

PORTFOLIO

Anna Wall



01

EXHIBITION DESIGN

02

STORY TELLING & FILM MAKING

03

COLOR & TEXTILE DESIGN

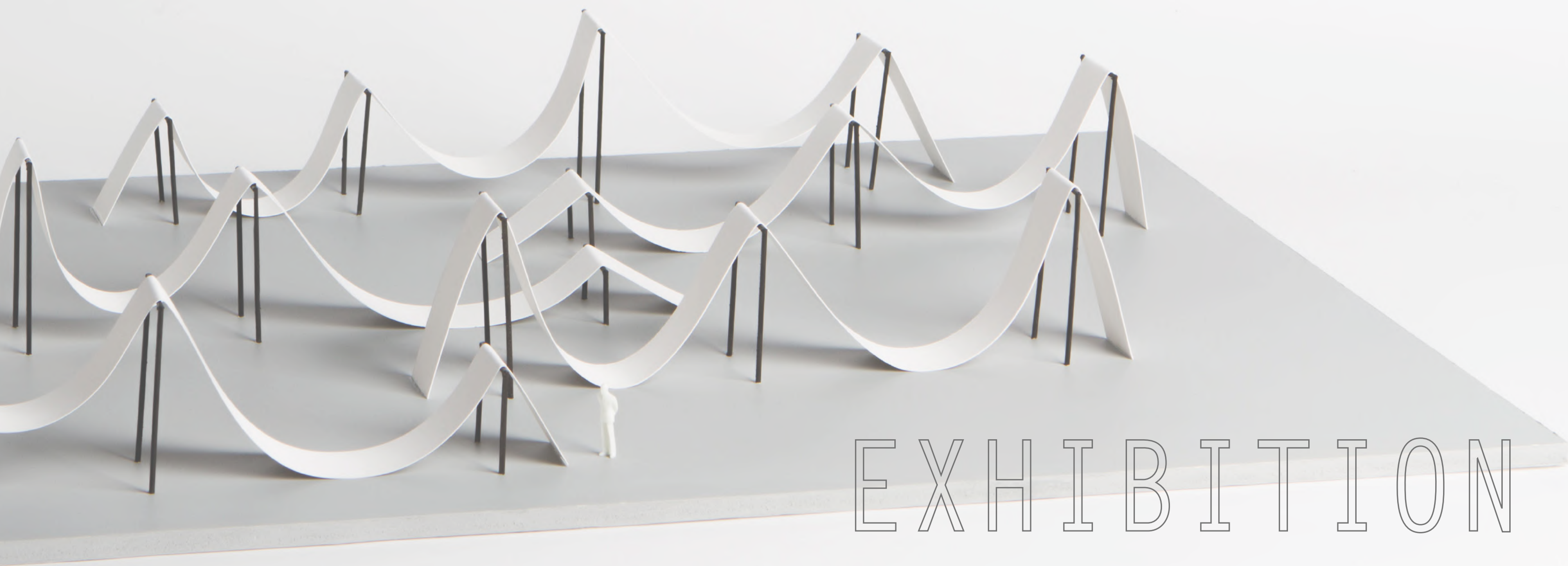
04

MATERIAL & SURFACE DESIGN

05

FINE ART & WORKSHOPS

01



EXHIBITION

DESIGN



IT IS MADE
FROM
PINEAPPLE
RESIDUES.



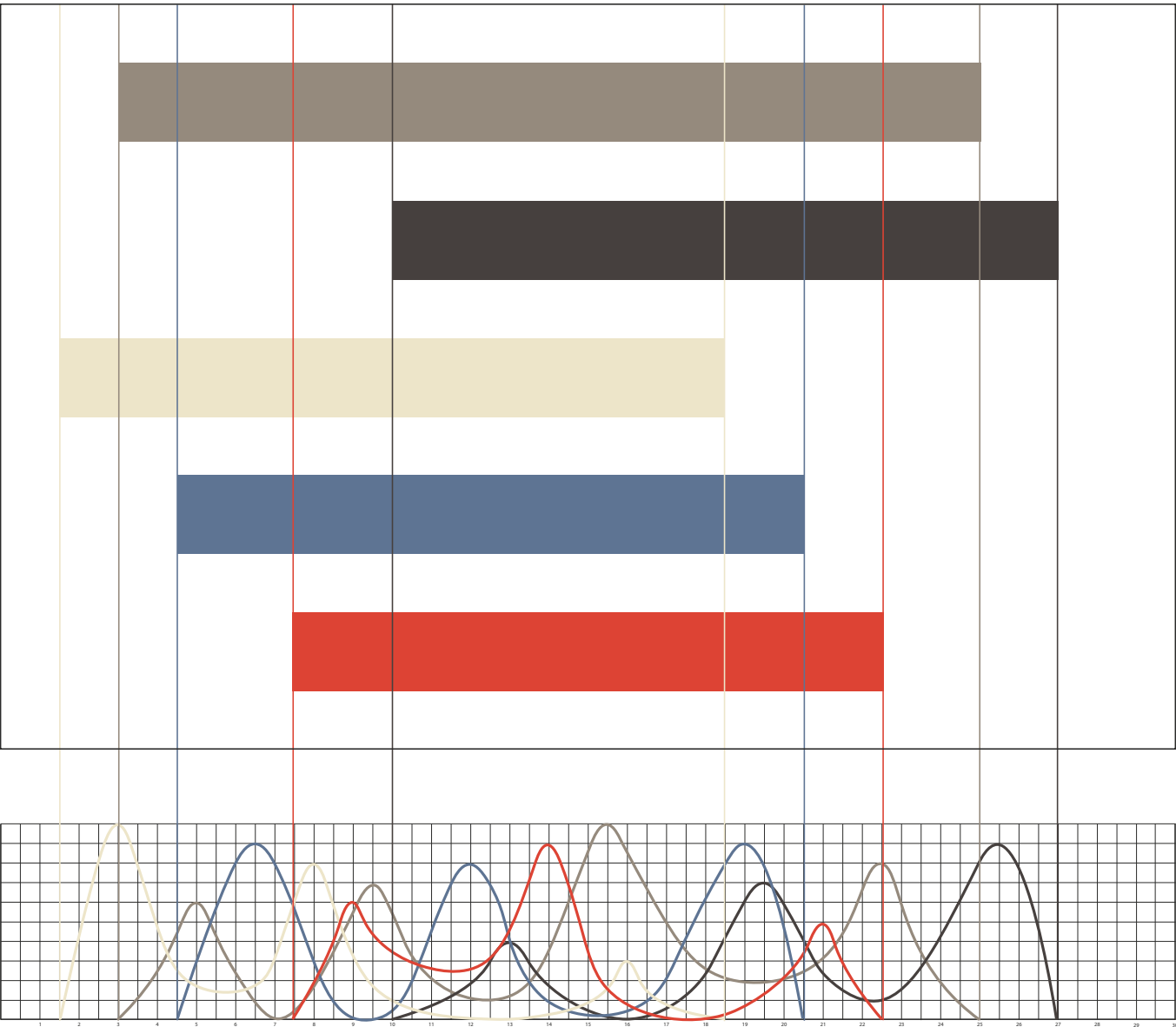
EXHIBITION CONCEPT (2019/2020)

„PIÑA“ is an exhibition concept, inspired by the non-woven material Piñatex. That material is made from the pineapple remains that are left over from harvesting and is considered as vegan leather alternative due to its surface texture. The content of the concept focuses on the sustainability of the pineapples. For example the history and colonialism, cultivation and plantation work, transport and trade, sustainable products and projects and consumer behavior as well as also future prospects are highlighted. The exhibition conveys knowledge and stimulates thoughts. It aims to develop more sensitivity and awareness of one's own consumption. In the exhibition the own actions are questioned and new thought-provoking impulses are provided.

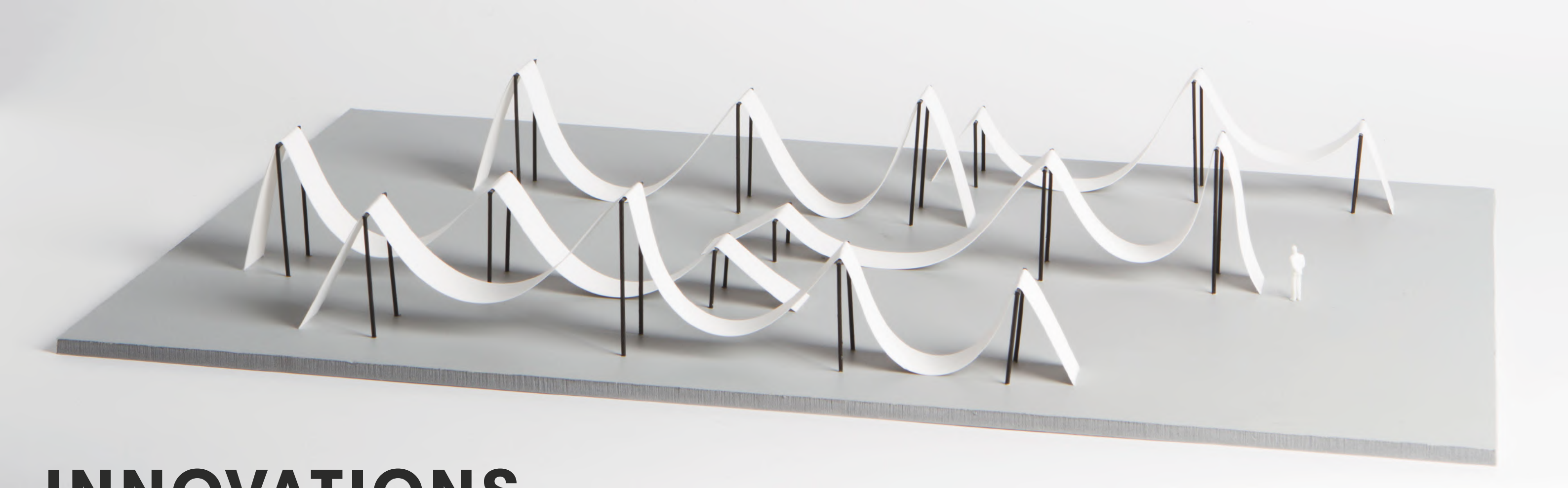
The spatial concept was derived from the topics and content. The fabric webs consist of Piñatex and are printed with text and graphics. The developed exhibition system can be used in many different ways and can be transferred to other topics.

