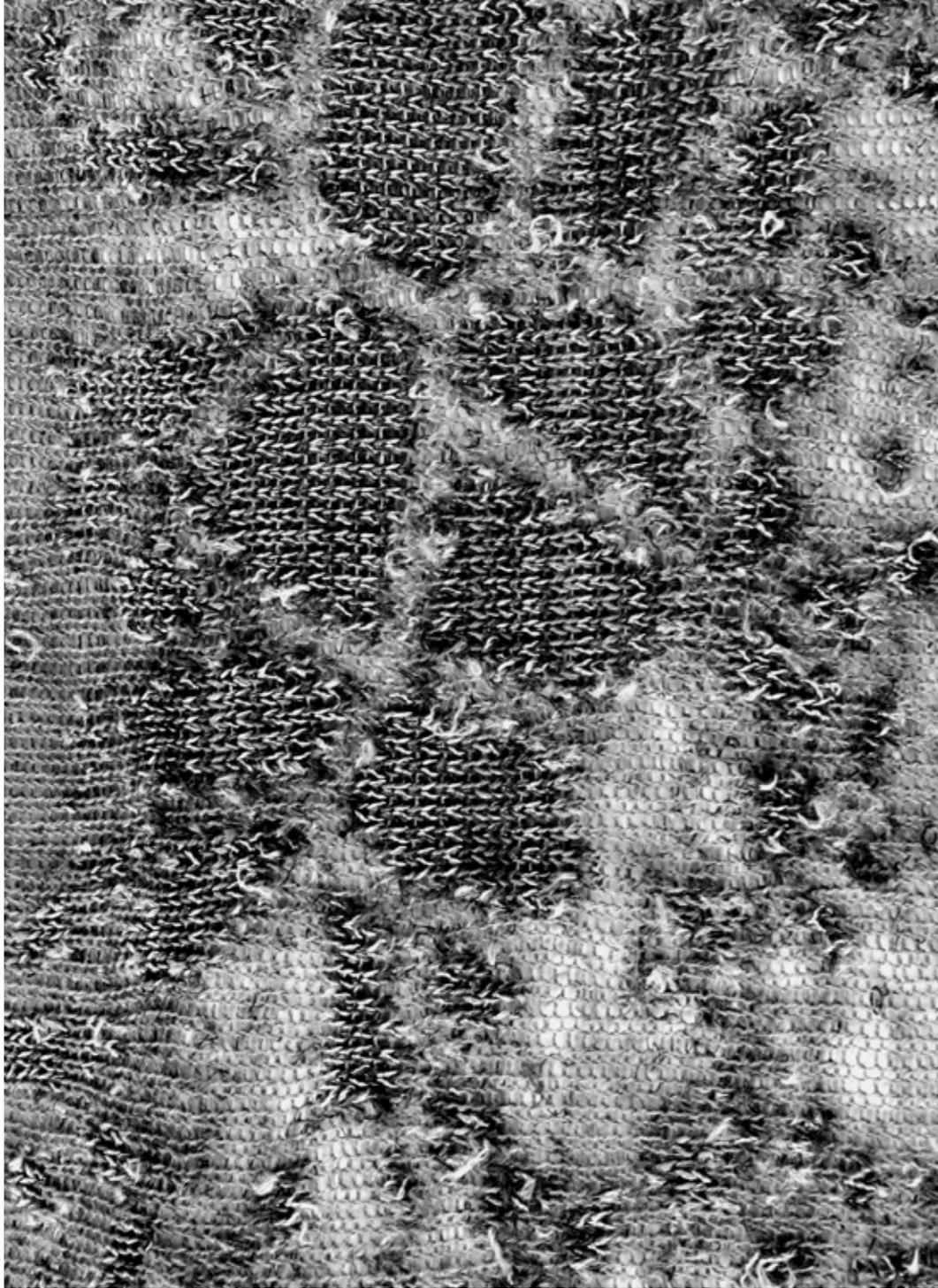
Fig. 3: Pattern applied on knits (dévoré).

Dévoré	Sublimation (dry transfer)	Thermoforming on polyester
<p>“Ausbrennen” (dévoré) is a technique that consists in applying chemicals that burn out cellulose fibers from textile after being press-heated (180°C). The samples are preliminary knitted on a manual machine (Brother 890) using a combination of cellulose fibers yarns (i.e. 100% cotton, 100% viscose or 100% linen) and non-cellulose fibers yarns (i.e. cotton-acryl or wool). The stitches of the knit should be open enough so that later the chemicals will impregnate through the whole structure (size 5 or more, depending on the yarn...). Then the knits are silkscreened with ‘ausbrennen’ chemicals, and let to dry. Once completely dry, they are pressed at 180°C for 15 seconds. The chemicals liberate an acid when heated to high temperature, that destroys cellulose fibers, but will not damage protein or synthetic fibers. To finish, the burned stitches from the cellulose yarns are gently removed from the knit under water, using (if necessary) water pressure. The important aspect of using this technique is that it removes matter from a stable structure, damages it without breaking it down.</p> <p>* Recipe for dévoré paste:</p> <ul style="list-style-type: none"> · 400g locust bean or guar thickener · 80g glycerin · 1 - 10g urea · 150 - 220g sodium hydrogen sulfate or aluminum sulfate · 300ml water 	<p>Only used on synthetic fabrics, this technique relies on the fact that disperse dyes sublime when heated. Using a heat press at a temperature of 210°C, (press about 30-45 sec.), will permanently fixate the dyes into the synthetic fibers.</p> <p>* (Sublimation + Dévoré) Disperse dyes added to the dévoré paste will create both burn-out areas and white opaque areas.</p>	<p>- manual technique to generate seamless volume in a (knitted) structure - polyester yarns</p> <p>Like in traditional tie-dye, a polyester knit is knotted to follow a specific pattern, and then carefully steamed. By heating the fabric below its own melting point, various features can be fixated permanently. After removing the tying thread of each knot, the inner bubbly volume will remain fixated in the knitted structure by the steaming process.</p>

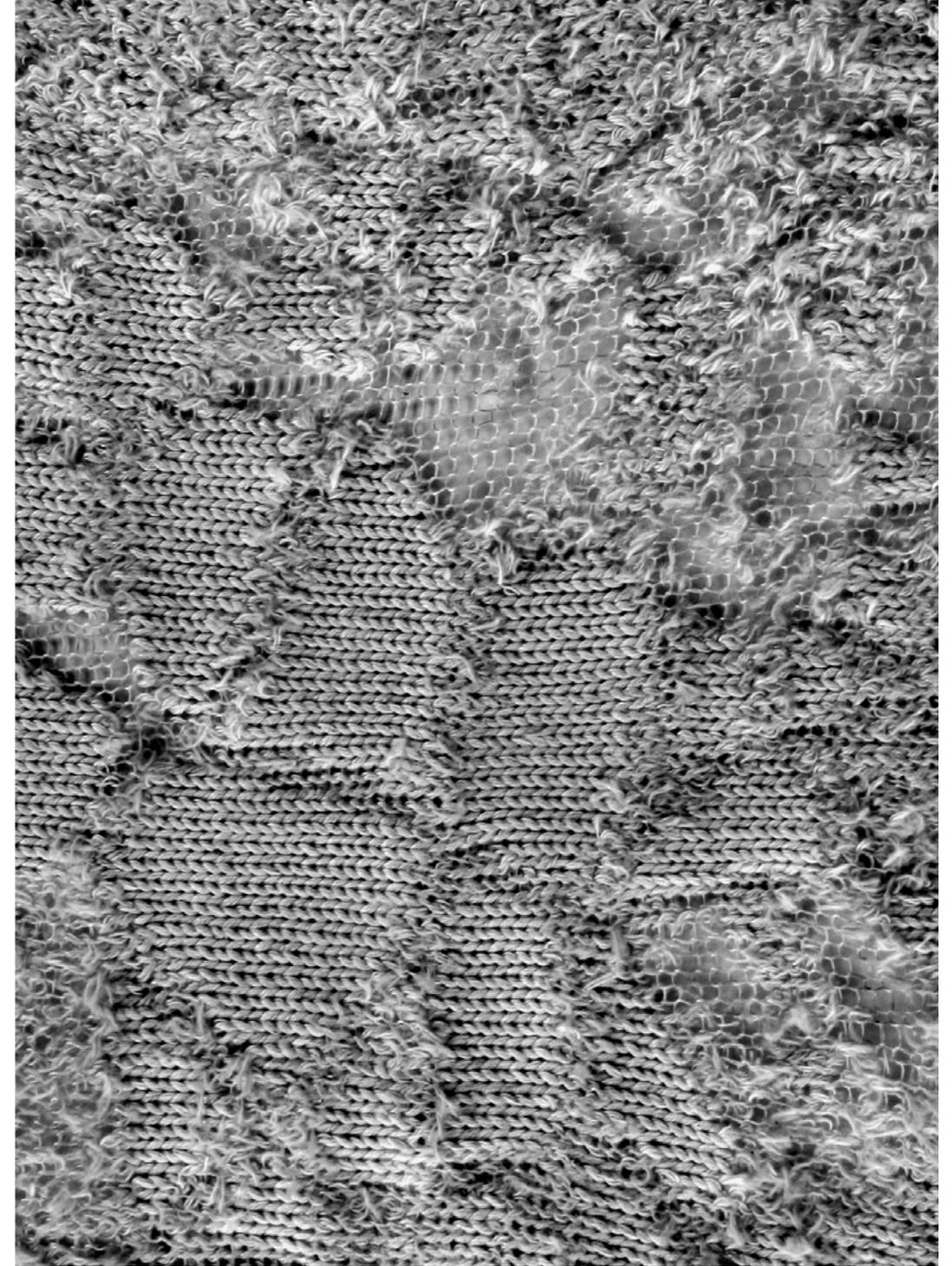
Computer programmed knitting	Permanent on protein fibers	Flock & Puff
<p>Shrunk grooves and Puffy bubbles</p> <p>Samples made in Tilburg, Textile museum, April 08 - double bed computer programmed knitting. - 2 yarns</p> <p>A bicolor 2D pattern can be translated in knitted stitch system, row by row, by a computer software. If one color is assigned to an elastic yarn, and another color to a non-elastic yarn, then the tension between the two yarns will generate an alternation of shrunk grooves (elastic) and puffy bubbles (non-elastic) in the knitted structure. This technique is much more radical in its dual effect than a jacquard knit, and has the advantage of being reversible (positive/negative). I chose to work with it in the “Decaying textiles” collection, to express a shrinking state of decay as an esthetical, yet organic, effect.</p> <p>Structured grooves</p> <p>Samples made in Tilburg, Textile museum, April 08 - double bed computer programmed knitting. - 2 yarns</p> <p>Following a bicolor pattern, the computer programmed knitting machine will hang each stitch either on the front bed needles (assigned to one color) or on the back bed needles (assigned to the other color). This technique generates a subtle shift of structure following a specific pattern, bringing some relief or grooves in the knitted textile.</p>	<p>On protein yarns, the wet cloth, preliminary stitched, tied or clamped, has to be sprayed with permanent chemicals for 15 minutes, washed, and then sprayed with neutralizers chemicals for 15 minutes, and washed again. After removing the tying thread of the knots, the bubbly volumes will remain fixated in the knitted structure by the permanent process.</p>	<p>Flocking adhesive can be screen printed onto fabric. The flocking fibers are then scattered over the cloth with a sieve before the glue dries, within a forced static field that causes that fibers to stand on end before they set.</p> <p>Simple puckered effects can be created by printing on the back of a fabric with a puff pigment binder. After screen printing the puff binder onto the cloth, and allowing it to dry, heat or steam the print; under the influence of heat, the binder will puff-up, pulling the fabric inwards and creating ridges and puckers.</p>



