Futurescan 2: Collective Voices

Themes, Papers and Authors

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

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)

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
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. 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. 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.