

# FUTURESCAN 5: CONSCIOUS COMMUNITIES

7<sup>th</sup> – 8<sup>th</sup> September 2022  
Nexus, University of Leeds, UK

Abstracts & Biographies

## KEYNOTE:

# Avis Charles with Varsha Mahendra

### ***Conscious Collaborations: Honouring creative crafts, culture and heritage***

Fashion designer and philanthropist Avis Charles will consider the theme of the conference, through the lens of artisan communities. With the help of Varsha Mahendra, a fashion designer and entrepreneur and self-proclaimed craft revivalist, based in Hyderabad, Avis will explore the beauty and craftsmanship of traditional crafts and their potential, in terms of products with provenance for a socially and environmentally aware audience and also as a means of empowering the artisans and improving lives.

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## Biography

### **Avis Charles**

Avis Charles is a fashion and educational consultant, a graduate of the London College of Fashion (UAL). She started her career as an apprentice in the couture house of Susan Small, Norman Hartnell and Hardy Amies, whose clients included the British Royal Family in addition to global high-profile individuals. It is here she honed the skill of Haute Couture under the expert eye of mavenes whose guidance has been instrumental in enabling Avis to become the exceptional couturier that she is today.

This foundation has led to over forty-five years of continuous development in an ever-changing fashion environment and the formation of Avis Charles Associates (ACA), a strategic fashion consultancy specialising in creative direction through to product development. ACA has developed educational, training, and vocational programs in the African continent and the Caribbean, which led to the company formulating the strategy for Africa Fashion International (AFI)'s bi-annual fashion weeks, which is one of the largest successful fashion week and designer development events on the African continent.

Avis' interest in traditional crafts, cultural heritage and her extensive contacts have enabled the development of projects for the IFC/World Bank, the British Council and the International Trade Centre (ITC) along with consulting with international academic institutions, Non Governmental Organisations (NGOs) and global brands on sustainability. These projects have celebrated female artisanal talent in Peru, Palestine, Papua New Guinea, Mongolia, Ethiopia, India, to name a few, by directional mentoring enabling them to reach their full economic potential.

Throughout her career Avis has worked tirelessly as a to increase opportunities for young people, by working with the Prince's Trust, as well as mentoring young entrepreneurs. She is a dedicated supporter of the Nelson Mandela Children's Fund (NMCF) and Women for Women (WfWI). It is this relationship which has led Avis to combine personal ethics and the support for women, by creating a scarf range called Kivu. The scarves showcase exquisite print designs inspired by countries where conflict has devastated the lives of women. Proceeds from sales go to WfWi and NMCF, thus incorporating luxury and philanthropic values.

Avis has sat on several private sector and government boards and is a regular speaker at international conferences, including the World Economic Forum. She was honoured at Women: Inspiration and Enterprise (WIE)'s roll call of 50 of the UK's most inspirational women in business and leadership. Avis is currently an Honorary International Research Fellow within the Faculty of Arts, Design and Humanities at De Montfort University and is a guest lecture at a number of international universities.

### **Varsha Mahendra**

Based in Hyderabad, India, Varsha Mahendra is a passionate fashion designer, entrepreneur and a craft revivalist with over 25 years experience. Since graduating from the 10k GS ISB Management Program for Women Entrepreneurs, she has been working with weavers and artisans at the grass root level to revive handloom and hand embroidery skills and also improve livelihoods.

She has worked as a consultant on a variety of projects with charities such as Oxfam to create handloom apparel, aesthetic products, handicrafts as well as gifting products based on traditional craft-based techniques. She has also undertaken projects with Microsoft India, Andhra Pradesh Handicraft Development Corp, APCO Central Cottage Industries Emporium and JMDC, with the aim to promote the Indian crafts on a global stage.

Currently Varsha is employing weavers and artisans to work on products and apparel based on traditional craftsmanship with modern silhouettes. Having formed the company Dsgyn Idys in 2007 to provide women with exclusively designed silhouettes with exquisite craftsmanship, handcrafted with an eye for detail. Varsha has developed 3 brands, within the Dsgyn Idys umbrella. These are Jus Blouses by Varsha Mahendra, VM Craft for Life and Varsha Mahendra.

### Awards and Achievements

- Received Best Enterprising Woman of the Year award, 2021 by India SME Forum Ministry of MSME Govt of India.
- Received Nari Nirयोगini Award and featured by COWE as a successful Women Entrepreneur.
- Invited by the International Trade Centre to represent India in the LDNY Buyer Mentor group Program held in New York by the Parsons School of Design and London School of Fashion.
- Selected by LDNY to design a Collection for LDNY Fashion Show which was held in New York at the UN Headquarters in 2014.
- Invited by Goldman Sachs New York to attend the prestigious Clinton Global Initiative and was felicitated by Hillary Clinton.
- Participated in the New York Trade Show in 2017.
- Ambassador of the Goldman Sachs Women Entrepreneur Program in India.
- Member of Textiles Institute

## 4 Through a Lens - A comparison of contested masculine identities as reflected in clothing, place, and portraiture.

[Andrew Groves ORCID iD<sup>1</sup>](#), [Jo Jenkinson ORCID iD<sup>2</sup>](#), [John Earnshaw<sup>2</sup>](#)

<sup>1</sup>University of Westminster, London, United Kingdom. <sup>2</sup>Manchester Metropolitan University, Manchester, United Kingdom

### Abstract

In October 2021, as part of the British Textiles Biennial, the Italian menswear brand C.P. Company held a retrospective exhibition in Darwen, Lancashire, to commemorate the brand's 50th anniversary. The Westminster Menswear Archive curated a companion exhibition that featured a newly commissioned collaboration with the Portrait Youth project, which uses styling and portraiture to document the personal and collective identities of diverse groups of young people.

The Portrait Youth collaboration examined the relationship between C.P. Company and a group of young men from Blackburn and Darwen, shedding new light on the complexities of dress, identity, and belonging. Self-styled portraits of these young men, taken during a participatory workshop at a local youth centre, were displayed at Darwen Library and in Blackburn town centre as part of an exhibition curated by the Westminster Menswear Archive.

The project's photographer, Neil Bedford, also photographed attendees at an exclusive private view of the main C.P. Company exhibition. Our paper examines the participatory nature of these two very different photographic sessions and the resulting images that were generated, to investigate relationships between youth, place, identity, and the C.P. Company brand. The paper is complemented by a digital exhibit featuring Neil Bedford's photographs from the Portrait Youth workshop.

### Keywords

Masculinity  
Youth  
Place  
Belonging  
Portraiture

### Theme

CULTURAL + ETHICAL COMMUNITIES

### Format

Full Paper  
Exhibit

## Biography

Jo Jenkinson is Reader in Fashion, and Deputy Head at the Manchester Fashion Institute, Manchester Metropolitan University, UK. Her research focuses on dress, youth, music, identity and memory. She is co-founder of the Portrait Youth project which uses the language of dress and styling to enable diverse groups of young people to articulate their narratives of youth. Recent publications include 'Wear your identity: Styling identities of youth through dress - A conceptual model' (2020).

Andrew Groves is Professor of Fashion Design at the University of Westminster and Director of the Westminster Menswear Archive, which he founded in 2016. It is the world's only publicly accessible menswear archive, housing over 2000 examples of some of the most significant and influential menswear garments from the last 150 years. His research is concerned with fashion's material culture and its use as a primary source for analysis and reinterpretation to generate new knowledge that can be used to inform design processes.

John Earnshaw is a Senior Lecturer in Fashion at Manchester Fashion Institute, Manchester Metropolitan University, UK. He is a practising photographer with a focus on analogue documentary portraiture. His works exploring queer communities, relationships, identity and personal style, have been exhibited internationally. He co-founded the Portrait Youth project with colleague Jo Jenkinson, documenting youth and identity in the North of England.

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## 98 The Last Good Dress: dress heritage as a resource for rethinking our relationship with clothes

Fiona Hackney [ORCID iD](#)

Manchester Metropolitan University, Manchester, United Kingdom

### Abstract

This paper argues that dress in formal (museum) and informal (personal) collections is an undervalued 'living heritage' resource for promoting pro-environmental knowledge and clothing behaviours in fashion education. It builds on findings from two funded research projects and thinking on the relationship between memory and dress (Slater, 2014; Woodward, 2007; Tulloch, 2020; Pollen 2019). Funded by the Museum-University Partnership Initiative (MUPI 2017), the first project is a scoping study undertaken with small dress and textile collections in the British West Midlands. Reflections from curators, and fashion and textiles staff and students calling for more innovative models of collaboration are published in *Textile Design Research and Practice* (2020). The second project, which was funded by Arts and Humanities Research Council (AHRC), developed and evaluated a range of reflexive tools - making workshops, wardrobe audits, clothing diaries, and short films - to examine how they might support the evolution of a more sustainable sensibility among fashion consumers. Findings from participants' wardrobe audits and workshops with the Black Country Living History Museum (making garments from wartime patterns) are particularly relevant to the argument about heritage here.

Just as the habits of 'throwaway culture' - a response to wartime austerity and make-do-and-mend - had to be marketed as a lifestyle choice from the mid twentieth century, we can learn the pleasures and benefits of slow fashion and pro-environmental living today. Sustainable behaviour is not about giving things up but rather about valuing what we have, and dress as living heritage has an important part to play here.

### Keywords

sustainability  
memory  
living heritage  
slow fashion  
behaviour change

### Theme

CULTURAL + ETHICAL COMMUNITIES

### Format

Full Paper

## Biography

Fiona Hackney is currently Professor Fashion Cultures at Manchester Metropolitan University, UK. Her research focuses on sustainability in dress, slow fashion, the wider value of amateur crafts, heritage, twentieth century print media and magazines, co-creation, and social design. Recent publications include 'The Power of Quiet: Re-Making Amateur and Professional Textiles Agencies' (2017), 'Stitching a Sensibility for Sustainable Clothing: Quiet activism, affect and community agency' (2020) and the co-edited collection: Edinburgh Companion to British Women's Print Culture between the Wars (2018). Her monograph Women's Magazines and the Feminine Imagination: Opening-Up a New World for Women in Interwar Britain will be published by Bloomsbury in 2023. She has led many Arts and Humanities Research Council (AHRC)-funded projects, most recently as Co-Investigator for S4S: Designing a Sensibility for Sustainable Clothing Choices, which explores the value of co-creative making and reflection for pro-environmental behaviour change.

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## 39 Women and Lace: Social Change and Design Education in Post-war Nottingham

Nichola Burton [ORCID iD](#)

Nottingham Trent University, Nottingham, United Kingdom

### Abstract

In this presentation, I will consider the narratives of memory and experience which enable re-interpretation of past understanding of the role of the female, freelance lace designer of Nottingham. I will review the curriculum and learning environment of female lace designers, who trained at Nottingham College of Art and Crafts, or later, those who undertook lace design apprenticeships with the lace manufacturing firms of Nottingham, after 1943. The College emerged to support the regional specialty of lacemaking and its success in this context is well documented (Jones 1993, Briggs-Goode and Dean 2013). The presentation considers the role of lace designer: education, patriarchy, and societal expectation. It is supported by with evidence gained through 22 original oral testimonies, academic inquiry, and archival data.

This presentation will examine challenges of recent years and will consider how societal and political change brought about significant change in lace design education in Nottingham. It will use oral testimony, archival data and samples from the Nottingham Lace archive (NTU), to explain how the personal experiences of female lace designers, related to the subsequent, societal changes and reforms after 1943 and questions:

1. What educational conditions were in place after which affected experience and opportunity for female lace designers?
2. How did society facilitate home/ freelance lace design?
3. Did gender affect the opportunity to become a lace designer education in Nottingham?

### Keywords

lace  
education  
patriarchy  
expectation  
testimony

### Theme

CULTURAL + ETHICAL COMMUNITIES

### Format

Short Paper

## Biography

Nichola Burton is a 4th year, post graduate researcher in the department of Art and Design, Nottingham Trent University, UK. Burton has taught for over 25 years in secondary education, leading two successful Art and Design Departments and coordinating a nationally acclaimed Enterprise programme. She began her PhD in 2018 and has been supported by supervisors, Professor Briggs-Goode, Professor Kaner and Dr Calabria. This paper draws on this research and reflects upon the experiences of Female Lace Designers who trained in Nottingham, after 1943.

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## 46 Representation and inclusivity in British Vogue

Thomai Papathanasiou [ORCID iD](#)

Leeds Arts University, Leeds, United Kingdom

### Abstract

Since their inception and rise, fashion publications have served as a medium to provide escapism and inform the audiences about fashion trends. They have also dictated beauty standards across the decades.

British Vogue was first published in 1916 and is still considered one of the most influential and successful fashion magazines in the world.

Edward Enninful's appointment as editor in chief of British Vogue in 2017 marked the beginning of a new era for the traditional fashion publication. Enninful is a passionate advocate for diversity in the fashion industry, and under his leadership the magazine has featured cover stars such as activist Malala Yousafzai, actress Judi Dench and footballer Marcus Rashford.

The purpose of this paper is to examine the contents of the September 2021 through to February 2022 editions of the magazine and through critical visual and discourse analysis review if there is genuine representation and inclusivity in the publication.

### Keywords

representation  
inclusivity  
British Vogue  
fashion publications

### Theme

CULTURAL + ETHICAL COMMUNITIES

### Format

Short Paper

## Biography

Thomai obtained her Master of Science in International Fashion Marketing from Heriot-Watt University in Edinburgh, Scotland. She has taken classes in Fashion Illustration and Fashion Styling at Istituto di Moda Burgo and Fashion Journalism at London College of Fashion. She is the Course Leader for BA (Hons) Fashion Branding with Communication at Leeds Arts University. Previously, she was a full-time Professor of Textile and Fashion Design at Universidad de Monterrey, Mexico. In Spring 2017, she was a guest lecturer at Lahti University of Applied Sciences in Finland.

Thomai has co-authored the book chapter "Textile Traditions and Fashion Education in Mexico" for the Soft Landing Publication of Cumulus International Association of Universities and Colleges in Art, Design and Media. She has also authored 2 case studies for Bloomsbury Fashion Business Cases.

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## 14 Going Against the Tide: Textiles [& Fashion] in Higher Education.

Nicola Perren

University of Huddersfield, Huddersfield, United Kingdom

### Abstract

The Arts in general have been challenged in the last decade from funding cuts (Brick, 2021; Harris, 2021; Sharratt, 2021) and the continuation of art and design-based subjects at school and college levels have simultaneously been hit hard by the governments drive towards a focus on STEM subjects and the switch to the EBacc system (Weale, 2021; Williams, 2014). In a report written by the *All-Party Parliamentary Group* [APPG] for the *National Society of Education in Art & Design* [NSEAD], a clear correlation between funding cuts and the ability for schools to continue to offer practice-based courses in design subjects such as Fashion & Textiles have been reduced.

Within the specific field of Fashion & Textile [Design and Manufacture], there is a skill shortage due to the ageing out of specialist workers (*Apparel Industry Faces Critical Shortage of Skills*, 2019; Skillset, 2010). Universities are key to providing the skills and knowledge needed for this vital sector, but how might this happen if the awareness of such subjects and professions have been virtually silenced through non engagement at school level?

This paper seeks to create an open dialogue that surround these challenges in order to consider how we may change the narrative, adapt our approaches and secure a future for the education of Textiles [and Fashion].

\* references available on request.

### Keywords

Education  
Higher Education  
Textiles  
Fashion  
Career

### Theme

CULTURAL + ETHICAL COMMUNITIES

### Format

Full Paper



## Biography

Dr Nicola Perren is a Freelance Designer and Educator [formerly a Senior Lecturer in Textiles at The University of Huddersfield]. With a practice that engages drawing, painting, quilting and textiles as a means to question flattened hierarchies, within both a personal and communal practice. Research areas include communal making practices, the amateur, pedagogic approaches to drawing and, the consideration of the future of HE for Textiles courses.

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## 74 The Stitching Together network: new contexts for participatory textile making practices

Emma Shercliff [ORCID iD](#)<sup>1</sup>, Amy Twigger Holroyd [ORCID iD](#)<sup>2</sup>

<sup>1</sup>Arts University Bournemouth, Bournemouth, United Kingdom. <sup>2</sup>Nottingham Trent University, Nottingham, United Kingdom

### Abstract

Participatory textile making practices have long been popular in various contexts. Motivations for initiating or participating in these types of textile projects vary, but the qualities of experiences facilitated by collaborative making are common. Interestingly, many of the social assets celebrated through these practices now appear on the design agenda: an increased awareness of the need to build resilient community networks; broaden access to cultural activities; open dialogue across social groups; co-create community resources; support well-being; stimulate sustainable micro enterprises. This requires new and inclusive design approaches that shift emphasis from product to human experience. Much can be learnt from participatory textile making practices, yet these ways of working are often only found on the margins of mainstream design education and design practice.

This paper presents examples of recent participatory textile making projects that suggest new applications for textile making skills and practices within cross-disciplinary and inclusive design approaches to help address some of the social, environmental and economic challenges faced today. These examples are drawn from the AHRC funded Stitching Together research network (2019-2021), which brought together researchers, practitioners, educators and project commissioners to foster critical dialogue around participatory textile making methods and argue for their value. The network identified a breadth of practices in a variety of new contexts including public health, well-being and ageing; criminology; clinical medicine; social enterprise; international relations and human computer interactions (HCI). Many of these projects show a high level of logistical complexity and aesthetic sophistication that suggest new emphases for graduate skills.

### Keywords

participatory textile making  
social assets  
inclusivity  
cross-disciplinary  
new contexts

### Theme

COLLABORATIVE + PARTICIPATORY COMMUNITIES

### Format

Full Paper

## Biography

Dr Emma Shercliff is a stitcher, researcher and writer who has been involved with creative, community-based textile-making activities as both workshop leader and participant for over 20 years. She is a Senior Lecturer in Textiles and co-leads the MRes Arts at the Arts University Bournemouth. Her doctoral research explored the relationship between the rhythms and patterns of skilful hand-stitching processes and the crafting of mutuality and cooperation practised through collective making. Emma coordinates the Stitching Together research network and continues to explore the impact and value of participatory research methods including creative and collaborative making and drawing workshops, particularly in cross-disciplinary contexts.

Dr Amy Twigger Holroyd is a designer, maker, researcher and writer who has explored the field of fashion and sustainability since 2004. She is an Associate Professor of Fashion and Sustainability at Nottingham Trent University leading research projects at the intersection of fashion, making, design and sustainability. Amy's doctoral research, which investigated the lived experience of making clothes at home and the reworking of knitted garments, led to a monograph, *Folk Fashion: Understanding Homemade Clothes*, and solo exhibition, *Units of Possibility: The Reknit Revolution*. Amy coordinates the Stitching Together research network and is currently undertaking an AHRC funded Research, Development and Engagement Fellowship (2021-2023), *Fashion Fictions*, which brings people together to generate, experience and reflect on engaging fictional visions of alternative fashion cultures and systems. She is also working on a co-authored book, *Historical Perspectives on Sustainable Fashion: Inspiration for Change*, to be published by Bloomsbury Academic in 2022.

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## 81 Communal Design Practitioners and Practices in San Pedro La Laguna, Guatemala

Emily Oertling

N/A, Manhattan, USA

### Abstract

Classical Maya culture began in A.D. 20. Once the largest civilization in the Western hemisphere, the Maya have continuously adapted to environmental degradation, regional conflict, colonialization, religious conversion, genocide, and globalization. Dress and dress practices, a dominant visual signifier of Maya heritage, also have changed regarding these forces. Nevertheless, human agency and creativity have prevailed. This presentation attends to the contemporary dress practices in San Pedro La Laguna (San Pedro), Guatemala. In the Summer of 2020, I conducted twenty-one interviews with Tz'utujil Maya women, ages 19-46, on the phenomenon of dress in their municipality. One of the study's outcomes was the documentation of the collaborative design process that produces the blusa Pedrana (the blouse of San Pedro), a garment with cultural and communal importance.

The collective actions of women who participate in the production and consumption of blouses determine the garment's appearance and its fashion cycle. Unlike traje (traditional Maya dress with geographic affiliation), individual aspects of the blusa Pedrana do not have symbolic meaning. Therefore, local fashion designers and their patrons-cum-co-designers can alter the garment's finishes, textiles, and colors. Design characteristics mirror the community, following cultural practices, trends, and personal inspiration. Women specializing in aspects of the garment's production, such as sewing and embroidery, work to create fashionable, custom garments capable of drawing widespread interest from other residents. The process and results are frequently discussed, leading to bonds between residents, competition amongst designers, and sparking a new iteration of a distinctively Pedrana garment.

### Keywords

Maya  
Guatemala  
Communal Design  
Co-Design  
Cultural Sustainability

### Theme

COLLABORATIVE + PARTICIPATORY COMMUNITIES

### Format

Full Paper



## Biography

Emily Oertling recently completed her doctorate at Kansas State University. Her dissertation, “Made in San Pedro: The production of dress and meaning in a Tz’utujil-Maya municipality,” argues for the importance of women’s choice in maintaining dress traditions. She has a strong passion for sustainability, teaching, and community outreach. Emily intends to resume her work in Guatemalan highlands on cultural sustainability when possible. Prior to her doctorate, she completed an MA at the London College of Fashion in Fashion Futures and a BS at the University of Rhode Island in Textiles, Fashion Merchandising, and Design. As an industry freelancer, she has created apparel products for Nike, Isaac Mizrahi, and the United States Department of Defense.

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## 75 Bioinspired Textiles; a practice-based framework for linking lessons on sustainable design from biology to textile innovation.

Veronika Kapsali [ORCID iD](#), Cathryn Hall [ORCID iD](#)  
University of the Arts London, London, United Kingdom

### Abstract

This paper explores the development of the Bio Inspired Textile (BIT) design framework as a tool to enhance sustainable design practice by addressing the lack of access to specialist knowledge specifically from the biology and the material science spaces. The primary role of the framework is to enable textile practitioners to distil relevant information regarding the function/structure relationship of biological materials within the context of design for resource efficiency (extraordinary properties from simple materials), longevity (multiple uses and appropriate lifespan) and recovery (reclaim of resources invested) RELR. We draw on the established framework of biological structural design elements from material science (Naleway et al, 2015) as a foundation for the BIT framework and arrive at a final prototype via an iterative process of practice based research and evaluation. We collaborated with a working group of 38 textile master students and 14 professional textile designers/practitioners to review and evaluate the effectiveness of the resulting prototype as a guide for RELR design. Our findings suggest the BIT framework constitutes a viable bridge between STEM and design. We also observed that the practical design strategies promoted through the framework advanced the technical knowledge of each individual participant and provided a clear and comprehensive focus on specific sustainability objectives across the design process. This paper presents novel BIT theoretical and practical contexts emerging from this research activity supported by practical and experimental data.

### Keywords

Bioinformed design  
Textile design  
Design research  
Sustainable design  
Circular design

### Theme

COLLABORATIVE + PARTICIPATORY COMMUNITIES

### Format

Full Paper

## Biography

Veronika Kapsali is a Professor of Materials Technology and Design at the London College of Fashion at UAL (University of the Arts London). Veronika is a leader in the newly emerging field of Bio-inspired design and has worked for 15+ years on a range of industry-focused applications that include the invention and development of biomimetic active fibres and textiles. Within this role, Veronika established the Active Material Systems Research Group and has attracted over £1 million in funding (UKRI/AHRC, Innovate UK, H2020, industry) including an AHRC Leadership Fellow to advance biologically informed design within the context of sustainable/ circular textile practice.