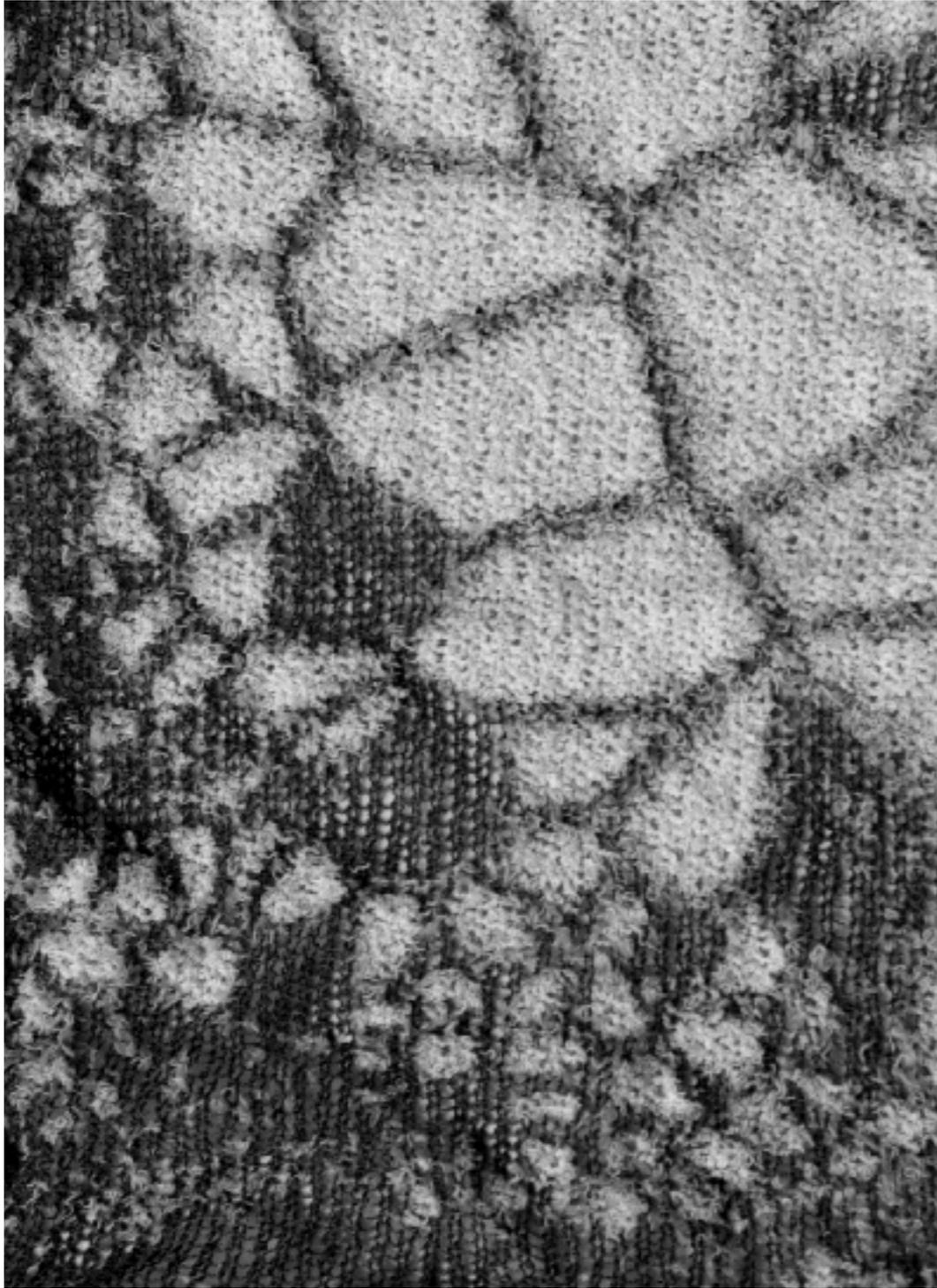
Decay/ Work samples



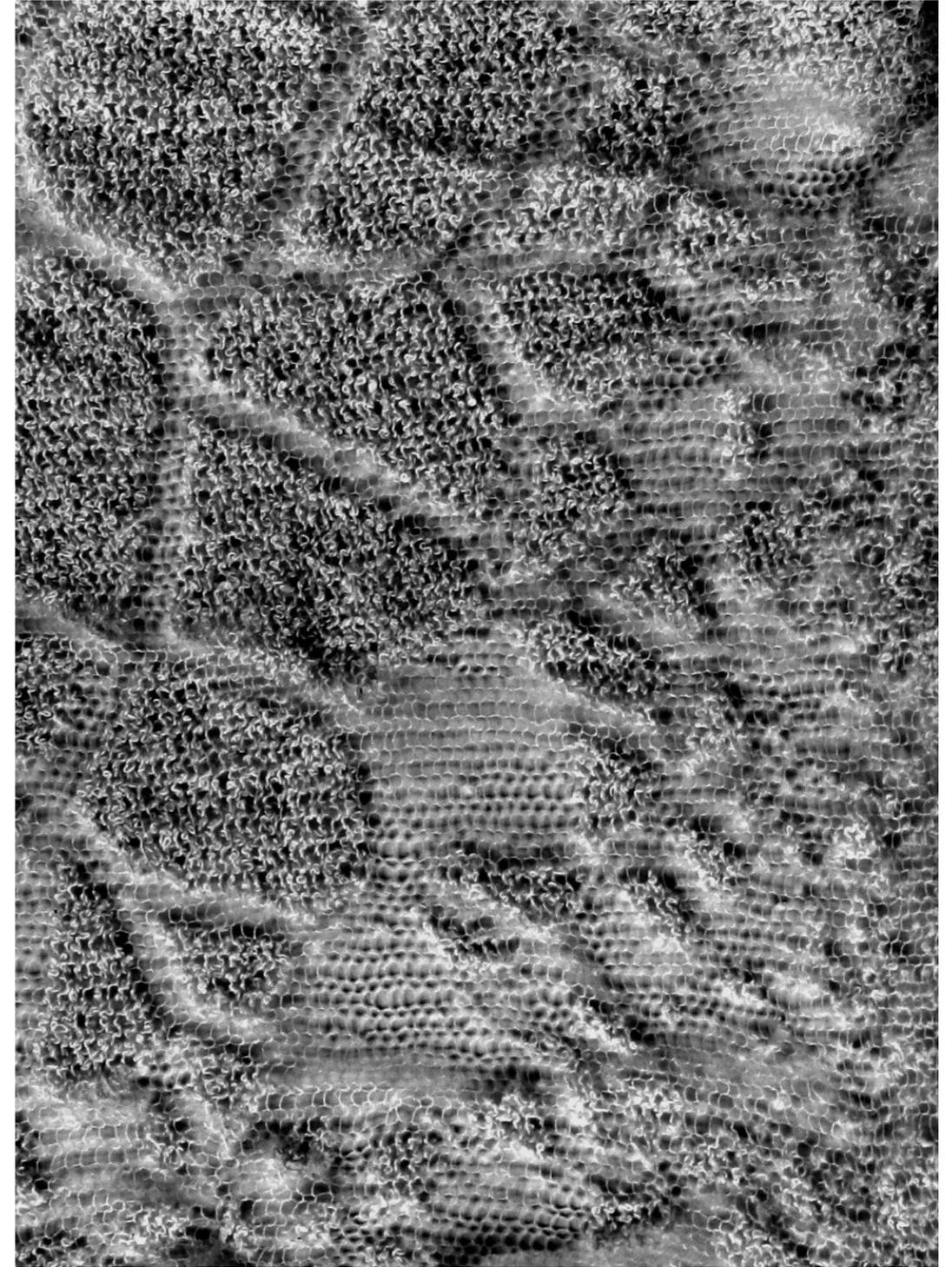
1. Silkscreened dévoré on jersey knit (4 yarns)
(100% cotton) + (100% viscose (x2)) + (cotton-acryl)



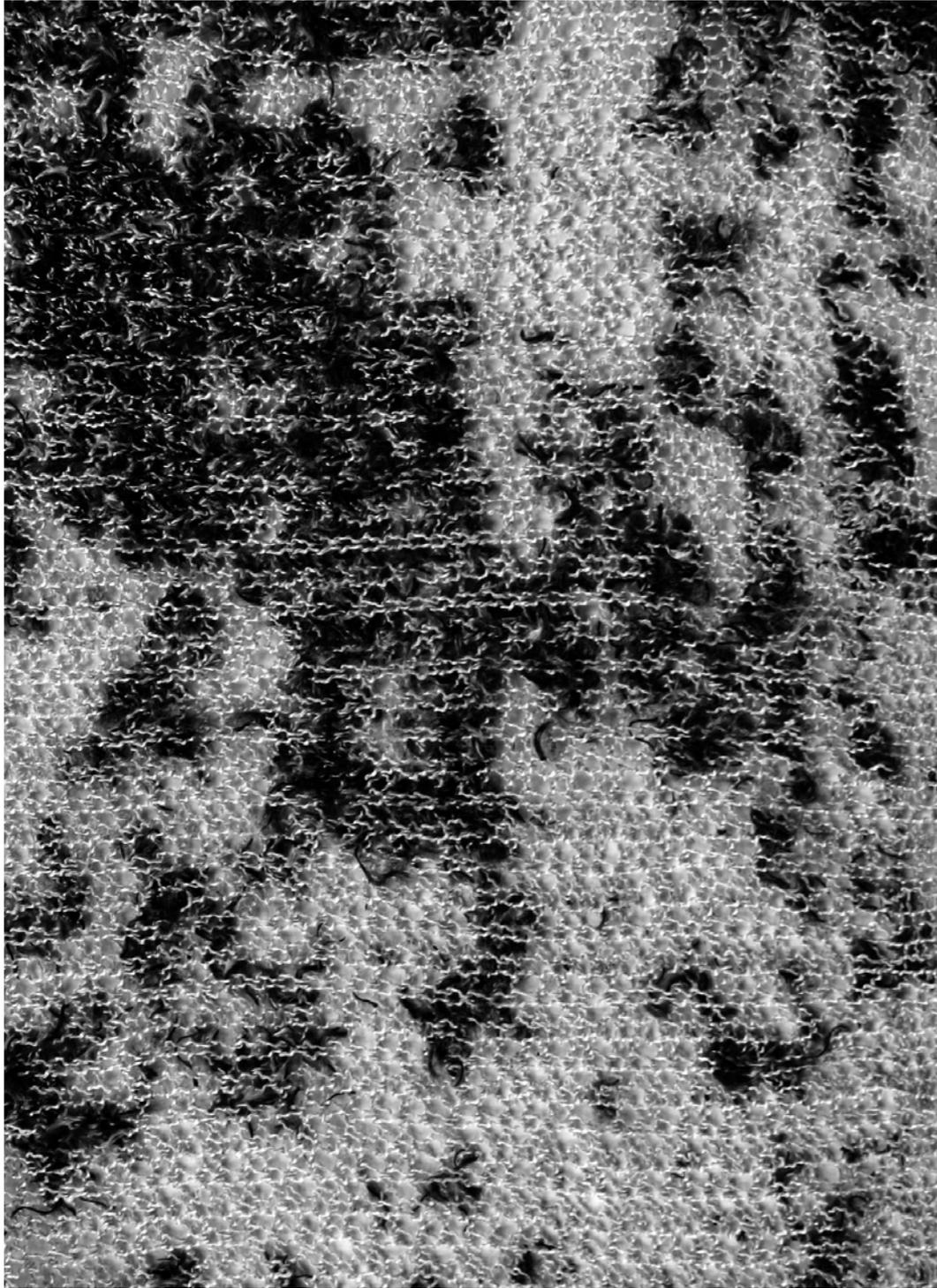
2. Silkscreened dévoré on jersey knit (2 yarns)
(100% cotton) + (100% polyester)