PIÑA

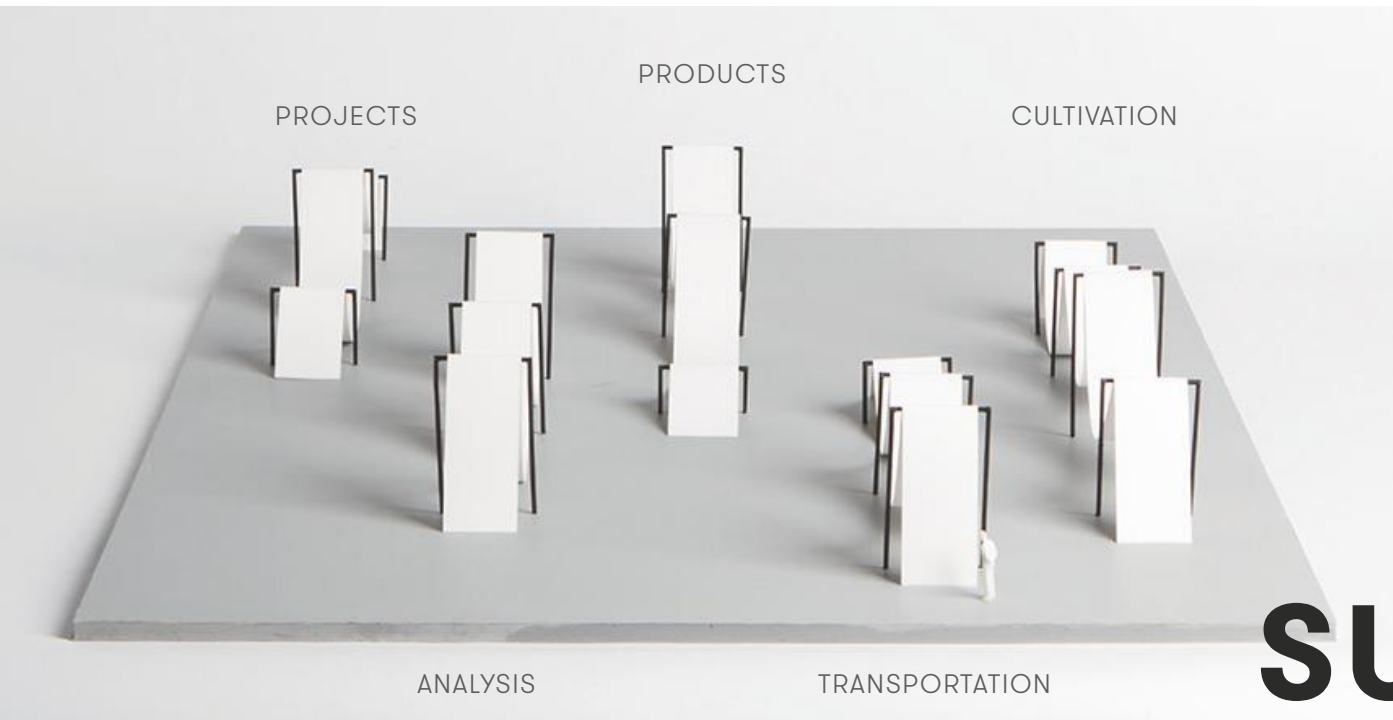
CONCEPT DEVELOPMENT
SYSTEMATIC DERIVATION



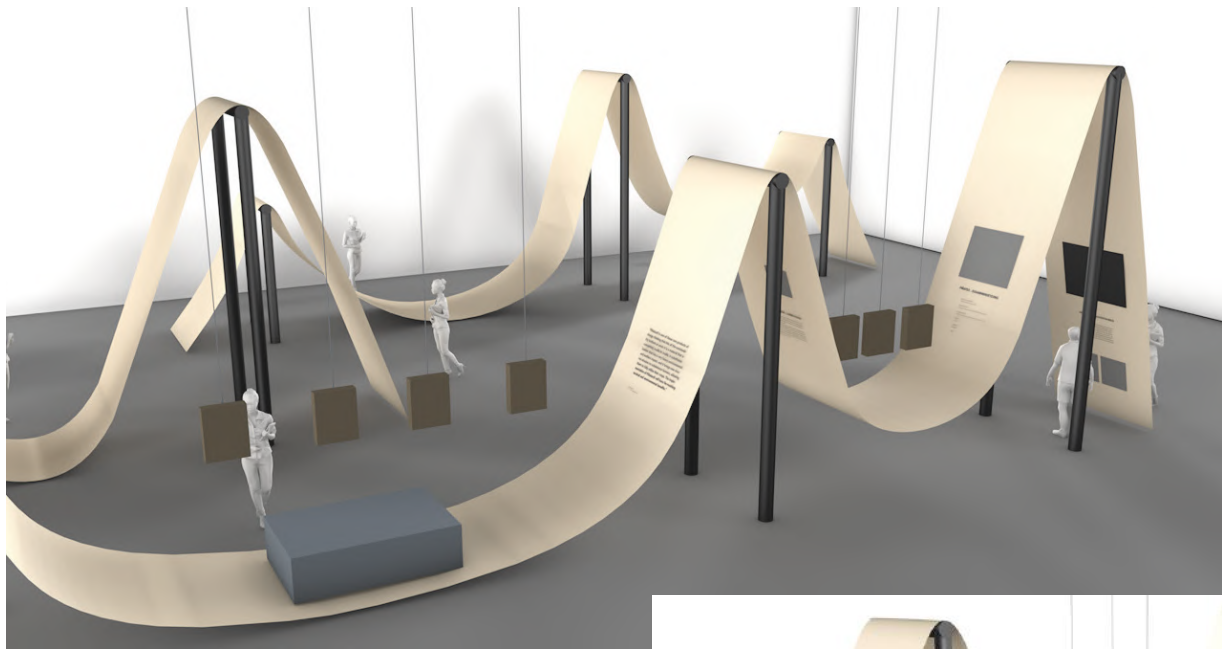
CULTIVATION	<div></div>	3,0	3,5	5,0	4,0
TRANSPORTATION	<div></div>	2,0	3,5	4,5	
PRODUCTS	<div></div>	5,0	4,0	1,5	
ANALYSIS	<div></div>	4,5	4,0	4,5	
PROJECTS	<div></div>	3,0	4,5	2,5	



INNOVATIONS



MODEL 1:50



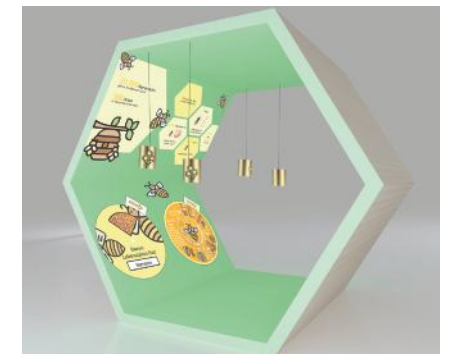
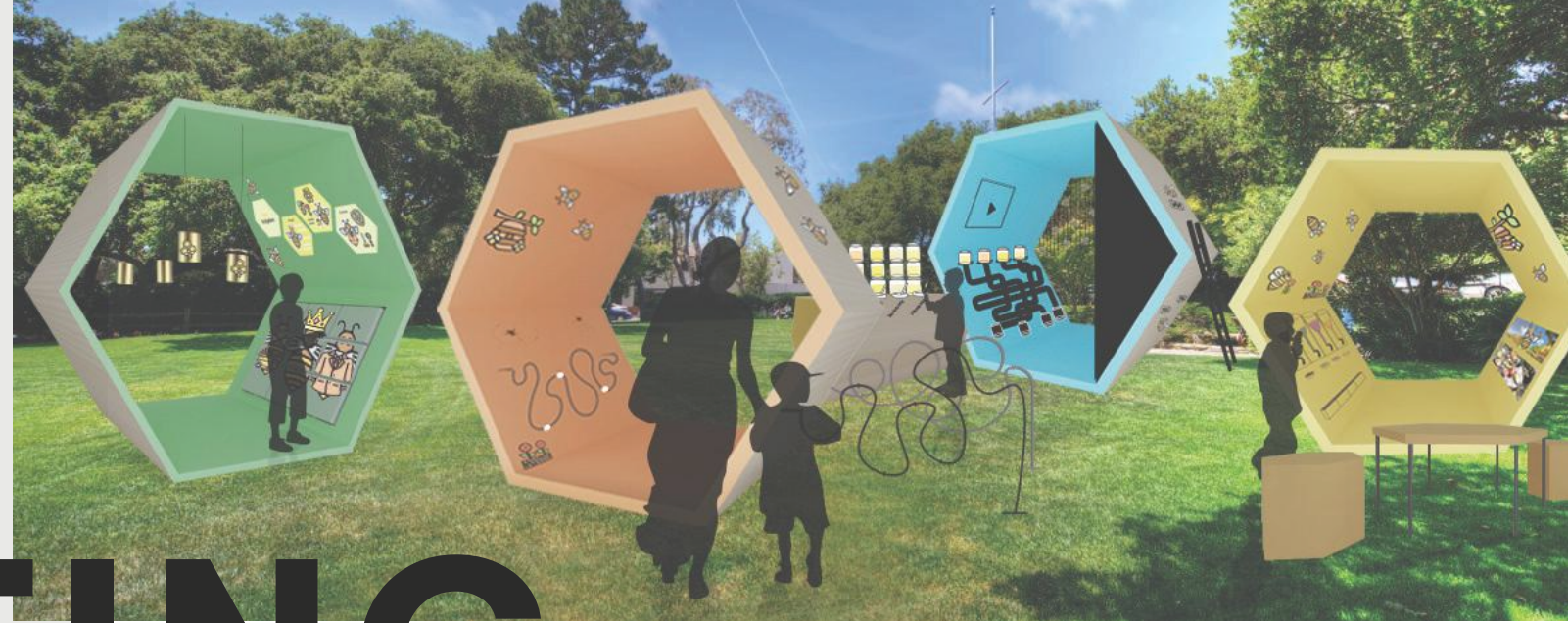
SUSTAINABILITY