Cathryn Anneka Hall completed her PhD on Design for Textile Recycling in 2021 with Centre for Circular Design, University of the Arts London (UAL). She is currently working as a post-doctoral research fellow at both UAL and Design School Kolding on the Bio-Inspired Textile research and ReSuit (Recycling Technologies and Sustainable Textile Product Design) projects respectively.

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## 120 Social Fabric: Dundee

Frances Stevenson<sup>1</sup>, Andrew Crummy<sup>2</sup>, Lyndsey Currie<sup>3</sup>

<sup>1</sup>University of Dundee, Dundee, United Kingdom. <sup>2</sup>Artist, Edinburgh, United Kingdom. <sup>3</sup>Designer, Dundee, United Kingdom

### Abstract

This paper will discuss 'The Dundee Tapestry' Project, an inclusive community project that aims to visually narrate the story of the city of Dundee through stitch. The project is a collaboration between the Weavers Trade Dundee, Duncan of Jordanstone College of Art and Design and the artist Andrew Crummy (creator of the Great Tapestry of Scotland).

Community engagement is an integral part of the Tapestry project as the 35 one metre square panels will be stitched by groups of stitchers in local communities. Additionally, the design team (Crummy, Currie, Stevenson) have been designing methods to gather local narratives from the Dundee community that will convey the essence of the place. This is a key component of the Tapestry project as we seek to gather the small details pertaining to, and essential to convey the character of the city. This includes the language, customs, cultural events, and working activities from the people who have lived and experienced the city.

This paper will ultimately reflect on methods and processes adopted by the design team to facilitate and enhance community and group engagement. It will also touch on how creative activities were adapted through the COVID crisis to engage the public throughout lockdown.

Website can be found at [thedundeetapestry.com](http://thedundeetapestry.com)

Twitter: @dundeetapestry

Facebook: @thedundeetapestry

Instagram: @thedundeetapestry

### Keywords

community  
engagement  
stories  
stitch  
collaborations

### Theme

COLLABORATIVE + PARTICIPATORY COMMUNITIES

### Format

Full Paper

## Biography

Dr. Frances Stevenson is a Textile practitioner and Academic. She began teaching at DJCAD in 1997 and is currently a Senior Lecturer in Design and Head of Taught Post Graduate studies. Previous roles include Associate Dean QAS, Discipline Lead Design and Craft and Programme Director Textile Design. Her PhD was completed in 2012 entitled Making Changes: Applying Heuristics to a practice-led investigation of creative well-being within the context of contemporary craft.

Publications include:

- Basics Textile 1- Research Techniques with co-author Josie Steed
- Textile Design: Sourcing Ideas for Textile Design. Researching Colour, Surface, Structure, Texture and Pattern (2nd Edition)

Andrew Crummy trained as an illustrator at Duncan of Jordanstone College of Art in Dundee, then MA Design at Glasgow School of Art. His professional life started in London working for Everything But The Girl, New Musical Express, The Observer, Timeout, Good housekeeping. His work developed into large scale murals in busy High Streets across the UK for Midland Bank which often depicted the history of cities, towns or places. Andrew is involved with a range of book publications, multimedia events, festivals and educational programmes. He was the mural Convenor for The Prestonpans Murals Programme which has over 50 public arts and recently has been the designer for The Battle of Prestonpans Tapestry, The Great Tapestry of Scotland and The Scottish Diaspora tapestry. In 2021 The Great Tapestry Building opened in Galashiels. Andrew still illustrates the occasional book, paints skiescapes, murals, portraits and of course draws with a 2B pencil.

Lyndsey Currie studied textile design at Duncan Of Jordanstone College of Art and Design, specialising in Knitted textiles. After graduating Lyndsey became Designer in Residence at the University, which helped to initiate her career as an independent Textile Designer. Lyndsey has worked in in the Textile Design Programme supporting students to craft their textile outcomes. She is currently a self-employed designer running her own business and collaborating on Design projects in and around Dundee.

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## **48 Augmented Affective Touch of E-Textiles *Embodying emotion and environment for holistic self-health***

Dr Janet Coulter [ORCID iD](#)

Ulster University, Belfast, United Kingdom

### **Abstract**

Covid-19 led to unprecedented levels of isolation for students, and the withdrawal of social support mechanisms left them detached from their lifestyles and networks. This significantly affected their mental health, with more female than male students reporting increased anxiety. Unparalleled restrictions in accessing outdoor environments led to a sense of nature-deficit and a biophilic disconnect which further compounded their stress. As learning off-campus becomes the new social norm, students are seeking alternative ways to self-support their wellbeing. This paper asks, "How can wearers read and respond to personal wellbeing in their own environments?" It draws upon the idea of restorative powers of nature and explores virtual relationships between personal environments and somatosensory experiences through the medium of e-textiles. Building on the author's previous research it describes the design of four crafted, e-textile concepts which detect physiological biomarkers associated with stress. These elicit tactile memories and haptic mnemonics in response to the biomarkers. The e-textiles integrate with daily clothing and demonstrate potential opportunities to enhance student awareness, understanding, and management of their wellbeing. The mixed-methods research was evaluated through focus group methodologies which affirmed the social and technology acceptance of the e-textiles. The outcomes highlight the value of emotional attachment and affective touch afforded by e-textiles. The paper concludes that augmented- affective touch and the commingling of associated variables creates a 'somato-haptic nexus' which offers a complementary model of early intervention for self-supported student wellbeing.

### **Keywords**

e-textiles  
Affective touch  
wellbeing  
haptic mnemonics  
somatosensory

### **Theme**

ENVIRONMENTAL + RESILIENT COMMUNITIES  
TECHNOLOGICAL + MATERIAL COMMUNITIES

### **Format**

Full Paper

## Biography

Dr Janet Coulter

Janet has 30 years of experience in Fashion and Textiles and worked internationally in Fashion Design Intelligence in Paris, Haute Couture in London, and Fashion Manufacturing in Northern Ireland before entering academia. Janet has lectured at Ulster University since 1999 and was promoted to Senior Lecturer in Fashion Design in 2009. She was previously a Course Director on BDes. Textile and Fashion Design. Janet holds a PhD in Fashion Technology which explored e-textiles to read subconscious biometric responses from the body to support student wellbeing. Her diverse research portfolio includes co-design to address gender issues in STEM, and thermo-moulded 3D bulletproof armour for female officers. Current interests are in Virtual/3D augmented fashion, digital pattern-engineering and developing bio-textiles for sustainable fashion in the circular economy. Janet works extensively with industry and has led 8 KTP/FUSION projects, 8 Innovation vouchers, collaborated on 3 AHRC projects and has significant research funding track record.

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## 35 KnitWell: Recording 'loss' through creative, open-ended knitting practice

Emily Rickard

Nottingham Trent University, Nottingham, United Kingdom

### Abstract

Throughout the pandemic, we have experienced loss, loss of loved ones, loss of connection, even loss of self in some instances. Can this be captured and expressed through knit stitches?

KnitWell, a practice-based project, uses a 'free knitting' approach which explores choices of yarn, colour, gauge and stitch in an open ended and creative way. Somebody exploring the KnitWell approach might knit once a day for a month, to capture their emotional state at the time of knitting like a form of daily journaling. This doctoral research investigates the KnitWell methodology with ten participants who undertake three month-long phases of activity, creating a daily knitted journal for a period of one month in each phase. The research is further complemented by autoethnographic enquiry by the researcher.

This paper investigates whether creating a 'KnitWell' journal can aid reflection on loss and if there are benefits to a knitted journal in discussing these topics through stitch. The term 'loss' in this instance encompasses bereavement, anxiety and depression. It draws on qualitative visual analysis of data generated in the first phase of participant activity and one autoethnographic activity: 'knitted journal' artefacts, photographs of the knitted journals and interviews.

Initial findings indicate that, dropping stitches to create holes in the fabric, or simply knitting garter stitch gave participants the chance to privately focus on their emotions and one participant found it comforting to be productive and have a visual, tactile 'thing' to show for how they felt.

### Keywords

Craft  
Wellbeing  
Storytelling  
Visualising Mental Health

### Theme

ENVIRONMENTAL + RESILIENT COMMUNITIES

### Format

Full Paper



## Biography

Emily Rickard // PhD candidate in the School of Art & Design at Nottingham Trent University, UK. Emily's research is practice-based and focusses on storytelling through knitting.

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## 58 Resilience, Resourcefulness and Creativity: Learning from the diversification of Guatemalan artisans during the pandemic to sustain textile traditions

[Anna Piper](#)<sup>1</sup>, [Katherine Townsend](#)<sup>2</sup>, Luciana Jabur<sup>3</sup>

<sup>1</sup>Sheffield Hallam University, Sheffield, United Kingdom. <sup>2</sup>Nottingham Trent University, Nottingham, United Kingdom.

<sup>3</sup>Independent Researcher, Independent Researcher, USA

### Abstract

Coronavirus has detrimentally impacted craft production and the related income of indigenous textile artisans, including groups working in the Lake Atitlan region of Guatemala - an area largely dependent on tourism with limited government support or infrastructure. Drawing upon ongoing research into the sustainable development of Guatemalan craft textiles (2018-2021), we report on how five artisan groups have diversified their craft and entrepreneurial practices by acquiring new skills to support themselves and their communities during the COVID-19 crisis.

A series of online interviews with the creative directors of textile companies and non-profit organisations based in Guatemala, the US and UK were conducted, supplemented by documentary photographs and video footage of artisans undertaking their practice. The resulting case studies document the artisans' working experiences, the Covid response and implications for their partner organisations, lessons learned and predicted long-term effects on the wider textile artisan sector.

The research highlights the resilience, resourcefulness and creativity of the artisans; how regional lockdowns restricted the transport of provisions, requiring sharing strategies to be employed between the makers and their host organisations. The crisis highlighted advantages of home-based production models, the socio-economic value of belonging to cooperatives and the benefits of partnerships with NGO's for consistent access to essential resources (food, materials, healthcare and education), income and routes to market. Despite the loss of local income streams from tourists and markets, new sales channels were developed through investment e-commerce, whereby digital platforms connected artisans and fostered engagement with consumers to maintain and increase sales revenue.

### Keywords

Artisanal Textiles  
Sustainable Development  
Craft Production  
Pandemic Response  
Sharing Economy

### Theme

ENVIRONMENTAL + RESILIENT COMMUNITIES

### Format

Full Paper

## Biography

### Dr Anna Piper

Anna Piper (Ph.D.) is woven textile designer and lecturer in Fashion Management and Communication at Sheffield Hallam University. Anna completed her practice-led Ph.D (2020) Material Relationships: The textile and the garment, the maker and the machine, a Vice Chancellors Funded Studentship at Nottingham Trent University, investigating 3D/composite garment and pattern weaving, integrating hand and digital jacquard technologies. Her research and design interests include zero-waste, functional textiles, embodied knowledge and design innovation. Anna is current undertaking empirical research in Guatemala, supported by the Global Challenges Research Fund (AHRC, UK) and has published in the Journal of Textile Design Research and Practice, the Design Research Society and co-edited Cumulus Soft Landing of Fashion and Textile Education (2018).

### Dr Katherine Townsend

Katherine Townsend (Ph.D.) is Professor of Fashion and Textile Practice at Nottingham Trent University where she leads the Digital Craft and Embodied Knowledge group in the Centre for Fashion and Textile Research. Katherine's current research (and Ph.D. supervision) encompasses emotionally durable design, dress archives and wearables, social and sustainable textile innovation, including into the impact of the Covid pandemic on Guatemalan textile artisans, supported by the Global Challenges Research Fund (UKRI). Katherine is PI for 'Redesigning PPE: enhancing the comfort and safety of healthcare workers wearing isolation gowns to treat patients with COVID-19' (AHRC VO15842/1). She is co-editor of the journal of Craft Research (Intellect) and lead editor of Crafting Anatomies: Archives, Dialogues, Fabrications (Bloomsbury, 2020).

### Luciana Jabur

Luciana Jabur is a US-based independent researcher. Born and raised in Brazil, Luciana studied for her MA in Marketing and Communication at the University of Arts London (London College of Communication) and has lived and worked in multiple South and Central American countries, including Guatemala. She worked as an affiliated researcher of the Development Through Empowerment, Entrepreneurship, and Design Lab for the Artisan Sector, led by Parsons School of Design. She started (Hand)Made to Market, a platform that aims to grow as a directory of sources and links to other artisan-related research, websites, NGOs, contributing to publishing the efforts of the artisan sector as a whole. Luciana currently serves on the Board of Directors of Friends of the Ixchel Museum.

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## 59 Developing textile sustainability in the curriculum: Pedagogical approaches to material innovation in fashion.

Jane Wood [ORCID iD](#), Redfern James, Verran Joanna  
Manchester Metropolitan University, Manchester, United Kingdom

### Abstract

Many traditional textile manufacturing practices are not sustainable and conventional techniques are being challenged. Concerns have been raised regarding synthetics due to the limitations of oil reserves and biodegradability issues, over farming of cotton plants have devastated natural landscapes, whilst questions regarding animal welfare have led to investigations into the ethics of the wool, leather and fur industries.

The industry needs to adopt an environmentally sustainable approach to textile and apparel development. Whilst this is driven by initiatives such as Textiles 2030, it is current students that will drive this agenda forward. This project investigated pedagogical approaches in the development of sustainable textiles for the fashion design and technology curriculum.

A pilot study using bacterial cellulose (BC) as a material for millinery, conducted as part of Manchester Science week, revealed members of the public were prepared to experiment with this novel material, and it was compatible with traditional hat making techniques.

A further study challenged secondary school students, based on an experiential learning model, to explore BC as a sustainable apparel fabric. Two different culture media were inoculated, and BC development observed. Reactions revealed initial reluctance developed into acceptance once engaged in the practical biofilm growth activity.

The studies observed that with appropriate communication and education strategies, the principles of sustainability in fashion, and the acceptability of novel materials, can be engendered in different audiences.

### Keywords

Textiles  
Fashion  
Sustainability  
Pedagogy  
Apparel

### Theme

ENVIRONMENTAL + RESILIENT COMMUNITIES

### Format

Full Paper



## Biography

Jane Wood is a senior lecturer in textile technology at Manchester Metropolitan University. She has specific research interests in smart textiles, biofabrics and sustainability and uses her 18 years industrial experience to collaborate with both commercial and academic partners on projects in these fields, using the experiences and outcomes to inform the HE curriculum.

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## 105 Roots to Retail: assessing the impact of supply chain transparency on responsible fashion consumption

Alana James [ORCID iD](#)

Northumbria University, Newcastle-upon-Tyne, United Kingdom

### Abstract

Fashion has never before been so accessible and readily available to society. Unsurprisingly, price plays a key role in the transformation of attitudes towards clothing, shifting perceptions from that of a valued possession to a disposable commodity. This high level of social engagement however comes with an environmental and social price tag, with fashion being recognised as significantly contributing to the global climate crisis.

The speed and quantity of garment consumption is a significant area of concern, with the fast and ultra-fast fashion market sectors causing a surge in popularity with younger fashion consumers. The potential to create change goes beyond a preference to sustainable alternatives, but rather relies on a systemic shift with input from multiple stakeholders. Central to this debate is consumers, with an in-depth understanding of their attitudes, motivations and behaviour in fashion being paramount. Furthermore, insights into their awareness of fashion's negative impact are vital in creating rationale and context for future purchasing habits.

This work-in-progress aims to investigate the correlation between consumer knowledge and understanding of sustainability with fashion purchasing behaviour. Focusing on supply chain transparency, the project will utilise qualitative research methods to engage with consumer tribes exploring the importance of responsible attributes on their clothing choices. Focus group activities will determine the importance of sustainability, while semi-structured, informal interviews will gain a greater level of understanding of the translation of knowledge into actual behaviour. Furthermore, the level of brand transparency and choice of communication method will be used to understand the importance of responsible garment origins on fashion consumer activity.

### Keywords

Responsible Consumption  
Consumer Behaviour  
Sustainable Fashion  
Supply Chain Transparency  
CSR Communication

### Theme

ENVIRONMENTAL + RESILIENT COMMUNITIES

### Format

Full Paper



## Biography

Dr Alana James is a Senior Lecturer in Fashion at Northumbria University in Newcastle upon Tyne and is currently Programme Leader for MA Fashion Design. Her research explores responsible innovation within the garment supply chain, promoting more sustainable processes in the manufacture and consumption of fashion products. Working with multiple stakeholders, her work aims to create a transparent and accountable value chain, towards a sustainable future for the fashion industry.

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## 20 Reimagining Fashion: an analysis of the transformative pedagogies used on a speculative curriculum.

[Julia Crew, Alexa Pollmann](#)

London College of Fashion, University of the Arts London, London, United Kingdom

### Abstract

Fashion can be a powerful tool when looking to present social imaginaries. The 'Reimagining Fashion' unit on [MA Fashion Futures](#) at London College of Fashion (LCF) introduces strategies to discuss our future and the impact of technological advances through speculation, facilitating discourse about the futures society wants. Students design scenarios and use world-building techniques to propose alternatives to currently dominant and unsustainable modes of conceptualising and making fashion.

Referencing speculative and critical design approaches, the curriculum on this unit aims for students to engage with social contexts in order to imagine possible and preferable futures. Students use design as a tool to speculate on how fashion could be, whilst also examining the potential negative impacts of reimagined fashion products. Through this method, students learn to address varied audiences rather than consumers. The course draws on a participatory, constructivist approach to teaching and learning that includes group learning, collaboration and participatory workshops with the [Digital Learning Lab](#) at LCF, integrating an exploration and critique of technology and futures thinking.

The final outcome of the unit is not specified at its beginning, nor are students required to consider the commercial viability of their proposals: they are free to follow a critical, exploratory and expanded approach to envision transformative and radical fashion alternatives to the commercial industry mainstream, which equips them with the skills, knowledge and resilience required in wider society today.

This paper will present insights into the curriculum and pedagogical approaches used in this unit, through analysis of student project outcomes.

### Keywords

Transformative pedagogy  
Speculative curriculum  
Fashion education  
Fashion futures

### Theme

ENVIRONMENTAL + RESILIENT COMMUNITIES

### Format

Full Paper

## Biography

Julia Crew has been working as a designer, entrepreneur, educator, and researcher in the area of fashion and sustainability for more than a decade. Since 2018 Julia has worked across the School of Design and Technology at London College of Fashion to develop and support sustainability content and delivery, working towards the college's goals of a transformed fashion education system. She is currently Course Leader for MA Fashion Futures.

Her research interests focus on the role of education to enable creative and critical thinking, to drive change in industry and society. She has contributed towards the Erasmus+ project FashionSEEDS, which has the intention to develop a holistic framework to embed sustainability into higher education fashion design. Julia is a Fellow of the Higher Education Academy.

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Alexa Pollmann runs the Peut-Porter Design Collective - leading on projects which speculate and present the public with possible fashion futures and apply practice based research using performance, fashion, technology and interaction to create participatory and inclusive experiences. Currently, she is directing DAZZLE, an experience combining fashion, dance and mixed reality technologies ranging from motion-capture and VR to open-source zero-waste garment production and generative print creation. The work of Peut-Porter has been shown internationally and was exhibited in the Design Museum London, Sadler's Wells Theatre, the Museum of London and the BFI amongst others.

Alexa Pollmann previously worked with Burberry (Creative Media Department), Royal College of Art, and Barbara I Gongini (Copenhagen).

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## 22 CharioCity: Rethinking the Charity Shop Through Systems Design Project Scenarios

Rebecca Earley [ORCID iD](#)<sup>1</sup>, Sanne Visser<sup>1</sup>, Gwen Cunningham<sup>2,3</sup>, Rosie Hornbuckle<sup>1</sup>

<sup>1</sup>UAL, London, United Kingdom. <sup>2</sup>Circle Economy, Amsterdam, Netherlands. <sup>3</sup>National College of Art and Design, Dublin, Ireland

### Abstract

As a result of the Covid-19 pandemic, UK charity shops have been heavily impacted on economic, social and cultural levels, resulting in closures, redundancies and an increasingly overloaded textile recycling system. Challenges stem from relying on high numbers of volunteers - often vulnerable and elderly - compounded by an overload of donations, national restrictions and lockdowns. Shops now face long-term repercussions, combined with pre-existing issues. A paucity of applied research and collaborative design projects within education have accelerated the need to respond with dynamic, multidisciplinary and systems-based investigations. This paper explores how project scenarios were created, for use by fashion/textile educators, with the aim of ultimately benefiting and adding value to the UK charity shop sector. The short project, which included six online workshops involving over 100 people, focused on the immediate impacts of the pandemic. The sessions were concerned with uncovering the issues and opportunities in the front- and back-end spaces within the physical charity shop. These challenges were explored by bringing in stakeholders from across the sector, including volunteers, shoppers, sorters, recyclers, designers, educators, multiple non-profit organisations, as well as anthropologists and historians. The workshops used multifaceted interaction and creative engagement methods, delivered through a number of platforms including Zoom, Miro and Menti. Activities included 1:1 live interviews, surveys, digital mapping, design sprints and open discussions. The outcomes of the workshops - the project briefs - can be used to support the development of new curricular, collaborative projects by textile educators across educational levels, from primary school up to PhD.

### Keywords

Disruption  
Climate Emergency  
Responses to the Pandemic  
Systems Design  
Secondhand Clothing and Charity Shop

### Theme

ENVIRONMENTAL + RESILIENT COMMUNITIES

### Format

Full Paper

## Biography

**Professor Rebecca Earley** is a researcher, award-winning designer and team leader, at Chelsea College of Arts, University of the Arts London, where she is Co-Director of Centre for Circular Design (CCD). Her creative fashion textile work has been widely exhibited over the last twenty years; her prints and garments are collected by museums across the globe including MFIT in New York, RISD Museum, as well as the V&A and Crafts Council in London. In 2019 Rebecca completed two Swedish-based projects with Research Institutes of Sweden (RISE) - Mistra Future Fashion and Trash-2-Cash. She works with organisations to embed sustainable design research within industry; clients include Design Museum London, John Lewis, H&M, Filippa K and VF Corporation. In October 2020 she began a new EU project, focused on bio-based, circular, local design approaches. She co-founded World Circular Textiles Day 2050 in October 2020, in order to create clear roadmaps for circular textiles.

**Sanne Visser** is a PhD researcher at the Centre for Circular Design. She is a Material Design Researcher who graduated from Material Futures at Central Saint Martins in 2016. Over the past few years she has encountered various exhibitions, workshops and talks and presented her work at major institutions worldwide, such as the Textielmuseum (NL), Museu del Disseny de Barcelona (ES), Science Gallery Dublin, Tate Modern (UK) and The Design Museum (UK). Sanne has previously been nominated for various awards including the AFFA Awards, H100 Award, New Material Award and the Katerva Award. Her main interest as a Design Researcher is material innovation, sustainability and future thinking. She is currently a Design Researcher in Residence at The Design Museum London.

**Gwen Cunningham** leads the Textiles Programme at Amsterdam-based impact organization Circle Economy, and is Lead for Sustainability and the Circular Economy at the National College of Art and Design, in Ireland. In her dual role, Gwen's mission is to build the circular skillset and mindset of the current and next generation of fashion professionals, by equipping them with the new knowledge, tools and processes that can successfully transform circular intent to action. The Circle Textiles Program was launched in 2014 as the first sector programme within Circle Economy. Since founding, the mission has been to achieve a zero waste textiles industry, through the practical implementation of circular solutions, together with a network of brands and solution providers. Recent and ongoing projects include the development and commercialisation of the Fibersort (a breakthrough technology that automatically sorts post-consumer textiles by fibre composition, in order to generate consistent input for textile-to-textile recycling), the launch of On Course (an educational circular training programme for apparel brands) and Switching Gear (a project that guides 5 apparel brands in the design and launch of rental or recommerce business model pilots).

