

INTERVIEW ♦ TWO DESIGNERS, TWO VISIONS



CLAUDIA CAVIEZEL

TEXTILE DESIGNER FROM SWITZERLAND

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What is your professional background?

After high school, I studied Textile design at the University of Applied Arts and Sciences in Lucerne after which I worked for several years for the textile company Jakob Schlaepfer in Switzerland.

To widen my horizons and to enjoy a sabbatical, I did postgraduate studies at the European Design Labs in Madrid. This led me to doing my own projects. I have been back in Switzerland for five years working for the fashion company Akris where I am in charge of textile design. I have been working in collaboration with architects, product designers and fashion makers to create interior design items such as carpets, wallpaper, interior concepts and textiles.

Does that answer your question? I am not sure what you mean by “background” - I grew up with parents that use to do a lot by themselves - mother is the daughter of a seamstress and my father the son of a carpenter - and now musician, ... so for me it is natural to do a lot by myself and it's how I want it to be...

In a few words, how would you describe your work?

I hope my work comes across fresh, colourful, positive, with a twinkle in the eye and it should not take itself too seriously, actually not at all!

What are your sources of inspiration?

Nature!

Everyday life - music - colours.

Can you tell us about the process of producing your carpets, particularly the importance you give to traditional know-how?

SURAVA COLLECTION, TURKEY 2012-2013

I had the chance to travel to Turkey for the Atelier Pfister collection, with the aim of developing an idea for a carpet collection. It was very impressive and nice to see where the carpets are made and to meet the people that live this tradition and handcraft. We worked with over-dyed rugs in which lines of existing yarns were

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Claudia Caviezel
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removed and new patterns were knotted into the recycled wool carpet - a floral and a graphical drawing.

2
Marmorera and Surava
collections (Atelier
Pfister)
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Without the know-how and the skills of these workers such a result would not have been possible. It would not have been possible to play around with these traditional patterns, new colours and added patterns. Each piece is handmade and unique.

3
Kilim Tomils
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TOMILS COLLECTION, IRAN 2012

The Kilims made with the technique of Mazandaran were developed together by Atelier Pfister and Werner Weber. It is a really old time-consuming technique. Here as well, hand dyed and hand woven, each kilim is a unique piece.

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Surava rug (Atelier
Pfister)
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MARMOREA COLLECTION, INDIA SINCE 2012

A technique that is cheaper to produce than the Tomils collection, handmade in India. Here the yarns are dyed in dégradé, and are woven without any motifs.

Kilim, tufted or knotted rugs, which technique are you most fond of?

It is hard to say! It depends on their colours, patterns and method of production.

The reason I started to study textile design was because after the general year at Art school, I got a glimpse of a weaving workshop. I saw the weaving looms and a wall full of spools in different coloured yarns. I knew there and then that I want to go work there and play with all these colours and materials. I don't weave myself anymore at the moment but I really like it and I also like the technique itself and the possibilities it allows - so - I think I am mostly fond of kilims. If you look around in my home, there are mostly kilims - it might also have to do with them being so much easier to carry home from wherever! That's also another reason why I like them - I am not really settled yet.

What is your vision of contemporary kilims?

Maybe to combine different materials with traditional techniques and new functions - not only on the floor, as weavings are mostly used nowadays. We should not forget about the traditional handcrafts and techniques and we should invest in old, time-consuming and very unique ways of creating textiles which make my heart beat fast!

Is there keen interest for contemporary Turkish rugs, kilims or felt?

It would be interesting to know if this is the case - to be honest, I don't really know any others, besides the ones I have seen in Turkey.

What would you recommend in order to sustain the tradition of weaving in Turkey and its production?
Collaboration with Architects - Art schools - Artists.
Marketingwise, communicating to people about the craft, the landscape and the time needed behind a product. ♦

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