

## **Futurescan 2: Collective Voices**

### **Themes, Papers and Authors**

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#### **Strand A: Breaking barriers: cross-disciplinary and collaborative teaching, learning and research**

*The Human-Mould-Fashion Relationship: fungi applications for future design scenarios in fashion and textiles fabrication*

Ninela Ivanova, Kingston University

**10 minutes**

*Collaborative designers: the value of nurturing *truly* collective voices*

Lindy Richardson, University of Edinburgh, Edinburgh College of Art

**20 minutes**

*Intervention and synthesis: new partnerships between textiles and photography in the visual arts*

Marlene Little, Birmingham City University, Birmingham Institute of Art and Design

**20 minutes**

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#### **Strand B: Emerging and enabling technologies – within education, the design process, networking, and commercial application and beyond**

*Prototyping 3D 'Smart' Textile Surfaces for Pervasive Computing Environments*

Dr Lynsey Calder, Heriot-Watt University

Dr Sara Robertson, Duncan of Jordanstone College

Prof Ruth Aylett, Heriot-Watt University

Dr Sandy Louchart, Heriot-Watt University

**10 minutes**

*The Oneiric Reality of Electronic Scents*

Jenny Tillotson, University of the Arts, Central St. Martins College of Art and Design

Marc Rolland, University of Cambridge

**20 minutes**

*HeadCrowd: Managing mass visual feedback for fashion design*

Dr. Britta Kalkreuter, Heriot-Watt University

David Rob, Heriot-Watt University

**20 minutes**

(Paper moved from 'Fashion Drivers: Debates of Communication, Brand, Market' theme)

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#### **Strand C: Past, Present and Future: Historical, Archival, Socio-political and Technological Influences**

*Surpassing Tradition: Investigating Design Innovation Possibilities for Harris Tweed*

Elaine Bremner, The Glasgow School of Art

**20 minutes**

*Raiding the Past, Designing for the Future*

Dr Kevin Almond, University of Huddersfield

**20 minutes**

*Awaken: Contemporary Fashion & Textile Interpretation of Archival Material*

Jimmy Stephen-Cran, The Glasgow School of Art

Dr Helena Britt, The Glasgow School of Art

Elaine Bremner, The Glasgow School of Art

**20 minutes**

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Strand D: **Design Responsibility: Sustainability, Environment, Ecology**

*The Good Life – Designing for Sustainable Luxury*

Anne Marr, University of the Arts, Central St. Martins College of Art and Design

**20 minutes**

*Counterfeit to Counter: A model to address the impact of counterfeits on the Fashion Industry in a positive way*

Angela Armstrong, Coventry University

Ann Muirhead, Coventry University

**20 minutes**

*Re-Thinking The Designer's Role: the challenge of unfinished knitwear design*

Amy Twigger Holroyd, Birmingham City University

**20 minutes**

Gail Baugh teaches textiles and merchandising at both San Francisco State University and the Fashion Institute of Design and Merchandising. She has extensive fashion industry experience, particularly in global product development and sourcing for large retail chains. Product details. A Gorgeous book, superbly organized and arranged and written, giving near-encyclopedic insight into the nature of modern fabrics, how they're built, dyed, printed, and what unique qualities each possesses so you get an idea of how each can give voice to the fashion styles you'd like to design and construct. A real definitive, go-to textbook of value to all fashion designers and textile workers. This volume does not contain cloth swatches, but I think one can obtain them in a companion volume somewhere (?) Thankfully, indigenous fashion is finally gaining some ground. This week, Toronto will follow in the footsteps of Australia and Vancouver, British Columbia, by hosting its first-ever Indigenous Fashion Week. This four-day initiative will give designers a much-needed platform and serves as a promising counterpoint to the pervasive appropriation still found on today's runways. It will feature runway shows from designers such as Ducharme, panel discussions about cultural appropriation, and a shoppable marketplace stocked with authentic indigenous-made products. (Last year, the "Native Fashion Now" exhibition was also hosted at the National Museum of the American Indian in New York City, which displayed the disruptive works of more than 60 indigenous designers.) context of the contemporary fashion designers, they can shed a new light on the practices, which thus far have most frequently been described as deconstructionist. Invoking Michel de Certeau's a ready-made interpretation of the discussed fashion show through general and simple. associations. It would not, however, be true to assume that in the case of the Japanese revolution. material, as opposed to imagined, bases for their development. Just the opposite. The report A new textiles economy: Redesigning fashion's future outlines a vision and sets out ambitions and actions "based on the principles of a circular economy" to design out negative impacts and capture a USD 500 billion economic opportunity by truly transforming the way clothes are designed, sold, and used. Beyond laudable ongoing efforts, a new system for the textiles economy is needed and this report proposes a vision aligned with circular economy principles. In such a model, clothes, fabric, and fibres re-enter the economy after use and never end up as waste. Achieving a new textile... The study of the history of clothing and textiles traces the development, use, and availability of clothing and textiles over human history. Clothing and textiles reflect the materials and technologies available in different civilizations at different times. The variety and distribution of clothing and textiles within a society reveal social customs and culture.