**Dr Rosie Hornbuckle** interest in material circularity began when working for Rematerialise, - a collection of materials selected by sustainability criteria - based at Kingston University, London. Whilst at Kingston Rosie also completed an AHRC-funded Collaborative PhD entitled Design and the Material Cycle. In 2015 Rosie joined CCD as Post-Doctoral Research Assistant on the EU H2020 Trash-to-Cash project where she was the lead for the design research task aimed at developing a new methodology for Design-Driven Material Innovation (DDMI). Rosie is working on the EU H2020 Pharma-Factory project at London College of Communication (UAL) as a Post-Doctoral Research Fellow and continues to work closely with CCD on the HEREWEAR Project, research outputs and consultancy projects. Rosie is also currently working on the Business of Fashion, Textiles and Technology (BFFT) project.

## 34 Designing in-between: Innovation from flock to field

Lynn-Sayers McHattie [ORCID iD](#), Lindsey Stewart Sherrod [ORCID iD](#)

The Glasgow School of Art, Glasgow, United Kingdom

### Abstract

The era of climate emergency requires radical disruption of design within the textile industry towards [re]imagining production cycles aligned to the more-than-human. More-than-human describes the interconnected matrix of interdependencies, which includes the wisdom of nature, within the wider ecology. Underpinned by Ecofeminism we contend that women's indigenous knowledge is located in the interstices of sectors and that more-than-human knowledge develops "theoretically only after we have come to understand it through handling" or being-in-the-world. This article explores how encounters with more-than-human shapes designer practice, specifically to vernacular materials, as an ongoing and relational connection. We frame a [re]positioning of dominant discourses through the lens of environmental sustainability and ecological renewal. This extends to the recuperation of perceptions around the value of wool. We present the reflective and reflexive accounts of two research and design practitioners designing in-between from selectively breeding a flock of Shetland sheep for fleece to designing for decomposition to support soil-health in the field. These accounts articulate the "lived experience" through: the stewardship of land; the importance of terrain; transparency and traceability through names of registered sheep and; the pursuit of [re]generative material cycles. We describe the unique properties of wool and the aesthetics of the natural Shetland palette from white, *musket*, *moorit* to Shetland black and the resultant woven, knitted and felted samples. We discuss the ritualistic and performative qualities of wool decomposition and conclude with a call to designers and educators to consider alternative starting points—innovation from flock to field—embodied within the more-than-human rubric.

### Keywords

Design  
Disruption  
More-than-human  
Decomposition  
Innovation

### Theme

ENVIRONMENTAL + RESILIENT COMMUNITIES

### Format

Short Paper

## Biography

**Lynn-Sayers McHattie** is Professor of Design Innovation at The Glasgow School of Art. Lynn's cross-cultural research explores craft and textile practices as "cultural assets", which connect to the landscape and culture of geographically distributed communities, and the role design-led innovation can play in socio-cultural renewal and transformation of rural economies. In addition to her academic work, she is a textile designer with a small flock of Shetland sheep "of Barclay", which she selectively breeds for fine, luxuriously soft fleece known as "kindly wool"; in pursuit of returning to the 1927 Shetland breed standard. The flock includes prize winning tups - Norman, a Grimester white and XSherlock a moorit - who are both Shetland Sheep Society Approved rams; two of only 59 in the UK. Trained as a weaver, Lynn specialises in the natural palette of Shetland colours in organic constructions and structures and also works in collaboration with young emerging designers.

**Lindsey Stewart Sherrod** is a graduate of the Master of Research Programme at The Glasgow School of Art where her research focused on textile afterlife and its relation to soil regeneration. Additionally, she is a designer working with agricultural producers to support alternate cycles of textile production that maintain development from field to finished product within a 300-mile radius. Previously, her work has been recognised by Forbes Magazine, along with guest lecture and speaker invitations within design and academic communities. Her research and practice contributes to design-led economic development within rural ecosystems and ongoing investment in textile production that sustains and contributes to geographically located communities, including those in the Highlands & Islands of Scotland.

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## 29 Recycled polyester sportswear - Can a difference be perceived?

Lars Claussen [ORCID iD](#)<sup>1</sup>, Alex Lloyd [ORCID iD](#)<sup>1</sup>, Daniel Ruiz<sup>2</sup>, George Havenith [ORCID iD](#)<sup>1</sup>

<sup>1</sup>Loughborough University, Loughborough, United Kingdom. <sup>2</sup>adidas AG, Herzogenaurach, Germany

### Abstract

The clothing industry is a major environmental polluter and a transformation towards a more sustainable production is needed. For sportswear, which is often made from polyester due to its functional properties, one approach towards better sustainability is the application of recycled polyester. A barrier for the application is that the consumer perception of recycled polyester has not been fully researched. For the use-case of sportswear this study will investigate whether wearers can perceive a distinction between sports t-shirts made from different polyester materials. A wear trial with three sports t-shirts which differ only in the type of polyester used is conducted. Perception differences are measured by a questionnaire.

### Keywords

Recycling  
Polyester  
Perception  
Sportswear  
Wear trial

### Theme

ENVIRONMENTAL + RESILIENT COMMUNITIES

### Format

Short Paper

## Biography

Lars Claussen is a trained textile engineer who received an MSc from Hochschule Niederrhein and a double bachelor degree from Hochschule Niederrhein and Tianjin Polytechnic University. Lars Claussen joined the Environmental Ergonomics Research Centre at Loughborough School of Design and Creative Arts in April 2020, where he is conducting a PhD in collaboration with Adidas. His research focuses on sportswear, testing methods, quality perception, and sustainability.

Alex Lloyd, PhD, FCIEHF holds a Senior Lecturing position at Loughborough University. He is Associate Editor at the journal Ergonomics.

Daniel Ruiz, PhD, is Director Athlete Science Biomechanics at the adidas AG.

Professor George Havenith, PhD, FIEHF, FACSM, is Director of the Environmental Ergonomics Research Centre at Loughborough University. He has a Chair in Environmental Ergonomics and Physiology.

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## 13 Using Advances in Technology to Develop Sizing Methodology for Women's Sports Compression Garments

Kasey Hatch [ORCID iD](#), Kristina Brubacher, Simeon Gill, Anura Fernando  
University of Manchester, Manchester, United Kingdom

### Abstract

Sports compression garments (SCGs) are worn to enhance the wearer's exercise performance and recovery (Brophy-Williams et al., 2018). These garments should fit tight enough to put pressure on the skin and the underlying tissue in order to provide physiological benefits to the wearer such as streamlining the body for dynamic performance (MacRae et al., 2011). Research into the effects of SCGs is equivocal, but this could be a result of improper fitting garments used during testing. No research was found that assesses fit and pressure delivery of the garments prior to investigation into their effectiveness (Bjork, 2019). Accurate fit is essential for adequate pressure delivery and therefore garments that do not provide sufficient pressure, would not be able to promote any physiological effects. Current methods used for sizing sports compression leggings are identical to those used for other types of lower-body garments. For this reason, they fail to consider necessary anthropometric measurements required to ensure precise fit across the garment for a target demographic.

This research utilises 3D body scanning to analyse the size and shape of the lower body of athletic females. Commercially available compression leggings and their sizing systems as well as UK sizing and grading standards were evaluated to test their suitability for an athletic female population. The aim was to use the research to identify improvements to sizing methodologies currently used. The result show an athletic female population are not catered for by current products, and their measurements indicate differing body shapes to the standard 'hourglass' shape used in the Alvanon standards for the UK.

### Keywords

Clothing fit  
Compression  
3D body scanning  
Sizing  
Anthropometry

### Theme

TECHNOLOGICAL + MATERIAL COMMUNITIES

### Format

Full Paper

## Biography

### Kasey Hatch

PhD researcher at the university of Manchester, with a background in pattern construction, fabric design and sportswear. Current research focuses on developing sports compression garments, that have accurate fit and pressure delivery for the wearer. Completed Ba (Hons) in Fashion at Coventry University and a MA in Textile Design Innovation at the Nottingham Trent University, where my research concentrated on inclusive sustainable sportswear for women with osteoporosis.

### Dr Kristina Brubacher

Lecturer in Fashion Technology and an academic researcher in the Department of Materials at The University of Manchester. She has a strong interest in the use of technologies to enhance clothing design and production processes as well as the clothing-body relationship from a technical, user-centred, and sustainability perspective, especially within the context of functional clothing and sportswear. Kristina's PhD research focused on the design development of compression sportswear using 3D technologies.

### Dr Simeon Gill

Academic researcher in the area of bespoke product development. Exploring how technology like body scanning and CAD can be used to enable development of bespoke products responding to an individual's size, shape, and proportion.

### Dr Anura Fernando

Lecturer and an academic researcher in the Department of Materials at the UoM with research interests in smart engineered medical garments and wearable sensory products. He has been engaged in conducting research in this area since 2005. His BSc and MSc studies were in mechanical engineering, while his Ph.D. studies were on the use of 3D scanners for the engineering and manufacturing of medical compression products. His research has already resulted in several patents for medical devices and flexible sensor product developments, such as developing an electronic flatbed knitting machine-based scan to knit medical garment engineering system and an in-car heart and respiration monitoring system.

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## 30 Exploring designer-led R&D activities within fashion design and manufacture to drive technological and material innovations

Dawn Ellams<sup>1</sup>, Susan Postlethwaite<sup>2</sup>

<sup>1</sup>Royal College of Art, London, United Kingdom. <sup>2</sup>Manchester Metropolitan University, Manchester, United Kingdom

### Abstract

As the UK's fashion design and textile manufacturing industry adapts to a post Brexit and Covid landscape, whilst facing increasing environmental challenges, new understandings for the scale and requirements of the sector in terms of models for practice and business, as well as skills, are required to ensure a sustainable progression toward more circular systems.

The research is based within the AHRC Creative Cluster programme; Future Fashion Factory (FFF). Case studies from across the FFF R&D fund are presented, the fund has run over a four year period to support industry-led collaborative projects. Industry and academic partners collaborated in response to identified industry challenges. The research specifically explores the role of designer-led R&D within micro and SME fashion design/manufacturers and the innovations developed to support future digital tools, materials and requirements for automated tooling innovations.

Emerging models of practice and business to support agile supply chains and low volume high quality production for micro and SME fashion design/manufacturers are discussed. The methods being used and those required by designers to drive sustainable material and circular innovations are reflected on and the impacts of skills development and industry upskilling are recognised. Recommendations for future frameworks to support designers being embedded within the R&D process are presented.

### Keywords

Multidisciplinarity  
Designer-led R&D  
Circular Systems  
Digitilisation  
Connected Manufacture

### Theme

TECHNOLOGICAL + MATERIAL COMMUNITIES

### Format

Full Paper

## Biography

**Dr Dawn Ellams** is Senior Tutor (Research) in Fashion & Textiles and Research Fellow at the Royal College of Art, working with the AHRC-funded Future Fashion Factory creative cluster.

After completing her interdisciplinary PhD, which explored reducing the environmental impact of coloured fashion and textiles supported by fibre manufacturer Lenzing, Dawn worked with the Centre for Circular Design at university of the arts London on the Horizon 2020 project Trash to Cash. She then became Research Fellow at the Centre for Design Against Crime leading research on the EU Horizon 2020 Cutting Crime Impact project before joining the RCA.

Her background in sustainable design and circular systems development uses design research as a catalyst for innovation within multi-disciplinary and complex industry collaborations. Her current research explores R&D activities within UK fashion and textile supply chains, focussing on the impact materials, systems and manufacturing innovations can have on current and future sustainable practices and places.

**Professor Susan Postlethwaite** is professor of Fashion Technologies at Manchester Fashion Institute, Manchester Metropolitan University. Her expertise is in researching new approaches for industry-led challenges in fashion. Susan has worked as a womenswear designer in design studios in New York, London and Milan. She has taught at University of the Arts London, where she was course Leader for MA Fashion and the Environment and developed the MA Fashion Futures course at London College of Fashion.

Currently, she is developing research in the areas of micro factory design and tooling, 3D weave and digital desk top factory/ designers bench systems for fashion-testing approaches to practice based and practice led research. She is co-investigator for AHRC funded Creative Clusters 5-year research project Future Fashion Factory: Digitally Enabled Design & Manufacture of Designer Products for Circular Economies and was involved at the inception of the Burberry Material Futures Research Group at the Royal College of Art.

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## 122 Augmented Fashion: digital innovations for the communication of heritage, handcraft and sustainability

Karen Cross [ORCID iD](#), Josie Steed [ORCID iD](#), Yang Jiang [ORCID iD](#)  
Robert Gordon University, Aberdeen, United Kingdom

### Abstract

Augmented Fashion is an AHRC-funded 36-month interdisciplinary research project involving academics and industry partners from the fashion, textiles, and computing science disciplines in both the UK and China. The project seeks to explore ways to educate the consumer about the craftsmanship, heritage, value and sustainability of traditional fashion and textile products, using immersive technologies and Human-Computer Interactive (HCI) applications to engage contemporary audiences with these traditional and sometimes under-valued products.

Initial research by the project team established that fashion brands were using augmented (AR) and virtual (VR) reality technologies to create virtual changing room try-on experiences, to show product and to build brand loyalty through social and cultural activities. A gap emerged in terms of using immersive technologies to emotionally connect consumers with garment makers, places of production, heritage and handcraft practices. This presented an interesting opportunity to explore how immersive technologies can help to shape a sustainable future for the traditional textiles and slow fashion styles inherent in Scotland's fashion and textile industry.

This paper presents audience reactions to and engagement with a hybrid Scottish/Shanghai virtual world, created by artist Dr John Walter for the Augmented Fashion project, comparing brand image perceptions created by traditional, real-world film content versus the artist's virtual world, providing valuable information for the future developments of the research project as it continues to develop digital visions of heritage and handcraft with a sustainability and responsible consumption ethos, aligning with the United Nations Sustainable Development Goal 12 and embracing cross-disciplinary practice.

### Keywords

Augmented Reality  
Virtual Reality  
Consumer Engagement  
Heritage  
Sustainability

### Theme

TECHNOLOGICAL + MATERIAL COMMUNITIES  
ENVIRONMENTAL + RESILIENT COMMUNITIES  
CULTURAL + ETHICAL COMMUNITIES

### Format

Full Paper

## Biography

Dr Karen Cross is subject lead for Fashion Management in the School of Creative and Cultural Business, Robert Gordon University. Her research interests focus on how fashion and clothing can contribute to the psychosocial well-being of women; the use of immersive technologies within the fashion industry to tell stories of place, provenance, and people; and sustainable practices in fashion and textiles. She is currently a co-investigator on the RSE-funded Immersive Scotland project, which seeks to consolidate the immersive technology research and development activities taking place across Scotland; the AHRC-funded Augmented Fashion project, which involves Scottish fashion and textile SMEs from Lewis, Orkney, and Shetland; and the NPA-funded StoryTagging (Northword) project, commissioning Scottish creative practitioners to bring traditional stories to life through their medium.

Josie Steed is senior lecturer and a design researcher at Gray's School of Art, Robert Gordon University. She has written a number of research publications on textile craft and technology and collaborated on a number of research projects exploring new applications for textiles through smart textile technologies. Josie has a keen interest in fostering design innovation and Knowledge Exchange collaboration and worked as Principal Investigator on Knowledge Transfer Partnerships (KTP) with textile manufacturing businesses in Scotland. She is currently a principal investigator on the RSE-funded Immersive Scotland project, research co-investigator on the AHRC-funded Augmented Fashion project, ([www.augmentedfashion.co.uk](http://www.augmentedfashion.co.uk)) and principal investigator for a 2-year knowledge exchange project with Harris Tweed Hebrides.

Dr Yang Jiang is a senior lecturer in the School of Computing, Robert Gordon University, and is the Principal Investigator on the Augmented Fashion project. She is a member of the Interactive Machine Vision research group and a co-investigator on the RSE-funded Immersive Scotland project. Her research specialisms include 3D visualisations and character animations, real-time motion capture, immersive technologies, computer gaming and user-centred design in Human-Computer Interactions.

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## 73 Implementation and evaluation of a gesture recognition system using textile sensors as input

Giorgia Petri

Universität der Künste Berlin, Berlin, Germany. Einstein Center Digital Future, Berlin, Germany

### Abstract

Textile sensors are becoming increasingly popular in the interactive field, especially when considering the human body and the collection of data from its movements. Despite allowing considerable design freedom, textile sensors have a constant challenge in having a non-linear response as an output. For this reason, the use of machine learning is of particular importance in dealing with data from e-textiles.

This paper presents the results of a study on the interaction between the human body and a wearable textile sensor system that communicates with a machine learning system for gesture recognition. In this context, a three-dimensional textile sensor system was developed. Through the use of folds, it sends data to a machine learning system that recognises the positions and movements of a performer. The interaction was developed through the use of a library of the visual programming environment Max8. Based on the recognition of static positions, an interactive system was developed using the classification method. Then, in order to have a continuous output value, a second system was developed using the regression method. The positions were then identified in accordance with the performer, in order to have repeatability of the data to be analysed. Sensor data, classification labels, target values and machine learning system predictions were recorded within the patch in Max8. This paper looks at the evaluation of the supervised machine learning system. The evaluation was done by testing different algorithms using data recorded during rehearsals for a performance with a singer.

### Keywords

Machine Learning  
Textile sensors  
Gesture recognition  
Performance  
Interaction

### Theme

TECHNOLOGICAL + MATERIAL COMMUNITIES

### Format

Short Paper

## Biography

Giorgia Petri is a research assistant, studying towards a PhD in Wearable Computing at Berlin University of the Arts and Einstein Center Digital Future. Her work focuses on the interaction between human body, textile and technology. She graduated first at Politecnico di Milano in 2010 with a bachelor's degree in Aerospace Engineering, and then at Accademia di Belle Arti di Brera in 2013, with a master degree in New Technologies of Art. She is the co-founder of Calembour, a project focused on interactive media art and sound design. Their projects, A/V live performances, and workshops took place both in Italy and abroad and there were numerous important collaborations with many artists among the world. She has worked as a teacher in several universities and academies. She also worked at WeMake FabLab in Milan in the field of wearable and e-textile.

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## 91 Consumer Acceptance of Digital Fashion Garments: A Cross-Generational Study

Caroline Hemingray [ORCID iD](#)<sup>1</sup>, Marjan Vazirian [ORCID iD](#)<sup>1</sup>, Zi Young Kang [ORCID iD](#)<sup>1</sup>, Rosie Lyness<sup>2</sup>

<sup>1</sup>University of Leeds, Leeds, United Kingdom. <sup>2</sup>Leeds Beckett University, Leeds, United Kingdom

### Abstract

Digital fashion, whereby consumers purchase digital-only fashion garments, is an emerging market for mainstream fashion consumers. Previously having had limited exposure external to the gaming field, the awareness and availability of digital fashion outside of this sphere has expanded, alongside the rise of cryptocurrencies and non-fungible tokens (NFTs). This emerging market and growing interest in digital-only fashion presents an exciting opportunity for fashion design graduates of the future. Whilst some may choose to work within the physical fashion industry, other designers may choose to design purely for digital worlds. Understanding the target customer, and consumer acceptance and preferences, of digital fashion products is therefore important to understand. There is currently very limited research relating to the consumer appeal and preferences of digital fashion products and consequently a large gap in literature. In this research we present the results of a cross-generational survey, which explores the consumer appeal and preferences of digital-only fashion products in the UK. We hope this work-in-progress will contribute to the discussion and literature of whether digital-only fashion has the potential to disrupt the conventional fashion industry, and purchase of physical fashion, or if it will remain a niche product for digital natives who seek to express themselves in the metaverse.

### Keywords

Digital fashion  
Consumer acceptance  
Generation  
Digital-only  
Metaverse

### Theme

TECHNOLOGICAL + MATERIAL COMMUNITIES

### Format

Short Paper

## Biography

Dr Caroline Hemingray is a Lecturer in Fashion Marketing and Colour at the University of Leeds. Her research interests include the development of the digital fashion industry, including consumer motivations and preferences of digital fashion products, and the effect of environmental colour and light on performance and behaviour.

Dr Marjan Vazirian is a Post-Doctoral Researcher at the University of Leeds. Dr Vazirian is a digital colour specialist with an interest in the appearance and characterisation of digital fashion products, as well as colour preference and environmental colour.

Dr Zi Young Kang is a Lecturer in Fashion Design. Dr Kang's research interests include the use of 3D CAD for garment simulation, digital fashion design and their applications.

Rosie Lyness is an Associate Lecturer in Fashion Marketing at Leeds Beckett University and a PhD candidate in Fashion Innovation at the University of Leeds.

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## 65 The value of design collaboration between designers and artisans: A systematic literature review

Jianan Hu, Eunsuk Hur [ORCID iD](#), Briony Thomas  
University of Leeds, Leeds, United Kingdom

### Abstract

Design collaboration is considered to offer significant cultural, social, and commercial value, and is widely encouraged in traditional craft sectors. However, research on co-design methods between designers and artisans for traditional crafts is often fragmented, and limited research exists to provide a holistic understanding of the process of designer-artisan co-design.

This research aims to: (1) identify the value generated from co-design in traditional craft-design practices, (2) analyse how and which processes of co-design are commonly examined by the extant literature and (3) map out the limitations and challenges of existing co-design practices in craft sectors. To achieve these aims, a systematic literature review was undertaken, examining peer-reviewed journal articles published between 2000 and 2020.

The results identified four categories of the value yielded by traditional craft co-design, four forms of co-design relationships, three key stages, and six main types of co-design intervention. The roles of designers and artisans in the co-design process, and their motivations for craft 'authenticity' are influenced by (1) lack a clear understanding of the process of value coordination, (2) deficiency of shared value creation during different co-design procedures, and (3) the challenges of balancing different relationships, thinking patterns, and values. The contribution of this study is to bridge knowledge gaps by offering a holistic depiction of designer-artisan co-design in the traditional craft design industry to stimulate further research and provide guidance for designers and artisans to assist them to develop their co-design by summarising the best practices at different design stages.

### Keywords

traditional craft sectors  
designer-artisan co-design  
co-design process  
value creation  
systematic literature review

### Theme

COLLABORATIVE + PARTICIPATORY COMMUNITIES

### Format

Full Paper

## Biography

Jianan Hu is a Ph.D. Student in design studies at University of Leeds. Her research focuses on the investigations into design practice and theory of traditional Chinese textile crafts, in order to identify new possibilities of codesign innovation and revitalisation activities for traditional textile design. Before that, Jianan Hu has received her Bachelor of Arts and Master of Arts in design studies from Tsinghua University. She has published two articles in the area of textile and fashion design in Chinese peer-reviewed journals and a book chapter in the area of traditional Chinese pattern history. She is also an award-winning designer whose works include fashion textile and interior textile pattern design. Besides, Jianan has four internship experiences as an assistant designer for different textile design companies and a one-year working experience in textile pattern and fashion products design for a design institution in China.

Dr Eunsuk Hur is an educator and researcher in the School of Design at the University of Leeds. Her research focuses on sustainability, co-design, circular economy, green marketing and alternative solutions for creative business and future sustainability in fashion and textiles.