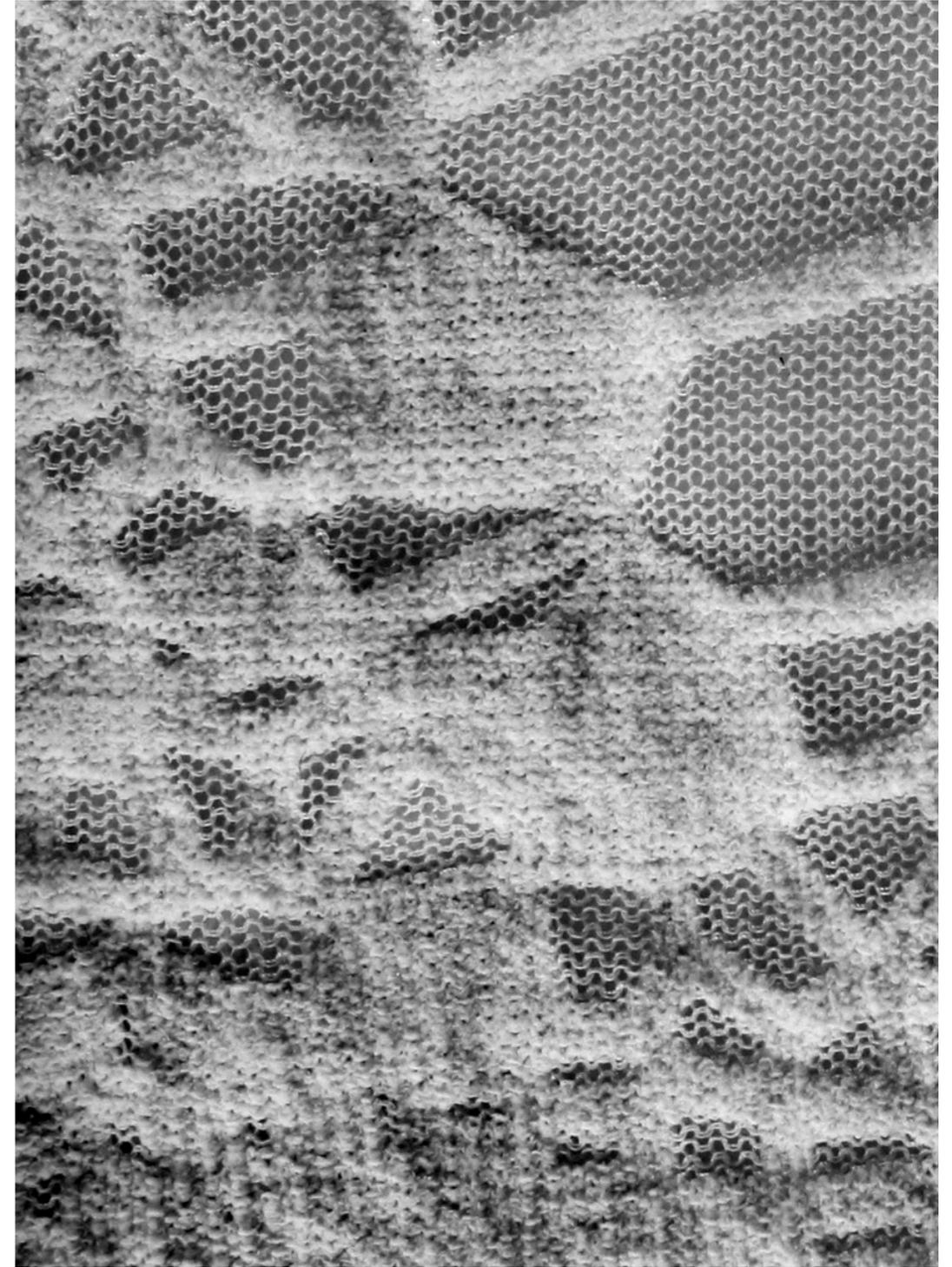
3. Silkscreened dévoré combined with sublimation ink on jersey knit
(100% cotton bouclé intertwined with a polyamide yarn)



4. Silkscreened dévoré on jersey knit
(100% cotton bouclé intertwined with a polyamide yarn, then dyed with direct pigments)



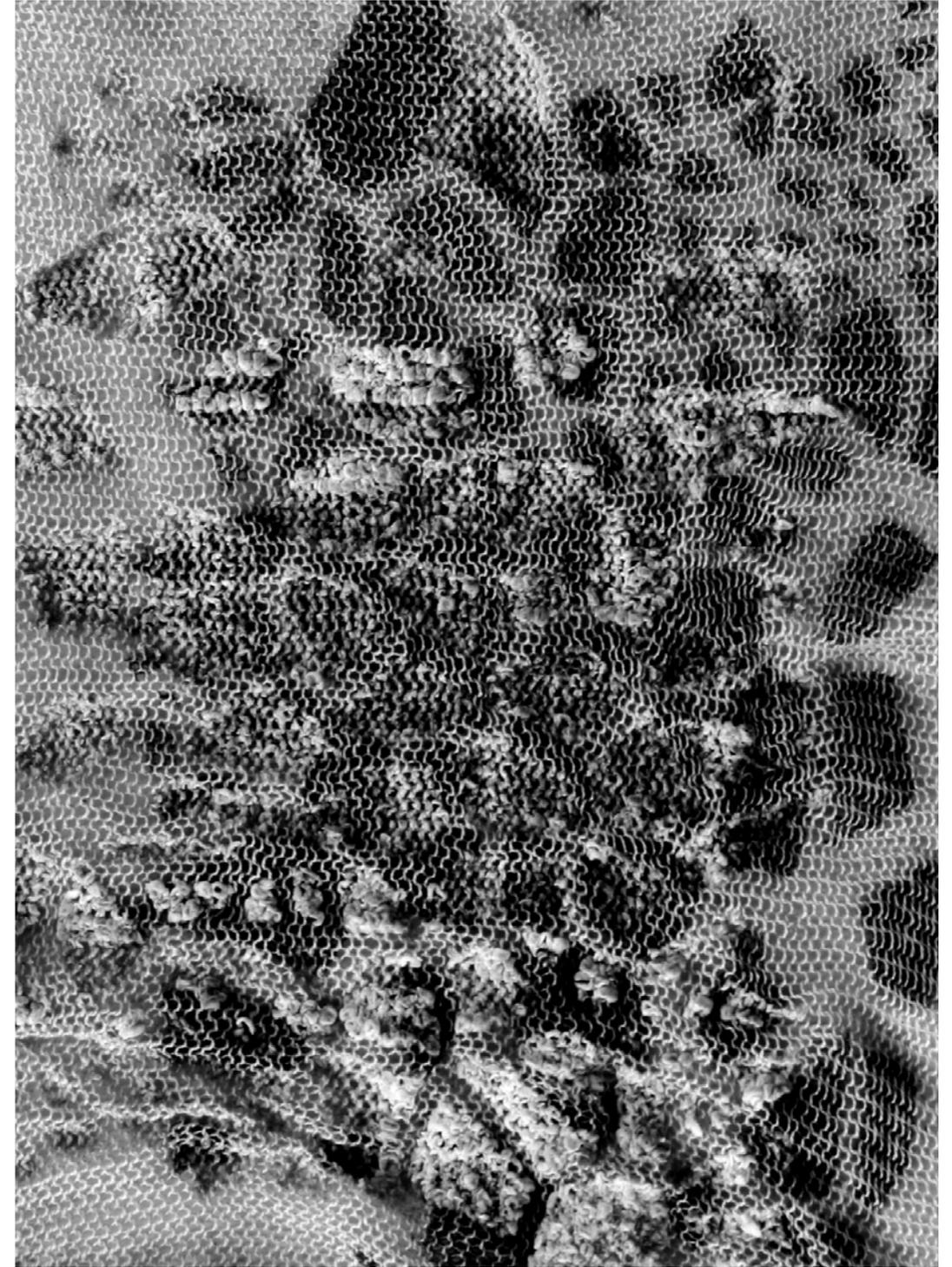
5. Brushed dévoré on jersey knit (4 yarns)
(100% cotton) + (100% viscose) + (100% viscose) + (cotton-acryl)



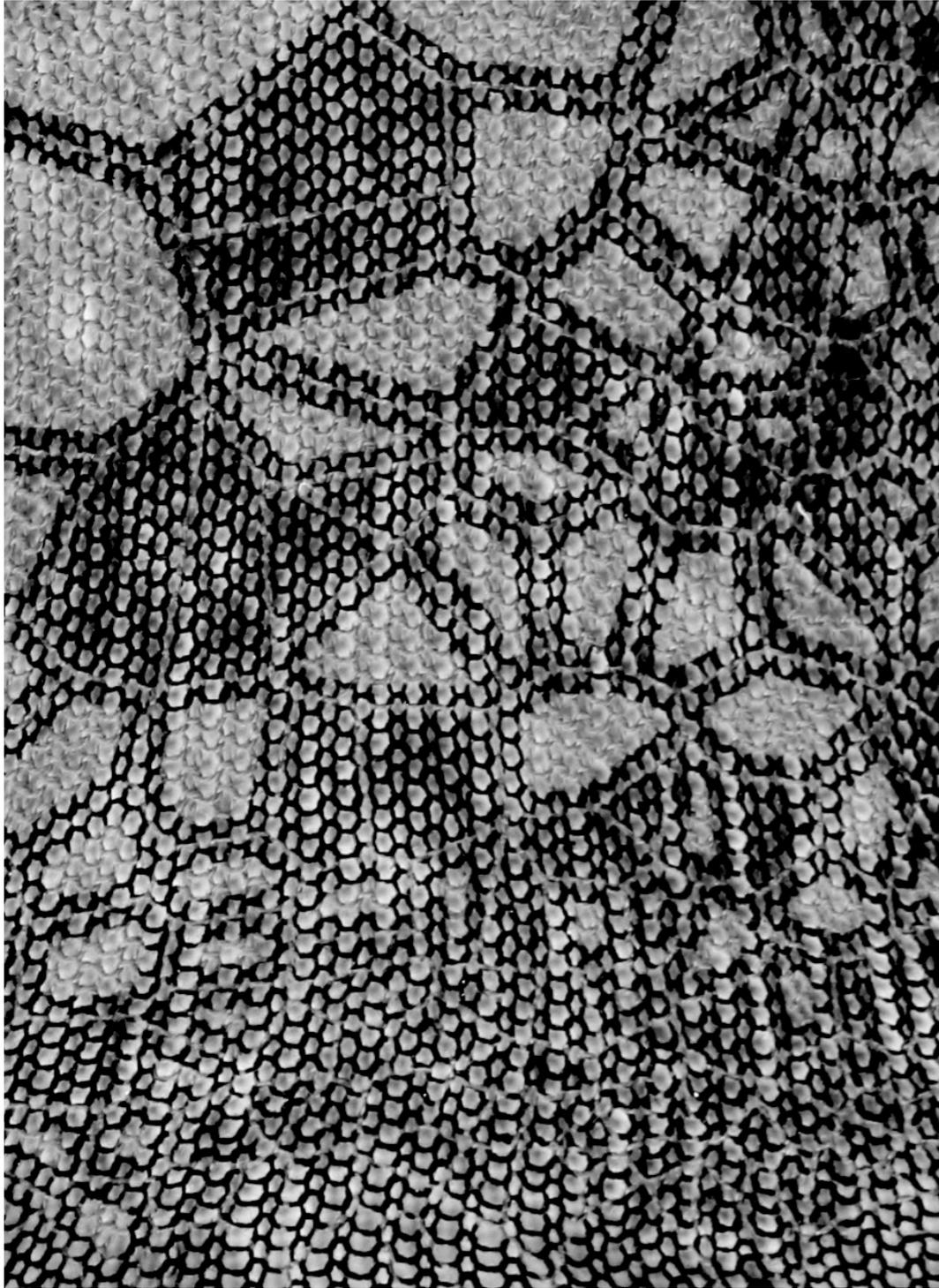
6. Silkscreened white puff ink on jersey knit
(100% viscose)