TRADE

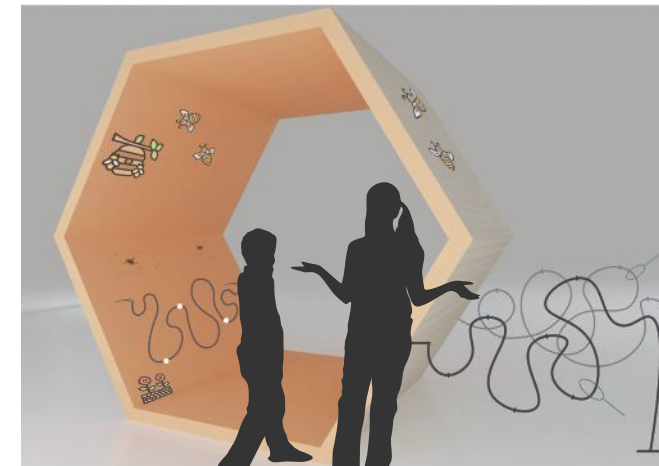


RENDERINGS
SPATIAL ARRANGEMENT

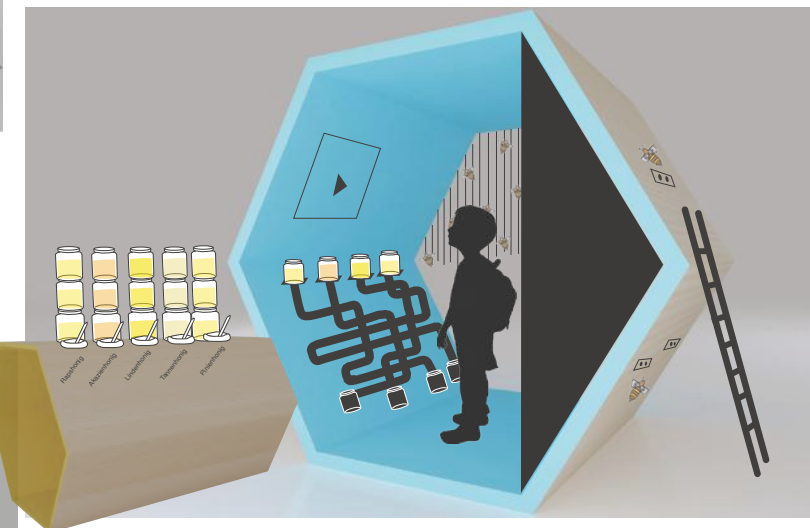
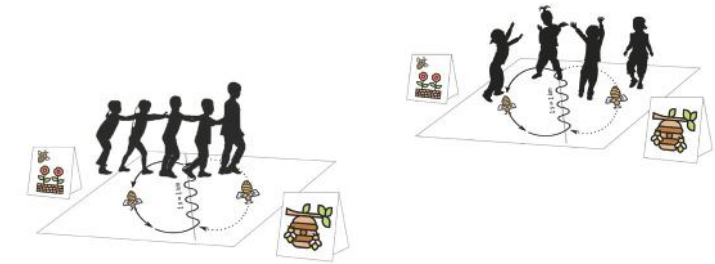
„SAVE ME, I’M COUNTING ON YOU!“



THE BEE STATE



THE LANGUAGE
OF BEES



THE HONEY FACTORY



THE BEE
RESCUE

EXHIBITION FOR CHILDREN ABOUT BEES (2019/20)

The travelling exhibition „BE(E) RETTER“ concept is the result of a group work between communication and exhibition design students. The installation is especially for children between the ages of three and eight to show the importance of bees for our own lives. It conveys key messages and background information via explanatory videos, visual aids, analogue and digital games, thematic puzzles, and reflection questions. All these elements are integrated into four different stations in the shape of a honeycomb.

The exhibition is based on a playful mediation and integrates fun factor and challenge character. It is also intended to strengthen the sense of responsibility and community.

Possible exhibition spaces can be public events, city festivals, project weeks for kindergartens and schools and much more.



KÖNNEN WIR ZUKUNFT?

GROUP EXHIBITION AT HSD DÜSSELDORF (2020)

All it takes is a simple swipe and a flood of current information and news appears on the display. Filtering seems tedious, but most messages have one thing in common: they are not good news. The world is on fire!

Abuses that have been announced over several decades are increasingly taking shape. This is evident in climate change, extinction of species, housing shortage, and factory farming.

But even the most recent ethical questions, those of digitalisation and artificial intelligence, remain unanswered. Everyone now knows that action is urgently needed, but where do we start? Who will take the first step? Which problem seems to be the biggest? How do you make a difference?

We, students of the Exhibition Design Master's programme, explored these questions. In doing so, we focused on the small but subtle problem-solving strategies that show that even short steps - taken by many - can achieve a great reach. Our analysis took us from research, to planning and design, to production and execution, culminating in the full-scale creation of our temporary exhibition „pull to refresh“.

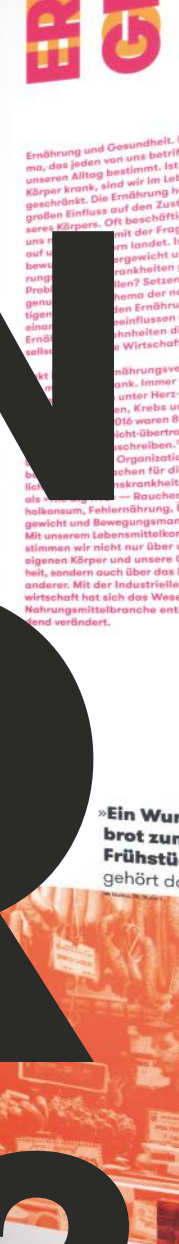
URBANITY & MOBILITY

GLOBALISATION & DEMOCRACY

ENVIRONMENTAL
PROTECTION &
CLIMATE CHANGE

NUTRITION & HEALTH

DIGITALISATION & COMMUNICATION





UMWELTSCHUTZ

Unsere weltweiten Krisen in Umwelt und Gesellschaft sind kein Zufall.

Sie offenbaren und verdeutlichen, wie wir mit unserem Planeten und Mitmenschen umgehen. Umweltschützer*innen und Ökolog*innen warnen vor den Gefahren des egoistischen menschlichen Handelns, welche seit Beginn der Industrialisierung explosionsartig steigen. Schon seit einigen Jahren verzeichnen Experten einen Anstieg der globalen Durchschnittstemperatur. Die Folgen für Boden, Wasser und Luft sind offensichtlich und spiegeln unsere konsumorientierte Lebensweise wieder. Daraus resultieren Ressourcenknappheit, erhöhte Treibhausgase, Müllberge und Gülleseen.

Wir werden mit extremen Wetterveränderungen, die von Dürren bis Überflutungen reichen, konfrontiert. Durch das menschliche Eingreifen in die Ökosysteme und deren Kreisläufe wird die Biodiversität zunehmend bedroht. Das führt zum Aussterben von Tier- und Pflanzenarten, zur vermehrten Ausbreitung von globalen Krankheiten und schließlich zur existenziellen Gefahr für den Menschen.

KLIMAWANDEL

So wie unser Wirtschaftssystem funktioniert, ist es nachteilig für die Umwelt und wenn es nachteilig für die Umwelt ist, ist es auch schädlich für den Menschen. Jede Entscheidung, die wir heute treffen, ist entscheidend für die Zukunft des Planeten. Die Erde ist ein Planet mit begrenzten Ressourcen, mit einer zunehmenden Anzahl an Menschen, die eine Menge konsumieren. Wir müssen eine Zukunft schaffen, in der der Mensch mit der Natur wieder versöhnt wird. Ein Weitermachen wie bisher wäre eine schädliche Option. Wir sollten aus den Krisen unserer Ökosysteme und Gesellschaft lernen und sie sowohl als Warnung als auch Chance für eine bessere Zukunft sehen.

Doch wie können wir ein Gerechtigkeitsverständnis finden, das uns wieder miteinander statt gegeneinander handeln lässt und die Verbindung von sozialen und ökologischen Zielen erlaubt?

Wie kommen wir aus dem rasenden Wettlauf in Richtung Zerstörung unseres Planeten wieder heraus?



DER VERSCHWENDERISCHE LEBENSSTIL

Die Nutzung natürlicher Ressourcen ist immer mit Entwürfen und anderen Auswirkungen auf unsere Umwelt verbunden. Unsere natürlichen natürlichen Ressourcen sind materiell, energetisch und räumlich. Grundlage unseres Lebensstandards: Entzug der gesamten Wert schöpfungswelt von der Landwirtschaft und Herstellung bis zum Verbrauch werden verbraucht. Die Ressourcen sind für und viele gehen unwidrig verloren. Die Ursachen sind vielfältig: Lebensmittel entsprechen oftmals nicht den tatsächlichen Anforderungen, Produkte sind transportoptisch nicht beschaffen oder das Mindesthaltbarkeitsdatum ist abgelaufen. Daher werden nur bestimmte Teile verwertet und noch verschärfte Teile oder unverwertbare Überschüsse entstehen.

AUSWIRKUNGEN AUF DIE TIERWELT

Die Grundbedürfnisse der Tiere werden ignoriert und die Bewegungsfreiheit eingeschränkt. In Deutschland leben pro Jahr 70 Millionen Tiere in Massentierhaltungen. Die Auswirkungen unseres Konsums sind nicht nur an Land zu spüren. Denn auch die weltweite Überfischung der Meere gilt heute als eine der größten Bedrohungen für die Gesundheit der Ozeane und das Überleben seiner Bewohner. 33% der kommerziell genutzten Fischbestände gelten heute als überfisch, ganze 60% werden maximal genutzt.

Mit dem Klimawandel ist das Artensterben die Herausforderung des 21. Jahrhunderts.⁶

»OFT KONSUMIEREN WIR AUS FRUST UND UNZUFRIEDENHEIT. MEHR ALS WIR TRAGEN KÖNNEN, MEHR ALS WIR BENÖTIGEN ODER VERBRAUCHEN KÖNNEN. KAUFEN, UM DEN ANFORDERUNGEN DER GESELLSCHAFT GERECHT ZU WERDEN.«⁷

DER MENSCHLICHE EINFLUSS AUF UNSERE UMWELT

In den vergangenen Jahrhunderten hat der Mensch Teile der Natur umverändert, nicht nur Tiere und Pflanzen, sondern auch die Umwelt selbst. Das gesamte Ökosystem der Erde ist gefährdet. Wir befinden uns in einer Zeit, in der das größte Massensterben seit dem Zehnter der Dinosaurier stattfindet. Weltweit sterben Arten bis zu 1000 mal schneller aus als vor dem Beginn menschlicher Einflüsse.⁸



... OUR FUTURE QUESTIONS

02

STORY TELLING & FILM MAKING



THE SENSORY
LOVE SPACE

RESEARCH & FUTURE SCENARIO - ARTISTIC FILM (2021)

What will our future society look like?
How will we practice love in the future?