Dr Briony Thomas is a Lecturer in Design Science at the University of Leeds. Her research is positioned at the intersection of art, science and technology, and society. Briony's current projects focus on transdisciplinary STEAM approaches to address science literacy and health inequalities with underserved communities in the UK and Bangladesh. Alongside her university role, Briony is Chair of Leeds Cultural Education Partnership, a collective of over 50 organisations from the cultural and education sectors in Leeds, working together to address inequality by supporting access to arts and cultural opportunities for all children and young people.

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## 121 Bespoke: Past and Future

Caryn Lisbeth Simonson, Cécile Emmanuelle Borra  
University of the Arts London, London, United Kingdom

### Abstract

An invitation to collaborate came through an online lockdown project, *The Spiritual Exercises*. An artist and designer, designer and artist. Our common ground - we are from several generations of tailors from the city of Pau in the South West of France and from the rural island of Orust on the West Coast of Sweden. Through video calls and flipped screens via Whatsapp, simultaneous co-creation, co-learning and immersion into the layers of our technologies, windows into our living spaces, we embarked on a research journey around heritage, tailoring and gender.

Charlotte and 'Alma' Justina shared invisible labour behind the label - Charlotte as maker and Alma as farmer. Like Charlotte, Alma had to settle for invisible labour, her occupation marked on her gravestone as 'Hustrun' (the housewife) whilst her husband was titled 'Skräddaren' (the tailor).

Lockdown gave time and spawned curiosity that increased interest in engaging in family heritage trails through online platforms such as Ancestry and MyHeritage. TV programmes like 'Who do you think you are?', archival and census documents, local museums and private attics, shed light on histories of makers in families. These sources and platforms connect past communities to the present. Like a ghostly appearance and re-appearance, our work and collaboration conjured up pasts collapsing into futures.

This paper will share the process of a solely online collaboration whilst sharing our research into the material culture of tailoring and the role of the tailor in local communities.

### Keywords

tailoring  
heritage  
inter-relations  
online  
herstories

### Theme

COLLABORATIVE + PARTICIPATORY COMMUNITIES

### Format

Full Paper

## Biography

**Cécile Emmanuelle Borra** aka CUNTINA COUTURE is a French born London based artist and former fashion stylist and designer, graduate of Goldsmiths College. Working predominantly in installation, she uses a variety of media including film, photography, text, wallpaper, textile, etc., as well as found objects. Drawing from a feminist perspective and from the writings of Judith Butler, Paul B. Preciado and Virginie Despentes, her art practice explores notions of 'desire' and examines the commodification of the body, most particularly continuing her longstanding representation of men as objects of the female gaze.

**Caryn Lisbeth Simonson** is Programme Director for Textile Design at Chelsea College of Arts (UAL) and is a practitioner, writer and curator. She is an international editorial board member for Textile: the journal of cloth and culture and the International Journal of Motorcycle Studies. For Textile, she guest-edited a special issue 'Skin and Cloth' exploring relationships between skin/cloth mimesis, material innovations and cultural /social contexts. At international conferences, she has presented papers including 'Fashionable Bikers and Biker Fashion' exploring relationships between luxury fashion brands (Chanel, Longchamp, Belstaff and Matchless) and motorcycling, heritage, value and craftsmanship focussing on fashion 'mini-films' and storytelling. More recently, her focus has been on athleisure and motorcycle imagery including papers on the Chanel x Pharrell collaboration mini-film and Vogue fashion editorials depicting motorcycles and fashion. She has curated textile exhibitions and two interdisciplinary exhibitions Motorcycle Cultures on motorcycling, fashion and designed objects.

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## 88 A stitch in time, a stitch in place: designing a community stitching well-maker space

Katie Hill [ORCID iD](#)

Northumbria University, Newcastle, United Kingdom

### Abstract

This paper draws on a series of interviews with social designers who work at a grassroots level with communities undertaken in January and February 2022 as part of a research project on 'place' in social design. The aim of the research is to explore how designers working with communities can surface and work with characteristics of place in social design projects in order to pursue a more responsible and responsive form of practice. The practice that is the subject of this research is an established practice using making as a tool for engaging with community participants. Whilst a range of media has been explored in the past, this iteration of the practice is focussed on stitching and textiles making. This focus on textiles comes from both the authors lifelong personal textiles practice and participation in the recent Stitching Together Network (<https://stitchingtogether.net/>) which has highlighted the emerging community of academics working with participatory textiles methods in research. The interviews will be analysed with a view to defining a brief for a stitch based well-maker space. Well-maker spaces (Gant, Hackney and Hill 2017) are a concept that has been developed through a number of projects and conference workshops in collaboration with Nick Gant (University of Brighton) and Fiona Hackney (Manchester Metropolitan University). Thus the paper will introduce the concept of well-maker spaces and present findings from the interviews to propose a place-sensitive approach to community stitching workshops.

Gant, N., Hackney, F., Hill, K. 2017 Well-maker Spaces. Making Futures Journal. Available online: <https://makingfuturesarchive.pca.ac.uk/archive/mfjournal-2017/workshop-sessionsmf17> [accessed 16.01.22]

### Keywords

Social design  
Community  
Stitching  
Wellbeing  
Making

### Theme

COLLABORATIVE + PARTICIPATORY COMMUNITIES

### Format

Full Paper

## Biography

Katie Hill is a lecturer in design at Wolverhampton School of Art and a PhD candidate at Northumbria University School of Design. She has worked on a number of AHRC funded research projects on themes of sustainability, community engagement and participatory research, developing social design practice. Katie is a lifelong textiles maker and has introduced making into her research and design practices as a tool for engaging communities in social and environmental change. Her PhD research is focussed on surfacing and working with characteristics of place in social design - how by understanding the relationships between people and the places they live and work in can help designers to work more responsively and responsibly with community participants.

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## 17 Fashion Futures Design - Closing the gap between Craft, Business & Design

Israel Parra-Zanabria

FARFETCH, Lisbon, Portugal

### Abstract

Technology has designed a new ritual - anything is available 24/7 with a click on our mobile device. Covid-19 scaled and deepened this connection with devices and unconscious routines that makes us feel in contact with people across physical and digital worlds. However, Tech Companies will continue to invest in New Retail and Service innovations that create "phygital" experiences. It is essential to deep dive on the needs and motivations of how consumers, creatives and business-driven mindsets influence the Futures of Fashion. This research brings light into how products, services and business experiences are either expanding or closing different gaps in needs, realities and opportunities of user groups focused within the Fashion ecosystems:

Research design, participants & location:

- 6 Mexican artisans - North, Centre & Southern regions
- 20 Young designers - BA Design students- 10 alumni from 2 private Mexican institutions.

Methodology:

- 26 in-depth interviews
- 3 co-creation sessions
- 2 Future Design labs

The results of this paper explore and highlight new design and business behaviours, and mental models that are being developed through a multidisciplinary design practice established between creators, curators and consumers across the Mexican Fashion and Textile Industry. By shining light on these roles in this social ecosystem we can provide insights and identify opportunities through Strategic Foresight Methodologies. Through this we can improve education, business and work opportunities in a volatile context where innovation plays a role in reimagining how we design, produce and consume Fashion products and services. By deeply understanding new use cases and user mindsets within creative industries we can reveal the creative process under a new Post-Covid-19 reality.

### Keywords

UX Research  
Future Design  
Co-Creation  
Latin American Fashion  
Design Theory

### Theme

COLLABORATIVE + PARTICIPATORY COMMUNITIES

### Format

Full Paper



## Biography

I am Israel Parra, a seasoned insights professional who executes as Senior UX Researcher based in *FARFETCH* Lisbon - and I am now growing into a role of UX Team Manager. I am responsible to be an active member of the orchestration of all manner of qualitative and qual/quant research worldwide at *FARFETCH*. With a method-agnostic approach, I am as likely to be found conducting ethnographies or remote UX interviews as well as coordinating longitudinal online or remote mobile diary studies across the Americas and EMEA regions. Previously I had the role of UX Research Coordinator at Accenture and have collaborated with *Google, Facebook, WhatsApp, Waze, Airbnb, Stripe, BBVA*, among many other great clients from various industries.

As a Senior UX Researcher, I am responsible to coordinate, supervise and gives specialized consultancy in strategic innovation in user-centric projects, multidisciplinary teams and businesses, including the UX design and UI research primarily of software, technology, consumer goods, and finance industries. To me, it is important to provide a high collaborative and agile work ecosystem and have the ability to design services and digital experiences across various business touchpoints. This process is developed by the implementation of Customer Journeys, Service Design Blueprints, UX Experiences, and Product management to be incorporated into B2B and B2C digital services.

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## 93 Radical Curriculum Decolonisation through Coalition and Conscious Practice

John Boddy<sup>1</sup>, TBC TBC<sup>2</sup>, TBC TBC<sup>2</sup>

<sup>1</sup>Falmouth University, Falmouth, United Kingdom. <sup>2</sup>FACE, TBC, United Kingdom

### Abstract

Established to support the minoritised founders and members of FACE, (Fashion Academics Creating Equality), the FACE Associates group are white anti-racist, academics joined in action to share best practice in pursuit of rapid race equality progress. Meeting online every two weeks, the group have established a cross institutional, interdisciplinary model of active research whilst developing four Radical Curriculum Decolonisation projects which will culminate in the production of four practical toolkits to be shared across the FE and HE sector:

#### Radical Curriculum Decolonisation 1: Modules

These modules are being developed as holistic and foundational building blocks for anti-racism practice with a focus on level appropriateness, aims and language.

#### Radical Curriculum Decolonisation 2: Assessment

Anti-racism specific learning outcomes, assessment principles and methodologies.

#### Radical Curriculum Decolonisation 3: Historical, theoretical and cultural studies

Overhaul of archaic and repetitive curricula, pervasive whiteness and muting of broader voices and narratives.

#### Radical Curriculum Decolonisation 4: Widening Participation

Anti-racist outreach to Art and Design education at levels 1, 2, and 3 and National Saturday Clubs. This will take the form of a 15-minute film featuring a diverse cast of students from a wide range of fashion courses.

The paper will explore the experience of online, nationwide collaboration, de-learning, and de-centring of practice, emerging conscious practice and the final outcomes of the four decolonisation projects.

### Keywords

Decolonisation  
Collaboration  
Action  
Race Equality  
Conscious Practice

### Theme

SOCIETAL + POLITICAL COMMUNITIES  
COLLABORATIVE + PARTICIPATORY COMMUNITIES

### Format

Full Paper



## Biography

Head of the Fashion & Textiles Institute at Falmouth University, John studied fashion design at Central Saint Martins College of Art and Design where he assisted Alexander McQueen on the infamous Highland Rape collection prior to establishing his own fashion label, freelance pattern cutting consultancy and successful career in costume design. As the university lead for Equality, Diversity, Inclusion and Access and Participation Planning, John's academic interests explore the development of contemporary pedagogies that focus on conscious practice through sustainable solutions and the decentring of archaic and divisive curricula.

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## 79 Decolonising Textiles Tools

Claire Anderson<sup>1</sup>, Raisa Kabir<sup>2</sup>

<sup>1</sup>Chelsea College of Arts, London, United Kingdom. <sup>2</sup>Central Saint Martins, London, United Kingdom

### Abstract

This paper reports on the process of introducing decolonial textiles pedagogy within the Textile design programme at Chelsea College of Arts, researching and testing what works in this design educational environment and measuring the success of outcomes. Decolonisation within higher education is at risk of becoming a buzzword without in reality achieving change (Crilly, 2019). However, the ongoing lived impacts of the colonial on knowledge production and more specifically textile knowledge production demands an active response within the context of textile design education.

The Decolonising Textiles Tools project explores textile making, designing, and using tools that are de-centered from euro-centric technology and thinking frameworks. Too often designers are removed from the centres of production, by starting with the 'tools'- we can re-situate our perspective on textile making and machinery.

The aim of the project was to enable students to critically engage with what it means to be a socially and environmentally responsible designer decolonising the way we imagine textile production.

In questioning how cultural imperialism affects textile identities related to place, land, culture, and language, students began to evaluate strands of global textile thinking. The critical intention of the project examines whether an embodied practice could innovate and make us think post industrially about textile design, altering our understanding of the euro-centric viewpoint of contemporary textile design education.

Crilly, J. (2019) Decolonising the library: a theoretical exploration, Spark: UAL Creative Teaching and Learning Journal Vol 4 / Issue 1 pp.6-15. Available at: <https://sparkjournal.arts.ac.uk/index.php/spark/article/view/123/205> (Accessed: 15 January 2022).

### Keywords

cultural imperialism  
decolonisation  
euro-centric  
intangible heritage  
tacit knowledge

### Theme

SOCIETAL + POLITICAL COMMUNITIES

### Format

Short Paper



## Biography

Claire Anderson, Graduate Diploma in Textile Design Course Leader, Chelsea College of Arts.

My research and teaching encompasses a broad approach to materials and processes underpinned by the connectivity of the imagination to traditional narratives and the intersection of craft, science and technology. More specifically I am interested in reconsidering the ability of materials to combine functional and aesthetic properties where materials have been the carrier of codes and values reflecting historical and contemporary textile language for more sustainable practices.

Raisa Kabir, Lecturer Textile Design, Central Saint Martins.

As a woven textile researcher who has worked with weavers in Bangladesh, India, and Mexico learning weaving techniques, loom construction, and practices of weaving on loom and off loom. I believe that textile education requires substantial shifts to include historical and conceptual frameworks that include global textile methods and de-colonial contexts. Where a breadth of theoretical and material concepts can be employed to build a substantive range of design languages in the practice of textile education and curriculum. I have lectured on South Asian textile history widely from The Courtauld, Manchester School of Art, Edinburgh College of Art, the Royal College of Art, Chelsea College of Arts, Slade, Central Saint Martins, The V&A, and Tate Modern.

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## 44 Caring Companion: Materializing Bodily Discomfort for Somaesthetic Interactions

Arife Dila Demir<sup>1</sup>, Nithikul Nimkulrat<sup>2</sup>, Kristi Kuusk<sup>1</sup>

<sup>1</sup>Estonian Academy of Arts, Tallinn, Estonia. <sup>2</sup>OCAD University, Toronto, Canada

### Abstract

This paper presents a case study called the Caring Companion that is based on the soma design approach to crafting bodily discomforting experiences for design use. Bodily discomforts are defined as bodily disturbing events such as depression, migraine, fibromyalgia, or chronic pain. Caring Companion specifically, focuses on chronic pain for designing engaging soma extensions -wearable e-textiles that emit sound-motion interaction- for inducing somaesthetic awareness. To do so, as a cultural probe kit Caring Companion encourages people to reconnect with their bodies, hence, with chronic pain. The kit consists of various physical and digital items. Physical items of the kit are a soma extension, a journal, 12 body maps printed on A4 paper, 12 word list that includes 42 words, plasticine, colored felt-tip pens, a calendar, and a 'how to use the kit' booklet. The digital items are two yoga movement videos on YouTube created by the author and a sound file. Five people with chronic pain used the kit for three weeks; they were asked to wear the soma extension to practice the yoga exercises and reflect on their experiences using the journal, word list, body maps, and plasticine. This study explores how may chronic pain be cultivated to design an engaging soma extension for augmenting somaesthetic awareness of chronic pain. Accordingly, this paper's contribution is a design guide for materializing bodily discomforting experiences for designing explicate interactions of chronic pain for somaesthetic awareness.

### Keywords

Somaesthetics  
E-textiles  
Pain  
Bodily interactions  
Movement-based interactions

### Theme

TECHNOLOGICAL + MATERIAL COMMUNITIES

### Format

Full Paper

## Biography

Arife Dila Demir is a doctoral student at the Estonian Academy of Arts where she obtained her master's degree in Textile Design. Her research interests are soma design, somaesthetics, aesthetics of bodily engagements, movement-based interactions, interactive textiles, critical and speculative design. Dila worked as a contractual lecturer at the Estonian Academy of Arts (2019 autumn). She worked as an e-textile costume designer for the project executed between an artist and Tallinn University, funded by Vertigo STARTS Residency (2019-2020). Recently she was an artist and researcher in residency in STARTS.EE Residency program which was executed by HCI group at the Tallinn University in collaboration with elektron.art. Her recent publication is " 'Squeaky/Pain': Cultivating Disturbing Experiences and Perspective Transition for Somaesthetic Interactions" in the publication of Diseña Journal (2022).

Nithikul Nimkulrat is associate professor and acting chair of the Material Art & Design program at OCAD University, Canada. Prior to this appointment, second author worked at the Estonian Academy of Arts (2013-2018), Loughborough University (UK, 2011-2013) and Aalto University (Finland, 2004-2010), where she earned a doctorate in design in 2009. Her recent publications include: "Experiential Craft: Knowing through Analogue and Digital Materials Experience" in book Materials Experience 2 (Elsevier, 2021); "Decoloniality of Knowing and Being: Artistic Research Through Collaborative Craft Practice" in book Arts-Based Methods for Decolonising Participatory Research (Routledge, 2021); and "Translational Craft: Handmade and Gestural Knowledge in Analogue-Digital Material Practice" in Craft Research (Volume 11 Issue 2, 2020). Second author is the lead editor of CoDesign's special issue "Knowing Together - Experiential Knowledge and Collaboration" (Volume 16 Issue 4, 2020).

Kristi Kuusk is associate professor and senior researcher at the Design Research Group in Estonian Academy of Arts. Her interest is in finding alternative futures for clothing and textile design via implementation of technology. She combines practice (of collaborating as selected laureate in EU projects such as STARTS Residencies, WORTH Partnership Project) with presenting and publishing research in international venues. Her recent publications include: "A transdisciplinary collaborative journey leading to sensorial clothing" in CoDesign - International Journal of CoCreation in Design and the Arts (2020); "Altering One's Body-perception Through E-Textiles and Haptic Metaphors" in Frontiers in Robotics and AI (2020).

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## 85 Technology-led retail for better brand engagement

Mian Wang, Jamie Marsden, Briony Thomas  
University of Leeds, Leeds, United Kingdom

### Abstract

While technology is an essential component for online retail, it is increasingly being incorporated within physical retail spaces to enhance the customer experience. We draw upon five case studies to explore how interactive technology can be used to drive the instore retail experience. After obtaining data from 31 semi-structured interviews, our findings show that the use of interactive technology enabled leading fashion brands to better enhance the customer experience of their retail space by evoking senses and encouraging an ongoing dialogue with customers, building a more rewarding relationship. These immersive interactions attracted customers by encouraging participation in a distinct event, facilitating a much broader type of engagement with the brand beyond the typical retail transactions. Furthermore, these activities inspired participants to serve as brand advocates through the sharing of their experiences via social media. We synthesize these findings into three actionable points.

### Keywords

Brand engagement  
retail technology  
customer experience

### Theme

TECHNOLOGICAL + MATERIAL COMMUNITIES  
COLLABORATIVE + PARTICIPATORY COMMUNITIES

### Format

Short Paper

## Biography

Mian Wang is a PhD student in School of Design at the University of Leeds. She holds BA and MA degrees in visual communication and graphic design from Shanghai Institute of Technology and Kingston University, UK. Mian's research investigates the role of interactive technology in retail design within the fashion sector, specifically concentrating on how technology can create a more emotionally engaging experience. Her work, spanning retail, design and branding, has been presented at numerous international conferences from the International Colloquium on Branding to the Future Fashion Factory conference.

Dr Jamie Marsden is a lecturer in brand communication in the School of Design at the University of Leeds. His research expertise centres on the domain of brand management, specifically in the strategic expressions of corporate brands. He holds a PhD in corporate communications and marketing, and undergraduate and postgraduate qualifications in graphic design. Prior to joining the University of Leeds Jamie spent 14 years as a design manager and brand consultant working with the following clients: Cadbury Schweppes, General Electric, Inland Revenue, Lockheed Martin, NHS, Nike, Northern Foods, Royal Mail, and Virgin.

Dr Briony Thomas is a Lecturer in Design Science at the University of Leeds. Her research is positioned at the intersection of art, science and technology, and society. Briony's current projects focus on transdisciplinary STEAM approaches to address science literacy and health inequalities with underserved communities in the UK and Bangladesh. Alongside her university role, Briony is Chair of Leeds Cultural Education Partnership, a collective of over 50 organisations from the cultural and education sectors in Leeds, working together to address inequality by supporting access to arts and cultural opportunities for all children and young people.

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## 23 New approaches through the practise of drawing: Developing agency through on-line delivery

Kay Bolderson, Camilla Clayfield

University of Derby, Derby, United Kingdom

### Abstract

At the University of Derby all drawing sessions for BA Textile Design students have been taking place online since September 2020 in order to prioritise campus time for studio use. These sessions have been delivered synchronously and this change, whilst a challenge for staff and students alike, has proven more successful than anticipated and has affected student practice in some interesting ways. This paper seeks to set out these changes, bring together some initial discussion of the impact they have had, and look at how this might affect how drawing is taught within Textile Design courses at a University level in the future.

As academics we wanted to inform the way drawing was viewed by students who often see it simply as a means to an end, a component that is assessed and therefore cursory. Engagement in the practise of drawing is evident in student design outcomes; in our experience students with adequate observation, analysis, development, evaluation and communication in their sketch books are the ones with the most distinctive, successful design outcomes.

The introduction of bi-weekly synchronous drawing sessions has had a huge impact on the confidence, individual hand-writing and skill development of all students who have engaged with the sessions. A sense of an online visual community has developed between all three levels of the Textile Design course and in looking more broadly at the long term benefits, online delivery, accessed from any device, anywhere allows for a level of accessibility and inclusivity that can sometimes be less evident in a traditional studio setting.

### Keywords

Drawing  
Textile Design  
on-line Delivery  
Studio  
Resilience

### Theme

TECHNOLOGICAL + MATERIAL COMMUNITIES  
COLLABORATIVE + PARTICIPATORY COMMUNITIES

### Format

Short Paper

## Biography

Kay Bolderson is programme lead for BA (Hons) Textile Design, Fashion, and Fashion and Fashion Marketing at the University of Derby, UK. Her main practise subject is Fashion knitwear, having worked previously for Missoni. As well studio work, instructing fashion knitwear students, she teaches fabric development with a particular interest in drawing and how it impacts the design process.

Camilla Clayfield is a Senior Lecturer in Design at the University of Derby (UK) and teaches drawing, CAD and print on the BA (Hons) Textile Design course. Her research focusses on teaching pedagogy with links to drawing and design development for fabric outcomes.

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## 125 A comparative review of zero-waste fashion design thinking and operational research on cutting and packing optimisation

Nesma Elshishtawy, Pammi Sinha, Julia Bennell  
University of Leeds, Leeds, United Kingdom

### Abstract

The fashion industry impact on the environment is a critical global problem. One of the industry's global impact is affected by the amount of waste generated in the cutting stage of fabric. The distinction between the roles of fashion designers and marker makers caused the "design" and "make" processes to be linear, which allowed for more waste on the cutting floor. Some designers started exploring the Zero Waste Design concept, which means designers consider the allocation of pattern pieces while designing garments. However, this approach has been criticised for not allow designers to have aesthetic control over designs.

This research provides a review aimed at comparing cutting and packing (C&P) research in the textile industry and the area of zero-waste fashion design (ZWFD). Both research domains seek to minimise waste material while approaching the problem from very different perspectives. The C&P research investigates the use of mathematical and computational techniques for minimising material waste in the marker planning problem, while the ZWFD provides creative pattern making solutions for the same problem. The research aims to stimulate further research in the future encouraged by the integration of both areas to address the zero-waste fashion designs' manufacturability problem by incorporating the fashion design process with the C&P optimisation algorithm design process.

