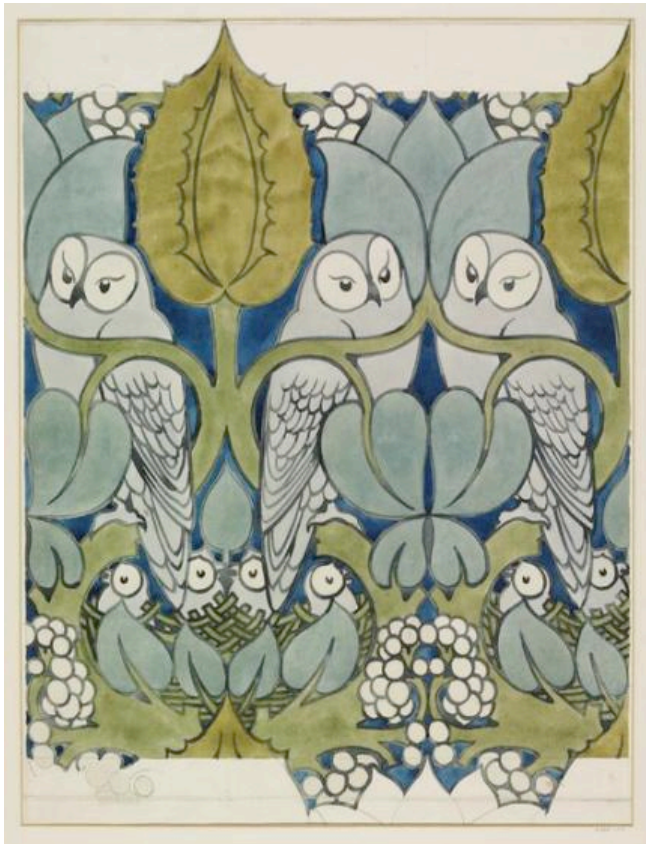


Flourish & Fade

Rethinking commercial textile design frameworks to align with
biophilic theory.

Caroline Pratt : Leeds Arts University





Charles Voysey



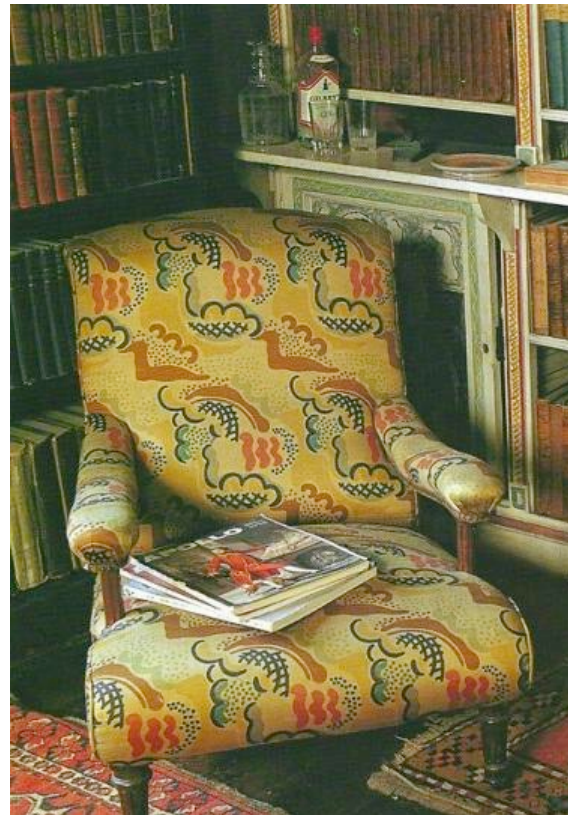
Henry Moore



Marimekko



William Morris



Duncan Grant



Laura Ashley



In/Out by Benjamin Schief and Judith Fassbender



Heimtextil 2018 - Theme Park trend exhibit





“inspire a feeling of freedom even indoors, in enclosed spaces and at the same time provide a refuge from the pressures of life in the technological age”

Josef Frank



pea green
spaces



Hampshire County Council Building





"Eden queen broadloom" by Marcel Wanders.