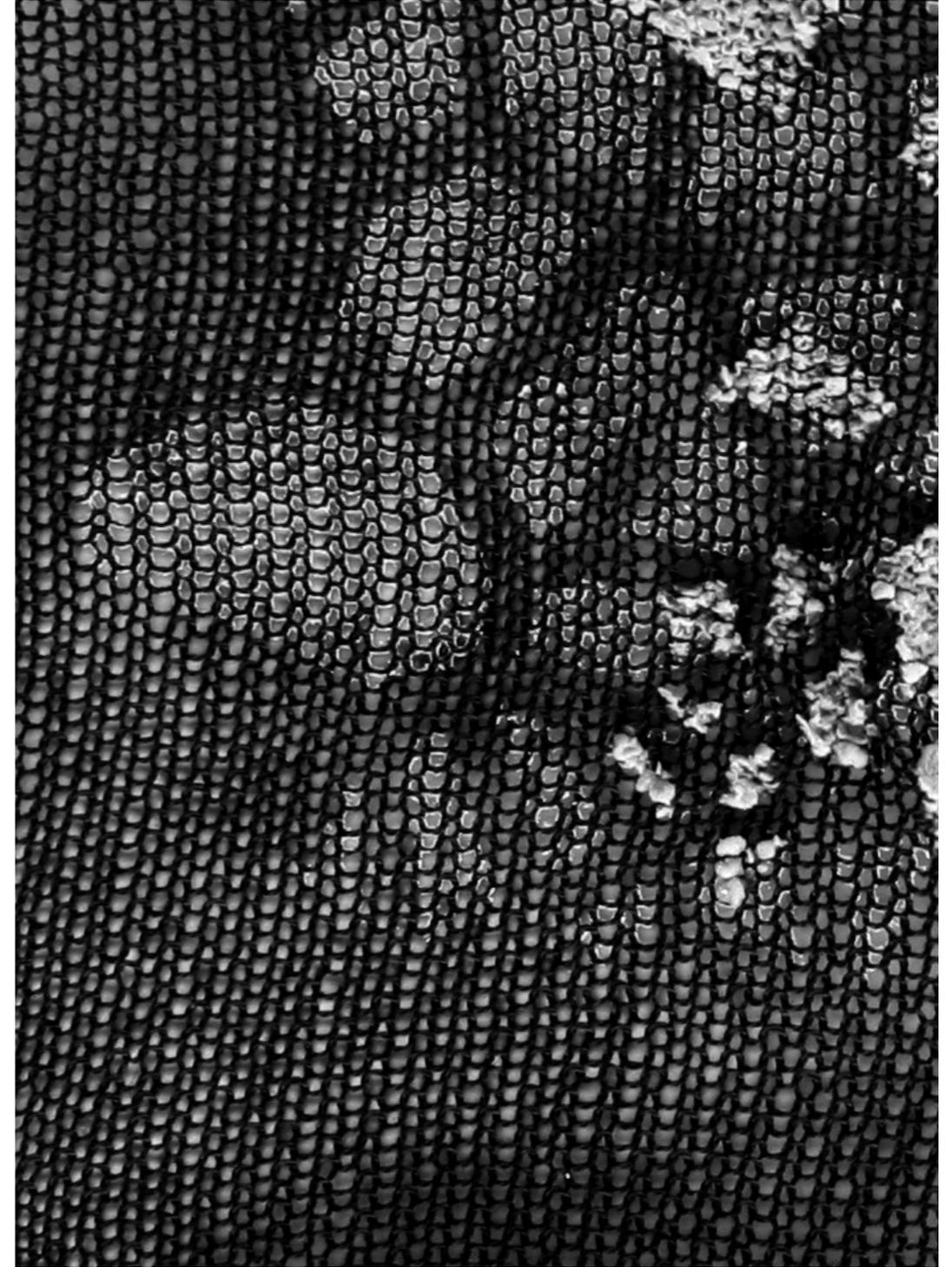
7. Two layers of colored puff ink silkscreened on jersey knit (backside)
(100% merino wool)



8. Double layer (white puff ink + blue fibers flocking) silkscreen print on jersey knit (backside)
(100% cotton)



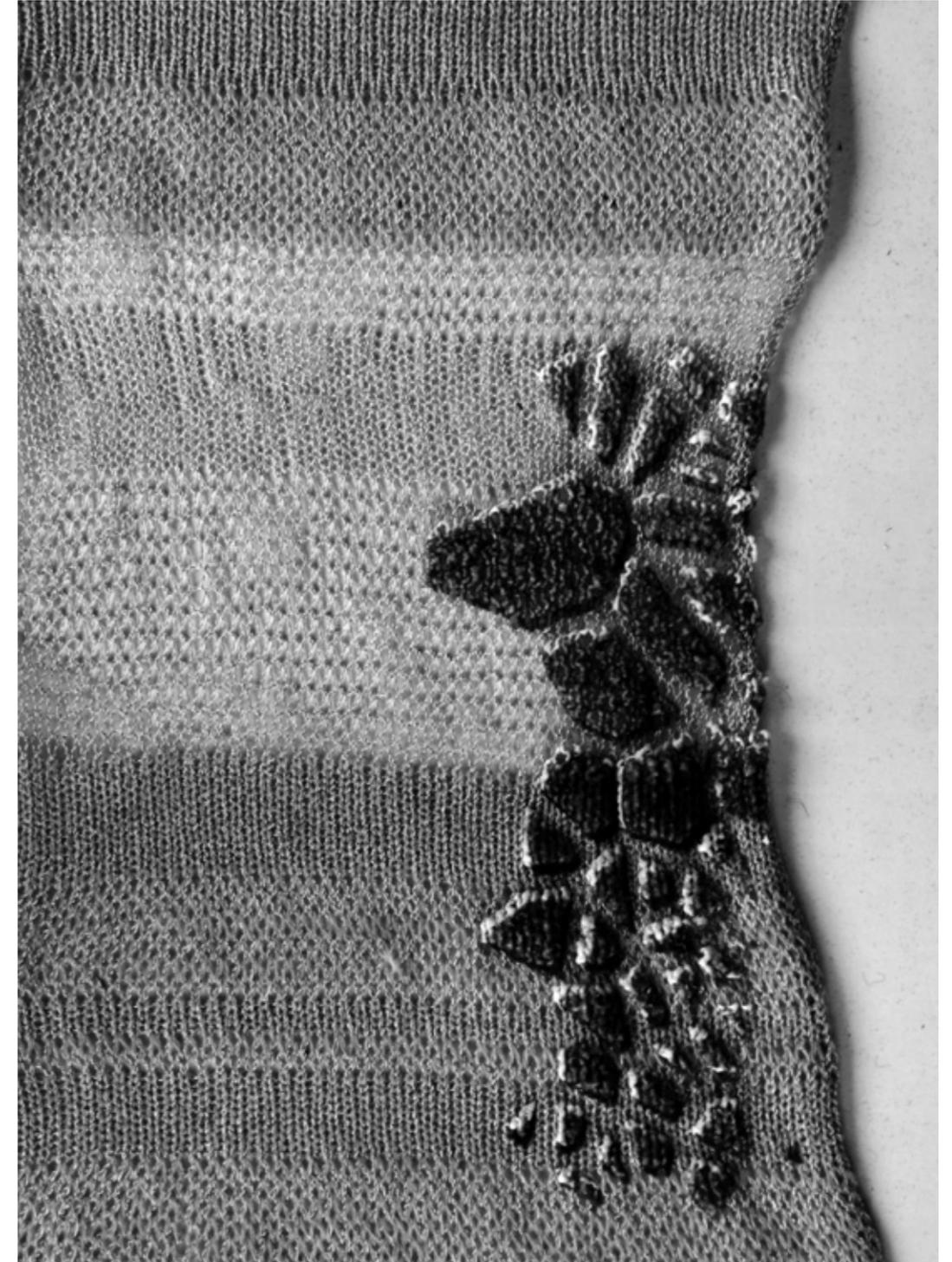
9. Silkscreened black transparent ink on jersey knit
(cotton-acryl)



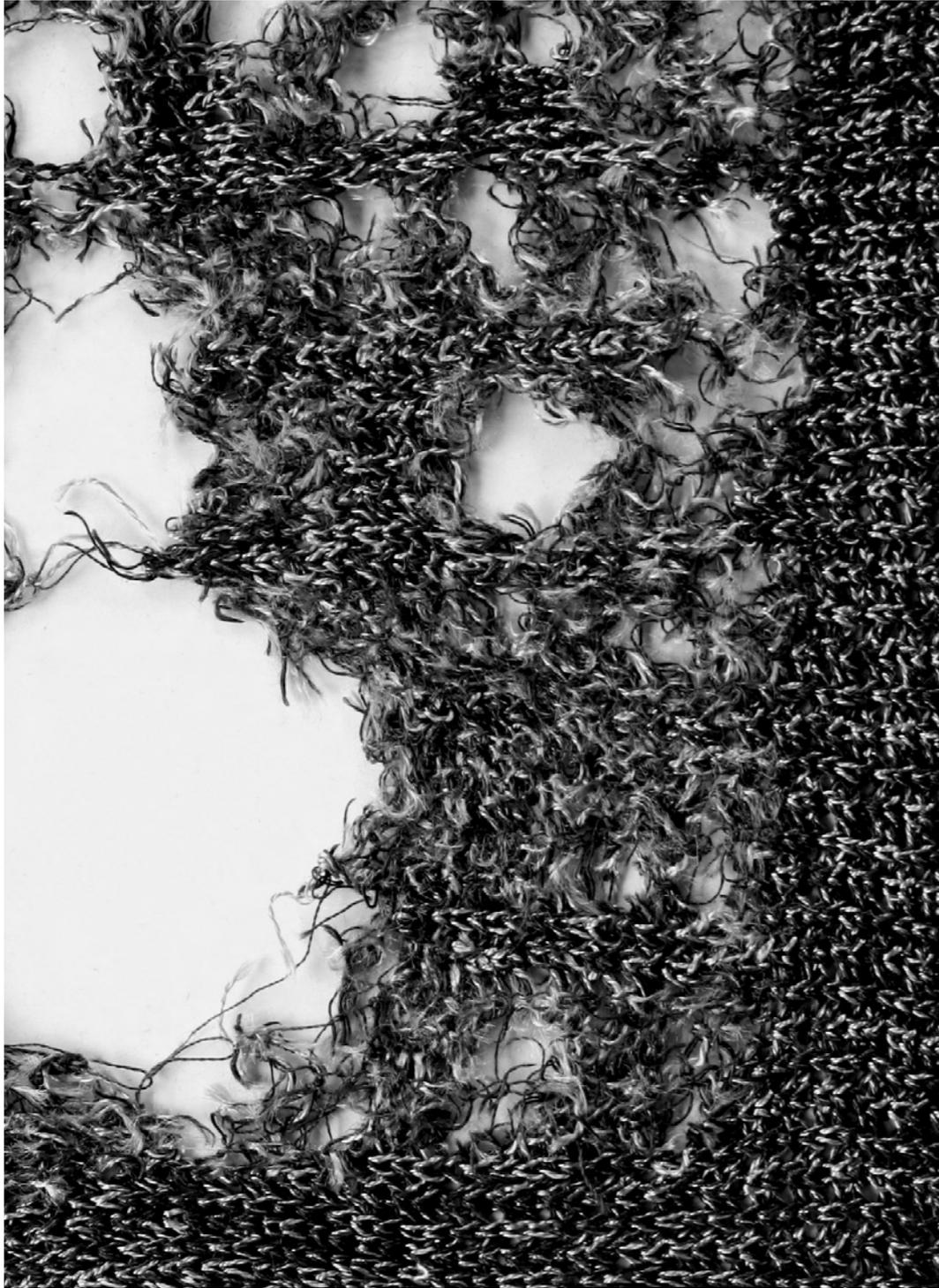
10. Two layers of colored puff ink silkscreened on jersey knit (backside)
(100% merino wool)



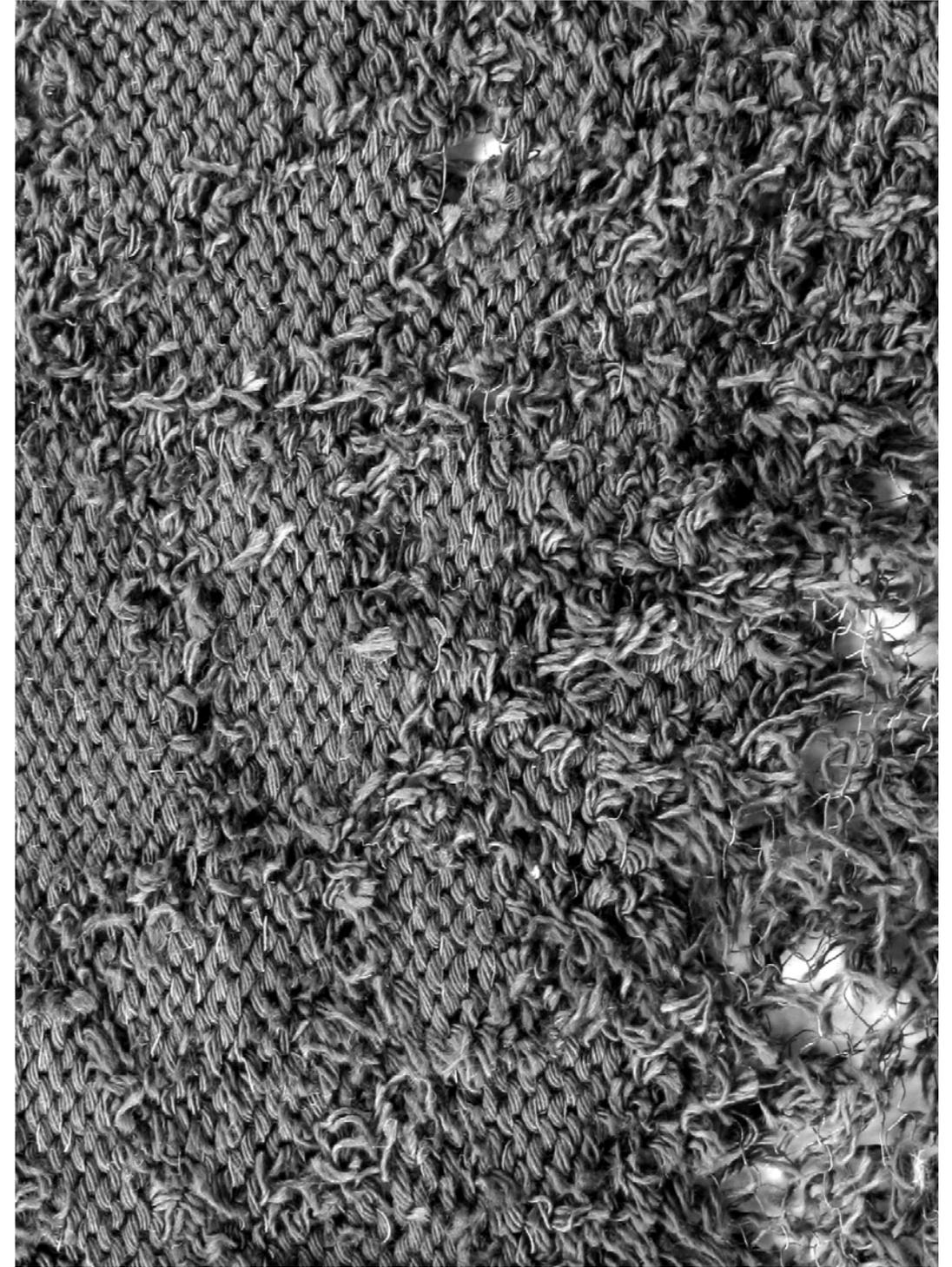
11. Thermoforming with coins on jersey knit
(100% polyester)



