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**
Awaken: Contemporary Fashion and Textile Interpretation of Archival Material. 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. It comprises a wide range of material from School records, textile pieces, more. 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. The resulting fashion and textile artefacts were exhibited alongside extracts from CPJs and original archive material in the Mackintosh Gallery at the GSA. Aspects of the project were assimilated with visual material in a publication, which accompanied the exhibition. 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 "women's work," artists—particularly female artists in the 1960s and 70s—started to reclaim the field and elevate it into high art. Popular Techniques in Textile Art. Its humble beginnings continue to thrive through the fashion world. Although many articles of clothing are still made for a purely utilitarian purpose, avant garde designers imagine garments as spectacular pieces of fabric art. A composite textile material (also called a composition material or shortened to composite) is a material made from two or more constituent materials with significantly different physical or chemical properties that, when combined, produce a material with characteristics different from the individual components. Another crucial composite, Fiberglas, was invented in 1935. It was far stronger than earlier composites, could be moulded and shaped, and was extremely lightweight and durable. World War II hastened the invention of still more petroleum-derived composite materials, many of which are still in use today, including polyester. The 1960s saw the introduction of even more sophisticated composites, such as Kevlar and carbon fibre. Definition of Composite Materials.