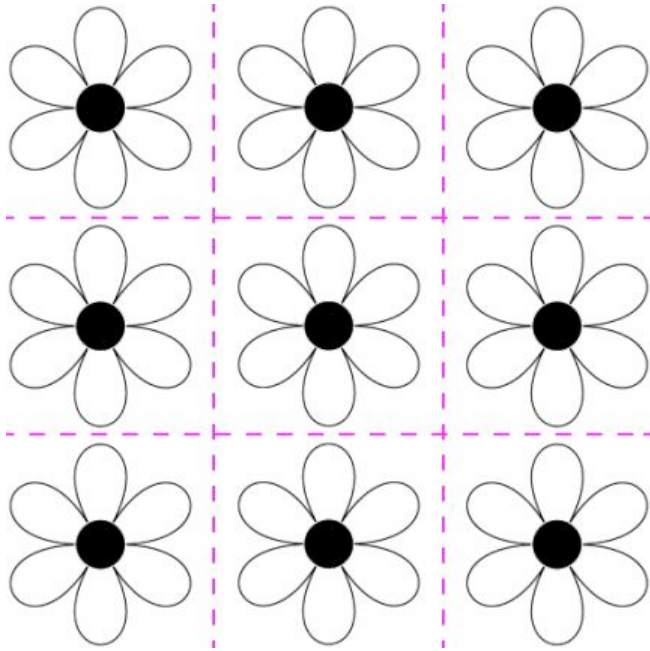


"Biophillia Slate" by Kit Miles.

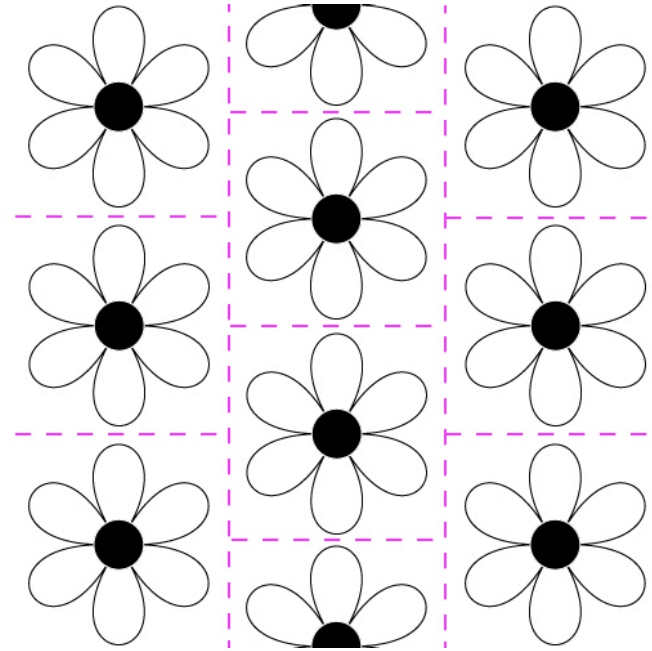
SEQUENCES : CYCLES



Repeat structures in textiles = mimick natural cycles - changing and repeating. night / day -
seed / fruit -



