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TRIP two textile research in process

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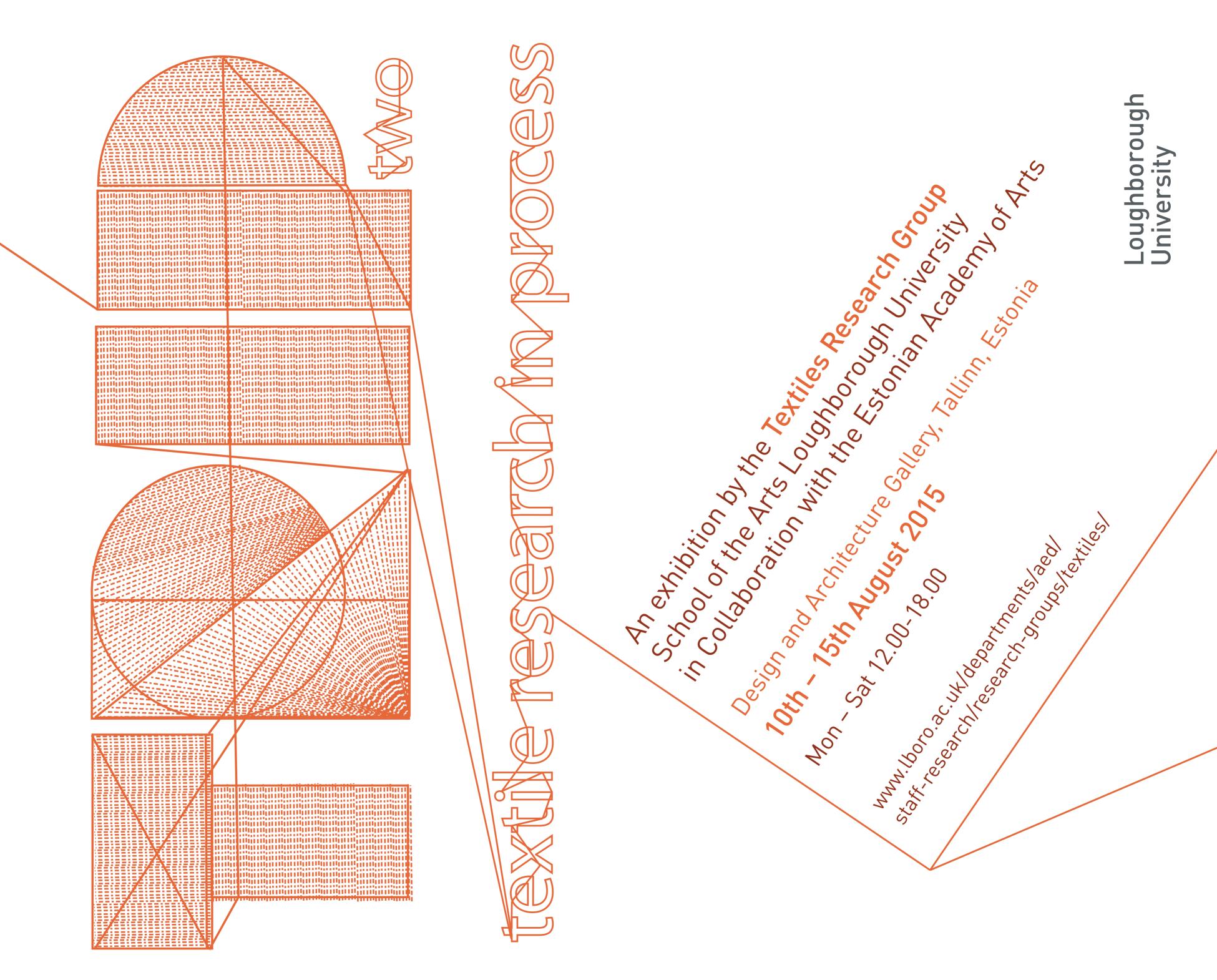
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REPOSITORY RECORD

Kane, Faith, Kerry Walton, Tina Frank, Jan Shenton, and Kerri Akiwowo. 2019. "TRIP Two Textile Research in Process". figshare. https://hdl.handle.net/2134/19746.



textile production, specifically Mottingham lace. The samples fibre cultivated in Leicestershire and visual review of local and textile traditions. This has focused around the use of flax include visual and material exploration of local fibre resources sustainability inform my current practice. Recent concerns technologies in design practice. Issues relating to My research focuses on the use of new and industrial

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ombré's complement the natural grain direction. directional abstract geometrics and various circular with a layered rich tapestry of pattern. Dark multi printing processes. The Iroko hardwood top is engrained a modern piece of craftsmanship using contemporary Unique and individual, the Apollo Occasional Table is Dan Heath

Jenny Gordon



Janette Matthews

as origami.