We can only speculate and influence our future. But we know that we will live longer. One of our future challenges will be demographic change. It is a growing issue and it concerns us all. The number of people living with dementia will more than triple in the next 30 years. If it's not you or me, it's in someone we love.

How will your personal definition of love change in 20, 30 and 40 years?
How do we want to live and experience love as we age?
Can love become lost when the mind loses the ability to hold thoughts?
How do we as designers have to rethink spaces and what influence does digitalisation have?

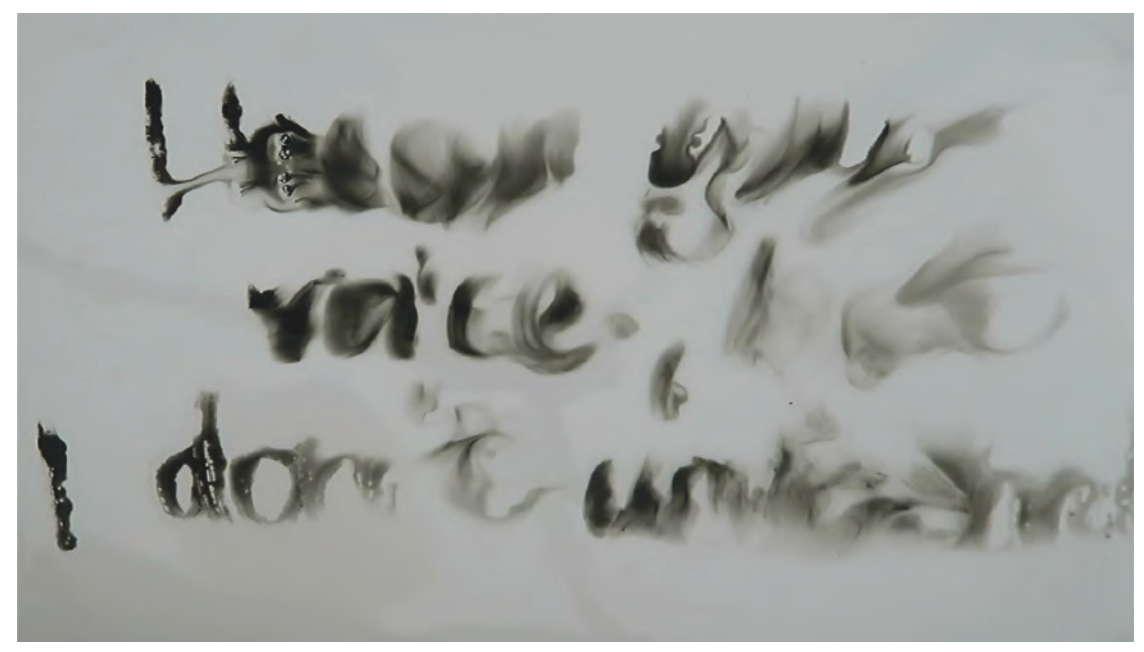
This project concerns with these questions and presents an optimistic future scenario. It invites you to speculate about the future of love and the ageing population.

The project has been a joint venture between KHiO (Oslo National Academy of Arts), Intercultural Museum in Oslo and the CoFutures research project at UiO.

<https://futureoflove.imkhio.no/The-sensory-love-space>

length: 05:18 min
research & concept, visuals & design, screenplay & film editing - Anna Noll
voice over - Ellen Trapp (journalist, film speaker)

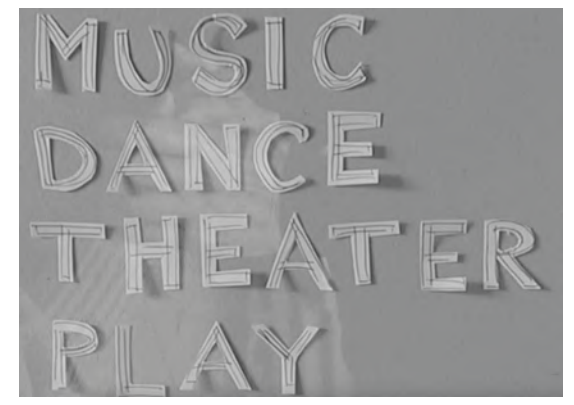
DEMOGRAPHIC CHANGE



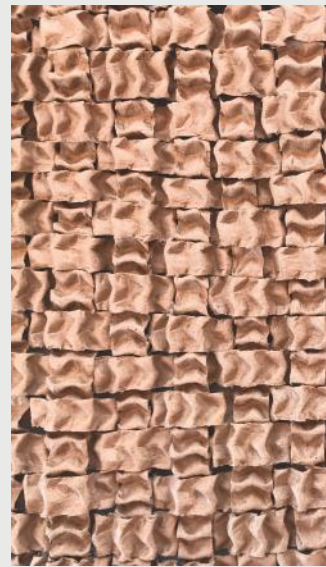
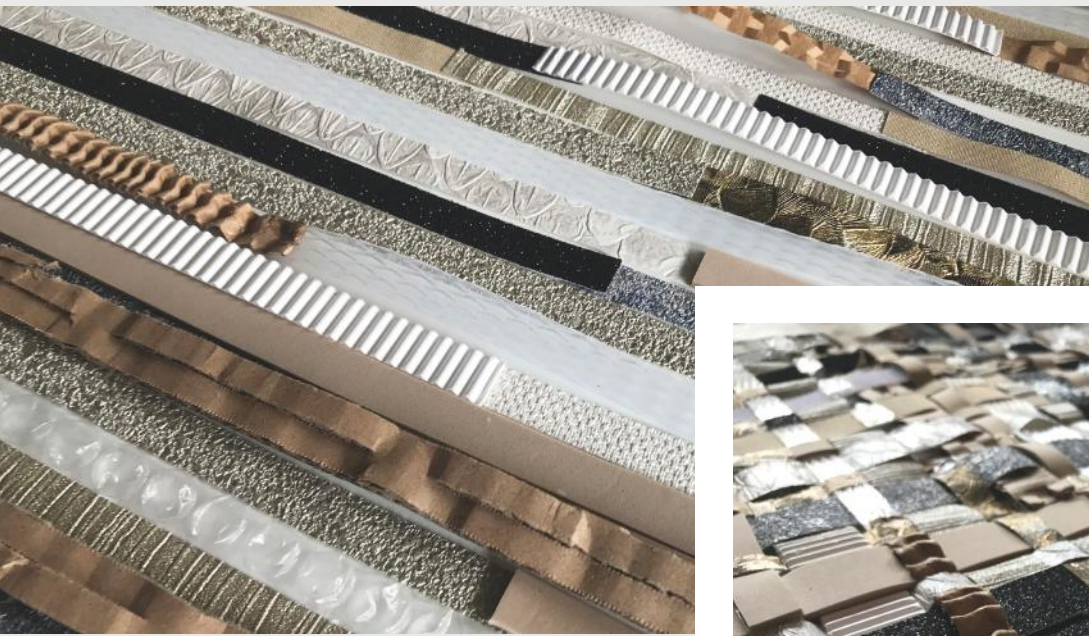
DEMENTIA

MEMORY LOSS

SENSUALITY



ACTIVATION



DISTANT MATERIAL ORCHESTRA - ARTISTIC FILM (2020)

Which materials and surface structures produce sounds through haptic interaction?
How do the sounds differ from each other?
How can the materials be combined to form a fabric?
What sequence and arrangement make sense?

The fabric sound artwork is characterised by partial overlaps and repetitions. These sonorous overlaps and transitions reflect the irregularities of the materials. The hands are the protagonists of the performance. By varying the speed and the pressure on the material, auditory suspense arcs can be built up. Sound pauses and partial resting phases are evoked by lightly touching certain parts of the surface. The choreography can be planned or intuitively performed by the visitor. The acoustic surprise effects created by the various surfaces are part of the installation.

The three-meter-long, woven sound artwork creates an extraordinary connection between the traditional weaving technique and the sound generated by interaction. The experimental participation and sensory exploration of the various materials enables attention and sensitivity for surfaces and their structures.

<https://www.d-m-o.net>
length: 02:24

03

COLOR &
TEXTILE
DESIGN

RIBBON STRUCTURES



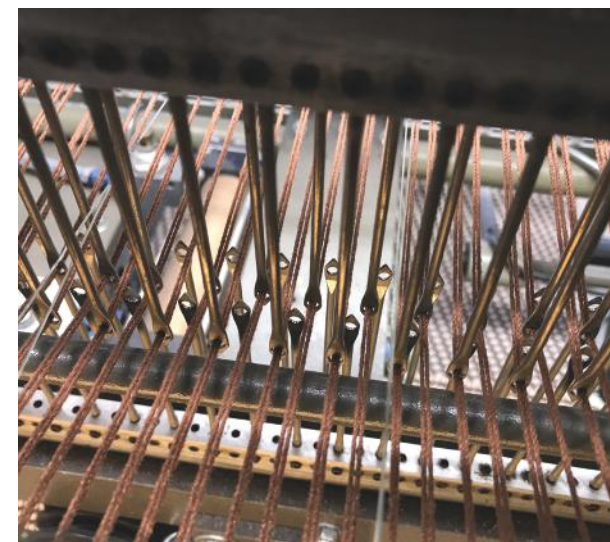
INSPIRATION

BACHELOR THESIS (2018/19)

The extraordinary collection RIBBON STRUCTURES is developed in cooperation with the Tuchfabrik Willy Schmitz in Mönchengladbach.

Behind the title of the bachelor thesis „Development of a design study for woven ribbon structures for automotive, home textiles, and other applications“ is a specific weaving technique, which is characterized by the specialization on leather and other tapes.

This results in innovative surfaces and material combinations, which are particularly suitable to equip heavily used surfaces. The color scheme of my graduation collection is deliberately very natural and elegantly chosen. The design project creates a link between traditional craftsmanship and modern technology. By playing with different color combinations and patterns, the versatility of the weaving technique and materiality is accentuated. The design embodies elegance and timelessness, just like the material itself. The combination of luxurious, soft leathers and the clear-cut silhouettes of the products emphasizes the color and texture of the surfaces. The use of effect yarns, cavalry cloth ribbons and copper wire creates extraordinary accents and contrasts. The areas of application for the resulting textiles are diverse. They range from decorative elements on products, for example for accessories, furniture and interior surfaces to complex material connections as a special eye-catcher in the automobile. The woven collection, which is based on manual and technological knowledge, is intended to make a statement against mass-produced goods.



