

Origami as Texture: Folded Surfaces Made by Students of Textile Design

P Jackson

Keywords: design, education, texture

Abstract

The creative narrative of origami since its popularization in the mid-twentieth century has been predominantly that of creating novel three-dimensional forms.

Recently in design, origami-derived forms as applied to fashion, jewellery, furniture, ceramics and architecture (among other design specializations) have similarly been predominantly three-dimensional.

However, origami techniques can also be used to create two-dimensional surface textures.

For thirty years, Paul Jackson has been teaching 'Folding Techniques for Surface Design' to students of BA Hons Textile Design. The paper will describe the week-by-week content of the teaching over a 13-week semester, including a description of the initial folded paper experiments and how these experiments are developed into final products as weaving, knitting, printed surfaces or constructed textiles, in a wide variety of materials. Focus will be given to the method of offering constructive criticism of a student's work through individual and group discussions.

Much attention in contemporary design education is given to the differences, similarities and merits of hand-based craft technologies and digital technologies. Crucially, origami is positioned at the interface between the two. The paper will discuss how the teaching of origami can help students of Design better understand these different processes and the relationship of their work to them.

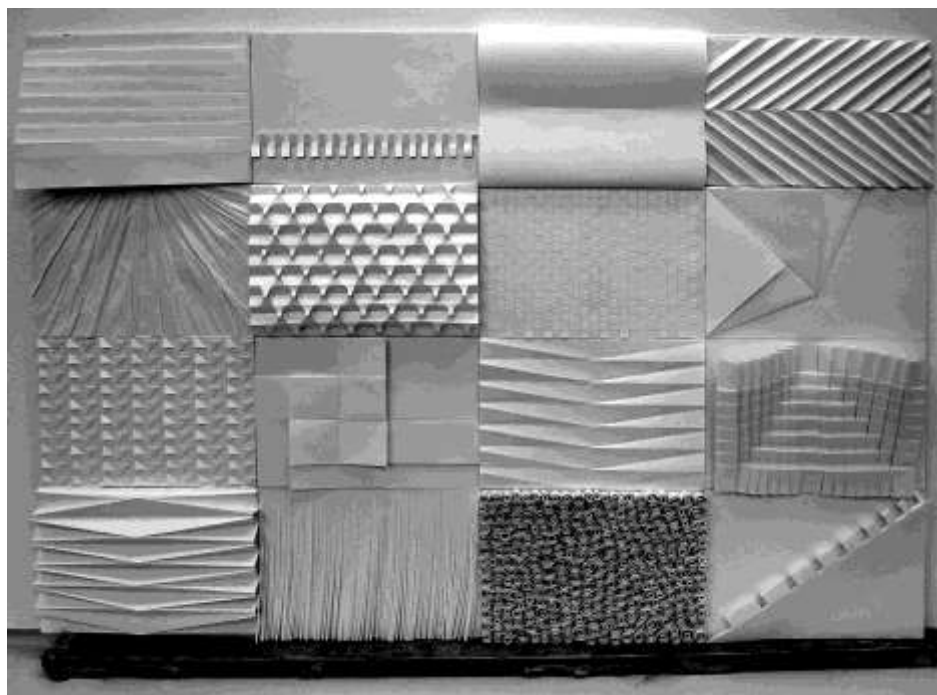


Figure 1: Textured samples created by a student of Textile Design



Figure 2: A folded surface realized as a back-pack