### Keywords

Zero-waste  
Fashion design  
Cutting and packing  
Marker planning problem  
Automated Markers

### Theme

COLLABORATIVE + PARTICIPATORY COMMUNITIES  
TECHNOLOGICAL + MATERIAL COMMUNITIES  
ENVIRONMENTAL + RESILIENT COMMUNITIES

### Format

Full Paper  
Poster

## Biography

Nesma Elshishtawy is a third year PhD candidate joined the University of Leeds Business School in 2017 and received a MSc degree in Business Analytics and Decision Science followed by pursuing the PhD. She has a passion for social development and took part in several projects that tackled sustainability, social, and economic issues in Egypt her home country. Inspired by her passion for sustainable she joined a multidisciplinary team between the Business School and the School of Design that focuses on finding optimisation models for sustainable fashion, which works on different solutions to reduce the amount of waste generated during the cutting stage of fabric.

Dr Pammi Sinha received her MA in fashion design from University of Central England in 1994 and her PhD from Salford University in 2000. Her doctoral study looked into the fashion design process from the fashion designer's perspective across market segmentations in the UK fashion industry. On completion, in 2000, I joined UMIST (now the University of Manchester) to become Programme Director for the BSc (Hons) Fashion and Textile Retailing, followed by the University of Huddersfield as Subject Leader and Reader (2010-2014). Currently, she is an associate professor in fashion management in the University of Leeds.

Prof Julia Bennell is the Executive Dean of Leeds University Business School. She graduated in 1994 with a first class honours in mathematics and management science and received her PhD in management science in 1998 from the University of Swansea. She was promoted to Professor of Management Science at the University of Southampton Business School in 2010. At Southampton, she was the director of CORMSIS (Centre of Operational Research, Management Science and Information Systems), one of the top three OR/MS research groups in the UK from 2011 to 2014, Head of the Department of Decision Analytics and Risk Research from 2012 -2015 and Deputy Head of School from 2015 - 2018. In addition to her university roles including undertaking research and delivering teaching, she is a qualified executive coach and mentor.

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## 72 Inherent Vice: Deterioration as a Catalyst for Creative Collaboration

Kate Irvin [ORCID iD](#), Jessica Urick, Anna Rose Keefe  
RISD Museum, Providence, USA

### Abstract

Intrinsically linked to the Rhode Island School of Design (RISD), the RISD Museum's Costume and Textiles Department (C&T) enjoys a longstanding history of engagement with the campus community, with staff working closely with students via object-based teaching, work-study positions, fellowships, and research visits. A recent decision to deaccession severely deteriorated Gilded Age garments provided the opportunity to develop a seemingly routine process into a collaborative and creative interrogation of museums, curation, collections care, and conservation.

Fashion and textile collections, ephemeral by nature, are deeply affected by inherent vice, the tendency of material to self-destruct because of intrinsic internal characteristics. Storage areas are full of fragile objects never meant to last indefinitely, exemplified by Gilded Age garments made of weighted silk and embellished with melting sequins. By reflecting on the condition of such tired and abject garments—while physically and figuratively disassembling and reassembling them—we present the potential of addressing other realms of inherent vice in the museum, fashion industry, and society at large.

This paper will explore each step of a year-long project entitled 'Inherent Vice,' an initiative spearheaded by the Museum's C&T department in concert with RISD's Textiles and Apparel departments. Over the course of the 2021-2022 academic year—in two studio classes, multiple community conversations, and an evolving museum exhibition—we explore methods of interaction and intervention in the museum archives. As a whole, the project reframes collections care as a reparative, empathetic act that embraces both literal and metaphorical cracks as opportunities for revealing and making room for neglected narratives.

### Keywords

inherent vice  
university art museums  
decolonisation  
sustainability  
creative collaboration

### Theme

COLLABORATIVE + PARTICIPATORY COMMUNITIES  
CULTURAL + ETHICAL COMMUNITIES  
SOCIETAL + POLITICAL COMMUNITIES

### Format

Full Paper

## Biography

**Kate Irvin** is Curator and Department Head of Costume and Textiles at the RISD Museum. Recent projects include: *Repair: Sustainable Design Futures* (Routledge 2023), a volume co-edited with Professor Markus Berger; "Inherent Vice," co-curated with Anna Rose Keefe and Jessica Urick; "Repair and Design Futures" (2019), a multidisciplinary exhibition and programming initiative investigating mending as material intervention, metaphor, and call to action; "From the Loom of a Goddess: Reverberations of Guatemalan Maya Weaving" (2018); "Designing Traditions: Student Explorations in the Asian Textile Collections" (2017); and "All of Everything: Todd Oldham Fashion" (2016). She holds an MS in Textiles with a concentration in Curation from the University of Rhode Island and a BA in Architectural History and Literature & Society from Brown University.

**Jessica Urick** is the textile conservator for the RISD Museum, where she oversees the conservation, care, and handling of over 35,000 costume and textile objects. She holds an MS in Textiles with a concentration in Conservation from the University of Rhode Island and a BA in Art Conservation from the University of Delaware. She is a member of the American Institute for Conservation, currently serving as a postprints editor for the Textile Specialty Group. Before joining the RISD staff, she worked as a textile conservator for the Preservation Society of Newport County in Newport, Rhode Island.

**Anna Rose Keefe** is a textile conservation assistant at the RISD Museum. Her work focuses on the ongoing care of the collection. She co-teaches Introduction to Textile Conservation with Jessica Urick and is an active member of the American Institute for Conservation. She holds an MS in Textiles with a concentration in Conservation from the University of Rhode Island, and a BA in Material Culture from Mount Holyoke College. In addition to her conservation duties, Anna Rose recently curated the show *Lost in the Museum* (2018 - 2019) at the RISD Museum, highlighting research into objects found in the collection.

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## 128 Sewing Box for the Future: an exploration of participatory design in fashion, to identify strategies for prolonging the lifetime of everyday clothing

Jen Ballie [ORCID iD](#)

University of Dundee, Dundee, United Kingdom. V&A Dundee, Dundee, United Kingdom

### Abstract

'Sewing Box for the Future', is a live research project and pop-up exhibition with participatory resources developed in partnership with V&A Dundee and the University of Dundee. Using the idea of the sewing box as a metaphor, to raise awareness about diminishing sewing skills through exploration of participatory design in fashion, to identify strategies for prolonging the lifetime of everyday clothing. It argues for further research within the sphere of the 'use phase' of clothing by focusing on three themes: care, repair and customisation. The materiality of this project has proven to be a vital part supported by a Sewing Box for the Future toolkit, a resource with ten activity cards and resources, these critical artefacts use speculative narratives to enable individuals to re-imagine the possibilities for maintaining existing wardrobes.

This research argues for a more human-centred approach to caring for our clothing to explore opportunities for extending their lifetime. Fashion and the clothing we wear is part of the social fabric of our daily lives, we can use it to tell stories, to educate and upskill and to inspire new possibilities. This project will continue to learn, grow and respond to how the enabling artifacts are being utilised and applied, to explore further re-use strategies for a regenerative fashion system and to advocate for change-making by nurturing the exchange of knowledge, skills and empowering individuals.

### Keywords

participatory design  
co-design  
sewing  
sustainability  
fashion

### Theme

COLLABORATIVE + PARTICIPATORY COMMUNITIES

### Format

Short Paper  
Exhibit



## Biography

Dr Jen Ballie is a PhD graduate from UAL's Centre for Circular Design whose research explores social innovation within fashion and textiles to re-think future practices. She is now Research Manager at V&A Dundee - a Design Museum in Scotland. Jen's journey began within textile design but has organically become more interdisciplinary over time, drawing upon the fields of design strategy, innovation and service design. Within a world proliferated with too much stuff, Jen's passionate about the role and responsibilities of the design professional and seeks to explore how we can add value to our everyday lives through design.

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## 112 Sustainability is not a Moral Choice: Addressing Issues of Sustainability and “Fashion Violence” amongst Marginalised Teens

Gayle Cantrell<sup>1</sup>, Victoria Coutts<sup>2</sup>

<sup>1</sup>Northumbria University, Newcastle Upon Tyne, United Kingdom. <sup>2</sup>Birmingham City University, Birmingham, United Kingdom

### Abstract

The shift of a widespread confidence in teens shopping second hand is in the dominant domain of the privileged, with issues of aesthetic acceptance and sustainability not being documented, understood, or addressed amongst the kids without privilege and the fortuitousness of cultural capital, “... performative reduction in consumption, or choosing to only consume in certain ways, is one of the most gratuitous displays of privilege out there, and to frame it as in any way a moral choice is ... offensive.” (Fagan, 2017)

In recognition of this, our research focuses on state secondary schools as sites of disparity in socio-economic backgrounds and cultural capital, allowing us access to the kids excluded from mainstream fashion commentary and current academic interest. Von Busch’s recognition of ‘fashion violence’ and ‘microaggressions’ led our research in the direction of attempting to understand how the issues we are concerned with addressing; the privilege of sustainable behaviours in fashion and identity discourse amongst marginalised youth could, seemingly be linked, and that to address just one of these issues would require us to address them all – consumption, sustainability, identity, and fashion violence are all connected through the teenage need to belong.

This presentation will discuss how accessible, inventive, and approachable modes of engagement must be the priority for consideration to attempt to dispel materialistic values through a socially engaged project that empowers the participants, engages fully with them and their interests and considers the current social climate.

### References:

Otto Von Busch. A typology of Fashion Violence

Terhi-Anna Wilska. Youth and Generations in Consumption

### Keywords

Sustainability  
Identity  
Communities  
Photography  
Youth

### Theme

COLLABORATIVE + PARTICIPATORY COMMUNITIES

### Format

Short Paper

## Biography

Gayle Cantrell is Programme Leader and Senior Lecturer on BA (Hons) Fashion Communication at Northumbria University. Her research covers the shifting fashion landscape, and how lived and digital experience can change the way we think about clothes. She has worked with industry partners, educational outreach programmes and local authorities on projects exploring the opportunities for creative collaboration across sectors.

Victoria Coutts is Lecturer in Fashion: Communication, Branding, Curiosity in Design, Culture, Theory at Birmingham City University. She has had a diverse career in creative direction, product design, styling and consultancy within the fashion, decorative products, baby & kids and home furnishing sectors. Current and ongoing research is focused on how creative skills can be used to empower marginalised communities.

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## 28 Making:Archives/Making:Impact - the creative use of archives within educational making-based practice.

[Hannah Maughan](#) [ORCID iD](#)

Falmouth University, Falmouth, United Kingdom

### Abstract

This paper reports on *Making:Archives*, a 2nd year Falmouth University Textile Design project co-created by Senior Lecturer Hannah Maughan and Senior Archivist Sarah.C.Jane. The project is designed to encourage students to reconnect with primary research materials and physical artefacts to counteract the over-reliance on digital resources, whilst showcasing the potential of archive collections as conceptual and creative stimulus for textile design development and innovation. The project seeks to challenge the perceived notions of archives, and to signpost and promote the Universities' often underused archival resources, (Falmouth's Penryn campus houses University of Exeter in Cornwall, creating a unique shared archival service and range of collections).

Expanding on its case study as an exemplar of pedagogic good practice in The National Archives and History UK's Guide to Collaboration for Archives and Higher Education 2018, the paper disseminates and reflects on the extensive research and data drawn from student participants of the *Making:Archives* project over the course of 7 years to date, illustrating the breadth of experience, engagement and response, whilst examining the expected and unexpected impacts for the stakeholders involved; the University, Archive service, depositors and students.

With the COVID pandemic disrupting the 19/20 cycle mid-project, shutting down access to archive and workshops, the paper considers the reaction to the specific challenges faced and the emerging opportunities, which subsequently shifts the project's focus, adapting to an evolved, more inclusive, and diverse iteration. The project is presented in the context of relevant research from textile education, industry practice and archive sectors.

### Keywords

Archives  
Textiles  
Co-design  
Collaboration  
Pedagogy

### Theme

CULTURAL + ETHICAL COMMUNITIES  
COLLABORATIVE + PARTICIPATORY COMMUNITIES

### Format

Full Paper

## Biography

Hannah is Senior Lecturer on the BA (Hons) Textile Design course at Falmouth University, where she has taught since 2003. Hannah established and leads the mixed media discipline within the course, with her teaching practice and research interests focusing on the past and present of embroidery, through the duality of traditional hand and contemporary digital design and making processes, and through social and cultural contexts. In 2016 Hannah received the Embroiderers' Guild Beryl Dean Award for Teaching Excellence in recognition of her subject commitment, her significant teaching of embroidery at HE level, and for salvaging Hazel Sims' unique embroidery collection for the university archive.

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## 102 Connecting Communities: Opening the Records of the Association of Fashion & Textile Courses

Helena Britt [ORCID iD](#)<sup>1</sup>, Amanda Briggs-Goode [ORCID iD](#)<sup>2</sup>

<sup>1</sup>Glasgow School of Art, Glasgow, United Kingdom. <sup>2</sup>Nottingham Trent University, Nottingham, United Kingdom

### Abstract

The Association of Fashion and Textile Courses (FTC) exists as a United Kingdom subject association to promote and develop fashion and textiles education through academic debate and research. Recently, the Association's archive moved to Nottingham Trent University, and digitisation has begun. Boxes of folders containing primarily paper documents, agenda's, minutes and position papers, record aspects of the Association's activities. Initial investigation indicates that the Association was formed in December 1967 as the 'Heads of Diplomas in Art and Design Fashion and Textile Departments', which existed for over a year. However, the group continued to meet when significant issues arose. Ten years later, in November 1977, the 'Association of Heads of Departments of Degree Courses in Textiles/Fashion Design' reconvened at a meeting at St. Martin's School of Art. This period marks the transition of undergraduate art and design courses in the UK from diplomas to degree courses, BA/BA (Hons). Reconvening appears to have been driven by suggestions from industry bodies to connect with the education sector. This paper provides early insights into significant themes arising throughout the Associations history, positioned against the wider evolving higher education context. Discussion surrounding, pedagogy, industry collaboration, tensions between theory and practice, graduate shows, postgraduate expansion and developing research cultures seem as relevant today as they were in the early years of the Association. In sharing these insights, we hope to increase understanding surrounding the history of fashion and textiles education, trigger discussion relevant to current issues and connect communities that benefit the wider sector.

### Keywords

Archives  
Education  
Pedagogy  
Collaboration  
Higher Education

### Theme

CULTURAL + ETHICAL COMMUNITIES

### Format

Full Paper

## Biography

Helena Britt is a lecturer in printed textiles in the Department of Fashion & Textiles at the Glasgow School of Art (GSA). Responsibilities include teaching, research and coordination. Research interests include investigation involving archives and collections, the impact of digital technology on printed textiles, textile design education and practice-focused methodologies. Helena is Co-Editor for the Journal of Textile Design Research & Practice and FTC Steering Group Member. She holds a PhD and PGCert Supervision in Creative Practices from GSA and MA from the Royal College of Art.

Amanda Briggs-Goode is Professor of Textiles at Nottingham Trent University and Head of Department for Fashion, Textiles, Knitwear in the School of Art and Design. She has published and exhibited widely in the area of fashion and textiles including: books: *Crafting Anatomies* (2020 and 2022) *Lace:Here:Now*(2013) and the exhibition *Lace Unarchived* in 2018. Her most recent work has engaged with fashion and textiles heritage recently completing a heritage lottery funded project *Textile Tales* <https://www.textiletales.co.uk> to illuminate the voices of those working in the fashion and textiles industry in east midlands in the 1980-2005 era.

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## 104 Augmenting Textile Craft Making in Scotland

Josie Steed [ORCID iD](#), Fi Loveday

Robert Gordon University, Aberdeen, United Kingdom

### Abstract

This paper discusses a current PhD project aligned to the Augmented Fashion project that investigates the integration of immersive technologies within textile designer creative practices as a hybrid skill that can support the tacit nature of craft making towards new sustainable business alternatives within an increasing digitally and globally driven economy.

The craft market in the UK is expanding and diversifying where the recent Craft Council report 'The Market for Craft' identified a new generation of craft consumers that drives a change in patterns of consumption away from mass-production. The growth in the public's desire for authenticity, for experiences, for ethical and sustainable consumption has helped fuel a rival in making and in handmade objects. Craft has also been adapting to the rise of new routes to market and digital selling platforms for makers. However, in Scotland, a high number of micro and independent textile craft businesses work in remote locations and rely heavily on physical interactions with their customers, often tourists, to generate sales. As the tourist market collapsed during the Covid-19 lockdown, some craft makers entered a period of "3 long winters".

Craft makers could benefit from developing technological confidence to promote their work through immersive technologies that can convey the experiential nature of textile craft making that differentiates their practice together with the implicit storytelling of their provenance and authentic making. The paper further discusses the potential development of accessible immersive technology tools and skills that can be integrated into textile craft making.

### Keywords

Textile Craft Making  
Immersive Technologies  
Sustainable Consumption  
Provenance  
Tacit Knowledge

### Theme

ENVIRONMENTAL + RESILIENT COMMUNITIES  
TECHNOLOGICAL + MATERIAL COMMUNITIES

### Format

Full Paper

## Biography

Josie Steed is senior lecturer and a design researcher at Gray's School of Art, Robert Gordon University. She has written a number of research publications on textile craft and technology and collaborated on a number of research projects exploring new applications for textiles through smart textile technologies. Josie has a keen interest in fostering design innovation and Knowledge Exchange collaboration and worked as Principal Investigator on Knowledge Transfer Partnerships (KTP) with textile manufacturing businesses in Scotland. She is currently a principal investigator on the RSE-funded Immersive Scotland project, research co-investigator on the AHRC-funded Augmented Fashion project, ([www.augmentedfashion.co.uk](http://www.augmentedfashion.co.uk)) and principal investigator for a 2-year knowledge exchange project with Harris Tweed Hebrides.

Fi Loveday is an artist and designer. She has a Masters in Product Design from Gray's School of Art, and her research explores the use of digital technology within the visual arts as a vehicle for developing connection and interaction between viewer and artist. She is currently undertaking a PhD exploring the use of Immersive Technology within textile craft making.

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## 66 Repair Generations

Lucie Hernandez

Touch Craft Ltd, Penryn, United Kingdom

### Abstract

Repair Generations is a collective of designers, makers and menders that are passionate about the power of craft and repair techniques to contribute positive change. The project runs workshops designed to demonstrate and share the skills required to creatively repair textiles and clothes. Craft activities promote inclusiveness and participation that enable people to take an active role in the care of garments. Repair provides opportunities to produce something meaningful and encourage individuals to engage in social encounters and connection to others.

The project aims to support local communities to address the significant impact on the environment caused by fast fashion and the over-consumption of clothes. The project responds to the climate emergency by raising awareness of more sustainable approaches to fashion and textiles. It was supported by the Cornwall Climate Challenge and raised money through Crowdfunding to raise awareness of the issues and the benefits of engaging repair as a response to complex societal challenges that can be shared across generations.

The waste charity WRAP[1] found that one of the most significant things individuals can do is increase the active life of clothes. Each time we keep a garment in use for longer it helps save many tonnes of clothing from going into landfill. Learning and sharing skills is at the heart of the project and is an opportunity for local communities and individuals to take part, connect and participate in something worthwhile.

[1] <https://wrap.org.uk/resources/report/measuring-active-life-clothing>

### Keywords

Repair  
Social  
Connection  
Craft  
Creativity

### Theme

ENVIRONMENTAL + RESILIENT COMMUNITIES  
CULTURAL + ETHICAL COMMUNITIES  
COLLABORATIVE + PARTICIPATORY COMMUNITIES

### Format

Poster  
Short Paper



## Biography

Lucie Hernandez

I am a designer, researcher and textile art practitioner. My work engages craft to empower and create change and to explore the practice of repair. I facilitate everyday acts of creative repair in collaboration with other makers and menders to help care for garments and to encourage people to wear them for longer.

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## KEYNOTE:

# Christopher Raeburn

### ***Growing a Responsible Fashion Design Company through Craft, Creativity and Community***

Award-winning designer Christopher Raeburn will talk about his brand RÆBURN, which has brought responsible design to a global audience with a new definition of luxury with integrity. RÆBURN's DNA is infused with collaborative partnerships, each carefully considered in order to improve knowledge and uptake of responsible practices across sectors. Christopher will reflect on the importance of the collaborative community as he discusses the brand's dedication to eco-innovation.

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## Biography

**Christopher Raeburn** is a graduate of London's prestigious Royal College of Art (MA | Womenswear 2006), whose pioneering work has brought responsible design to a global audience and presents a new definition of luxury with integrity. Founded in 2009, the RÆMADE ethos in particular has pioneered the reworking of surplus fabrics and garments to create innovative and functional pieces.

Alongside this, a highly collaborative spirit informs elevated, handcrafted and award-winning products with distinct utilitarian value and purpose. This innovative approach, with an unusual balance of high concept, accessibility and wearability, is applied to menswear, womenswear, luggage and accessories.

RÆBURN's DNA is infused with collaborative partnerships, each carefully considered in order to improve knowledge and uptake of responsible practices across sectors. Over the past 10+ years, RÆBURN has secured connections with the likes of Moncler, The North Face, Umbro, Rapha, Aesop and many more. To complement this, Christopher has enjoyed an extended partnership with Timberland and is today seen as their 'Collaborator at Large', continuing to fly the flag for The Earthkeepers® by RÆBURN collection, which continuously challenges the brand's dedication to eco-innovation. Alongside this Christopher is proudly appointed as the creative lead for the relaunch of both Left Hand and ST95, two brands that were originally founded by Massimo Osti.

Christopher translated the RÆBURN ethos into an immersive experience for visitors with the RÆBURN Lab, in Hackney, which is now home to the RÆMADE atelier, 11-year design archive and acts as the flagship retail space. In 2021 a sister space opened in Carnaby, Central London, located on 2 Marshall Street. The environment is a physical representation of RÆBURN, fixtures within the store are made from materials that are either reused, recycled or can be easily repurposed. Broadening our engagement with consumers on new systems and ways of working.

## Awards:

- British Fashion Council NewGen Award sponsorship in 2010 - 2013 for both menswear and womenswear.
  - Rising Star in 2010 and 2011 at the UK Fashion and Textiles Awards
  - In 2011, RÆBURN won the British Fashion Award for Emerging Talent Menswear<sup>1</sup>
  - RÆBURN was named 'Designer of the Year' at the 2013 UKFT Awards.
  - He won 'Menswear Brand of the Year' at the 2014 UKFT Awards.
  - In 2015, RÆBURN received the award for 'Best Emerging Designer' at the GQ Men of the Year Awards.
  - Glasgow Caledonian University (GCU) awarded RÆBURN an honorary professorship and Lifetime Achievement Award in 2019.
  - RÆBURN won 'Brand of the Year' (<£30m turnover) at the Drapers Sustainable Fashion Awards 2020
  - In December 2020, RÆBURN won a Fashion Award 2020, selected as one of the Honourees of the Environment category.
  - Winner of the Common Objective Leadership Award 2022
  - RÆBURN won 'Brand of the Year' <£10million for the third year in a row at the Drapers Sustainable Fashion Awards 2022.
  - RÆBURN's newly opened Marshall Street, Carnaby Store was awarded the most Sustainable Store Design in the Drapers Sustainable Fashion Awards 2022.
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## **55 Everyday Urban Life in Queensland 2080: Speculative Design practises through a Fashion Design lens for climate resilient communities.**

Cait Hopper [ORCID iD](#)

Queensland University of Technology, Queensland, Australia

### **Abstract**

Speculative Design is discipline aimed at creating a tangible link, the perceptual bridge, between the present and possible futures (Auger, 2013). By taking recognisable, contemporary artefacts and altering them or changing their situational context, speculative designers aim to provoke audiences into considering how their actions here and now might lead to a future we greatly want to achieve or perhaps avoid at all costs (Dunne & Raby, 2013). Everyday Urban Life in the Context of Queensland 2080 is a project grounding the global problem of climate change in a local context for the people of Queensland. Through future casting, garment design and digital artefacts, a vision of climate resilient communities in Queensland in 2080 is created.