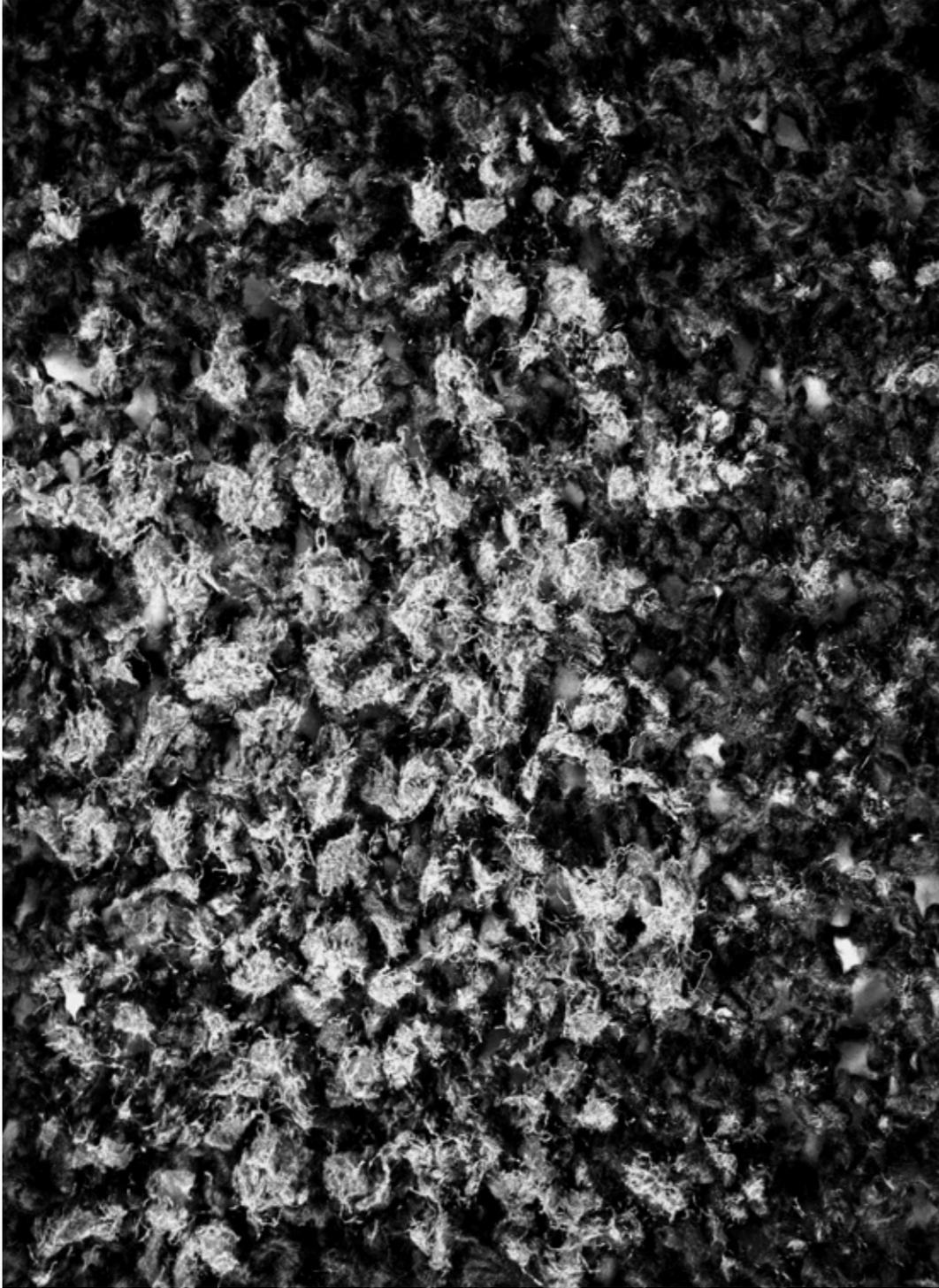
12. Two layers (white puff ink + blue fibers flocking) silkscreened on jersey knit
(100% cotton)



13. Brushed dévoré on jersey knit
(100% viscose) + (100% cotton)



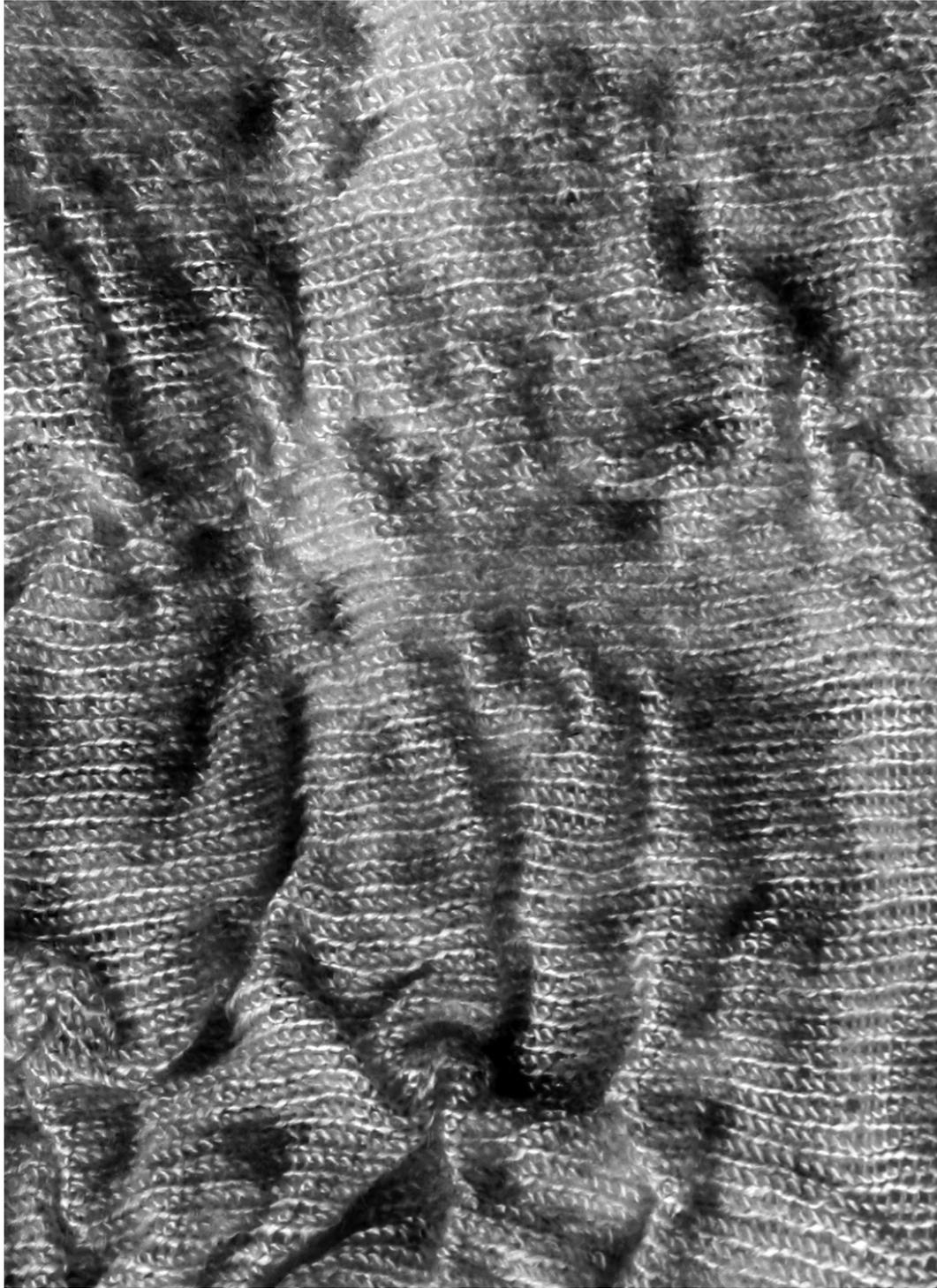
14. Silkscreened dévoré on hand knitted jersey
(100% cotton) + (100% polyester)



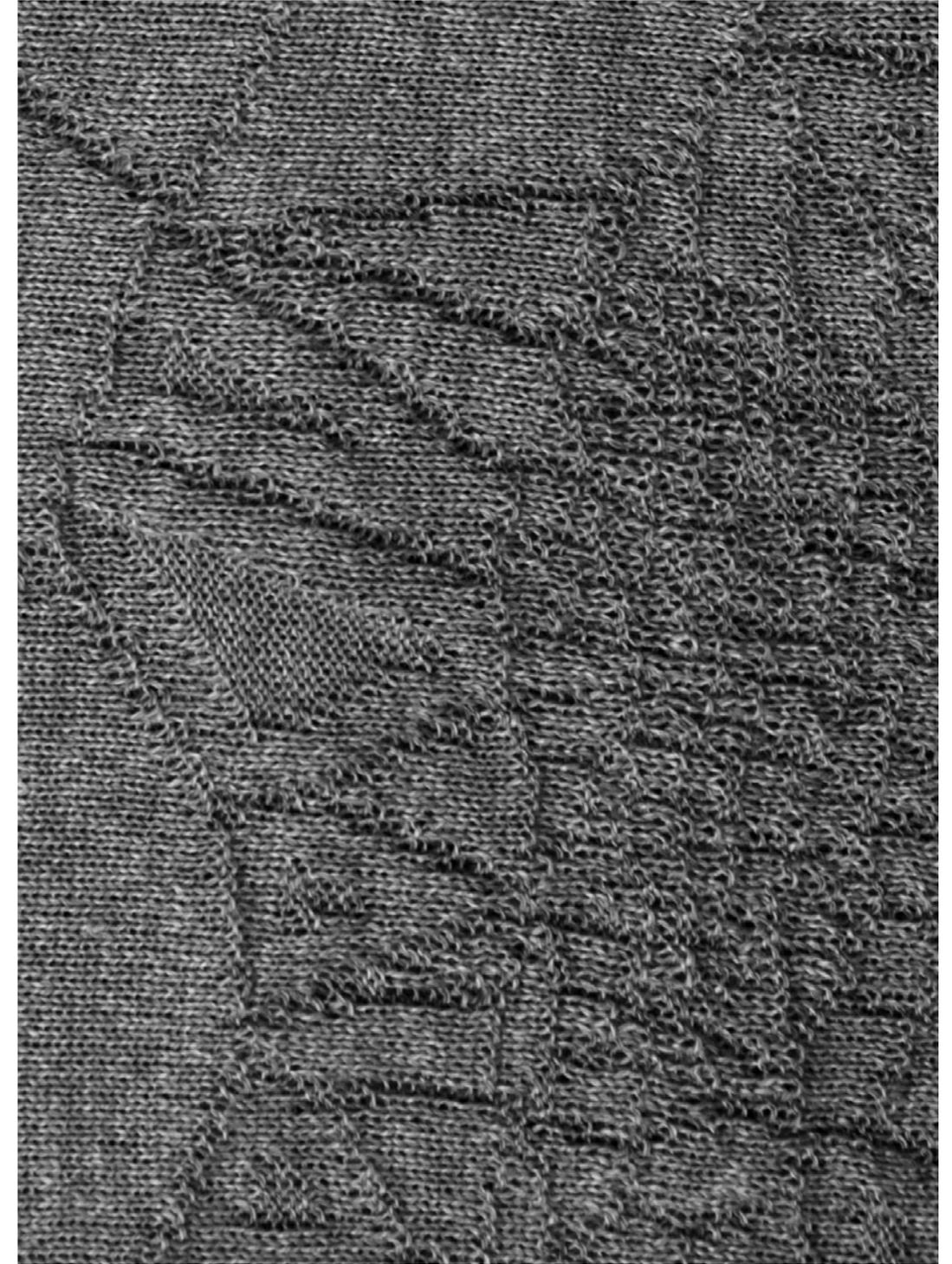
15. Silkscreened blue fibers flock on hand knitted purl
(cotton-acryl)



