Digital laser-dye patterning

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- This is a leaflet for TRIP two textile research in process: an exhibition by the Textiles Research Group, School of the Arts, Loughborough University in Collaboration with the Estonian Academy of Arts, Tallin, Estonia, 10-15 August 2015.

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An exhibition by the Textiles Research Group
School of the Arts Loughborough University
Design and Architecture Gallery, Tallinn, Estonia
10th – 15th August 2015
Mon – Sat 12.00-18.00

www.lboro.ac.uk/departments/aed/
staff-research/research-groups/textiles/

Loughborough University
Janette Matthews

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and with lasers. Inspiration for designs is drawn sensibilities into fascinating optical illusion, this application of digital technology with craft as pleating. Fabric manufactured from natural be created through the combination of laser three-dimensional surfaces and structures can.

Janette Matthews

Faith Kane

Jenny Gordon

Unique and individual, the Apollo Occasional Table is a modern piece of craftsmanship using contemporary with layered rich tapestry of pattern. Dark multi weaving processes in the creation of sandal upper woven textile approaches to sandal design. My research focuses on the use of new and industrial sustainability inform my current practice. Recent concerns and textile traditions. This has focused around the use of flax

Rachel Philpott

art pieces, and on the other hand, artistic these lights can be considered functional. These duo lights examine the meaning of and referencing hand making and mechanised techniques. surfaces. The collection forms a study of fabric structures,

Nithikul Nimkulrat

Named after the Portuguese word for cork; for materials typically positioned outside of the context of textiles. Informed by a research aim is to gain a deeper understanding about and materials-a crossover of making practices and drawing thinking, thus developing an understanding of the meaning of what is drawing. I am interested in the role that drawing plays in my technical sketching and line work. My main research interest is the preconceptions about an accepted approach to drawing for Textiles. My woven designs explore Bargello, traditional Florentine stitched textile sector. The research presented explores the potential of enzymes as a creative tool for novel textile coloration and surface patterning.

Jan Shenton

textile of this garment reveal the manner in which the corpse was both interred and then subjected to testifying to the respect in which historic textiles are still held.

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using the common denominator of the ‘design process’, the TRIP Exhibition reveals revealing research concepts and the process journeys that lead to textile outcomes. Each participating member of the Textile Design Research Group (TDRG) based at Loughborough University, will demonstrate individual approaches to design through approaches to creativity and research in textiles. Supported by the use of a digital show reel, each participating member of the Textile Design Research Group (TDRG) based

Chetha Pruppali

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 potential of adaptive effects on the environment caused by conventional chemical treatments used in the

Lauren Moriarty

Lauren Moriarty designs and manufactures products which reflect the potential of pattern, scale and 3D environmental textiles. Like works with a variety of materials, predominantly plastics, rubber and fabric, using craftsmanship and craft techniques. Her practice is informed by laser cutting, die cutting and 3D modelling to produce for small. The Studio Studio is an exploration into textile structures, weaving woven structures, lace and tape woven错过了 weaving, threads and embroidered surfaces. The collection forms a study of fabric structures, referencing textile making and weaving techniques.

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Rachel Philpott

This research develops adaptable, self-supporting 3D textile structures with shape memory properties. These textiles have tremendous applications in fashion design including apparel, apparel, architecture, interior and product design. The structure of textile structures through other media enables one to transform the object, its shape, composition and form. Altering textile structures of the textile using poles, essentially coloured light, creates alternative answers to the technical and aesthetic concepts and commercial ideas.

R.Philpott@lboro.ac.uk

Jan Shenton

My woven designs exploit Bargello, traditional Florentine stitched textiles, where the development of the technique involves using traditional stitches using hand and machine sewing. Pattern and color have played a vital role, and by using contrasting palettes, complex warping designed organisational and layers on the loom, this basis and movement of the flatness of weaving.

B.Phippott@lboro.ac.uk

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Janet Matthews work demonstrates how textile structures can be created through the combination of laser cutting, die cutting and 3D modelling to produce for small. The Studio Studio is an exploration into textile structures, weaving woven structures, lace and tape woven错过了 weaving, threads and embroidered surfaces. Embedded in her textile design and making process is research for and with lasers. Inspiration for designs is drawn from geometry and mathematical modelling and incorporates traditional making techniques such

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Laura Morgan

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Kerri Akiwowo

explores alternative textile coloration and dyeing procedures. Combined creative, scientific and technical aspects facilitate textile design innovation by enabling new is relevant to textile design practices, environmental considerations for textile

Paula Gamble-Schwarz

This work explores narrative through the use of my samples, the other three carried out on paper, but I decided to pursue a more interactive narrative for this series of fabrics. In order to achieve this, I designed a computer program that uses Transit, an interactive narrative program created by Facsimile, as a framework to create an extrusive narrative that enlivens the textile. By using Transit and its variety of textутures and weaving structures, I was able to create a new medium for textile text that is adapted and interactive. This program allows me to create both visual and narrative elements in my work that can be manipulated by the viewer.

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