The project builds on the existing fashion industry in Queensland, local climate projections and innovations in fashion including design for disassembly, digital-only fashion and biosynthetic fibres. This work uses a speculative approach to explore the sociotechnical themes of Climate Sustainment, Industry 4.0 and Circular Economies through a fashion and textiles lens in the local context of Queensland, Australia. As a result, the contributions of this paper are threefold: 1) Highlights opportunities for fashion education to incorporate cross disciplinary design practises like speculative design to make tangible the need for climate resilient thinking in future fashion practises; 2) Provokes wider society to consider the impacts to their local environment from their fashion consumption habits; and, 3) Provides considerations for Queensland fashion designers and design students around emerging materials, practises and technologies for sustainable garment production.

### **Keywords**

Speculative Design  
Climate Resilience  
Sustainment  
Circular Economy  
Industry 4.0

### **Theme**

ENVIRONMENTAL + RESILIENT COMMUNITIES

### **Format**

Short Paper



## Biography

Cait Hopper is an interaction designer and user experience researcher whose work explores the intersection of fashion, technology and sustainability. She has previously co-presented at the 2nd Digital Fashion Innovation E-Symposium at Manchester Metropolitan University, Re-Imagining Global Fashion Business: New models, values & ideas hosted by Coventry University London and co-authored an article in the International Journal of Fashion Design, Technology and Education on blockchain in fashion supply chains. She has recently won an Interaction Design Association competition for a wearable device to aid in the identification of concussion in sports as well as winning the people's choice award. Cait has previously worked at a globally recognised tech company and was a primary school teacher before moving into design. Cait has a Bachelor of Arts in English Literatures, a Graduate Diploma in Primary Education and is in her final year of a Bachelor of Design majoring in Interaction Design.

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## 64 Critical Fashion Pedagogies: Disrupting traditional ways of teaching fashion design through reuse and upcycling methods/practices

Stefanie Malmgren de Oliveira [ORCID iD](#)<sup>1</sup>, Ricarda Bigolin [ORCID iD](#)<sup>2</sup>, Clemens Thornquist<sup>1</sup>, Erika Blomgren<sup>1</sup>, Anna Lidsröm<sup>1</sup>  
<sup>1</sup>University of Borås, Borås, Sweden. <sup>2</sup>RMIT, Melbourne, Australia

### Abstract

Against the backdrop of the global pandemic traditional fashion pedagogies and curriculum must be rethought. The fashion system disrupted, precarity of resources and access limitations continue. Students face deeply altered learning; digital and remote, restricted on how they work and interact. Design methods for reuse and upcycling practices are translated as critical fashion pedagogies; fostering ethical and environmental responsibility, resourcefulness and equality in fashion education.

'Material Inventories' and 'Garment Ontologies' are approaches to identify, sort and reframe consumer waste materials alongside 'Garments as Material'. Rewiring design practice to put materials first, these methods examine material qualities, conditions and reuse potential for extended life cycles. Creative practice methods are applied to fashion and material studies frameworks, object biographies, wardrobe methods and value in secondhand material economies. Photo documentation, sculptures and assemblages of waste materials are developed to explore possibilities and challenges in meeting the garment as material.

This study focuses on application of these methods to a range of learning experiences, courses and curricula across HE Fashion Design programs at the Swedish School of Textiles, University of Borås and School of Fashion and Textiles, RMIT University from 2019 - 2022. These are questioned from a framework of 'critical pedagogies' (Hooks 2010) seeking rationale for equality and ethical and environmental responsiveness in curricula. Student experiences and outcomes are analysed from this perspective through visual methodologies (Rose 2001) and object analysis across institutions. The findings propose connections and applications of design methods as intrinsic to critical pedagogies for change in fashion practice and education.

### Keywords

Fashion Design Practice  
Material Methods  
Critical Fashion Pedagogies  
Upcycling Practices  
Fashion Design Education

### Theme

ENVIRONMENTAL + RESILIENT COMMUNITIES  
COLLABORATIVE + PARTICIPATORY COMMUNITIES

### Format

Full Paper

## Biography

**Dr. Ricarda Bigolin** is a practice-based researcher, educator and designer and currently Associate Dean of Fashion and Textiles Design, at RMIT University, Melbourne, Australia. She is an Associate Professor in the School of Fashion and Textiles, and her research explores the social, cultural, ethical and political context of fashion production and consumption. Key to Ricarda's design practice is D&K, an internationally award winning collaborative critical fashion practice producing garments, images, performances, exhibitions, texts and films in leading art and design museums, galleries, publications and universities globally. Ricarda's research, teaching and design practice are recognised internationally and she is regularly invited to present her practice and research including public lectures, chair panels, symposiums, masterclasses and texts to audiences across fashion, art, design, architecture disciplines worldwide. Key to this is engaging with the wider languages and everyday significance and performance of fashion across art and design disciplines.

**Erika Blomgren** is a lecturer and researcher in fashion and textile design at the Swedish School of Textiles in Borås. She was trained as a fashion designer at the The Swedish School of Textiles, Borås, where she received a bachelor diploma and gained 10 years of experience, working professionally as a fashion designer. Since 2013 she coordinates the BA program in Fashion Design at the Swedish School of Textiles. Her work is published in the books "artistic development" (2011) and "body matter movement" (2018). Current research investigates methods of reuse and remanufacturing in higher education as well as sketching methods for body, material and movement relations.

**Anna Lidström**, designer and PhD student at Swedish School of Textiles, University of Borås is working with artistic research within the field of sustainable fashion. The focus of her research is to explore and analyze the aesthetic potential in clothing waste and surplus for new design expressions and functions, and to develop foundational theoretical design methods for remake. Anna is also, since 2015 the creative director at Re:Textile at Science Park Borås. A project that conducts both research and applied work, in concrete projects to investigate the commercial viability of re-design. A project that has the ambition to create structures for circular flows in the textile and fashion industry. Before starting her PhD program, Anna has previously worked as a design and stylist consultant for major Swedish and international brands. She has also been involved in the fashion education, supervising several design and degree projects at the Swedish School of Textiles.

**Dr. Stefanie Malmgren de Oliveira** is a senior lecturer and researcher in fashion and textile design at the Swedish School of Textiles in Borås, where she completed her practice-based PhD in Fashion Design in 2018. Her dissertation investigated 'Seeing' as methodological tool in the fashion design process as foundation for ideation and imagination. She was trained as a fashion designer at the Royal Academy of fine Arts in Antwerp, Belgium, where she received a bachelor and a master diploma and gained professional experience at the fashion house Balenciaga in Paris under direction of Natacha Ramsay-Levi, with Nicolas Ghesquière as creative director. Since 2018 she coordinates the MA program in Fashion and Textile Design at the Swedish School of Textiles. Her work was exhibited at the Textile Museum in Borås 2018, where she curated the exhibition 'Acts of seeing'. Current research investigates methods of reuse and remanufacturing in higher education.

**Dr. Clemens Thornquist** is professor in Fashion Design at The Swedish School of Textiles, University of Borås, Sweden. Thornquist has a background in fashion design and arts management. His research spans fashion, art and philosophy with the aim to develop fashion design through experimental research methods. The main focus of the research is on developing new foundations for fashion design through methodological developments and explorations of foundational definitions in areas related to matters at the intersection between body and space. His action-based artistic research on the intersection of art, fashion, philosophy and organisation have resulted in numerous original books and publication and artistic research work in different media.

## 84 Community-based clothing exchanges: Mechanisms, drivers and challenges in promoting sustainable lifestyles

Eunsuk Hur [ORCID iD](#)

University of Leeds, Leeds, United Kingdom

### Abstract

Community-based clothing swap events have been progressively popularised over the past decade. Although some charities and local communities are well-positioned for utilising used garments, there are still various challenges involved in maintaining local clothing swap communities.

Participatory action research was carried out in the UK to identify what challenges confront local clothing swap communities and what roles those communities can play in supporting a circular economy. First, clothing swap events and organisers' social media channels were observed over four-month periods. Second, in-depth interviews were carried out with clothing swap event organisers to identify the mechanisms, drivers and challenges in the management of sustainable clothing swap events. Third, in-depth interviews were carried out with clothing swap event visitors to identify members' experiences, aspirations and motivations when participating in these events.

Community members displayed different motivations and attitudes pertaining to secondhand clothing and sustainability in agreement with their levels of engagement in community activities and the length of their experiences of wearing secondhand clothes. Visitors' initial motivations were predominantly related to self-oriented personal values, such as economic and hedonic benefits, and then gradually transformed to supporting other-oriented values, such as caring about environmental, social and community well-being, by becoming a co-producer of such events themselves. Despite several benefits afforded by community activities, there are challenges to scaling up local activities, due to a lack of consistently available time on the part of the participants and/or organisers, financial resources, competing community commitments and infrastructural facilities.

### Keywords

clothing exchanges  
circular economy  
sustainable lifestyle  
clothing swap community  
nonprofit organization

### Theme

ENVIRONMENTAL + RESILIENT COMMUNITIES

### Format

Full Paper



## Biography

Dr Eunsuk Hur is an educator and researcher in the School of Design at the University of Leeds. Her research focuses on sustainability, co-design, circular economy, green marketing and alternative solutions for creative business and future sustainability in fashion and textiles.

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## 45 From Sustainable, to Circular, to Bio-Local Design: Towards Systemic Fashion Textile Design Guidelines

Rebecca Earley [ORCID iD](#)  
UAL, London, United Kingdom

### Abstract

The climate crisis we are currently facing demands that we urgently challenge traditional approaches to design. Fashion/textile designers need to work in more connected ways, framed by an understanding of the lifecycle. Systemic Design - relating to the whole system rather than a single part of it - integrates systems thinking and human-centred design. Guidelines, created and informed through applied practice research, can help fashion/textile designers work in more considerate ways - addressing environmental, social and economic concerns - whilst working on potential solutions that limit unintended side-effects. The original research was conducted through reflective practice, workshop facilitation, case studies, as well as collaboration work with lifecycle assessment experts and sustainable business researchers.

In this paper, the author reviews design guidelines created over the last 15 years within a UK research group. The guidelines initially covered a broad sustainable design landscape which was curated into ten themes. These were each represented by a single strategy card. The cards were used in workshops and meetings to uncover hot spots or specific areas to focus on. Through different international consortium projects, the guidelines evolved with feedback into a set of circular design strategies. These have been tested with students and most recently with an EU project audience, which is comprised of SME's across 15 countries in Europe. This work has resulted in new guidelines, which are specific to bio-based materials made from waste, to be used and reused in localised contexts, and refined through dialogue and the organic development of new fashion/textile practices.

### Keywords

Systemic Design  
Fashion Textile Design  
Design Guidelines  
Sustainable Design  
Bio-Based Local Circular Design

### Theme

ENVIRONMENTAL + RESILIENT COMMUNITIES

### Format

Full Paper

## Biography

**Professor Rebecca Earley** is a researcher, award-winning designer and team leader, at Chelsea College of Arts, University of the Arts London, where she is Co-Director of Centre for Circular Design (CCD). Her creative fashion textile work has been widely exhibited over the last twenty years; her prints and garments are collected by museums across the globe including MFIT in New York, RISD Museum, as well as the V&A and Crafts Council in London. In 2019 Rebecca completed two Swedish-based projects with Research Institutes of Sweden (RISE) - Mistra Future Fashion and Trash-2-Cash. She works with organisations to embed sustainable design research within industry; clients include Design Museum London, John Lewis, H&M, Filippa K and VF Corporation. In October 2020 she began a new EU project, focused on bio-based, circular, local design approaches. She co-founded World Circular Textiles Day 2050 in October 2020, in order to create clear roadmaps for circular textiles.

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## 51 Colour (Re)imagined

Jo Pierce, Rebecca Hoyes

Central Saint Martins University of the Arts, London, United Kingdom

### Abstract

'Designers are challenging preconceived views on the aesthetic and social value of different materials' Franklin Till

With growing urgency for an eco-conscious approach to colour and print in textile design this paper seeks to outline how a collaborative practice by the authors has informed a series of workshops for students, enabling them to move towards a more conscious design practice

In 2018 the authors of this paper founded Colour Matter - a materials and colour research studio to develop projects and explore concepts through colour, its connectedness to people and planet. By using open ended research methods and by exploring material narratives the studio seeks to address some of the environmental challenges faced by the textile industry.

The paper describes how the authors used their own collaborative practice to create a series of material prototypes as a response to the environmental challenges faced through print and dye techniques. The paper explores how this experience of prototype to pedagogy, ultimately supported students to pinpoint opportunities to embed a more conscious design approach within their print projects and enabled them to align with future industry directions.

Presented here are a selection of collaborative research approaches used by the authors and reflection of how these approaches have informed a series of workshops and discussions for students. The paper documents a range of outcomes from final year print students that have drawn on our working methodology and have, in turn created opportunities for a more conscious approach to low impact print.

### Keywords

Sustainable Futures  
Climate Emergency  
Collaboration  
Process Led Research  
Material Narratives

### Theme

ENVIRONMENTAL + RESILIENT COMMUNITIES  
TECHNOLOGICAL + MATERIAL COMMUNITIES

### Format

Short Paper  
Exhibit

## Biography

### Jo Pierce

Jo Pierce is Senior Lecturer and Print Pathway Leader at Central Saint Martins, BA Textile Design Course and a member of The Textile Futures Research Community.

Practice includes textile print design and the creation of crafted and sustainable narratives to connect materials, things and places. Projects incorporate thinking through materials, sustainable design, craft and digital making and community contexts. A recent role included Academic R&D Mentor for the BFTT S&M Research Support Program with Anna Glover Design Studio.

Cross discipline and collaboration are key, and projects have included working with textile designers, architects, urban planners, historians, ceramicists and fine artists.

Current projects are Colour Matter; a studio engaging in emerging trends and innovation with colour and materials, with focus in exploring perceptions of natural colour and low impact print. Studio Houndstooth; a collaborative studio creating socially innovated projects that use methods of textile making to bring together industry and local community.

### Rebecca Hoyes

Rebecca Hoyes is a designer and researcher with a portfolio practice encompassing material and colour research, product design and trend forecasting.

Rebecca is an Associate Lecturer at Central Saint Martins College, and a member of the Textiles Futures Research Community.

Rebecca's research interests lie in material culture, sustainable and regenerative design practices, cross cultural collaboration and the interplay between digital and craft processes.

Rebecca has a rich experience in design and manufacturing through concept, product development and production of textiles in both industrial and artisanal contexts. Current research explores local materials, craft practices and their historic and social values. Rebecca works with traditional knowledge systems to innovate new material technologies towards a more sustainable design practice.

Rebecca is a founder of Colour Matter, a design and research studio engaging in emerging trends and innovation in colour and materials. Current projects have a specific focus on low impact colour for printed textiles.

## 8 In genderqueer wardrobes: challenging gender binarism through creative tales of affect and style.

[sara marquez-gallardo](#)<sup>1</sup>, Ariadna Rovira-Lorente<sup>2</sup>

<sup>1</sup>De Montfort University, Leicester, United Kingdom. <sup>2</sup>Independent Researcher, Barcelona, Spain

### Abstract

Genderqueer style - gender self-expression which can fall within any point of the spectrum masculine/feminine - has been of increasing interest within the fashion industry. From fashion shows to high street collections, styles transcending the binary masculine/feminine are here to stay. However, there remains a scarcity of research concerning the feelings of genderqueer people regarding the gender non-conforming turn. This paper redresses this imbalance through a detailed exploration of the everyday style of a group of self-defined genderqueer people. And, asks the question: how do genderqueer people assemble their styles in relation to how they feel? A series of in-depth interviews reveal the conscious ways in which these people style themselves, the constraints that structure their style, and above all, their emotional entanglements with their garments. The notion of the wardrobe as a conceptual space frames this study. The preliminary findings suggest that genderqueer people assemble their style by two main mechanisms: navigating across the gender spectrum (contrasting styles) and changing across micro-temporalities (switching styles in relation to different contexts). Theorising these practices of style can contribute to, and extend, our understanding of gender diversity within fashion studies.

### Keywords

genderqueer  
gender norms  
wardrobe  
style

### Theme

SOCIETAL + POLITICAL COMMUNITIES

### Format

Full Paper

## Biography

Dr. Sara Lara Marquez-Gallardo, is a Senior Lecturer in Creative Industries and Programme Leader of the MA in Fashion Management & Marketing at De Montfort University in Leicester (UK). Her research uses the lenses of queer theories of affect to understand the potential of genderqueer people to disrupt the institution of gender within the fashion industry. She is also interested in exploring how digital fashion reshapes the notion of ownership within the fashion industry.

Ariadna Rovira Lorente is a Lecturer and consultant in Sustainable Design and Fashion, working for design institutions and fashion companies. Her research evolves the conceptual framework of Sustainable Design in fashion to tackle the current social and environmental challenges, counting inclusivity in fashion. She also investigates sustainable queer tailoring in her project Modas Lancaster.

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## 47 Decolonisation of the arts curricula: A critical enquiry into Black student experiences of UK arts based higher education.

Duncan Harrison [ORCID iD](#)

Leeds Arts University, Leeds, United Kingdom

### Abstract

In 2020, the Office for Students (OfS) published a topic briefing entitled: 'Degree attainment: Black, Asian and minority ethnic students' which emphasised a reported gap in degree attainment of 13.6% of students achieving a 1st or 2.1 degree award between white students and those students coded as Black Asian and Minority Ethnicity (BAME). The topic briefing set out advisory guidance of 'effective practice' that are seen as the key challenges to be addressed by higher education in order to close the attainment gap including, amongst other approaches, a review of curriculum design.

It is not clear what the situated experiences of these students in higher education is or its particular contextualisation's (e.g. subject discipline). Further, the amalgamation of all non-white students, in a process of Othering and ascribed the label BAME fails to recognise and elucidate the plurality of socio-cultural narratives present.

Adopting a Critical Theory approach, the papers seeks to develop an understanding of the experiences of Black students in arts higher education, as a platform to two objectives: Firstly, to understand the experiences and illuminate the challenges; Secondly, to critique the status quo of curricula with a view to identifying and developing a transformational framework that offers new perspectives and insights to the current debate.

### Keywords

Decolonising Curriculum  
Student Experiences of Learning  
Curriculum and Race  
Diversity in Higher Education  
Arts Education and Equality

### Theme

SOCIETAL + POLITICAL COMMUNITIES

### Format

Full Paper



## **Biography**

Duncan Harrison has taught in Higher Education across both textile design and fashion based courses for 20 years, currently employed as a Director of Undergraduate Studies at Leeds Arts University. He is a trustee of i-dott, a charitable organisation seeking to promote design opportunities within education for the wall coverings and surface design industries.

His research interests are within quality assurance of teaching and learning experiences and pedagogic practices of the arts.

He has also been an External Examiner and validation member for a variety of undergraduate courses in the UK.

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## 69 Fashioning the Body: A Celebration of Ordinary

Azadeh Fatehrad, Tony Bednall

Kingston University, London, United Kingdom

### Abstract

"Fashioning the Body: A Celebration of Ordinary" explores the relationship between fashion or clothing with the body, through artistic representation and fashion design practice, as part aesthetic and part linguistic code, enabling the conceiving, de-constructing and questioning of identity. We seek to ask if fashioning the body, whether real or imagined, is a coded practice, recognising that coding will inevitably communicate ambiguity and complexity. Can fashion or clothing subvert perceptions of identity and validate the body as a signifier and tool for "character" choices which challenge social codes and act as a canvas for the politics of identity and belonging? Can fashion provide a broader visual commentary around the notion of individual, collective or national identity? What are the perceptions of fashion and an individual's clothing in relation to contemporary culture? We also reflect upon the relationship that individuals have with their garments.

Through a series of collaborative interviews and participatory community workshops we aim to provide a platform to develop and share methodologies and approaches in contemporary fashion studies.

We consider perceptions of narrative embedded within pieces owned by individuals and the condition, whether real or imagined, of a relationship that includes context, familiarity and lived experience, as well as the relationship between fashion and the body. Through artistic representation or a form of display, we aim to provide a fresh perspective.

### Keywords

Ordinariness  
Marginalisation  
Identity  
Perception  
Representation

### Theme

SOCIETAL + POLITICAL COMMUNITIES  
COLLABORATIVE + PARTICIPATORY COMMUNITIES

### Format

Full Paper

## Biography

**Dr Azadeh Fatehrad**'s interdisciplinary research overlaps discourses such as political science, sociology, representation, photography and architecture, as well as cultural studies. Her practice ranges from still and moving images to fictional stories, short films and artist books which have been exhibited internationally at the Royal Academy of Art (London), Somerset House (London), Weltkulturen Museum (Frankfurt am Main), Index: The Swedish Contemporary Art Foundation (Stockholm), Lychee One Gallery (London) and The Barn Gallery (Oxford), among others. Fatehrad's recent publications including 'Sohrab Shahid Saless-Exile: Displacement and the Stateless Moving Image' (2020) by Edinburgh University Press, UK and The Poetics and Politics of the Veil in Iran: An Archival and Photographic Adventure (2019) by Chicago University Press. Fatehrad is co-founder of 'Herstoriotographies: The Feminist Media Archive Research Network' in London and she is on the editorial board for the peer reviewed journal MAI: Feminism & Visual Culture in Gothenburg, Sweden.

**Tony Bednall** is Head of Department of Fashion at Kingston University. Previously he was the Academic Director/Head of Fashion for an International Design Institute in Beijing, before becoming the Head of Design at AUB Bournemouth then Head of The Fashion Institute at Manchester Met. Throughout his career he has worked as a Designer for both mens and womenswear and as an illustrator and have previously shown Fashion collections in London, Paris and Japan, both as an independent designer and retailer as well as part of a design team. More recently his research activities investigate the relationship between Fashion, Art, Culture and Society, through writing and exhibiting on 20thCentury Chinese Fashion and by the production of sculptural installation pieces at international exhibitions and conferences constructed from non-traditional fashion materials such as cardboard, currency and wood.

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## 77 Interdisciplinary Interpretations: Visible Narratives at the Intersection of Art, Culture & Fashion

Sarah Easom

Manchester Metropolitan University, Manchester, United Kingdom

### Abstract

This paper examines the messages that objects can communicate in relation to cultural memory at the thresholds of art and fashion. Drawing on a number of collaborative interdisciplinary practice-based projects, it will investigate the interface that occurs between craft and taste across a range of methods and materials. In particular, this research positions this work as boundary objects (Star and Griesemer, 1989) to provide fresh insights into issues of identity, gender, and values through questioning the nature and form of objects, both in their construction and embodiment. Using 'research through design' methods (Frayling, 1993), these projects seek to create new dialogues that transform everyday objects and challenge dress codes to provide alternative understandings of cultural expression. At a time when identities are considered to be more fluid than ever, not least in relation to social media and the performative possibilities of alter-egos and avatars, the work also investigates the notion of the body as a canvas, testing ideas concerning text and hidden messages within garments and how these are visually communicated. Key to this approach is how narratives can be supported through the application of symbolism, contours, colour, layering, lines, patchwork, and intuitive forms. This paper will then explore why certain stories resonate through these means before presenting a discussion on the role of visible narratives at the intersection of art, culture, and fashion.