WORK IN PROGRESS - WEAVING AND RESTAURATION



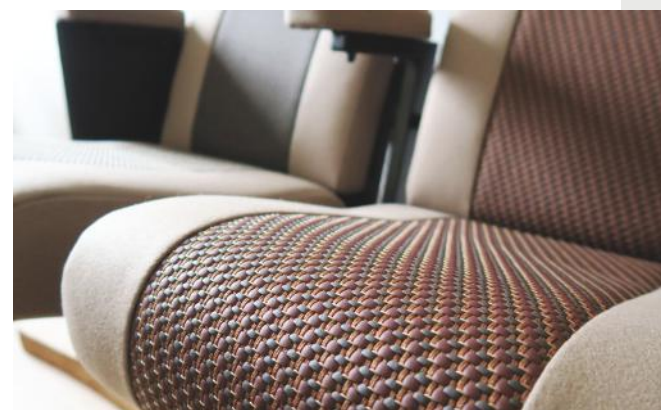
FASHION SHOW



SAMPLE CASE



WALL HANGING - LEATHER STRIPES



INTERIOR & ACCESSOIRES
COLLECTION

PUBLIC RELATIONS WORK



Hochschule Reutlingen
Reutlingen University

powered by
STUPA
Studierendenparlament
Hochschule Reutlingen

07. FEB
2 0 1 9

KUNSTVEREIN
REUTLINGEN

TEXTIL- /
101
MODESIGN
PROZENT

TD
Textil & Design

17. FEB
2 0 1 9

ABSCHLUSS
AUSSTELLUNG

Die Absolventen der Studienschwerpunkte Mode-, Textil- und Strickdesign präsentieren ihre Abschlussarbeiten im Rahmen einer Ausstellung im Kunstverein Reutlingen. Highlight der Veranstaltung wird eine Laufstegperformance am Abend der Vernissage sein.

VERNISSAGE AM

07. FEB
2 0 1 9

19 UHR

Kunstverein Reutlingen
Eberhardstraße 14
72764 Reutlingen

Öffnungszeiten
Mi-Fr 14-18 Uhr
Sa-So und an Feiertagen 11-17 Uhr

Sponsoren des Kunstvereins:



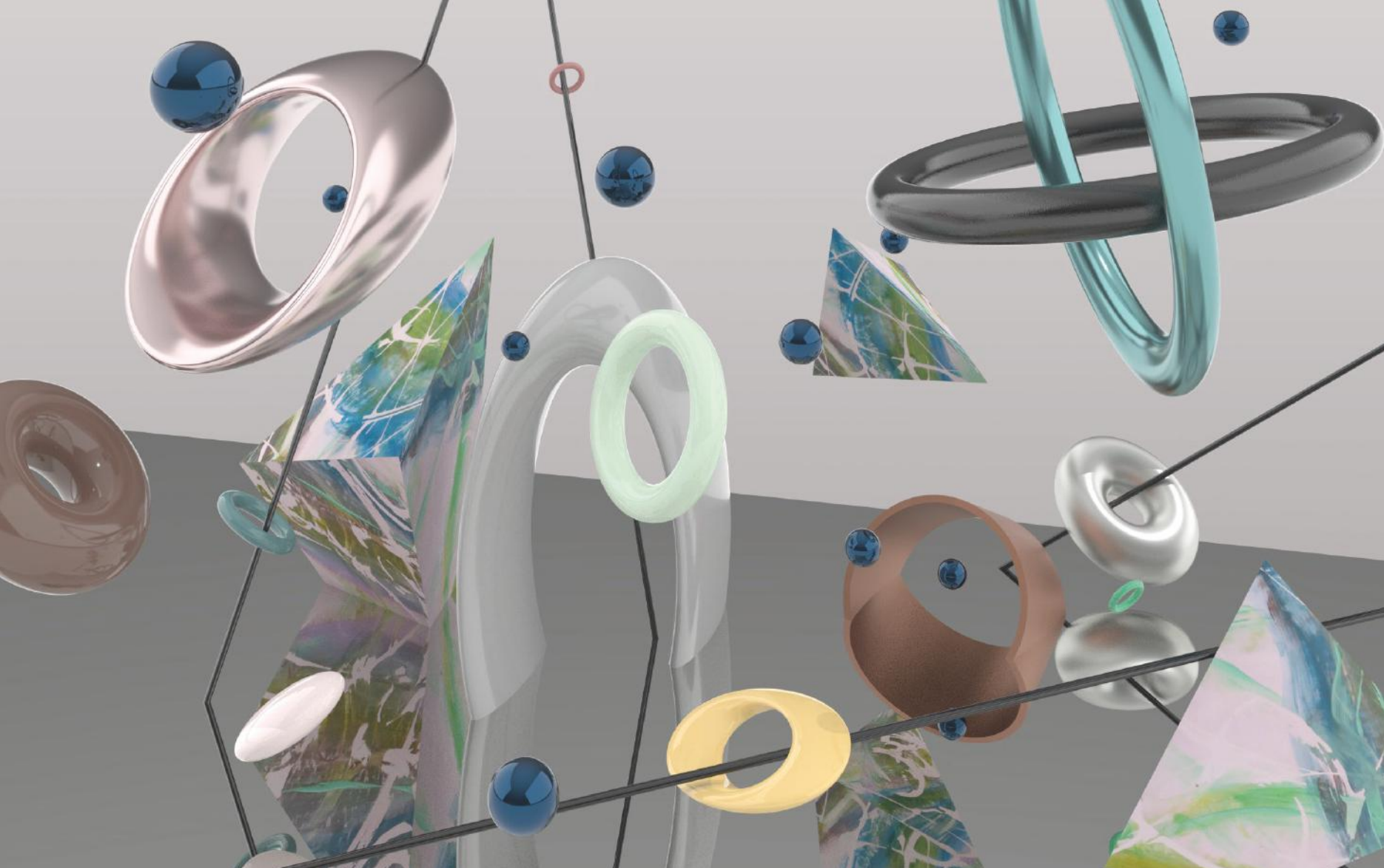
101 - **17. FEB**
PROZENT 2 0 1 9

Jule Abel | Isabella Baumann | Lea Borkowski
Alina-Lorena Bujupi | Laura del Giudice | Lucy Conway
Lina Diebold | Hannah Niedermayer | Maria Möller
Anna Noll | Natalia Potapova | Mia Sieber
Viktoria Sonntag

GRAPHIC DESIGN
FYLER & LOGO

CATALOGUE DESIGN
WORK IN PROCESS DOCUMENTATION

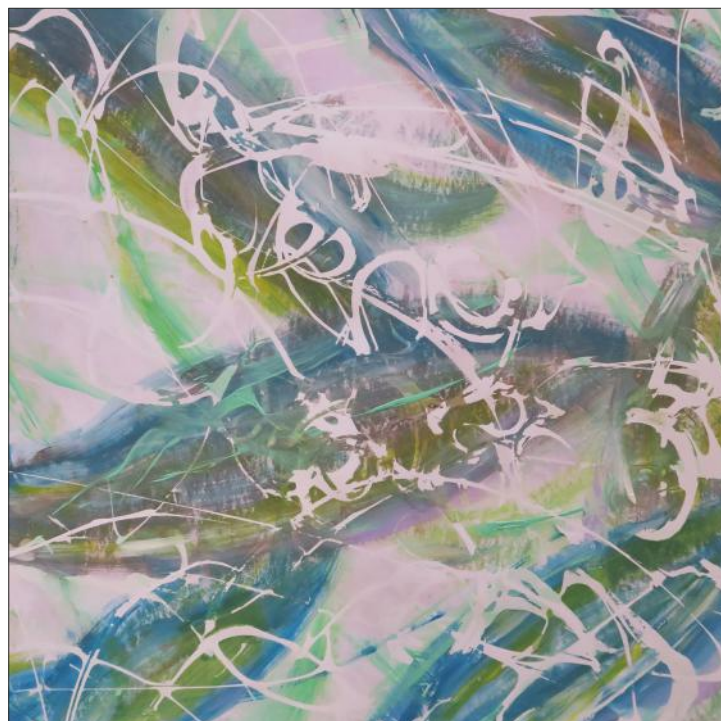
EXPERIMENTS & STUDIES



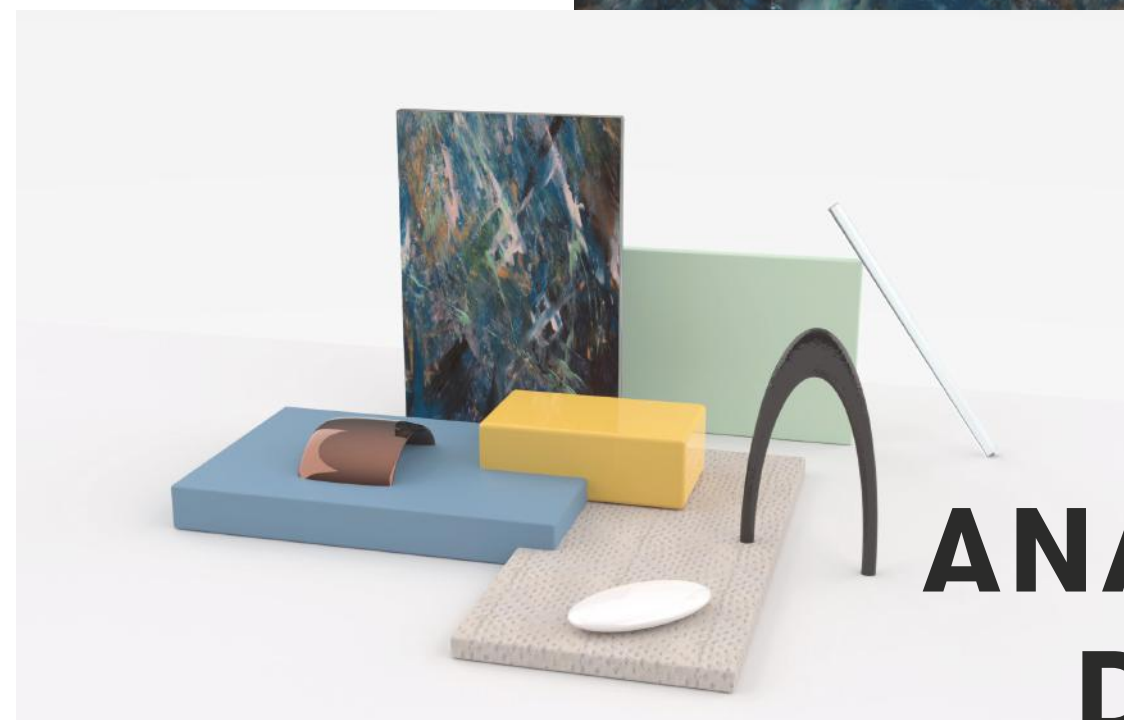
MATERIAL COLLAGE
2021



„GALAXY WORLD“
ACRYLIC PAINTING
70 X 100 CM
(2016)



„FLYING LEAVES“
ACRYLIC COLOUR
& FIXOGUM
50 X 50 CM
(2016)

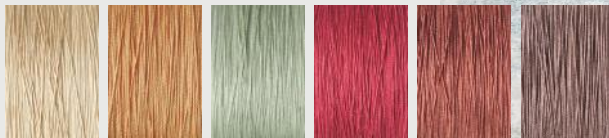


MATERIAL COLLAGE
2021

**ANALOG &
DIGITAL**

04

MATERIAL
& SURFACE
DESIGN



RAINBOW MOUNTAIN
PERU

IN THE REALM OF THE RAINBOW VINICUNCA (2018)

The project combines modern technologies such as laser cut and laser engraving with artisan manufacturing techniques to rediscover it in a design context.