16. Thermoforming on jersey knit
(100% polyester)



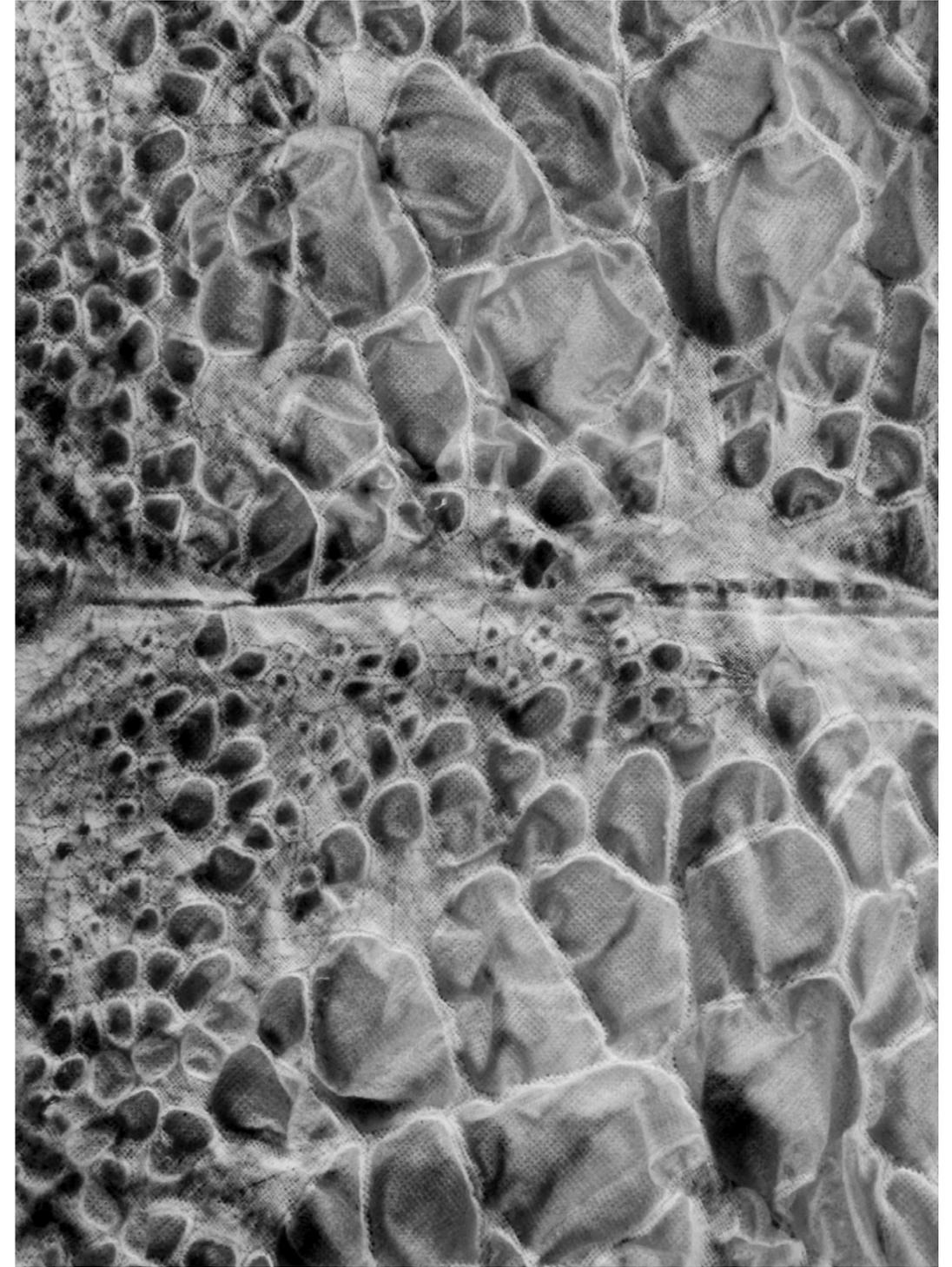
17. Silkscreened opaque ink on water soluble textile (backside), interlocked with a 100% viscose jersey knit (front side)



18. Computer programmed structure pattern knitting (made in Textielmuseum Tilburg)
(linen-viscose)



19. Computer programmed structure pattern knitting (made in Textielmuseum Tilburg)
(thin elastic) + (100% merino wool)

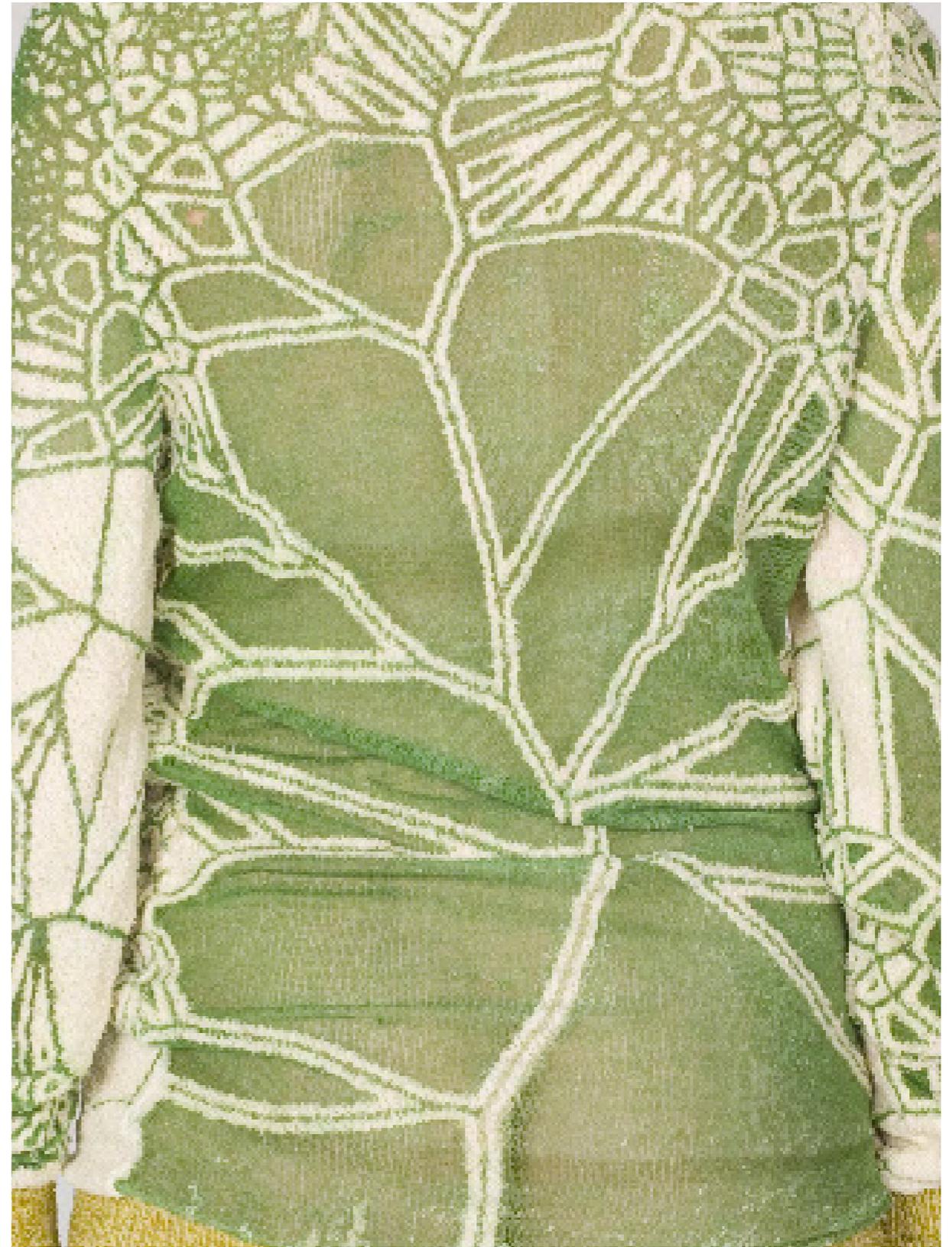
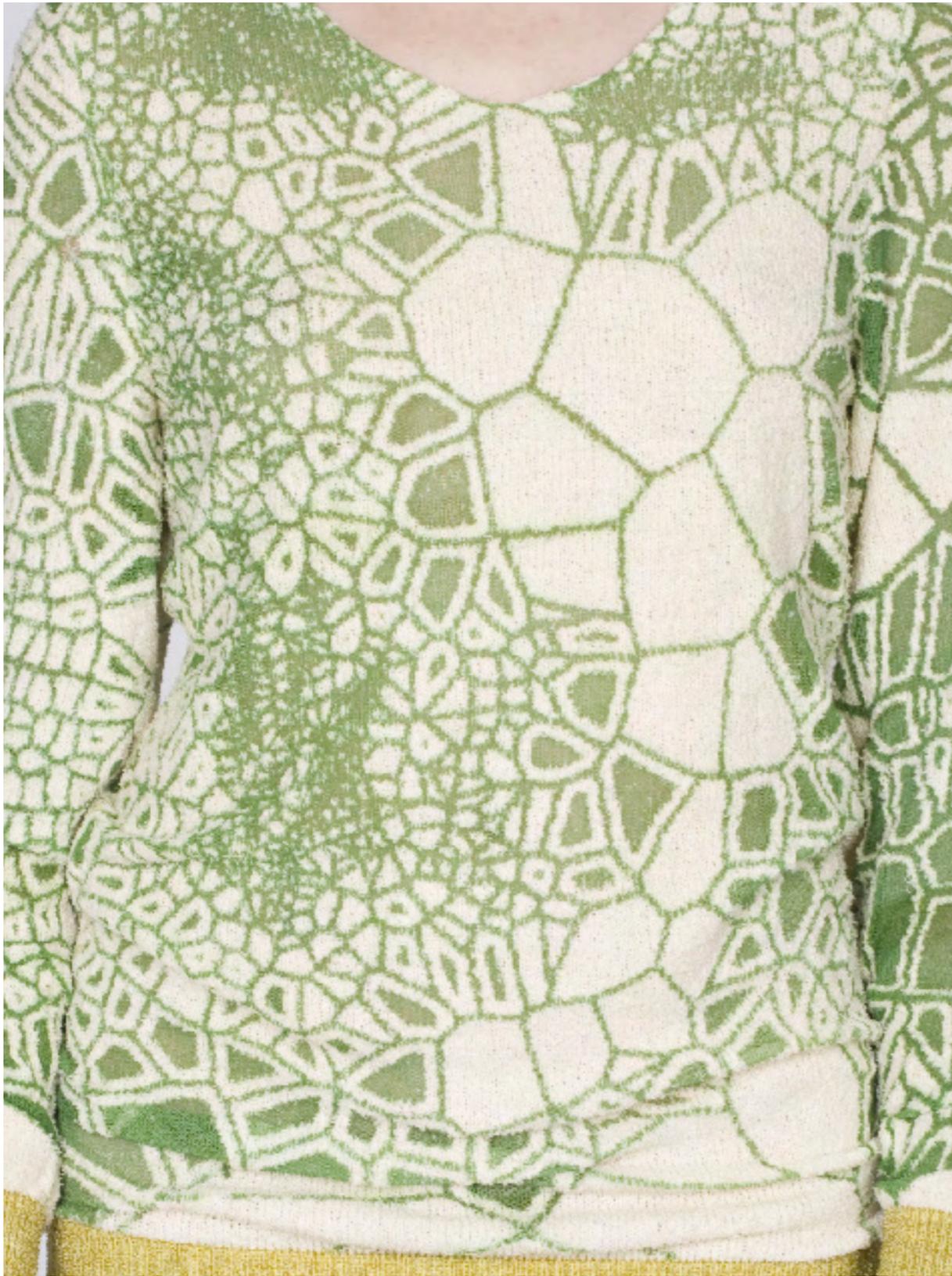