### Keywords

interdisciplinary practices  
narratives  
identity  
gender  
values

### Theme

SOCIETAL + POLITICAL COMMUNITIES  
TECHNOLOGICAL + MATERIAL COMMUNITIES  
COLLABORATIVE + PARTICIPATORY COMMUNITIES

### Format

Full Paper



## **Biography**

Sarah is Senior Lecturer in Fashion Design at the Manchester Fashion Institute. The philosophy of her design work is sophisticated femininity with balanced flamboyance. This is explored through interdisciplinary practices that pursue creativity and practical wearability. Her recent collaborative projects examine the intersection between art, culture, and fashion.

## **107 Made in Yorkshire; the commercial manufacture of everyday womenswear between 1945 and 1989**

Elaine Evans [ORCID iD](#), Kevin Almond [ORCID iD](#)  
University of Leeds, Leeds, United Kingdom

### **Abstract**

The research examines the contribution of Yorkshire based manufacturers in the women's ready-to-wear market in the UK between 1945 and 1989, extending the existing literature which mainly focuses on the manufacture of men's tailoring in Yorkshire. Using archival and object based research to document the evolution of local sites of production in this period, everyday clothing is used to document the social and cultural changes taking place in Yorkshire women's lives in the mid-20th century. Factors contributing to the success, and eventual decline, of the commercial clothing industry in Yorkshire during this period are debated, as well as the role that female entrepreneurs played in dressing Yorkshire women.

### **Keywords**

womenswear  
everyday clothing  
ready-to-wear  
production  
entrepreneur

### **Theme**

CULTURAL + ETHICAL COMMUNITIES

### **Format**

Full Paper

## Biography

Elaine Evans:

Elaine Evans is a Senior Teaching Fellow in Fashion Design at the University of Leeds. Her teaching specialisms are in garment technology, pattern cutting and 20th century fashion. Elaine's ongoing PhD research focuses on women's everyday dress in Yorkshire, 1945 - 1989, using the Yorkshire Fashion Archive and other regional dress collections to explore social and cultural change through women's experiences of local sites of clothing production and consumption.

Dr Kevin Almond:

Dr Kevin Almond is a Lecturer in Fashion at The University of Leeds. He is a Master's graduate from The Royal College of Art Fashion School, London and gained a PhD with a thesis titled, Suffering in Fashion. He has held various posts in academia and the fashion industry and has published widely. He serves on the advisory board for the Journal of Dress History and is peer reviewer for numerous academic journals.

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## 101 Connected Communities; Oral histories and textile tales

Amanda Briggs-Goode [ORCID iD](#), Tonya Outtram [ORCID iD](#)  
Nottingham Trent University, Nottingham, United Kingdom

### Abstract

The East Midlands region was once home to numerous businesses manufacturing fashion and textile products, as well as auxiliary businesses. These companies employed tens of thousands of people and like many other regions across the UK whose manufacturing industries they went into a slow decline and sudden demise towards the end of the 20th Century. This loss has impacted upon both the sense of identity of the individuals who contributed to its success, regional and city cohesion. In the East Midlands there were added issues of Museum collections which celebrated the local expertise of lace and knitting was also closed and their collections were rendered invisible. This amplified the sense of being bereft of both individual and regional identity. Through Textile Tales [www.textiletales.co.uk](http://www.textiletales.co.uk) we developed a collaborative project one which puts the textile workers at the centre, an 18-month oral history project which focused upon intangible textile heritage of the East Midlands was funded by the National Lottery Heritage Fund in 2019. This project, led by NTU, and in which Nottingham City Museum and Galleries became a partner, along with Erewash and Mansfield Museums, Framework Knitters' Museum (Ruddington), University of Leicester, and John Smedley from across the East Midlands. We gathered over 55 oral history recordings using a 'roadshow' model from those who worked in textile industries in the east midlands region. These former industrial employees reflect upon their contribution to the success of these industries, of skill, training, community, craft and a pride in work.

### Keywords

Oral Histories  
Textile Heritage  
Skills  
Community  
Identity

### Theme

CULTURAL + ETHICAL COMMUNITIES

### Format

Full Paper

## Biography

Amanda Briggs-Goode is Professor of Textiles at Nottingham Trent University and Head of Department for Fashion, Textiles, Knitwear in the School of Art and Design. An experienced lecturer and PhD supervisor she has also published and exhibited widely in the area of fashion and textiles including the books: *Crafting Anatomies*, *Lace:Here:Now* and *Printed Textiles* and the exhibition *Lace Unarchived*.

After completing her Icon Internship in Leather Conservation, Tonya Outtram went on to work on the collaborative research projects *Lace Unravelling* (funded by Arts Council England) and then *Textile Tales* (funded by National Lottery Heritage Fund). Tonya is also a freelance Conservator working with Costume and Textiles, most recently creating supporting undergarments for costumes in the Lace Gallery at the newly refurbished Nottingham Castle. Tonya is currently enrolled on an AHRC funded PhD in Textile Heritage at Nottingham Trent University.

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## 117 Hug a hoodie: Re-engaging fashion students in studio learning after the Covid Pandemic 20/21

[Katherine Brotheridge](#)

Northumbria University, Newcastle-Upon-Tyne, United Kingdom

### Abstract

Commencing a degree in fashion design means that students bring with them individual learning styles and expectations, influenced by their prior experiences of learning and of life more generally (Vaughan & Armstrong, 2009). For the many students who have been studying in isolation during the Covid Pandemic 20/21, their sense of frustration and anxiety has increased, due to having lost the sense of community, motivation and encouragement that in-studio learning provides. In addition to this, although they may have some knowledge about the history or cultural context of fashion, they often have limited technical skills needed to translate their ideas into three dimensional outcomes.

For teachers engaging with these students, it is important to be mindful of this combination of different experiences, expectations and emotions and to design curricula and assessment that stretch and engage students without further increasing their sense of frustration and anxiety (Vaughan & Armstrong, 2009). This paper examines some of the challenges encountered by first year fashion students entering a studio environment for the first time, and at some of the innovative teaching methodologies being employed by the fashion team. The paper particularly focuses on an introductory first year project that uses an archive to re-design the iconic garment 'The Hoodie'. Student feedback was extremely positive with many stating that the project was delivered in a supportive environment, allowing them to feel challenged whilst exploring intellectually stimulating design concepts in depth. The lessons learnt provide a valuable resource for lecturers of fashion and other design disciplines.

Vaughan, Suzi & Armstrong, Wendy (2009) Tensions, transitions and triumphs : examining the transitional experience of fashion students between school and university. Aotearoa New Zealand Association of Art Education Conference, (Unpublished) available from <https://eprints.qut.edu.au/25901/>[accessed 22.01.22]

### Keywords

Hoodie  
Studio  
Re-design  
Lockdown  
Archive

### Theme

CULTURAL + ETHICAL COMMUNITIES

### Format

Short Paper



## **Biography**

Katherine Brotheridge worked as a fashion designer for many well known mid-market brands in London and the US, before embarking on a career in Fashion Education. She is now a Senior Lecturer in Fashion Design at Northumbria University.

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## 25 Fashion Fictions: student experiences of designing parallel worlds

Matilda Aspinall, Amy Twigger Holroyd [ORCID iD](#)

Nottingham Trent University, Nottingham, United Kingdom

### Abstract

The globalised fashion and textile industry is implicated in the devastation of Earth's life-supporting systems, with negative environmental and social impacts generated at every stage of a garment's lifecycle. Incremental improvements in industrial production are overshadowed by the ever-increasing volumes of garments being manufactured. Knowledge of this situation can cause fashion and textiles students to express deep ambivalence about their chosen area of study and their future career.

Fashion Fictions, an international research project launched in 2020, responds to the urgent need for change in the fashion system by inviting participants to collaboratively imagine and create alternative fashion worlds. The project's participatory process has a three-stage structure: outlining, prototyping and enacting. Fashion Fictions projects of varying durations have recently been introduced into the curricula of design schools across the world. Reflections from the tutors facilitating these activities have suggested that participation in the project's speculative design process gives students the opportunity, space and confidence to challenge the boundaries of their creative thinking and see the potential for design beyond the narrow commercial application of today's industrial practices.

This paper examines Fashion Fictions projects at two institutions. The first institution explored all three stages over fourteen weeks: the second focused solely on the prototyping stage in a three-week project. Analysing data generated from interviews with both students and tutors alongside process visuals and outcomes, the paper assesses the impact of participation on the students' thinking about fashion and textile design and their sense of agency over their creative futures.

### Keywords

design speculation  
sustainability  
education  
agency  
collaboration

### Theme

COLLABORATIVE + PARTICIPATORY COMMUNITIES

### Format

Full Paper

## Biography

Dr Matilda Aspinall is a designer, maker and researcher working at the cross disciplinary intersection of dress history, fashion theory and sustainability. She is currently a Research Fellow on the Fashion Fictions project developed by Associate Professor Amy Twigger Holroyd, Nottingham Trent University. She also lectures in Cultural and Historical Studies at London College of Fashion. She completed her practice led PHD, Back to the Future of Fashion Past: Re-fashioning Future Garment Making at UAL: London College of Fashion in 2019. Her research focused on the techniques historically applied to re-fashion and re-purpose clothing. She considers these practices, previously employed to prolong the life of clothing, to be an area worthy of examination; not only from a cultural perspective but as an imaginative and creative mode of clothing re-use to be interpreted for application in a contemporary context.

Dr Amy Twigger Holroyd is Associate Professor of Fashion and Sustainability at Nottingham School of Art & Design, part of Nottingham Trent University. She has explored the emerging field of fashion and sustainability since 2004. Her work has been featured in various exhibitions, books and publications, from Vogue to Fashion Theory.

Amy is currently undertaking a Research, Development and Engagement Fellowship, funded by the Arts & Humanities Research Council. Her Fellowship project, Fashion Fictions, brings people together to generate, experience and reflect on engaging fictional visions of alternative fashion cultures and systems. Other initiatives include Re knit Revolution, a project supporting knitters to rework the items in their wardrobes, and research networks Crafting the Commons and Stitching Together. Amy is the author of Folk Fashion: Understanding Homemade Clothes (I.B. Tauris, 2017). A new co-authored book, Historical Perspectives on Sustainable Fashion, will be published by Bloomsbury Academic in 2022.

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## 38 Identifying fashion microcluster supply chain activities; entwining qualitative and quantitative methodologies to evidence the value of industry practice

Dawn Ellams<sup>1</sup>, Susan Postlethwaite<sup>2</sup>, Patrizia Casadei<sup>1</sup>, Josh Siepel<sup>3</sup>, Jorge Valez Ospina<sup>3</sup>

<sup>1</sup>Royal College of Art, London, United Kingdom. <sup>2</sup>Manchester Metropolitan University, Manchester, United Kingdom. <sup>3</sup>University of Sussex, Sussex, United Kingdom

### Abstract

The research presented forms part of a larger collaborative study between the Future Fashion Factory (FFF) and Policy and Evidence Centre (PEC) AHRC Creative Cluster programmes. Cross discipline collaboration between Design Researchers and science policy researchers is used to explore new opportunities for investigation of fashion design and manufacturers working within micro and SME organisations.

Data captured to represent activities for fashion design and manufacture in the UK is typically based on a quantitative data approach. This approach fails to capture qualitative data to evidence the value and innovations Micro and SME fashion businesses bring to supply chains and communities they are based within.

Through the development of a methodological framework which entwines quantitative data approaches, from which to identify supply chain developments within fashion microclusters, with qualitative data approaches, to capture and evidence emerging value chains the scale and type of specific Fashion Design and Manufacturing activities of micro and SME businesses within UK microclusters is explored. The relation to national and regional supply chain networks and their impacts on geographical regions.

The cross discipline research framework and tools developed to capture and evidence Micro and SME fashion design and manufacture activities across supply chains and communities are presented and discussed. The collective and collaborative working method is reflected in terms of further opportunities for investigation and evidencing sector activities and impacts from the perspective of identified microcluster fashion designers and manufacturers as well as the collaborating Design Researchers and Science policy researchers.

### Keywords

Cross-Disciplinary  
Fashion Design  
Fashion Manufacture  
UK Supply Chains  
Microclusters

### Theme

COLLABORATIVE + PARTICIPATORY COMMUNITIES

### Format

Full Paper

## Biography

**Dr Dawn Ellams** is a Research Fellow at the Royal College of Art, working with the AHRC-funded Future Fashion Factory creative cluster. After completing her interdisciplinary PhD, which explored reducing the environmental impact of coloured fashion and textiles supported by fibre manufacturer Lenzing, Dawn worked with the Centre for Circular Design at University of the Arts London on the Horizon 2020 project Trash to Cash. She then became Research Fellow at the Centre for Design Against Crime leading research on the EU Horizon 2020 Cutting Crime Impact project before joining the RCA. Her background in sustainable design and circular systems development uses design research as a catalyst for innovation within multi-disciplinary and complex industry collaborations. Her current research explores R&D activities within UK fashion and textile supply chains, focussing on the impact materials, systems and manufacturing innovations can have on current and future sustainable practices and places.

**Professor Susan Postlethwaite** is professor of Fashion Technologies at Manchester Fashion Institute, Manchester Metropolitan University. Her expertise is in researching new approaches for industry-led challenges in fashion. Susan has worked as a womenswear designer in design studios in New York, London and Milan. She has taught at University of the Arts London, where she was course Leader for MA Fashion and the Environment and developed the MA Fashion Futures course at London College of Fashion. Currently, she is developing research in the areas of micro factory design and tooling, 3D weave and digital desk top factory/ designers bench systems for fashion-testing approaches to practice based and practice led research. She is co-investigator for AHRC funded Creative Clusters 5-year research project Future Fashion Factory: Digitally Enabled Design & Manufacture of Designer Products for Circular Economies and was involved at the inception of the Burberry Material Futures Research Group at the Royal College of Art.

**Dr Patrizia Casadei** is a Post Doctoral Research Associate at the Royal College of Art (RCA). Prior to joining the RCA she was Research Fellow in Innovation and the Creative Industries in the Science Policy Research Unit at the University of Sussex Business School. Her research focuses on local economic development, cultural and creative industries and the relationship between creativity, economy and cities, with a particular focus on the fashion industry and its role in urban economies. Her recent research includes work on relatedness and structural changes affecting UK trade in creative services. She holds a PhD in Development Economics and Local Systems from the University of Trento.

**Dr Josh Siepel** is Senior Lecturer (Associate Professor) of Management at the Science Policy Research Unit at the University of Sussex Business School. His research focuses on the intersection between entrepreneurship, skills and innovation, with particular reference to the role of creative industries and creative skills in the economy. He currently works with the AHRC Creative Industries Policy and Evidence Centre (PEC), where he is workstrand lead for Clusters, Innovation and Access to Finance. His research focuses on exploring policy-relevant issues with academic rigour. He was lead author on the PEC's Creative Radar: Exploring the UK's Creative Microclusters report, which utilised a novel combination of scraped web and survey data to document small creative clusters around the UK and has been widely recognised for highlighting the contribution of the UK's smaller creative clusters. His research on the economic benefits of the 'fusion' of creative and technology skills has been cited worldwide, including in parliamentary proceedings in multiple countries and in the World Economic Forum.

**Dr Jorge Valez Ospina** is a Research Fellow in Innovation and Creative Industries at the Science Policy Research Unit (SPRU) at the University of Sussex. He also works as a researcher for the Clusters and Innovation workstrand of the Creative Industries Policy and Evidence Centre (PEC), led by Dr Josh Siepel. Jorge contributes to the collection of quantitative and qualitative research data on SMEs and their patterns of innovation, the analysis of this data, in collaboration with subject experts, and engagement with the wider projects and partners. He is the PI for a research project funded by NICRE on England's Rural Creative Industries and has carried out commissioned research and evaluations for the Interamerican Development Bank and several Ministries in Latin America and Spain. He is also currently an adjunct lecturer in applied economics at UAB in Spain. His research interests focus broadly on the microeconomics of innovation and development, in detail, on firm-level R&D investment, firm performance, strategy, and innovation policy.

## 42 Gracilaria Vericosa and Purple Sea Moss: a STEAM partnership exploring the potential of ocean waste streams for circular design.

Beth White [ORCID iD](#), Sabine Lettmann [ORCID iD](#), Zoe Hillyard [ORCID iD](#), Lynsey Melville [ORCID iD](#)  
Birmingham City University, Birmingham, United Kingdom

### Abstract

This paper and an associated exhibition share outcomes of a STEAM collaboration between the fields of design and biobased engineering. It seeks to explore the potential of waste streams associated with macro algae farming. Currently low-grade harvests of Gracilaria Verrucosa algae are left on fields to rot by Indonesian farmers and a fibrous by-product is generated when high-grade harvests are processed into agar. Historically seaweed has been farmed and used for centuries for food and nutraceuticals, with 35.8million tonnes of seaweed (farmed and wild production) in 2019. What is its potential to become new sustainable materials? How can we better understand biomaterial properties in order to explore potential applications?

The project aims to examine the technical, socio-economic and circular design perspectives of these by-products to explore the potential for high value materials as substitutes for existing harmful materials, used for product development. Material exploration is co-created with the communities where the raw material originates, respecting Indigenous knowledge. Seeking to propose ideas that grow from unique geographical and cultural contexts it instigates community-led innovation around sustainable futures. The aim is for communities to be invested in and empowered by the process of openended creative experimentation.

How can this knowledge be transferable to other marine contexts? Purple Sea Moss is a similar species to Gracilaria Verrucosa found around the coastline of Jamaica. This research acts as a precursor to a large-scale project in partnership with the Department of Marine Sciences at the University of the West Indies due to begin in 2023.

### Keywords

Material Innovation  
Co-creation  
Circular Design  
Environment  
Interdisciplinary

### Theme

COLLABORATIVE + PARTICIPATORY COMMUNITIES

### Format

Full Paper

## Biography

Sabine Lettmann

Sabine Lettmann works as a part-time Senior Lecturer at the Institute of Jewellery, Fashion and Textiles at Birmingham City University. She holds fellowships of the Royal Society for Arts, Manufactures and Commerce as well as of the Higher Education Academy, UK. She has international teaching experience in fashion design, circular design systems and in costume design. Since her degree in 2001, she also works as a freelance fashion designer and creative consultant. Both fields shape her research in which she explores the subjects of design, consumption, the social dimension of circular design and circular fashion education. Sabine uses her research to define learning tools for the contexts of higher education and consulting.

Zoë Hillyard

Zoë Hillyard has a background in textile design, fashion knitwear and volunteering. She is currently Course Director for BA(Hons) Textile Design within the Institute of Jewellery, Fashion and Textiles at Birmingham City University and is Senior Fellow of the Higher Education Academy. Zoë is an established craft practitioner known for cross-disciplinary work that recontextualises existing materials and promotes discussion about contemporary relationships with possessions and resources. She is represented by CAA Gallery in London and is a Member of Society of Designer Craftsmen. Education and practice both inform her research interests in material innovation, circular design and community resilience. She thrives on cultural exchange and collaboration, highly valuing the international relationships she maintains.

Beth White

Beth White is the Course Director for BA(Hons) Fashion Business and Promotion and the Collaborative Practice Co-ordinator and School Lead for Enterprise and Employability at Birmingham City University. Beth has published widely on the impact of intellectual negotiation, and participatory democracy and the importance of collective decision making and the social construction of knowledge, both within the education sector and the wider business environment. Beth has presented at the RCE Conference discussing Education for Sustainable Development and she has recently presented a joint paper at the University of Antwerp titled 'Constructive Disruption' an ongoing research project looking at inclusive and equal learning systems for education mirroring the natural rhythms and cycles of nature.

Lynsey Melville

Professor Lynsey Melville is an Environmental Engineer and currently leads the Bioresource and Bioeconomy Research Group. Her research explores the ways in which natural (biological) systems can help to solve environmental problems. Since 2009 she has led a number of grant funded projects with over 40 partners across 7 countries. She has worked with coastal and rural communities in several developing countries turning organic waste into energy and high value products. She is passionate about community participation and engineering with empathy. Empathy can improve innovation and design as well as our capacity to collaborate. It encourages engineers to explore what it means to make something and what impact it will have on the people who use. In short, empathy is vitally important in engineering and it doesn't just apply to sustainable products and processes it applies to the way in which we communicate knowledge, how we engage, empower and inspire.

## 70 Facilitating the co-creation of new heritage narratives through locative textiles.

Sam Aspden

Loughborough University, Loughborough, United Kingdom

### Abstract

This practice-based research concerns the exploration of locative textiles as an emerging discipline and the creation of locative textiles installation alongside participatory research methods. Locative textile approaches were employed to create a large-scale site-specific plant dyed map: installed at Cockington Court in Devon, a UNESCO Global Geopark site the research contributes to understandings of participatory research methods. Throughout the conception, planning and construction of the 16ft fabric map, local communities were engaged in the co-creation of new heritage narratives which are embedded in the map. Research expanded on existing heritage narratives gathered at site in collaboration with communities and stakeholders. The resulting body of textiles work employs a process of gathering site specific plant dyes, alongside the gathering of existing heritage narratives in collaboration with participants. These plant dyes act as a metaphor for location and translate existing narratives into new narratives at the case study site. Installations of the resulting locative textiles work are viewable in the landscape, and further installations are planned at other sites. Accompanying web based and QR code technology increases the accessibility of the works away from venues. Contributing to a PhD candidacy, the research consults throughout with local community in a participatory research methodology, alongside longitudinal research theories. Qualitative data in the form of feedback, semi-structured interviews and written responses from participants is in the process of being analysed and evaluated. These findings will further inform methodologies which may contribute to our understanding of collaboration, participation and co-creation through locative textiles installation.

### Keywords

locative  
participatory  
textiles  
plant-dye  
co-creation

### Theme

COLLABORATIVE + PARTICIPATORY COMMUNITIES

### Format

Short Paper

## Biography

The author Sam Aspden is a textiles artist, based in the South West and working with plant-dyes and site specific locations. Work often employs participatory methods working within local and wider communities. As an early career researcher, Aspden focuses on locative textiles, participatory research and community narratives. Exhibiting in the South West, London and Denmark, work often takes the form of large scale 'woven' textiles installations. Affiliated with UNESCO Global Geoparks, Aspden also produced 150 natural dyed costumes for the 7th International Conference on Global Geoparks. Currently a PhD candidate with Loughborough University, Aspden has been an educator and lecturer for 18 years at institutions including Plymouth University, Exeter Art School and University Centre South Devon. At the latter, Aspden is programme leader on Foundation Degree's in Contemporary Art and Illustration.

## 16 Forgotten Wardrobes: Keepers of Lost Clothes

Kevin Almond [ORCID iD](#)<sup>1</sup>, Harriet Wadsworth<sup>2</sup>

<sup>1</sup>University of Leeds, Leeds, United Kingdom. <sup>2</sup>Leeds Beckett University, Leeds, United Kingdom

### Abstract

Once purchased, clothing spends the majority of its life ensconced in a wardrobe until it is selected to be worn or is finally forgotten about or discarded. The wearing of a garment also changes over time as a person's body size, taste and lifestyle develop. The research explores these changing facets through a pedagogic research project - *Keepers of Lost Clothes* - that centered around embedding sustainability within the fashion design curriculum. It explored the contemporary relationship we have with discarded garments and considered the ways in which this clothing might be remade and reconsidered. Garments were made from clothes that wearers had fallen out of love with; found in the back of the wardrobe, the bottom of the drawer or on a charity shop rail. These garments were washed, ironed, unpicked, dismantled, cut and re-stitched to create new clothes to fall in love with. The project is evaluated in relation to the sustainable approach of the Make Do And Mend initiative established in World War II. This encouraged people to remake, recycle and envision new ways to wear their clothes at a time when garment production had virtually ceased. Key factors are identified from both initiatives to identify a global direction for remade and recycled fashion and how this can enrich fashion design and education.