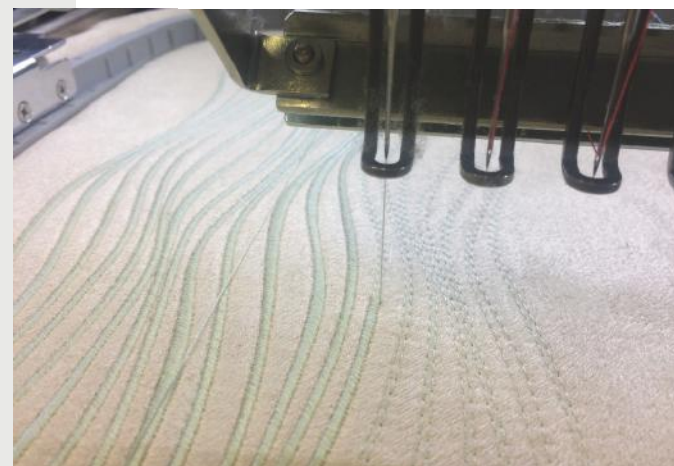
The inspirational influence of the Peruvian rainbow mountain Vinicunca gives the designs a natural and colorful look. The seven different natural colours of the mountain, which are caused by overlapped minerals, are reflected in the design drafts.

One focus point was on the development of three-dimensional structures, volumes and stripe-shaped textures, which illustrate the sediment layers of the Vinicunca. The work has always been based on an experimental approach to develop a wide range of innovative materials and surfaces. The materials used are wood, cork, textiles, artificial leather, cardboard and plastics. An important part of the material collection is the uniqueness of the designs, which are characterised by their feel, the different combinations of materials and the interplay of craftsmanship and technical production.

This approach gives a new character to simple materials through transparency, volume and flexibility, stimulating interaction and imagination. The materials can be used for a variety of ideas in the field of trade fair, shopfitting, object design, interior design and product design.



POLYMER CLAY
EXPERIMENTS



3D EMBROIDERY



SURFACES



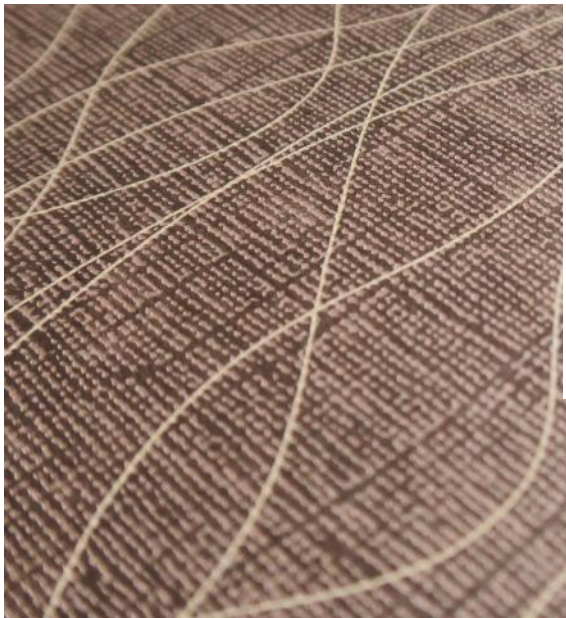
JEWELLERY



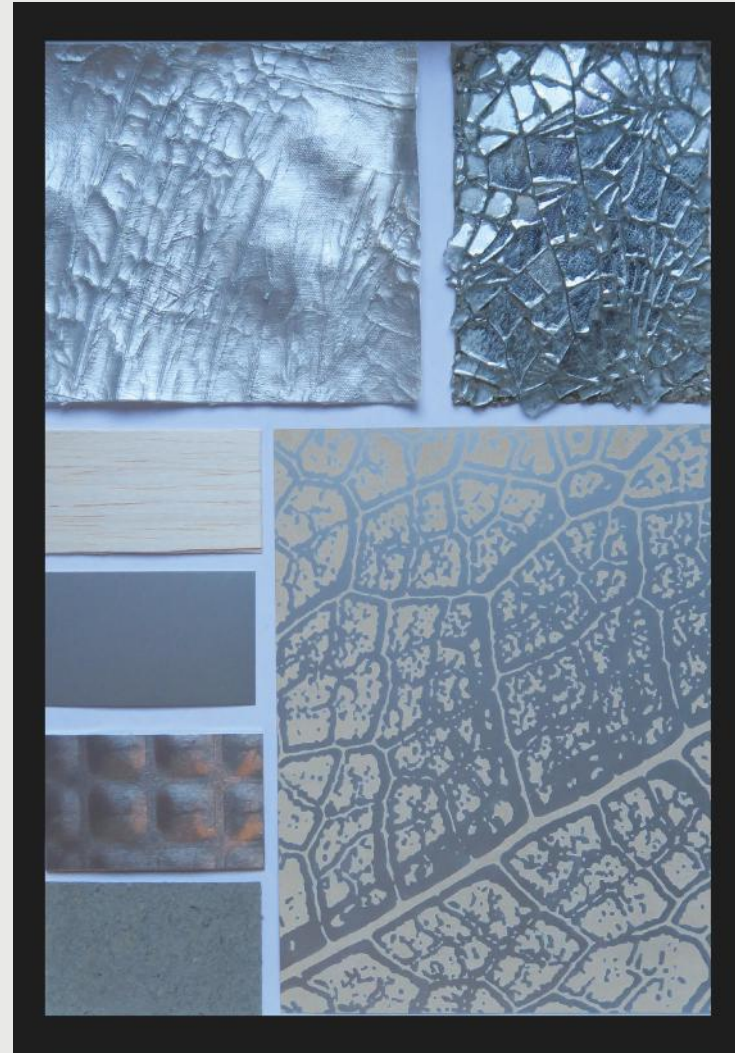
RECYCLED SURFACES



LASER ENGRAVING



LAYER SURFACE



MATERIAL INSPIRATION BOARD

MATERIAL & SURFACE DESIGN (2017)

The semester project BACK TO THE ROOTS for the course „Verity and fiction” focuses on different materials, their production methods and imitation possibilities.

For every material there are different finishing and processing methods to make surfaces interesting and attractive. Traditional and modern techniques as well as special effects are suitable for this purpose. This includes embossing, silk screen printing, engraving, lasing techniques, varnishing, laminating, gluing, and welding.

In my research I bring into focus the terms quality and authenticity of surfaces. I asked myself the question what truth and, in contrast, fiction actually means in design and also considered the difference between the processing of the past and the present, as well as the increasing importance of fake products nowadays.

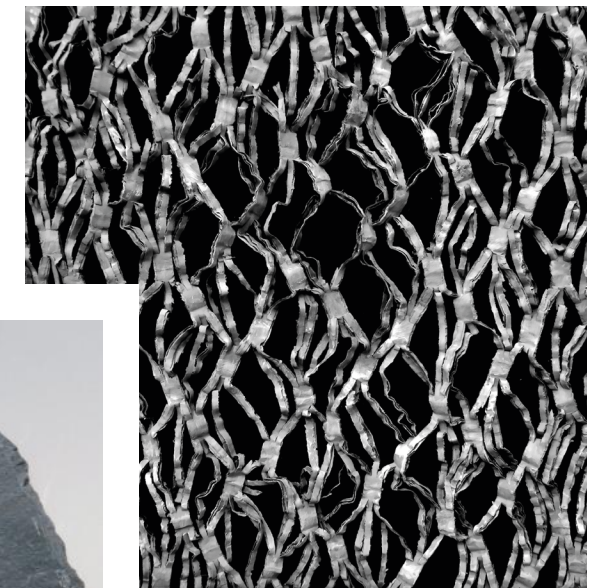
Design often plays with material deceptions, imitations and counterfeits. Frequently, the first visual impression can mislead the recipient because the examination of the haptics of materials partially establishes a misunderstanding.