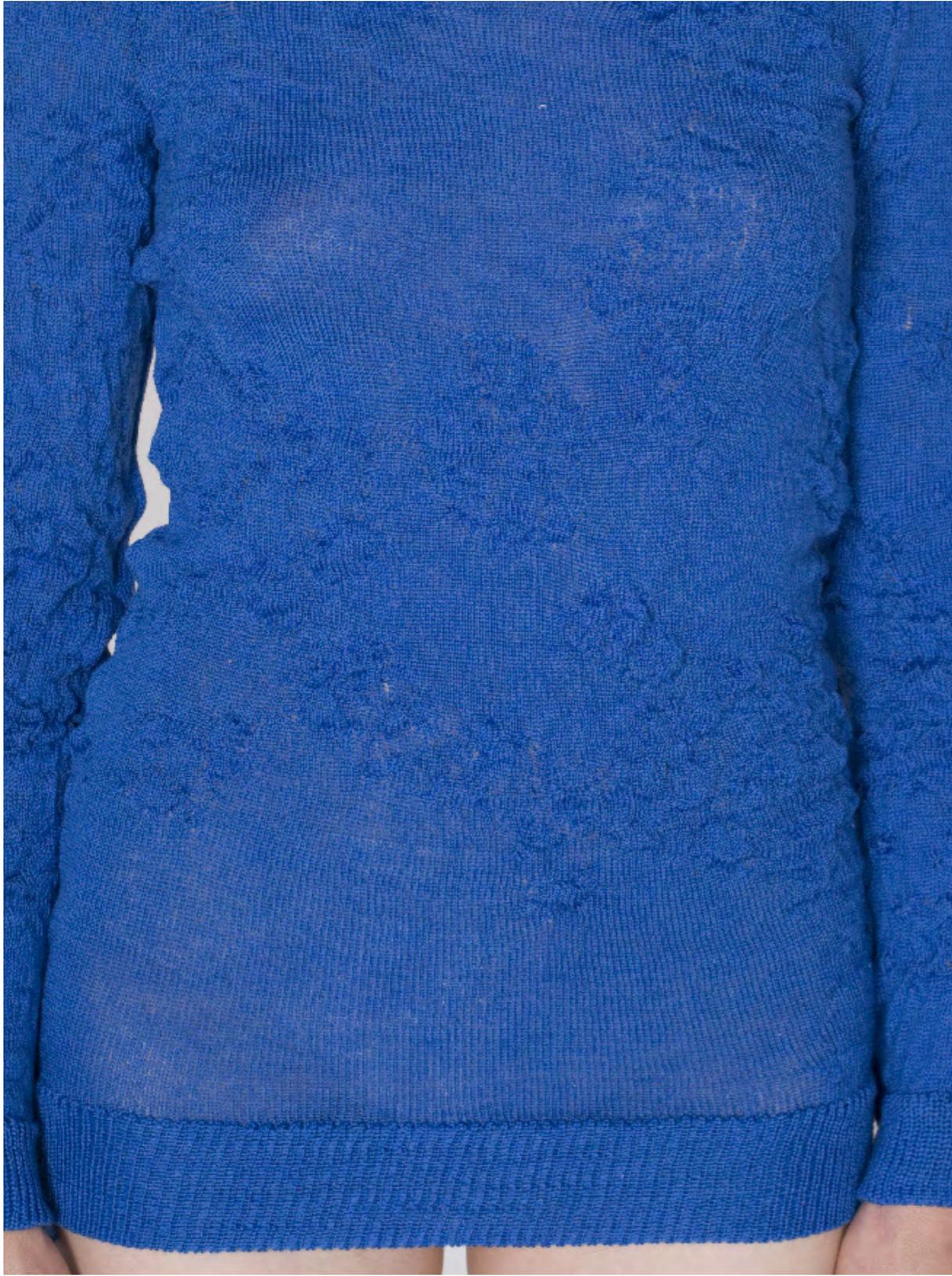
20. Silkscreened white opaque ink on water soluble textile (PVA)

Decay/ Final pieces









-54-



-55-





-58-



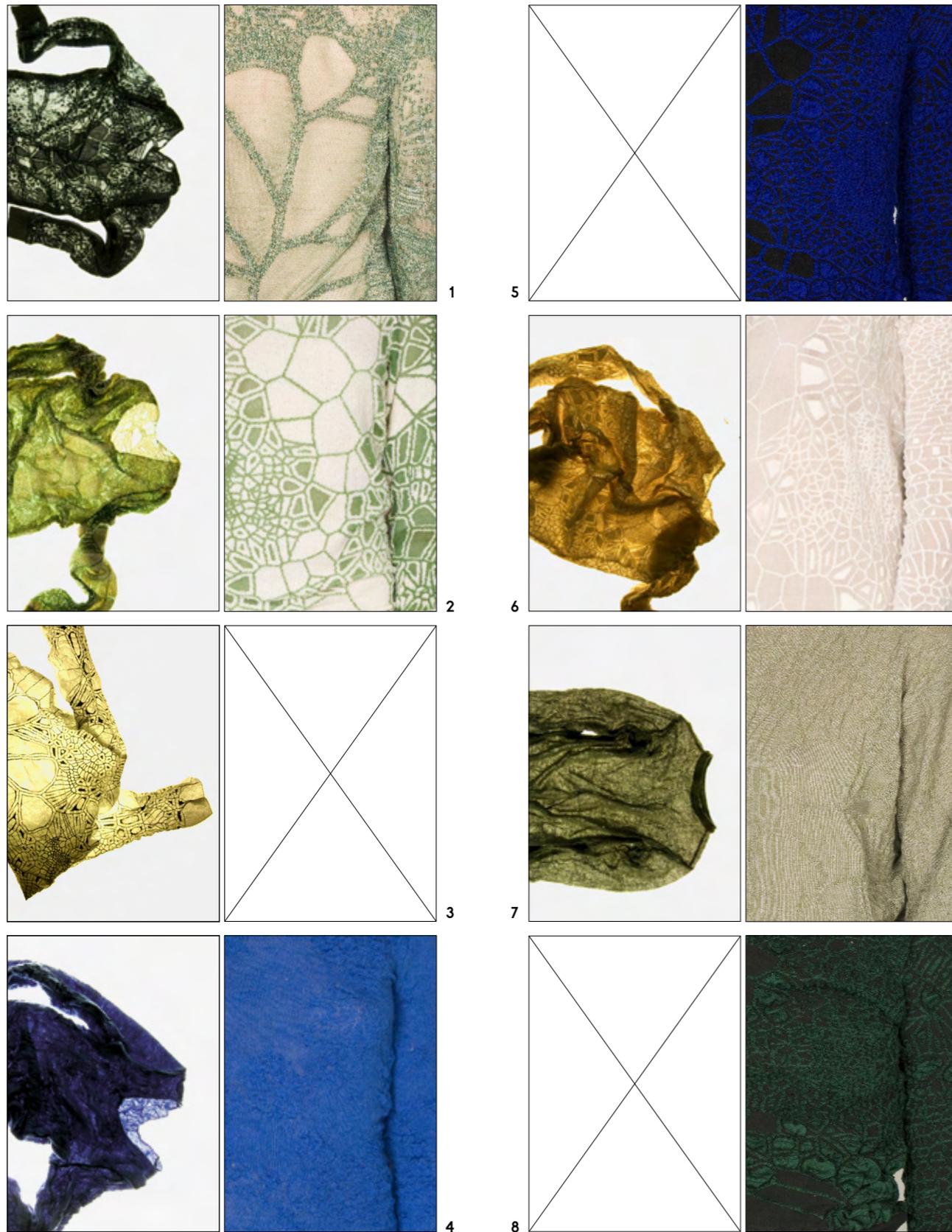
-59-



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-61-



Final pieces – Technical descriptions

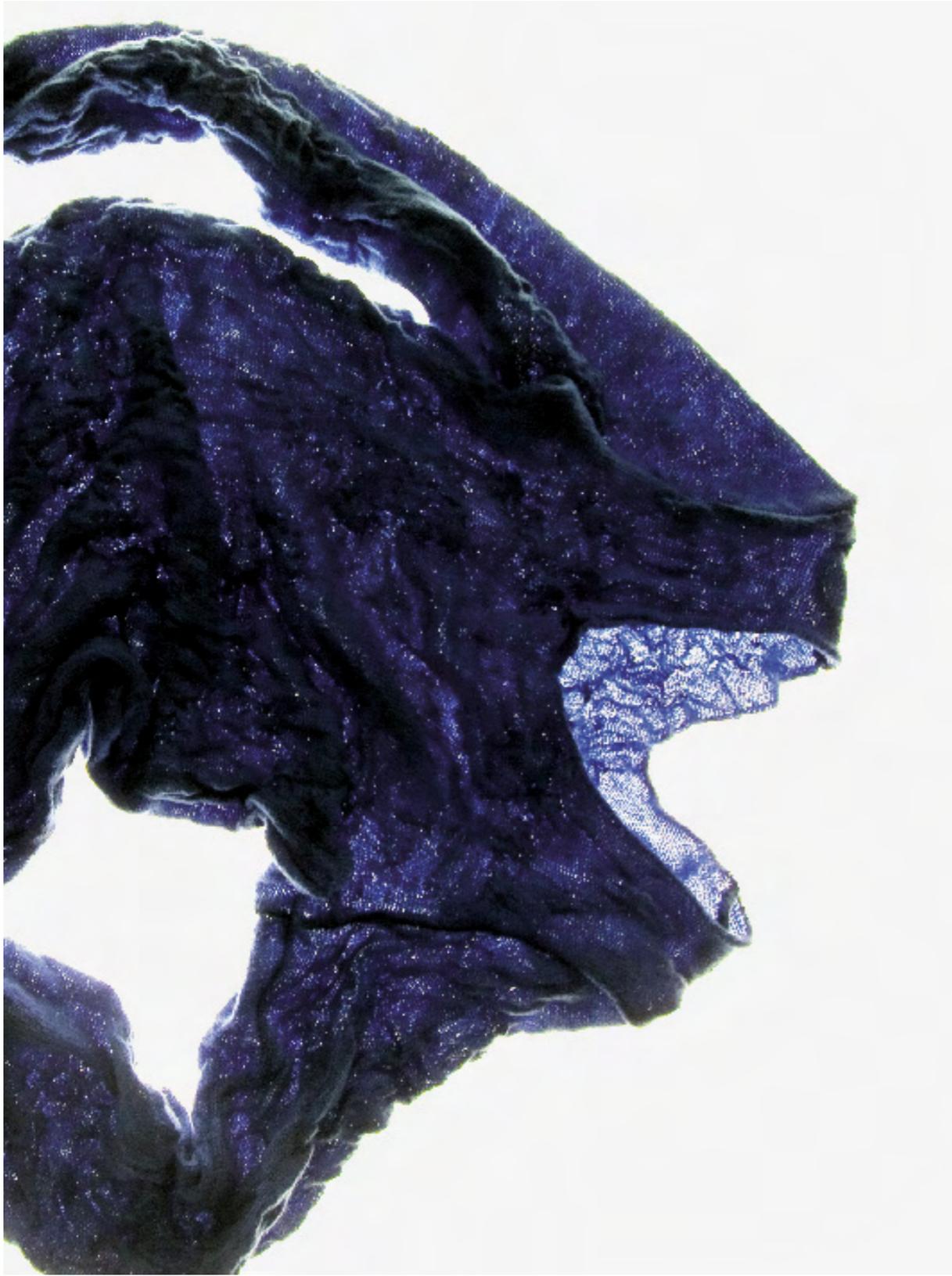
-
- 1 **Silkscreened dévoré on fine jersey knit**
Four yarns; (viscose-linen) + (100% cotton) + (metallic) + (100% polyester) / single bed, Fully fashioned
-
- 2 **Silkscreened dévoré + Sublimation Ink on fine jersey knit**
One yarn (bouclé 80% cotton 20% polyamide) / single bed, Fully fashioned
-
- 3 **Silkscreened white opaque ink on water soluble textile (PVA)**
-
- 4 **Permanent fixing on fine jersey knit**
One yarn (100% merino wool) / single bed
-
- 5 **Computer programmed structure pattern knitting / made in textielmuseum Tilburg**
Two yarns; (100% merino wool) + (fine elastic) / double bed
-
- 6 **Silkscreened white puff ink on fine jersey knit**
One yarn (polyamide-lurex) / single bed, Fully fashioned
-
- 7 **Computer programmed structure pattern knitting – made in textielmuseum Tilburg**
One yarn (viscose-linen) / double bed
-
- 8 **Computer programmed structure pattern knitting – made in textielmuseum Tilburg**
Three yarns (100% cotton) + (metallic) + (fine elastic) / double bed
-



-64-



-65-





COLOPHON

Decay
Graduation project, Textile Department
by Marie Ilse Bourlanges

Graphic Design
Xavier Fernandez Fuentes

Photography
Virginie Rebetz (final pieces)
Audrey Corregan (work samples)

Model
Cécile Tafanelli

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Ahmed El Shafei
Kees Maas
Alex Barbaix
Sam de Groot & Prędko 1000
Linda van Deursen
Julia Born
Erik Wong
Raoul Teulings
Huub Waulthers
Textielmuseum Tilburg

~ to Paola ~

Gerrit Rietveld Academie
Amsterdam, 2008

Cover: After having one person holding the book and flipping through it, the initial carbon paper cover is removed, revealing the traces left by the first reader's hands.

