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**
The interpretation and experience of fashion objects is impacted by the way they are ordered and how they are presented. For instance, Carol Christian Poellâ€™s Public Freedom (2001)—a video that presents models behind the prison-like bars of an animal shelter—enunciates the conceptual basis of Poellâ€™s practice. With the cultivation of archival style, these issues are further compounded by labels that riff on or re-release their own archival designs. This arc demonstrates the influence of Margiela and fashion history on contemporary design (in other words, Margielaâ€™s work has borne itself out to be â€œarchivalâ€​). At the same time, these designers are also drawing on the popular influence of the archival aesthetic. The resulting fashion and textile artefacts were exhibited alongside extracts from CPJs and original archive material in the Mackintosh Gallery at t.Â Awaken: Contemporary Fashion & Textile Interpretation of Archival Material. @inproceedings{Britt2013AwakenCF, title={Awaken: Contemporary Fashion & Textile Interpretation of Archival Material.}, author={Helena Britt and James Stephen-Cran and Elaine Bremner}, year={2013} }. Helena Britt, James Stephen-Cran, Elaine Bremner. The Archives and Collections Centre (ACC) at The Glasgow School of Art (GSA) exists as a resource for the study of art, design, architecture and education. Textile art is an ancient practice that got its start with some of the first humans. Throughout the years, fiber art has continued to reinvent itself. The rich history of textiles has laid the groundwork for contemporary creatives. In modern times, the terms fiber art or textile art generally describe textile-based objects that have no intended use. Although this realm has previously been seen as â€œwomenâ€™s work,â€artists particularly female artists in the 1960s and 70sâ€™ started to reclaim the field and elevate it into high art. Popular Techniques in Textile Art. Textile art is broad term that can encompass many types of approaches. Weaving is one of the earliest techniques. Here, threads are laced together on a loom at intersecting angles to f