## Draft Programme

### Futurescan 4: Valuing Practice
University of Bolton, UK

**Wednesday 23rd January 2019**

<table>
<thead>
<tr>
<th>Time</th>
<th>Session</th>
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<tbody>
<tr>
<td>09:00</td>
<td>REGISTRATION</td>
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<tr>
<td>09:30</td>
<td>WELCOME</td>
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<tr>
<td>09:45</td>
<td><strong>KEYNOTE:</strong> Karen Nicol, Textile Designer/Artist, Honorary Fellow RCA, Artist in Residence De Montfort University</td>
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<tr>
<td>10:45</td>
<td>BREAK</td>
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<tr>
<td>11:00</td>
<td>SESSION 1</td>
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### C1 Valuing Artisan Skills, Drawing and Making

- **An experiential investigation into the embroidery practices of the Chernobyl Babushka**  
  CLAIRE A BAKER, Northern School of Art  

- **A pedagogical approach to creative copying from photographic imagery: A drawing-led practice-based research inquiry**  
  MARK PARKER, Heriot - Watt University  

- **Fashioning a more flexible masculinity and the softening of soccer**  
  CHRISTOPHER HODGE, Northumbria University  
  KYRA JEWITT, Northumbria University  
  GARETH WADKIN, Leeds Art University

### B1 Investigating and Explicating Creative Processes

- **Biomimicry using Embodied Materials in Paper Making Workshops**  
  DR. JULES FINDLEY, University of Brighton

- **Dynamic Cutting: a new method of experimental pattern cutting using metaphor to activate tacit knowledge of material creativity and spatial creativity**  
  DONNA SGRO, University of Technology Sydney

- **Spatial definers in surface pattern design – introducing alternative design variables as tools in the textile design process**  
  TONJE KRISTENSEN JOHNSTONE, University of Borås, Sweden

- **Developing pedagogical tools for designing with invisible materialities through experimental design research**  
  JYOTI KAPUR, University of Borås, Sweden  
  DR. MARGARETA ZETTERBLOM, University of Borås, Sweden

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* Short Paper  
* Pending Submission
### A1 Learning from History, Tradition and Industry

**Moving the Bust Dart: The Fashion Designer, Sylvia Ayton’s Relationship with Pattern Cutting**  
DR. KEVIN ALMOND, University of Leeds

**Swimwear, Skin and the Modern Surface**  
PAM BROOK, Bradford College/Nottingham Trent University

**Fashion - Making a Discipline in the Making?**  
SUSAN CRAIG, Manchester Metropolitan University

**DAVID LEATHLEAN, Manchester Metropolitan University**  

- $ A Practice Based Methodology for Research in the Archive  
  GINA PIERCE, University for the Creative Arts Farnham
- $ The changing relationship between Yorkshire fashion consumers and their clothing in the 20th Century  
  ELAINE EVANS, University of Leeds

### D1 Designing Responsibly and Working Sustainably

**Fast Forward: remodelling circular fashion for material longevity**  
DR. KATE GOLDSWORTHY, Centre for Circular Design, University of the Arts London

**PROF. KAY POLITOWICZ, Centre for Circular Design, University of the Arts London**

**Super-Slow and Circular: The Service Shirt and Textile Design for Industry in Practice**  
PROF. REBECCA EARLEY, Centre for Circular Design, University of the Arts London

**Embedding Sustainability in the Fashion Designer’s Toolkit**  
DR. ALANA JAMES, Northumbria University

- $ Animation, Fashion and Sustainability  
  KATHRYN MCKELVEY, Northumbria University

### C2 Valuing Artisan Skills, Drawing and Making

**Clark Kent vs. Superman: Unmasking the Actual Superheroes of Haute Couture**  
DEAN LIGGETT, Ulster University

**The banner: Fine art, Folk art, or ‘graphic messages of hope’ (Emery 1998)?**  
FIONA RAESIDE, Northumbria University

**The hidden craft of costume construction: an exploration from the makers’ perspective**  
LIZ GARLAND, University of Huddersfield

- $ Constructing pattern: a new language of cloth  
  KATE FARLEY, Norwich University of the Arts
- $ Textiles as Documents  
  RACHEL JACKSON, Arts University Bournemouth