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Janette Matthews' work demonstrates how

be created through the combination of laser

fibres such as silk, is transformed through

three-dimensional surfaces and structures can

processing and traditional textile techniques such

as pleating. Fabric manufactured from natural

this application of digital technology with craft

sensibilities into fascinating optical illusion,

moiré effects and shadows. Embedded in her

from geometry and mathematical modelling and

incorporates traditional folding techniques such

J.Gordon@lboro.ac.uk woven textile approaches to sandal design. the potential for innovation through hands-on, case study that is part of wider PhD research into The pieces are outcomes of a practice-based interaction with, and exploration of, the materials construction were acquired through first hand designs. An intimate knowledge of materials and weaving processes in the creation of sandal upper These pieces explore the use of hands-on

Laura Morgan

textural surfaces.

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textile design and making process is research for allows techniques to be manipulated and

A selection of laser-patterned textiles created

for research into the development of sustainable

textile design techniques. Working with a craft

approach to industrial laser processes allowed

a new toolbox of techniques to emerge from

the practice including colouration and three-

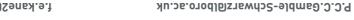
dimensional moulding. Laser interaction with

material properties is intrinsic to the design

outcomes. Creative misuse of the technology

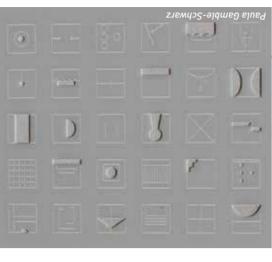
provide bespoke aesthetics combined with





shown is Corian. perspex and linen. The material used in the image samples, the other three carried out on paper, of alternative materials. This is a series of four how the meaning is interpreted through the use own personal hyrogliphic language and questions This work explores narrative through the use of my

Paula Gamble-Schwarz



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historical and contemporary references. typography and abstract geometric structures with repeat and the imagery has been inspired by the translation of drawing, pattern and geometric The print designs explore surface qualities through

are for bespoke interior and furnishing applications screen - printing flock on to wool and the designs Tina Frank's work investigates the process of hand

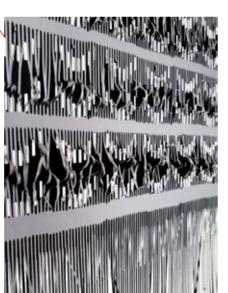
Tina Frank



Lauren Moriarty

Lauren Moriarty designs and manufactures products which explore the potential of pattern, materials and 3-dimensional textiles. She works with a variety of materials, predominantly plastics, rubber and fabrics and uses a range of processes including screen printing laser cutting, die cutting and 3D modelling to produce her work. The 'Stitch Studies' series is an exploration into textile structures, examining woven structures, lace and open weave constructions, threads and embroidered surfaces. The collection forms a study of fabric structures referencing hand making and mechanised techniques.

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9JisowA im9Y

how we relate to the material world.

am is to gain a deeper understanding about

transition from a raw material to product, the

based around the naturally inherit properties

post-consumer waste and delves into thinking

trip made to the heartland of cork production

the context of textiles. Informed by a research

this project considers alternative applications

for materials typically positioned outside of

Named after the Portuguese word for cork;

it explores complementary applications for

in 2007 (Alentejo, South Central Portugal);

of materials. By studying the life cycle in its

Rachel Philpott This research develops adaptable, self-supporting 3D textile structures with shape-memory properties. These textiles have transferable application in diverse disciplines including parel, medicine, architecture, interior and product design

Reworking paper models and textile structures through other media enables me to re-conceptualise the object, its shape, composition and scale. Obscuring tactile aspects of the textiles using video, essentially coloured light, creates alternative frames of reference that help me to evolve concepts and to communicate ideas.

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Laura Morgan

Nithikul Nimkulrat

These duo lights examine the meaning of and the border between art and design. On the one hand, these lights can be considered functional art pieces, and on the other hand, artistic products. It is up to people who are experiencing them to decode the meaning of them.

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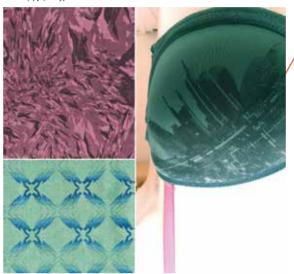
testify to the respect in which historic textiles are still held. Neither are exceptional in their design, but are exceptional in the manner of their preservation, and

the break down of the cloth; the result is a fascinating combination of pattern and decay. fabric of this garment reveal the manner in which the corpse was both interred and then subjected to his head when he was buried, in Coventry, in the 17th century. The patterns that are prominent in the The work that I have submitted is a collection of fragments from a man's coat, that was placed beneath

Pennie Alfrey



9JizowA im9



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polyester garments in this way. suggest suitable markets for processing Sportswear and intimate apparel prototypes manufacture and on demand finishing. environmental considerations for textile is relevant to textile design practices, and tonal capabilities. This research surface effects with high-resolution imagir textile design innovation by enabling new scientific and technical aspects facilitate and dyeing procedures. Combined creative, polyester fabrics, industry standard dyes methods using CO2 laser technology, explores alternative textile coloration A 'Digital Laser Dye' patterning process Kerri Akiwowo



Jan Shenton

My woven designs explore Bargello, traditional Florentine stitched canvas work and the development of the technique through weave structures using traditional hand looms. Pattern and colour have played a vital role, and by using contrasting palettes, complex warping orders and threading plans on the loom, the illusion and movement achieved creates a disturbed rhythm in the design.