COLOURED TOOTHPICKS ON METAL



METAL,
ENGRAVED,
HANDMADE



CARDBOARD STRUCTURE ON FELT



SLATE, ENGRAVED, HANDMADE



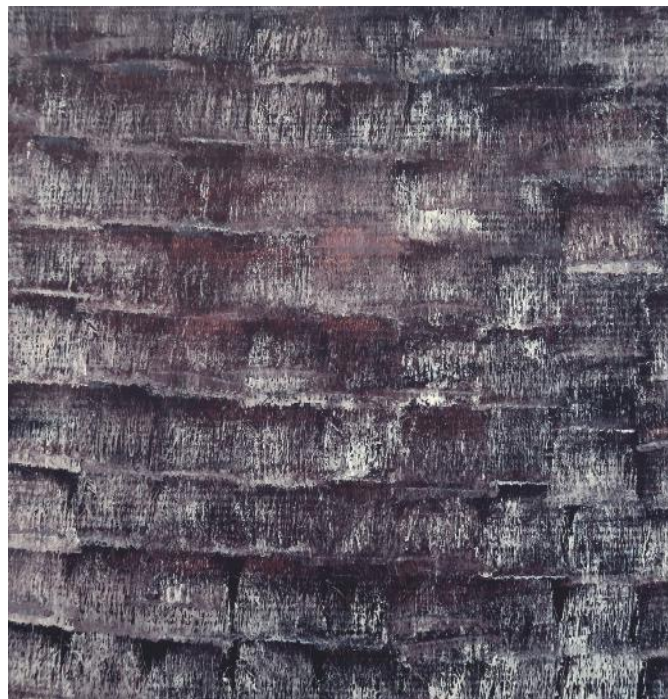
BURNOUT PATTERN



MATERIAL INSPIRATION BOARD



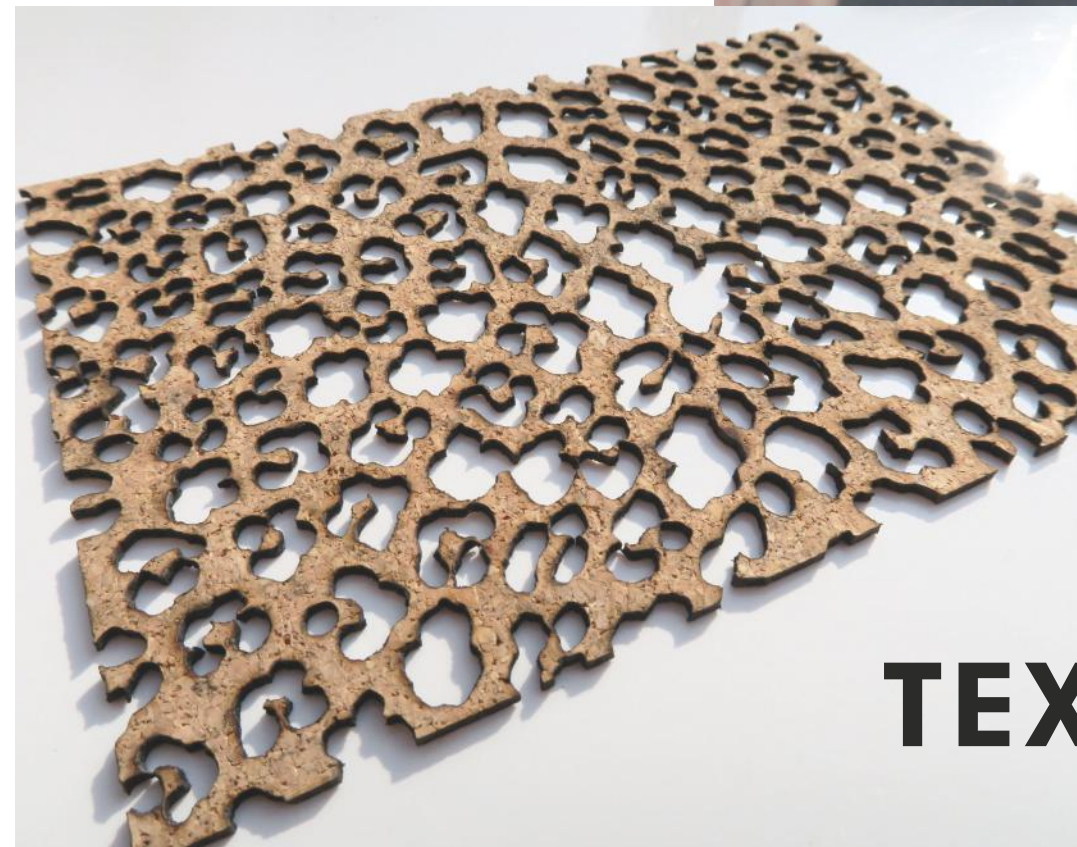
ARRANGED LEAVES



ACRYLIC PAINT TEXTURE



CORK, LASER CUT, TRANSPARENT



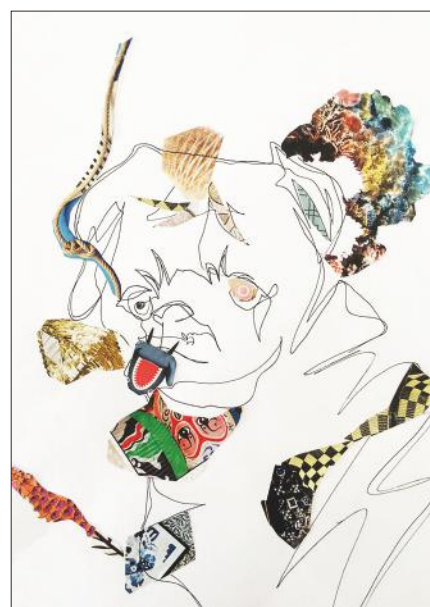
CORK, LASER CUT

TEXTURES

05

FINE ART &
WORKSHOPS

DRAWING & COLLAGE



„WELCOME TO THE ZOO“
BLIND DRAWINGS & COLLAGES
FINE LINER, MAGAZINE SNIPPETS
40 X 50 CM
(2016)



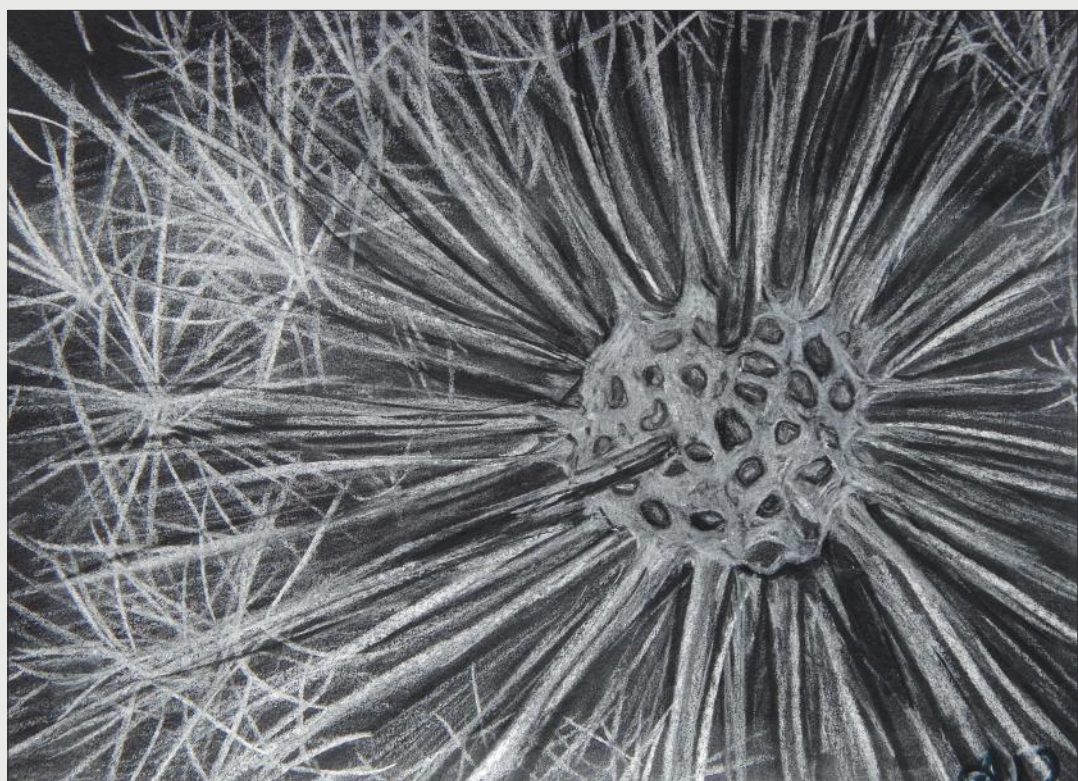
DRAWING & COLLAGE



„TREE FRUITS“
CHARCOAL,
PASTEL CHALK
50 X 70 CM
(2012)



„VARIABLE CELL“
DRAWING,
PRINTING,
CUTTING
40 X 40 CM
(2016)



„DANDELION“
DRAWING,
WHITE PENCIL
15 X 20 CM
(2012)



„WITHERING BEAUTY“
DRAWING, WATERCOLOR
30 X 40 CM
(2012)



„WINTER IMPRESSIONS“
ACRYL, WOOD SHAVINGS,
BAST FIBER
80 X 100 CM
(2012)

„MODERN STILL LIFE“
ACRYL
80 X 100 CM
(2013)



„TOY BOX“
ACRYL
80 X 100 CM
(2013)

„HARIBO COLORADO II“
ACRYL
50 X 70 CM
(2019)

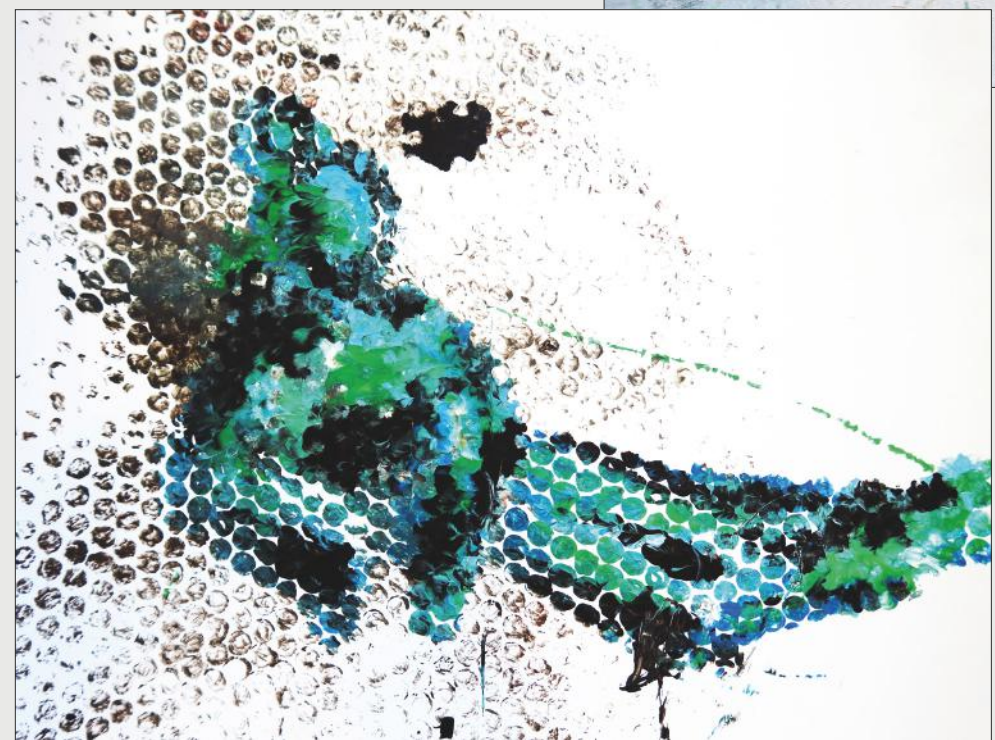
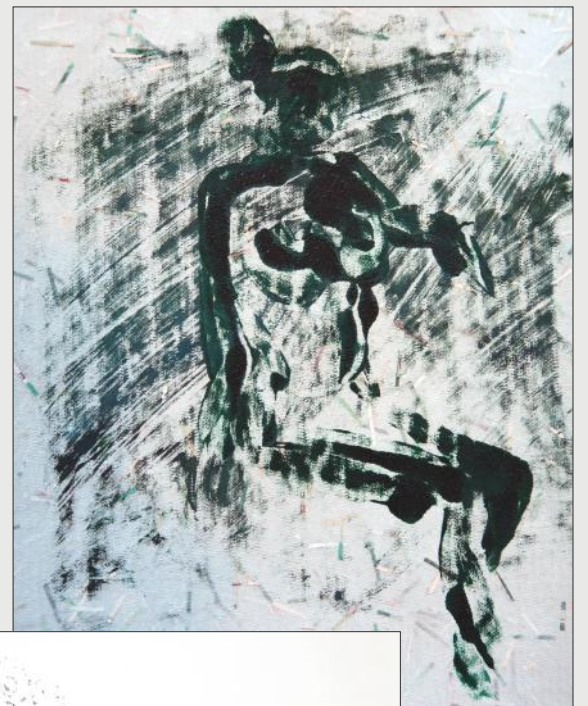