Block Repeat



Drop Repeat
Half Drop

UNIT 1



UNIT 2



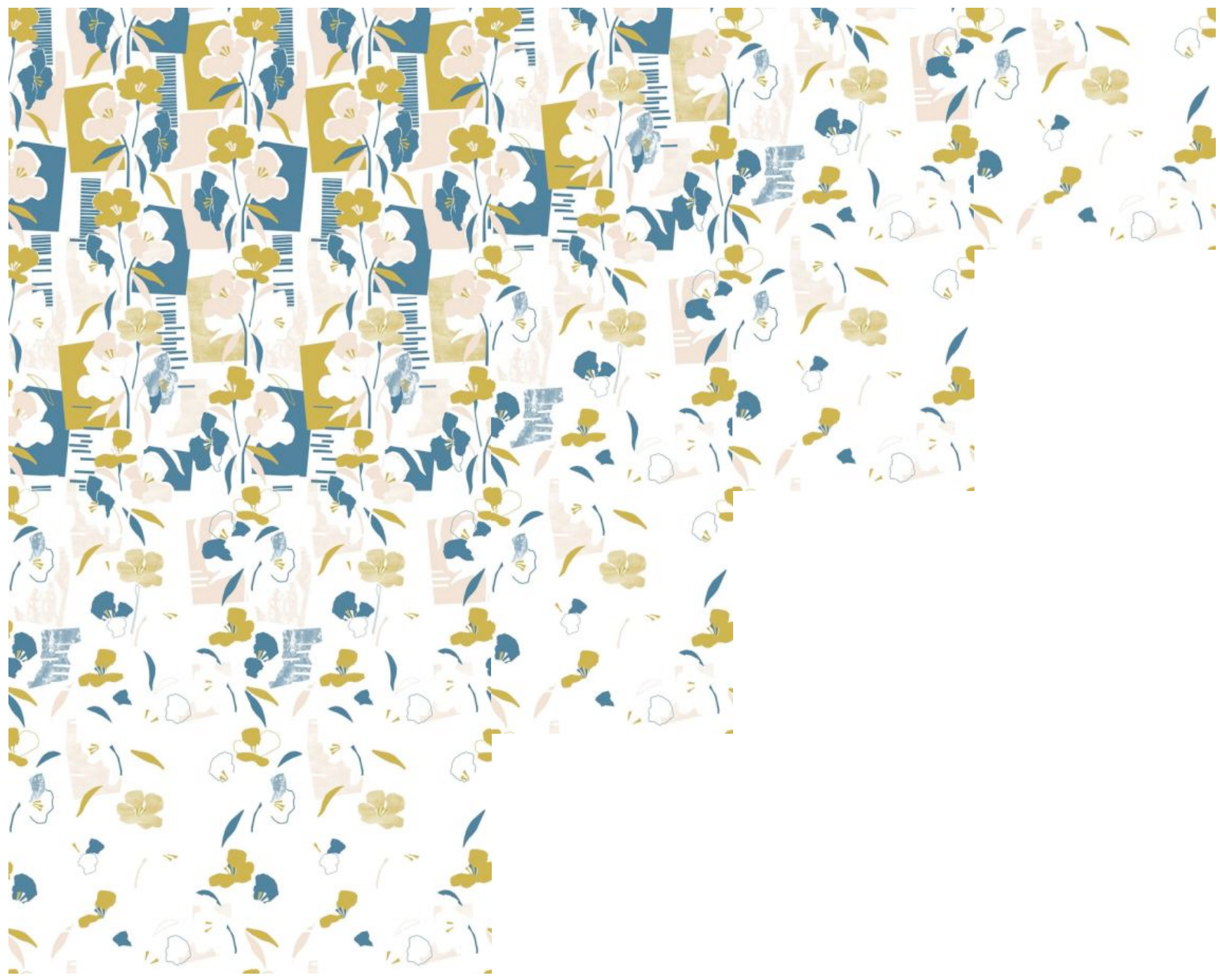
UNIT 3



UNIT 4











Dawn



Green & Blue appear first
Pale red shades follow

Midday



Full sun pales colours and causes
them to have a white tonality

Dusk



Blue & Violets become duller and darker
Reds and Yellows dominate as sunset
approaches