Decay/ References (II)

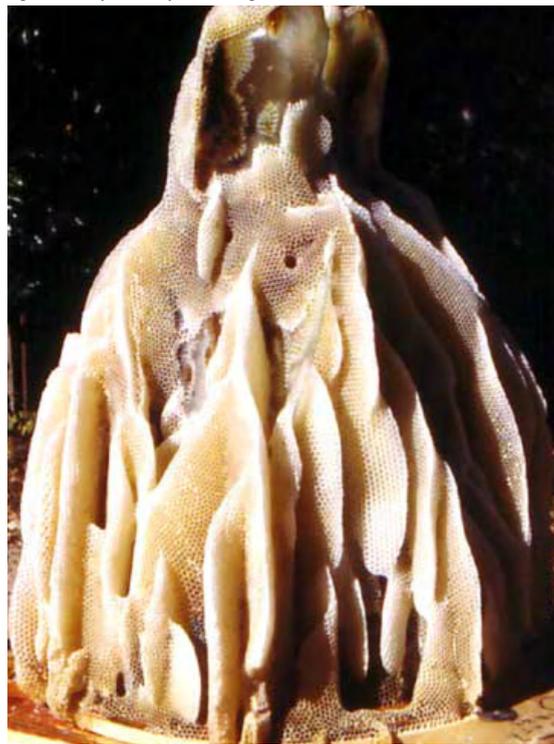
Aganetha Dyck is a contemporary Canadian artist, particularly known for her collaboration work with her bees. She discovered that if a foreign object was introduced into a beehive for some amount of time, it would become covered in wax by bees, using it as support for new honeycomb.

In 1995, she presented her *Extended Wedding Party*, an ambitious installation which consisted in a series of clothes and shoes, belonging to the hypothetical participants to a nuptial ceremony, all partially covered in bees wax and fragments of incipient honeycomb. The culmination point of this installation is a fantastic wedding dress entitled *Lady in Waiting*, adorned with fragile pieces of glass invaded by honeycomb.

What is remarkable is that the garment become a sort of hybrid between the very recognizable shape of a wedding dress (tight top and puffy skirt) and the traditional apiaries form. Moreover, the covering wax evokes the texture and color of human skin. The crystalline dress seems to be covered with layers of skin, applied by bees. *Lady in waiting* is blurring the distinction between cloth and skin, human body and beehive, emerging living organic structure (honeycomb) and a static garment.

It is a proof of the power of Nature on an inanimate object, used only once, and bound to decay.

Aganetha Dyck, 'Lady in Waiting'



In 1993, the council ordered the demolition of Grove Road, stripe of traditional Victorian style houses. Rachel Whiteread used the last house (of Sidney Gale) as a mould for a real scale concrete cast, which became the Turner prizewinner art piece 'House'.

As a "public, front lawn art", House started up a violent controversy, in which the art world and the real world were clashing. "It was both a closed architectural form and an open memorial."

House is a physical materialization of the traces we leave around our private space. It is a cast of archetypal object, trapped in time. A memorial.

In *Decaying textiles*, I tried to make visible invisible daily traces, bound to our relation to the body, the skin, and, by extension, clothes. The emerging patterns are first abstracted to a graphical expression and then imprinted in knitted sweaters. Decaying textiles relate to House as space becomes a natural extension of the body, just as clothes are an extension of the skin. Repeated daily gestures and the affect of time sculpt the surface of our surroundings: skin, clothes and walls.

Richard Shone arguments on Rachel Whiteread's former works of casting furniture and domestic goods:

"They are the archetypal objects of urgent daily use, nagged and stained by wear and tear. [...] The space they occupy or conceal is measured by the universal requirements of the human body. Its imprint is everywhere, from the indented, nipped mattress to the rusted bathtub. Sounds and gestures are evoked throughout her work [...] with an eloquence entirely dependent on the physical properties of the object."

Richard Shone, 'A Cast in Time', in *Rachel Whiteread: House*, p. 57

Rachel Whiteread, 'House' (193 Grove Road, London)



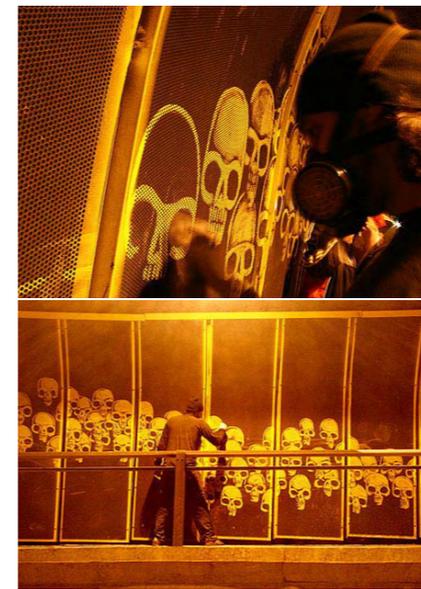
Removing matter to generate a new surface and exposing its original core. How irresistible is drawing on the steamy surface of a car window? Or candidly carving out your name off the peeling skin of a public bench (not a tree, though...)?

Alexandre Orion is an innovative multi-disciplinary Brazilian artist based in São Paulo. His art work in Tunnel Max Ferrer (So Paulo, Brazil) consists in a series of "reversed graffiti", an ever-extending repeated pattern of skulls, wiped off the layers of pollution accumulated on the metallic inner skin of the tunnel. He removes, cleanse off existing matter of that site, instead of adding an extra layer of paint to the surface. He used the original perforated pattern of the metal plates to enhance the ghostly aspect of the repeated floating skulls.

The choice of pattern makes that art work a statement to the world. Skulls! Death! Pollution! Layers and layers of dirt! We are almost already buried under that black carbon dioxide. It destroys one by one our body cells. It slowly kills us! And yet it became a canvas supply for an art piece. His work takes time. It's a patient mantra, slowly rubbing a wet towel on the dirty steel, to draw one skull at a time. Much different than a quick spray of paint on a wall! It defies the authorities left powerless. No one can stop him, he is cleaning the tunnel!

Yet, ironically, the authorities counter-attacked by high pressure cleaning the tunnel with their own team, first only to erase the art piece, and later in all tunnel of Sao Paulo, realizing that any pollution dirt left, would become new material for Alexandre Orion. But it's only a matter of time...

Within three years, enough pollution will be accumulated again to become a new base for the artist's work.



What fascinates me with hoaxes is the process of a forgery. Choosing, aging an old textile, printing, imprinting, burying, leaving stains, inventing a story, starting a rumor... To make people believe in the old, in the original.

"But the best experts are forgers. They can make new paintings look old and old fish fresh."

Midas Dekkers, 'The ravages of Time', in *A Celebration of Decay*, p. 147

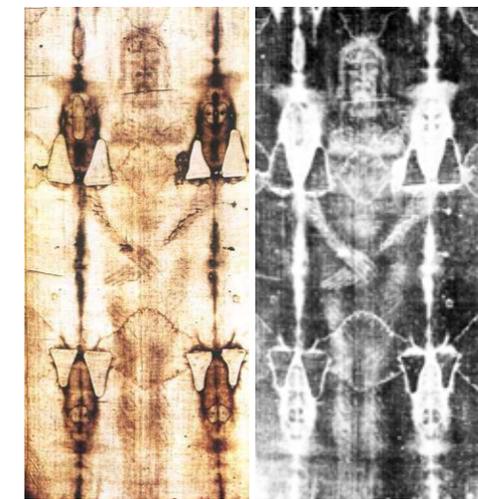
I remember pouring paper in cold coffee to make it look aged...

The shroud of Turin is a linen cloth that bears a faded image of a crucified man, believed by millions of christians to be the burial shroud of Jesus of Nazareth. In 1898, Secondo Pia took the first known photograph of the shroud; its negative film revealed the precision of the body and face outlines.

In 1988, a carbon dating was made on the linen cloth, that concluded it was manufactured between 1260 and 1390: then, was it only a medieval hoax? After the infamous C14 dating, the relique was put under the scrutiny of many scientists, all unable to clearly affirm how was the image formed.

One hypothesis truly appealed to me, could it be a forgery ordered by the Medicis to Leonardo da Vinci? It is a known fact that Leonardo was familiar with the process of camera obscura; is it possible that he would have treated an aged linen piece of cloth with chemicals in order to imprint the light-image projected through the camera oscura? The ultimate irony would be that Leonardo would have projected his own face on the shroud, as Christ (similarities with the features of its auto portrait and the Mona Lisa).

If it was real, the shroud would be more than hoax turned into a worshipped artefact, but a true innovation, the fist developed photograph.



William McDonough and Michael Braungart, "Waste Equals Food", in <i>Cradle to Cradle</i> , p. 11	"Decay is change, and change is life."
Midas Dekkers, "Romantic ruins", in <i>A Celebration of Decay</i> , p. 30	"Form follows evolution, not function."
Midas Dekkers, "The ravages of Time", in <i>A Celebration of Decay</i> , p. 147	"Decay is indestructible. So it's not a product of time, but a measure of it."
	"The aim of restoring something to its former glory is as futile as it is human."
Midas Dekkers, "The Stairway of Life", in <i>A Celebration of Decay</i> , p. 25	"We want nothing better than to move forward. But there is no movement forward. There is not even movement backward. There is only movement."
William McDonough and Michael Braungart, "Waste Equals Food", in <i>Cradle to Cradle</i> , pp. 103-104	"If human are truly going to prosper, we will have to learn to imitate Nature's highly effective cradle-to-cradle system of nutrient flow, in which the very concept of waste doesn't exist."
William McDonough and Michael Braungart, "Waste Equals Food", in <i>Cradle to Cradle</i> , p. 103	"What would have happened, we sometimes wonder, if the Industrial Revolution had taken place in societies that emphasize the community over the individual, and where people believed not in a cradle-to-grave cycle but in reincarnation?"
Midas Dekkers, "Romantic ruins", in <i>A Celebration of Decay</i> , p. 50	"Wine is nothing more than the rotten juice of raisins. Half of the juice gets drunk by fungi –yeast– which, out of gratitude, urinate alcohol into the bottle until it's full again. At a certain moment, the alcohol content is so high that the yeast succumb to their own waste. Despite this, the taste of wine is thought to improve with time. Waste products from the juice and fungi form complex compounds and guarantee a stronger taste and more headache."
Carl Jung, "Prologue", in <i>Memories, Dreams, Reflections</i> , p. 7	"Life has always seemed to me like a plant that lives on its rhizome. Its true life is invisible, hidden in the rhizome. The part that appears above the ground lasts only a single summer. Then it withers away—an ephemeral apparition. When we think of the unending growth and decay of life and civilizations, we cannot escape the impression of absolute nullity. Yet I have never lost the sense of something that lives and endures beneath the eternal flux. What we see is blossom, which passes. The rhizome remains."

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Inspiration

Martin Margiela / Issey Miyake / Herzog & De Meuron / Hussein Chalayan / Aganetha Dyck / Organic food / Rem Koolhaas / Old walls in Paris / Emergence / Leonardo da Vinci / Hoaxes / Shrine of Turin