„KOBLENZ CITY LIGHTS“
ACRYL & PAPER SHREDS
61 X 91 CM
(2016)





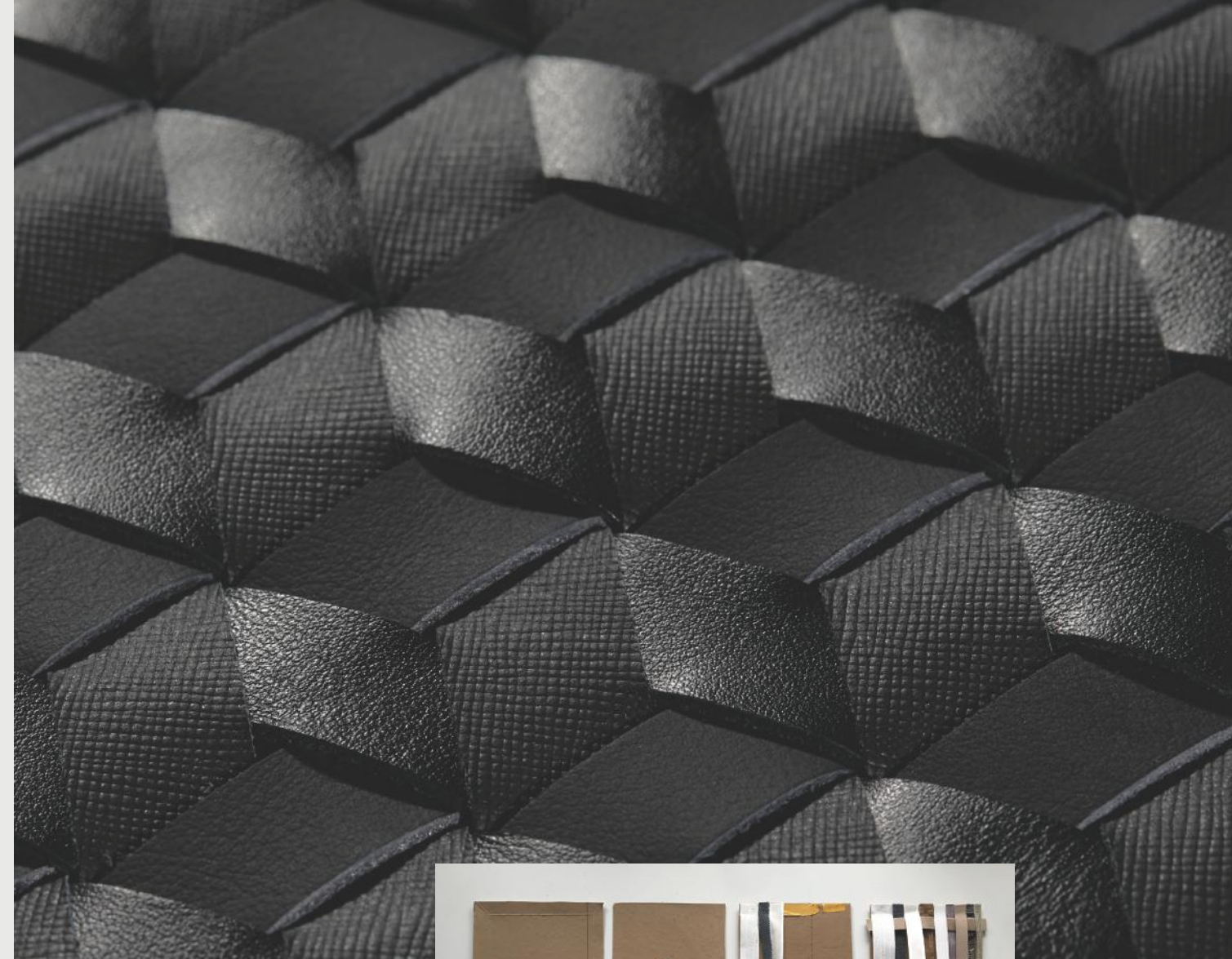
ACRYL
DIFFERENT SIZES & TECHNIQUES
(2016)



CRAFTING



PAINTING



WEAVING



Kultur in der Klinik

Das besondere Bild - schön design
mit A. Noll (Designstudentin)

Ein Web-Projekt mit alten Materialien wie z.B. Tapeten, Papiere, Stoffe,...
Recycling Gestalten bedeutet kreativ zu sein mit Materialien, die uns umgeben
und oft als Abfall bezeichnet werden.

CREATIVE WORKSHOPS

PROFILE	Anna Noll born on November 7, 1995 in Koblenz email: anna.noll-design@web.de, phone: +[49] 173 8775114
EDUCATION	
2019 - 2022	Peter Behrens School of Art Düsseldorf (HSD), MA Exhibition Design Master of Arts, GPA: 1.5 (1.0 = 100 %)
2021	KHiO - National Academy of Arts Oslo, MA Interior Architecture & Furniture Design Semester abroad
2015 - 2019	Reutlingen University, BA Textile Design, Main focus: Material & Surface Design Bachelor of Arts, GPA: 1.1 (1.0 = 100 %)
2011- 2015	Landeskunstgymnasium (art school) Alzey, GPA: 1.6 (1.0 = 100 %) Representative at Art Committee
ACHIEVEMENTS & EXHIBITIONS	
2022	City Lead & Experience Developer, Realtainment GmbH (ArtNight), Cologne Master thesis and exhibition „Through each other - How art and dementia connect“
2021	Artist and instructor at ArtNight (acrylic painting workshops), Koblenz Instructor - Design project at Landeskunstgymnasium, Alzey Collaboration project between KHiO, Intercultural Museum Oslo and CoFutures
2020	Group exhibition „Pull to refresh - Können wir Zukunft?“, HSD Düsseldorf Creative workshops with children and patients at LVR-Klinikum Düsseldorf
2019	Art exhibition „Matinee im Saal“ at historic hall Mertloch Final design exhibition „RIBBON STRUCTURES“ at Kunstverein Reutlingen
2018/2019	Bachelor thesis - Woven Leather Project Tuchfabrik Willy Schmitz, Mönchengladbach
2018	2nd place Cover & Layout Design Contest (Cusanuswerk)
2017/18	Internship and Study Project at Mazda Motor Europe GmbH (MRE), Oberursel Department: Color & Material Design
2017	Internship Acrysign, Plastics technology and Interior Design, Tirschenreuth
2015	Scholarship: Cusanuswerk & e-fellows.de Art exhibitions of own paintings and drawings, Mertloch and Gappenach 2nd place art award 2015 (Burgfestspiele Mayen) „Alles Theater oder was?“
2014	Internship LUMAS Art Gallery, Assistant for exhibition design and sales, Munich
2011	Internship Visual Design and Decoration, Galeria Kaufhof, Koblenz
SKILLS	computer: Microsoft Office, Adobe CC, Cinema 4D, Rhino technical: embroidery, screen printing, laser and plastics techniques, wood work German - native, English - fluent, French - basis Clean driving licence

Being open for creativity changed my life. My curiosity and open-mindedness brought me to a completely new way of living and thinking. I start projects with an artistic, experimental and intuitive approach. The practical experiences are important in my multi-disciplinary work, where craft meets design. For the visual communication of my ideas and concepts, I use a range of tools from sketches and photography to material samples, prototypes, and renderings.

The work and projects had a basis in aesthetics and are now in a state with a focus more on meaningfulness, sustainability, and future relevance. My current expertise includes textile work, transportation interior and surface design, exhibition design, and artistic pedagogical work.

My inner drive for projects with value and social impact is constantly growing. It expresses itself in exhibition design projects that create reflection and awareness, human interaction and participation. I feel the urge to enable people to explore materials, tactility, and creative techniques, to develop their creative potential as well as to sensitise sensory perceptions in my handicraft workshops.



ACTIVITIES & EXPERIENCES

Organisation and implementing of ArtNight events (acrylic painting workshops), developing innovative creative ideas, organisation of artists‘ round tables, contact person and mentor for other artists

„Future of love - the next generation“ - own artistic short film „The sensory love space“

Main focus and research topic: climate change and environmental protection

Public relations work, social media marketing, exhibition coordination and concept development, fashion show planning and realisation, setting up and dismantling the exhibition, vernissage organisation

Project conception and realisation: color and material selection, photography, layout design, presentations, trend reports of fairs, exhibition design, visualisations with Photoshop/ InDesign/Illustrator/Premiere Pro, exchanges and meetings with suppliers of the textile and automotive industry

Design research (material, colors, interior), creation of design concepts, color material concepts, work with Photoshop/laser cut, support in the production of design panels, production of material inlays, gluing techniques, grinding, CNC milling

Insight into photography and art, design showrooms, customer advisory,creating window displays, selection of photographs, exhibition design concepts

Insight into the field of visual marketing design, support and learning of design activities, construction and decoration of shop windows and exhibition areas, color concepts



ANNA NOLL

EXHIBITION DESIGN
MATERIAL & SURFACE DESIGN
TEXTILE DESIGN
FINE ART & WORKSHOPS

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