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12:30  **LUNCH**

13:30  **KEYNOTE SPEAKER: Kate Hills, Founder Make it British**

14:30  **BREAK**

15:00  **SESSION 2**
<table>
<thead>
<tr>
<th>Session</th>
<th>Title</th>
<th>Authors</th>
</tr>
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<tbody>
<tr>
<td>A2</td>
<td>Embroidered Stories. Collaborative outreach conservation and digital analysis</td>
<td>Lindy Richardson, University of Edinburgh</td>
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<td>Learning from History, Tradition and Industry: The Suffragette Movement, Textiles and Fashion</td>
<td>Alison Gault, Ulster University; Hazel Bruce, Ulster University</td>
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<td>Learning from The Cloth: Investigating 1980s Pedagogy, Creative Processes and Collaborative Practices</td>
<td>Dr. Helena Brit, The Glasgow School of Art</td>
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<td>Weaving DNA: A study on overcoming disconnections between textile heritages and futures for improved sustainability</td>
<td>Claire Anderson, Hereford College of Arts; Hanna Díís Whitehead, Studio Hanna Whitehead</td>
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<td>Indigenous colourants native to the United Kingdom: their use in adjective and substantive dyeing and impregnation of cloth with application in contemporary textile design practice*</td>
<td>Rachel Dawson, University of Bolton</td>
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<td>C3</td>
<td>Valuing Artisan Skills, Drawing and Making</td>
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<td>Thinking Through Making: Process, Transformation and the ‘Mem-or-y’ Series</td>
<td>Marlene Little, Birmingham City University</td>
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<td>Christian Dior, the toile: what lies beneath?</td>
<td>Caroline Herz, Manchester Metropolitan University - Manchester Fashion Institute; Dr. Kathryn Brownbridge, Manchester Metropolitan University - Manchester Fashion Institute; Georgina Housley, Manchester Metropolitan University - Manchester Fashion Institute</td>
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<td>Today, I’m going to be a...</td>
<td>Rebeccaryder-Caddy, Coventry University</td>
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<td>The Creative and Educational Value of Developing Textile Craft Skills between UK and India*</td>
<td>Dr. Julie King, University of Northampton</td>
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<td>F1</td>
<td>Collaborating and Cross-disciplinary Working</td>
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<td>Sound absorbing textile surfaces in the urban landscape – collaborative research in textile and architectural design</td>
<td>Dr. Kristina Fridh, HDK - Academy of Design and Crafts, University of Gothenburg; Dr. Margareta Zetterblom, The Swedish School of Textiles, University of Borås; Dr. Paula Femenías, Department of Architecture and Civil Engineering, Chalmers University of Technology</td>
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<td>Collaborating and Cross-disciplinary Working - Imaginative empathy and use of Somatic perception in the design of a therapeutic mask for Diabetic Retinopathy</td>
<td>Sarah Morehead, Northumbria University</td>
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<td>ManCraft: Textile crafting and emergent dialogue supporting the wellbeing of vulnerable men</td>
<td>Sarah Green, Loughborough University</td>
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<td>‘Nonahedra’ Virtual Fashion Film</td>
<td>Rachel Homewood, University of Portsmouth; Alex Counsell, University of Portsmouth</td>
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* Short Paper
* Pending Submission
G1 Integrating and Connecting Digital Technologies

Valuing material engagement and process-led enquiries: performative approaches through multimedia textile exploration within textile design pedagogy

FIONA HAMBLIN, Nottingham Trent University

Digitally Supporting Embodied Touch Knowledge During the Development of Garment Designs

DOUGLAS ATKINSON, UCL Knowledge Lab, University College London

How changes in technology stimulate the creative process

CLAIRE EVANS, The University of Huddersfield

How does health feel? Exploring sensory and affective dimensions of wearable technology*

MARION LEAN, Royal College of Art

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<tr>
<th>Time</th>
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<tr>
<td>16:30</td>
<td>EXHIBITION OPENING</td>
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<tr>
<td>18:00</td>
<td>BOLTON MUSEUM / CONFERENCE DINNER</td>
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