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 Fashion Institute of Technology: Fashion and Textile Studies: History, Theory, Museum Practice combines the rigorous study of fashion and textile history with hands-on training in the analysis, conservation, storage, and exhibition of textile and costume materials, and in collections management and exhibition planning and design. You'll study the historical and cultural significance of fashion interpretation, and be trained to approach costume and textile history from various traditional and innovative perspectives. Students handle every aspect, from selection, research, and presentation of the objects to print materials, publicity, and opening reception. Internship opportunities offer additional experience and professional contacts. Highlights. In this article, we feature 5 contemporary felt textile artists whose work highlights the versatility of this enduring material. Her work has been featured in the costumes and set design of Cirque du Soleil, and intense fashion and theatrical set design play a role in her designs. She creates many pieces of wearable art, playing with her concepts of grotesque, yet whimsical creatures, allowing the wearer to hide inside a world of fantasy and become something entirely new. The interpretation and experience of fashion objects is impacted by the way they are ordered and how they are presented. For instance, Carol Christian Poell’s Public Freedom (2001) a video that presents models behind the prison-like bars of an animal shelter enunciates the conceptual basis of Poell’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, Margiela’s work has borne itself out to be archival). At the same time, these designers are also drawing on the popular influence of the archival aesthetic.