FULL REPEAT UNIT : 16CM X 16 CM

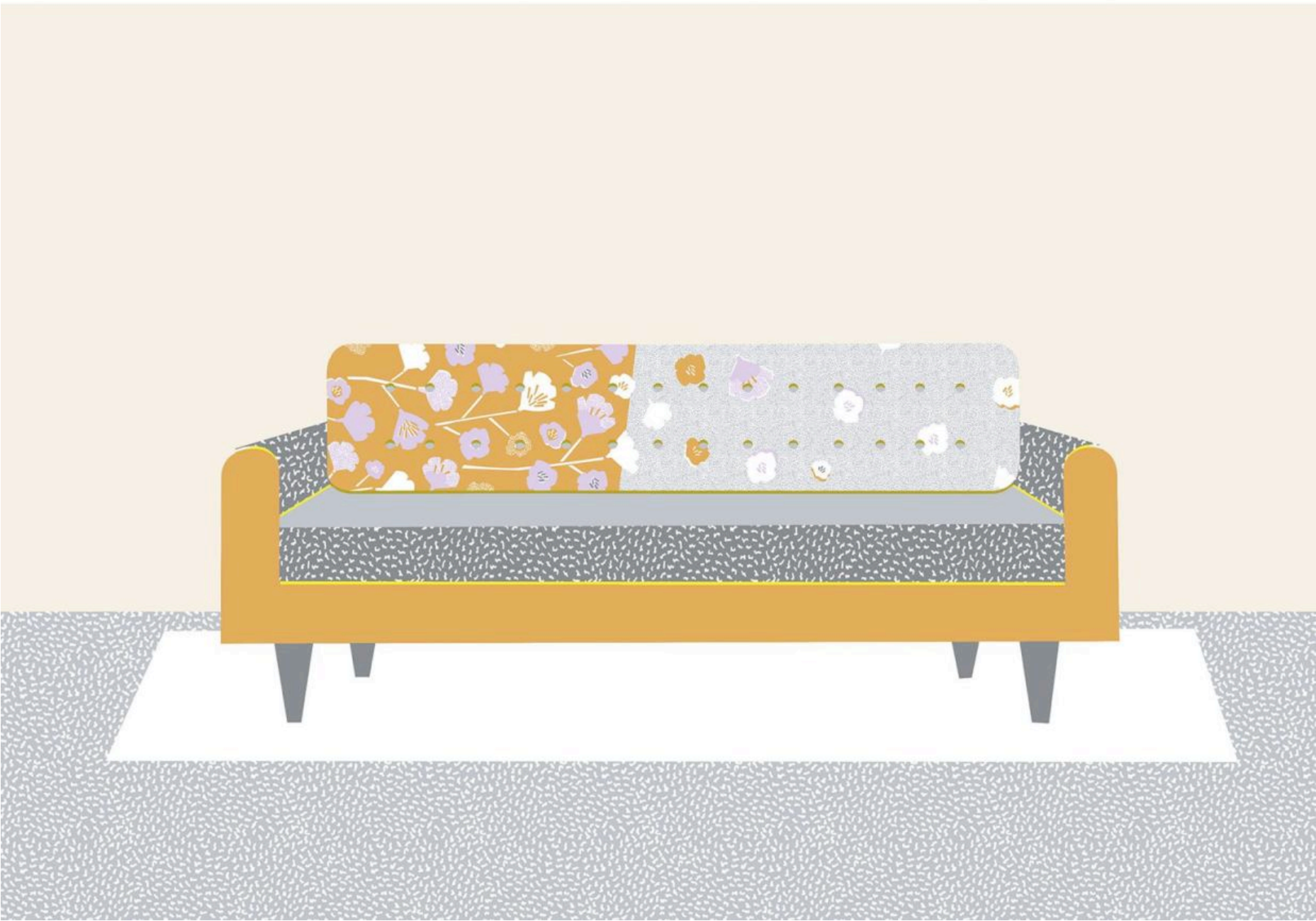


FULL REPEAT UNIT : 32CM X 32 CM



FULL REPEAT UNIT : 64CM X 64 CM





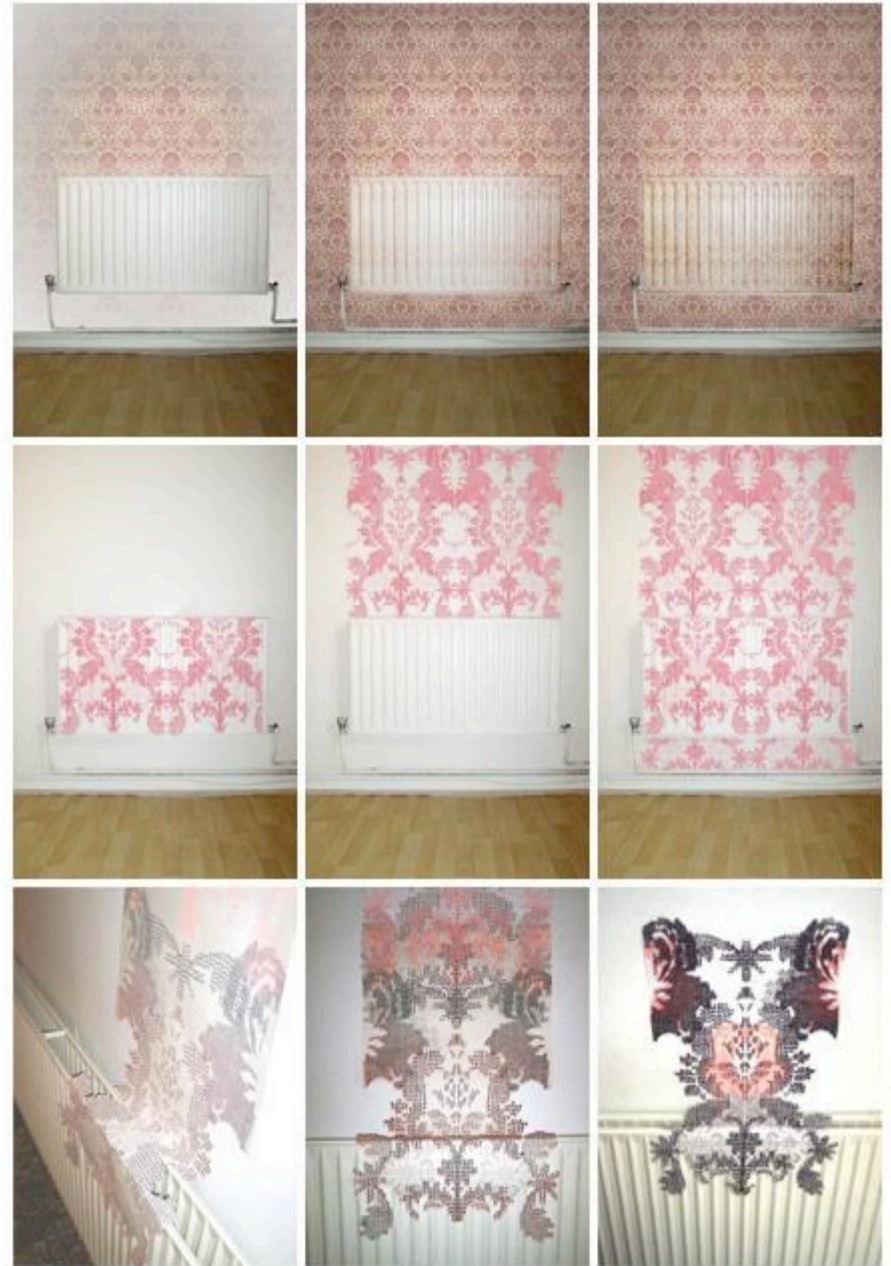


Droog (Susanne Happle and Frederick Molenschot)
Solid Poetry Collection

Hydro-chromatic pigments

"The Heat is On", developed by [Elisa Strozyk](#)

Thermo-chromatic inks





Summary

- Textiles and surface decoration can play a part in promoting a connection to the outside world.
- Indirect use of natural imagery.
- Promoting an awareness of a natural quality.
- The positioning of a print or textile within a space is important.
- Consider working with pattern and print in its broadest sense.