The search for more efficient and environmentally friendly alternatives for

the processing of textile fibres has seen an increased interest in enzymatic

technologies, largely due to their elimination of adverse effects on the

environment caused by conventional chemical treatments used in the

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Kerry Walton

Chetna Prajapati

The work aims to originate and explore a conceptual viewpoint: I am using the loom as a tool for drawing to make woven sketches, developing a drawing attitude through weaving process, challenging habits and preconceptions about an accepted approach to drawing for Textiles.

I am interested in the point where drawing no longer contributes to an act of translation into Textiles but where the work is a fusion of ideas and materials-a crossover of making practices and drawing thinking, thus developing an understanding of how the meaning of what is drawing manifests itself through the weaving. By using knowledge of weaving process to understand and inform the productive process of drawing, the work identifies an approach which attempts to change the supporting role of drawing. It questions pre-conceptions about weaving, and Textiles as 'serving objects' and aims to produce drawing as an outcome.

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the Arts, Loughborough University. Projects Funding Group and The School of With thanks to funding from the Enterprise

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Design and Architecture Gallery the Estonian Acadmey of the Arts and the project, Textile Design Research Group and For more information about the TRIP

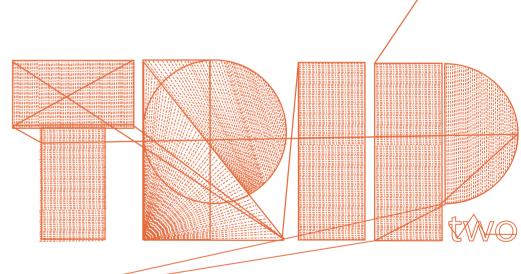
Prajapati, Jan Shenton, Kerry Walton. Nithikul Nimkulrat, Rachel Philpott, Chetna Matthews, Laura Morgan, Lauren Moriarty, Gordon, Dan Heath, Faith Kane, Janette Tina Frank, Paula Gamble-Schwarz, Jenny Kerri Akiwowo, Pennie Alfrey, Yemi Awosile, Exhibitors | Näitusel osalevad

galerii pinnal töötavad. tekstiilidisainerite ja teadlaste vahel, kes ärgitades dialoogi ja ühiseid projekte koostöövõrgustiku arenemisele, näitus aitab kaasa grupi rahvusvahelise tõid ja tekstiilidisainereid. Loodame, et ekspositsioonil, kaasates mitmeid uusi 2015. aasta näitus baseerub TRIP 2011 Koostöös Eesti Kunstiakadeemiaga looduo

omavaheliste sidemete vastu. käsitöö, disaini ja uute tekstiilitehnoloogiate olevate tööde ühiseks jooneks on huvi teaduslikust narratiivist. Kõikide näitusel ööt əsilitkarq ƏUOT ətsevəlüidül denna lahendusteks formuleerunud on. Näitus kontsepte ja protsesse, mis tekstiilseteks öötsuminuu səbatsaljaq ,əliniasib əsiivsimənədisi biəslaeubivibni əgiil (ƏUOT ibiqaebə) iqungsiminuu inisaibiJiiltakat egi digitaalsetele lahendustele, demonstreerib tekstiili valdkonnas läheneda. Toetudes on võimalik loovusele ja teadusele "TRIP" seda, kui erinevalt ja mitmekesiselt disainiprotsess, eksponeerib naitus Kasutades ühise nimetajana mõistet **Blos AIRT sufiëN**

designers and researchers working within the region of the gallery. international network by stimulating dialogue and collaborative projects with textile participating and many new works. We hope that the exhibition will build the group's the Estonian Academy of the Arts, builds on TRIP 2011 with several new textile designers The 2015 exhibition at the Design and Architecture Gallery in Tallinn in collaboration with

connections between craft, design and new technologies within textiles. research narratives within the TDRG. Common to all of the work is an interest in the The exhibition provides a snapshot of practice-based work that addresses ongoing revealing research concepts and the process journeys that lead to textile outcomes. at Loughborough University, will demonstrate individual approaches to design through reel, each participating member of the Textile Design Research Group (TDRG) based approaches to creativity and research in textiles. Supported by the use of a digital show Using the common denominator of the 'design process', the TRIP Exhibition reveals



textile research in process

10th 15th August 2015 Tallinn, Estonia

Loughborough University