

among-all
the new installation by Patricia Urquiola

among-all, the new installation designed by Patricia Urquiola, is presented at Heimtextil 2026 and will be on view in Frankfurt am Main from 13 to 16 January 2026, in Hall 3.0, Stand G25.

Conceived as an open, evolving ecosystem, *among-all* unfolds as a landscape that listens and responds. Textiles form a shared material ecology made of remnants, regenerated polymers, bio-based materials, technologies, and human presence, shifting the focus from finished products to processes of transformation.

Rather than a collection of objects, *among-all* is a spatial and conceptual environment in which textiles operate as zones of passage between softness and structure, waste and resource, craft and industry.

The installation brings together a series of elements that articulate this approach through material specificity. The sculptural seat *Giano Bifronte*, originally presented within *among-us*, reappears with a new fringe covering made from ECONYL® yarn and developed by cc-tapis through robotufting techniques. The material, ECONYL®, is obtained from recovered waste such as fishing nets, discarded carpets, and industrial residues, and is fully recyclable.

Floor carpets composed of woven selvages and production remnants from 13RUGGS by Rohi interact with suspended grid structures assembled from reconfigured textile offcuts, redefining spatial boundaries through lightweight yet structural systems.

Digital elements extend the ecosystem beyond materiality. A large responsive screen transforms visitors' movements into hybrid creatures developed for *among-us*, while a second screen documents the making of the installation, revealing materials, processes, and collaborations behind *among-all*. Around the first screen, a series of 3D-printed masses produced by Caracol using its Heron AM robotic platform are made from ECONYL® chips developed by Aquafil.

A hybrid silver creature, previously introduced as a digital figure, becomes a physical presence within the space. Crafted from Ohoskin, a material derived from Sicilian orange by-products, and shaped around a padded wooden internal structure, it translates a virtual entity into a tactile, material form.

An inflatable habitat made entirely from nylon leftovers, derived from unsold fabric rolls and selvages, creates a permeable architectural volume that reconfigures industrial surplus into a spatial condition.

The installation also includes a tapestry produced using Kvadrat fabrics, Regos by Febrik and Hero 2, textiles that explore elasticity, density, and structure while combining renewable fibers and recycled content within a circular framework.

Throughout among-all, materials are presented not as static surfaces but as active matter. Textiles are not intended as stable substances, but as states of transformation.

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