### Keywords

Fashion  
Sustainable  
Discard  
Remake  
Reconsider

### Theme

ENVIRONMENTAL + RESILIENT COMMUNITIES

### Format

Full Paper

## Biography

Dr Kevin Almond is Associate Professor at The University of Leeds. He is a Master's graduate from The Royal College of Art Fashion School, London and gained a PhD from the University of Huddersfield in 2012 with a thesis, titled, *Suffering in Fashion*. He has held various posts in academia and the fashion industry and has published widely. He organised and chaired The International Conferences for Creative Pattern Cutting in 2013 and 2016 at The University of Huddersfield. He is co-investigator on the AHRC funded *Future Fashion Factory*, which is a £5.4 million R&D partnership exploring and developing new digital and advanced textile technologies to boost the design of high-value creative products. He serves on the advisory board for the *Journal of Dress History* and is peer reviewer for numerous academic journals. He is *Research Group Leader for Fashion and Textiles* at University of Leeds.

Harriet Wadsworth is a Senior Lecturer in Fashion at Leeds Beckett University. She holds a BA Fashion Degree from Westminster University, a post-16 PGCE from Sheffield Hallam University and a Masters in Art and Design from Leeds Beckett University. Her Masters research concentrated on studying the translation of three-dimensional pattern cutting into art practice. Using industrial materials and simple, geometric forms with an emphasis placed on the physical space occupied by the artwork. Harriet is now in her second year of study for her PHD at Leeds Beckett University with the current title of *KEEPERS: A Circular Fashion Model?* Alongside her Qualifications she has gained extensive experience in the fashion industry working as a Head Designer, Pattern Cutter, Fashion Buyer and more.

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## 103 Collaborating with a Scottish heritage brand towards enhancing and preserving sustainable artisan hand-weaving practices through a Knowledge Transfer Partnership

Josie Steed [ORCID iD](#), Karen Cross [ORCID iD](#), Beth Wilson  
Robert Gordon University, Aberdeen, United Kingdom

### Abstract

This paper discusses a Knowledge Transfer Project (KTP) with a global Scottish heritage brand to develop a year-round sustainable business model through a design-led approach to new product innovation that improves their sustainability credentials.

Sustainability in textile production is under increasing scrutiny from the media, governments, regulators & consumers, all demanding transparency in the supply chain. The company has an excellent track record of sustainable employment in rural communities and seeks through the project to improve their production processes and waste output. Sustainability is a vast topic, where collaboration can help to address these key challenges.

The company manages an artisan hand-weaving manufacturing system where yarn production & fabric finishing are regulated by the 1993 Harris Tweed Act of Parliament that protects & restricts production to the Outer Hebrides. The success or failure of the Harris Tweed industry directly impacts the wider economy of the Outer Hebrides, which is considered 'remote, rural, fragile' by UK & Scottish governments and their economic development agencies.

The paper describes how academic/business collaboration can positively encourage innovation and help reposition businesses within a changing economic and sustainable landscape that explores these new opportunities. The paper reflects on how KTPs are a mechanism with mutual benefits, where pooling individual knowledge and resources can develop strong, sustainable, and authentic relationships that can provide tangible impacts of new knowledge generation and application within a scholarly and research context that can be clearly aligned to notions of bringing value to the sector, users, and the curriculum.

### Keywords

Knowledge Exchange  
Collaboration  
Sustainability  
Design Innovation  
Heritage

### Theme

ENVIRONMENTAL + RESILIENT COMMUNITIES  
COLLABORATIVE + PARTICIPATORY COMMUNITIES  
CULTURAL + ETHICAL COMMUNITIES

### Format

Full Paper

## Biography

**Josie Steed** is senior lecturer and a design researcher at Gray's School of Art, Robert Gordon University. She has written a number of research publications on textile craft and technology and collaborated on a number of research projects exploring new applications for textiles through smart textile technologies. Josie has a keen interest in fostering design innovation and Knowledge Exchange collaboration and worked as Principal Investigator on Knowledge Transfer Partnerships (KTP) with textile manufacturing businesses in Scotland. She is currently a principal investigator on the RSE-funded Immersive Scotland project, research co-investigator on the AHRC-funded Augmented Fashion project, ([www.augmentedfashion.co.uk](http://www.augmentedfashion.co.uk)) and principal investigator for a 2-year knowledge exchange project with Harris Tweed Hebrides.

**Dr Karen Cross** is subject lead for Fashion Management in the School of Creative and Cultural Business, Robert Gordon University. Her research interests focus on how fashion and clothing can contribute to the psychosocial well-being of women; the use of immersive technologies within the fashion industry to tell stories of place, provenance, and people; and sustainable practices in fashion and textiles. She is currently a co-investigator on the RSE-funded Immersive Scotland project, which seeks to consolidate the immersive technology research and development activities taking place across Scotland; the AHRC-funded Augmented Fashion project, which involves Scottish fashion and textile SMEs from Lewis, Orkney, and Shetland; and the NPA-funded StoryTagging (Northword) project, commissioning Scottish creative practitioners to bring traditional stories to life through their medium.

**Beth Wilson** is a woven textile designer with experience working with natural fibres in several Scottish textile mills. She is currently undertaking a Knowledge Transfer Partnership in the role of Associate, working between Harris Tweed Hebrides and Robert Gordon University developing new products for the Harris Tweed industry with a focus on heritage and sustainability, that minimise seasonality.

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## 57 BROKEN BUTTERFLY WINGS: Exploring textile blends for disassembly and recycling and their role in the circular economy

Cathryn Anneka Hall [ORCID iD](#), Laetitia Forst, Kate Goldsworthy [ORCID iD](#), Rebecca Earley [ORCID iD](#)  
University of the Arts London, London, United Kingdom

### Abstract

In the context of a transition to a more sustainable fashion and textile industry, blends (the bringing together of two or more different resources into one material) are a major issue. These are described as 'monstrous hybrids' and used to create 'Frankenstein products' that are difficult to recover and recycle. The circular economy champions mono-materiality where technical and biological materials are kept in separate cycles on either side of the circular economy's 'butterfly model'. But, in reality, materials are mixed in most of the textiles that surround us. The butterfly wings are broken. This paper investigates the various motivations behind this blending and acknowledges their role in creativity and providing solutions for aesthetic and technical requirements. The study draws on the two author's PhD research that explored this issue from complementary perspectives. Both carried out at the Centre for Circular Design, one project investigated Textile Design for Disassembly and the other Design for Recycling Knitwear. Using reflection after action, a culmination of both insights are presented. The paper first investigates the three levels of blending that are relevant to the designer and explores the complexity of the blends at each level. It then goes on to demonstrate how multiple perspectives are necessary to address the complex and systemic issues tied to blend recyclability. The paper concludes that blending and recovery are not mutually exclusive and that textile blends can, with forethought, form part of the circular economy.

### Keywords

Textiles  
Blends  
Disassembly  
Recycling  
Circular design

### Theme

ENVIRONMENTAL + RESILIENT COMMUNITIES

### Format

Full Paper  
Exhibit

## Biography

**Dr Cathryn Anneka Hall** completed her PhD on Design for Textile Recycling in 2021 with Centre for Circular Design, University of the Arts London (UAL). She is currently working as a post-doctoral research fellow at both UAL and Design School Kolding on the Bio-Inspired Textile research and ReSuit (Recycling Technologies and Sustainable Textile Product Design) projects respectively.

**Dr Laetitia Forst** completed her PhD on Textile Design for Disassembly in 2020 with Centre for Circular Design, University of the Arts London (UAL). Since then she has been a post-doctoral research fellow at UAL, working on the UKRI funded Business of Fashion and Textiles (BFTT) project with the Centre for Sustainable Fashion and on the EU Horizon 2020 funded HEREWEAR project with the Centre for Circular Design.

**Professor Kate Goldsworthy** is a Professor of Circular Design and Innovation and co-director of the Centre for Circular Design at Chelsea College of Arts, University of the Arts London. Her practice research explores future manufacturing and material recovery contexts through interdisciplinary design.

**Professor Rebecca Earley** is a researcher, award-winning designer and team-leader, at Chelsea College of Arts, University of the Arts London, where she is Co-Director of Centre for Circular Design (CCD). Her creative fashion textile work has been widely exhibited over the last twenty years; her prints and garments are collected by museums across the globe including MFIT in New York, RISD Museum, as well as the V&A and Crafts Council in London. In 2019 Rebecca completed two Swedish-based projects with Research Institutes of Sweden (RISE) - Mistra Future Fashion and Trash-2-Cash. She works with organisations to embed sustainable design research within industry; clients include Design Museum London, John Lewis, H&M, Filippa K and VF Corporation. In October 2020 she began a new EU project, HEREWEAR, focused on bio-based, circular, local design

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## 21 The biomaterials spectrum - exploring emerging pathways for textile design education

Monica Louise Hartvigsen

Design School Kolding, Kolding, Denmark

### Abstract

This short paper explores the role of biomaterials in design education especially for textile students and the potential and challenges they pose. Through a materials spectrum looking at how design students approach biomaterials and relating it to my PhD research, I have created a spectrum to explore, where design students interested in working with biomaterials can start and which routes, they can take to advance their knowledge and skills. The approaches in the spectrum are related to the workshop space it requires increasing the complexity through the spectrum. In the material spectrum it is envisioned how engagement with biomaterials could be planned covering easily accessible DIY approaches to more advanced collaborative-dependent approaches using examples from Design School Kolding students as well as insights from my own PhD project.

### Keywords

biomaterials  
design education  
design students  
textile design

### Theme

ENVIRONMENTAL + RESILIENT COMMUNITIES  
TECHNOLOGICAL + MATERIAL COMMUNITIES  
COLLABORATIVE + PARTICIPATORY COMMUNITIES

### Format

Short Paper



## Biography

Designer MD. PhD student at Design School Kolding, Lab for Sustainability and Design. Her research is situated within practice-based design research combining different aspects from humanities and natural science. In her PhD project, co-crafting colours, she explores the design potential of microorganisms merging her interest in biology with design research.

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## 106 How can 3D modelling be used to explore circular design within sportswear?

Sophie Wetherell, Tim Nicholson

Northumbria University, Newcastle upon Tyne, United Kingdom

### Abstract

Circular design within the fashion industry is nothing new but is there a problem with the circularity of the design process itself? Do traditional design methods produce unnecessary waste? Could shifting aspects of the design development process into a digital space enhance the overall circular credentials of the final piece whilst also providing innovative ways to present and view the garment?

In this piece of research, we want to understand how digital 3D modelling and virtual design interfaces can help designers investigate and develop ideas that lead towards circular design.

We will explore the use of virtual 3D design practices emerging within the fashion industry, alongside circular fashion techniques and processes. We will bring our findings together to model different ways of experimenting with circular design digitally. We will use fabric, trim selection, fit and seam choice to showcase how different methods and finishes can be modelled in 3D and potentially lead to circular design outcomes.

Part of the challenge within this work-in-progress will be to communicate the intricacies of technical fabrics, alongside the circular properties of the garment design, in a way that is sensitive to the fact that sportswear needs to be functional and perform to a certain level, without compromise.

Our anticipated outcome for this research is confirmation that 3D software has a part to play in the future of the fashion design process. The research should provide insight into relevant software and methods, which can be used to educate the next generation of designers.

### Keywords

3D Design  
Circular Design  
Sportswear  
Sustainability  
Design Development

### Theme

ENVIRONMENTAL + RESILIENT COMMUNITIES  
TECHNOLOGICAL + MATERIAL COMMUNITIES

### Format

Short Paper

## Biography

Sophie Wetherell:

After graduating from Kingston University, Sophie worked in Denmark as a Menswear Fashion Designer for companies Selected Homme (Bestseller) and Norse Projects. She then returned to the UK to take up a lecturing post at Northumbria University on the Fashion course. Alongside teaching, she undertook an MA in Design, developing a deeper understanding into design research and design approaches. She is now developing her PhD in understand how Circular design methods can be introduced and embedded into the initial design phases of technical sportswear.

Tim Nicholson

Tim studied Media Production at Lincoln University where he specialised in New Media and animation. After graduating Tim began a career in the graphic design industry before relocating to Newcastle and taking the opportunity to shift gears and work in illustration. Alongside ongoing illustration work Tim is a lecturer at Northumbria University, teaching on the Fashion and Fashion Communications courses.

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## 89 Working on the periphery: crafting an industrial upcycling process for pre-consumer waste hosiery

Katherine Soucie

London College of Contemporary Arts, London, United Kingdom

### Abstract

In my practice, I explore various tools, craft applications and forms of technology (obsolete and digital) to support zero waste material research using a mending + blending approach to working with pre-consumer waste textiles. From 2002 - 2019, my studio Sans Soucie in Vancouver - a city located on the periphery of the Pacific Northwest of Canada, produced zero waste material research and a design label that produced outcomes such as a clothing, accessories, 3D forms and installations using an industrial method of upcycling using a specific material resource – pre-consumer waste hosiery acquired from hosiery mills based in Canada.

The motivation and focus of Sans Soucie was to establish an experimental zero waste design studio to generate sustainable solutions and a signature cultural textile that would assist in finding new ways to reimagine the role of craft in the manufacturing of textiles in the 21st century. Over the years, the research and hybrid methods undertaken resulted in the development of a design system and methods that embraced the inconsistent nature of working with waste hosiery and materials. The solutions that emerged at the material research and development stage, showcased the creative possibilities and performance of this waste resource but more importantly it lead towards the unexpected development of a circular design system and business model.

This paper is meant to address how working on the periphery supported the development of this independent sustainable textile research and how a hybrid interdisciplinary use of craft with technology has the ability to motivate alternative solutions, design systems and business models.

### Keywords

industrial upcycling  
craft  
zero waste  
waste hosiery  
material research

### Theme

TECHNOLOGICAL + MATERIAL COMMUNITIES

### Format

Full Paper  
Exhibit



## Biography

**Katherine Soucie**, *BAA, BFA, MAA*, is a Canadian/UK textile designer, researcher and educator who specializes in transforming textile industry waste into new textiles, clothing and sculptural forms. She studied Fashion Design in Toronto, Canada before furthering her studies in Textiles in Vancouver. Since 2002, her experimentation with pre-consumer waste hosiery has resulted in an extensive body of work that addresses her interest in localism, craft, technology, ecology, transformation design and material activism. The intention of her work is to reverse engineer modes of production where the interdisciplinary use of craft applications serves as a catalyst for developing sustainable solutions. The mending and blending of methods with tools results in just one way we can reimagine the role of craft in the making of textiles in the 21st century. [www.sanssoucie.ca](http://www.sanssoucie.ca)  
[www.katherinesoucie.com](http://www.katherinesoucie.com).

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## 116 Fashion as a Filter: using the digital to inspire the physical

Elizabeth Gaston [ORCID iD](#)

Northumbria University, Newcastle Upon Tyne, United Kingdom

### Abstract

Design increasingly operates in a digital realm, from illustration software to virtual reality catwalks and metaverse platforms. Digital design is heralded as a more sustainable design process. It democratises fashion through access to catwalk shows and purchasing luxury garments for online gaming. In a digital sphere everything is possible. Yet clothing is described by Maslow (1943) as one of our basic needs and in garments, the visual is supported by the tactile and the material (Howes, 2005).

This paper addresses the dichotomy of the digital and the physical in textile design. Located in phenomenology (Merleau-Ponty, 1962), it briefly reviews smart design and then discusses ways that the digital has inspired innovation in physical fabrics for example Bowker (2015), van Herpen (2017) and Gaston (2021), emphasising that the meaning of fabrics is embedded in its materiality. Central to the argument is the concept that fashion is not just a visual experience but that it affects and is affected by the body. This is demonstrated through the design of a collection of physical garments that are inspired by digital design and mimic the experience of digital image-sharing platforms. Conceived during the COVID lock downs of 2020 and 2021, the garments are environmentally responsive and through their physicality they can be used to protect, disguise or comfort the wearer, acting as a visual and emotional filter to an external situation. Through a craft methodology, the research offers a new reading on the contrasting perspectives of the digital and the physical in design.

### Keywords

Knit design  
Colouration  
Digital design  
Phenomenology  
Craft

### Theme

TECHNOLOGICAL + MATERIAL COMMUNITIES

### Format

Full Paper



## Biography

Elizabeth Gaston is a Senior Lecturer at Northumbria School of Design, Northumbria University specialising in knit design following an international career in the knitwear industry. As a design researcher, maker and educator she uses knit as a research tool with a focus on form and colour. Current projects aim to develop the use of knit as a flexible material system within architecture and to investigate issues of sustainability in coloration.

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## 87 Textile Supply Chain Transparency: examining the digital hesitancy gap.

Hilde Heim [ORCID iD](#), Courtney Chrimes [ORCID iD](#), Yonghong Peng [ORCID iD](#)  
Manchester Metropolitan University, Manchester, United Kingdom

### Abstract

Amidst the recent explosion of digital solutions for supply chain transparency, the UNECE Toolbox shows significant promise, considering the substantial contribution from over 250 experts in 56 countries (UNECE 2021). The UNECE blockchain enabled system is designed to create an inter-linked and immutable record of fibre provenance, guaranteeing data confidentiality in compliance with applicable regulations, while offering visibility to all stakeholders along the supply chain. Pilots have been launched to test the system's approach to the identification and coding of key information at critical data points along the value chain. However, few fashion industry stakeholders have implemented the system fully into their operations beyond pilot schemes (Agrawal et al. 2021). Through a mixed methods approach, including industry data analysis and data gathered from industry stakeholder focus groups, including brands, manufacturers and technology providers, this study aims to identify the challenges still facing fashion enterprises, and so seeks rationalisation for adoption hesitancy. It finds that the investment in training, operational upheaval, and the lack of 'digital mindset' are some of the challenges yet to be overcome by firms. Notably, the true globalisation of supply chain transparency is set to have a feasible future with the UNECE toolbox.

Agrawal, Tarun Kumar, Vijay Kumar, Rudrajeet Pal, Lichuan Wang, and Yan Chen. 2021. "Blockchain-based framework for supply chain traceability: A case example of textile and clothing industry." *Computers & industrial engineering* 154:107130.

UNECE. 2021. "The Sustainability Pledge Toolbox." accessed 27/12/2021. <http://thesustainabilitypledge.org/toolbox.html>.

### Keywords

Supply chain transparency  
Blockchain  
Digital hesitancy  
Digital transformation  
Fashion supply chain

### Theme

TECHNOLOGICAL + MATERIAL COMMUNITIES

### Format

Full Paper

## Biography

Dr Hilde Heim is an award-winning fashion designer and entrepreneur. Formerly running her own label nationally, and internationally, Dr Heim is now a senior lecturer and researcher at Manchester Metropolitan University. Her initial studies investigated support for small scale entrepreneurship through digital platforms. Hilde is continuing to research changing fashion business models and the adoption by small-scale enterprises of emerging digital technologies for sustainability.

Dr Courtney Chrimes is a Lecturer in Fashion Digital Media at Manchester Metropolitan University. She was awarded her EPSRC DTA Funded PhD in 2021 from The University of Manchester, which investigates how fashion product page design affects garment fit appraisal online through a mixed-methods enquiry. Her research primarily focuses on online website design, digital marketing, consumer behaviour, s-commerce and digital innovation, utilising a combination of both qualitative and quantitative methods of enquiry.

Prof Yonghong Peng is a professor of AI interested in the applications of machine learning in fashion design, production and the supply chain. Prof Peng's research pushes the boundaries in the advancement of machine learning and artificial intelligence across science and art to make data work through developing a new "Data-enabled Intelligence" platform that powers digital innovation. Prof Peng brings his connections in computer science and understanding of data, AI and information systems technologists to the project as well as his deep interest in the practical applications of digital technologies for a variety real-world applications including for fashion.

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## 124 Digital Interlooping: Fine Detail Resolution (FDR) Printing of Textile- Based Structures using PA11

Mark Beecroft

Manchester Metropolitan University, Manchester, United Kingdom

### Abstract

This paper explores the materialisation of 3D printed 'textiles' that make use of knit's primary structures to create seamless textile forms. The 3D printed forms utilise both single-face and double-face weft knit structures. 3D printing is a form of digital additive manufacturing whereby the building up of layers of material creates objects. The selective laser sintering process (SLS) uses a laser beam to sinter powdered material to create objects. This research builds upon the author's previous research into 3D printed textile-based structures by pioneering the use of EOS' Fine Detail Resolution (FDR) technology. FDR allows for incredibly fine structures to be printed with a wall thickness of just 0.2mm. The results show the potential to print flexible, seamless, tubular textile based structures at 40% scale of what was previously possibly with SLS technology. These pieces exhibit the properties of traditional knitted textile structures along with the mechanical properties of the PA11 material used to print with. This research shows the potential for such pieces to be adopted by the medical field for use such as stents or customized support material.

### Keywords

3D Printing  
Textiles  
Knitting  
Digital  
Materiality

### Theme

TECHNOLOGICAL + MATERIAL COMMUNITIES

### Format

Short Paper  
Exhibit

## Biography

Mark Beecroft is Senior Lecturer and Programme Leader for the BA(Hons) Textiles in Practice degree. As a member of the Manchester School of Art Research Centre, Mark works at the intersection of textile innovation and new materiality, adopting a hybrid approach to technologies such as 3D Printing. Mark is interested in how digital fabrication and hand-crafted techniques can be integrated in the design process. Mark is currently undertaking a practice based PhD titled *Interlooped: an investigation into how the primary structures of knit can inform and enhance the materialization of flexible 3D printed material*

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## 113 Stitch: Developing a new methodology for recording lived experiences

Faye Power [ORCID iD](#)

University of Bolton, Bolton, United Kingdom

### Abstract

Stitching, or sewing, is a method of making and mending, it is a craft, an act of rebellion and a way of recording our individual and collective narratives. Stitch allows us to re-visit, re-remember and reflect on lived experiences.

*'That is all there is: thread, needle, fabric and the patterns the thread makes. This is sewing.'* Hunter (2019)

The act of reflection is often considered to be one of the conscious mind - a cerebral act reflecting on one's lived experience. By adopting principles of reflection defined by Schon (1983) as reflection-in and reflection-on action, I am attempting to develop a new methodology for recording lived experiences through the bodily act of making a mark with thread - stitching.

I will respond to and reinterpret discursive and conceptual walking acts (as defined by Wunderlich, 2008) through methods of stitching-in and stitching-on action. The stitched mark acts as a line that considers concepts of wandering minds, wandering bodies and the flaneuse (Elkin, 2016). Correlations of mind and body wandering through physical and metaphorical space will be drawn on and considered in the context of material thinking, tacit and haptic knowledge.

Embracing both transcendental and hermeneutical phenomenological attitudes I am engaging in a reflexive practise, utilising stitch as a means of bodily engagement. The act of bracketing allows for the suspension of knowledge and preconceived ideas and enables the act of reflection through action, allowing for the examination of the phenomena of the act of reflecting through the act of stitching.

### Keywords

Material Thinking  
Reflective Practice  
Stitch  
Phenomenology  
Practice

### Theme

TECHNOLOGICAL + MATERIAL COMMUNITIES

### Format

Short Paper



## **Biography**

Faye is a fashion and textiles lecturer at the University of Bolton working across undergraduate and postgraduate programmes. Current PhD practice focusses on the use of stitch as a method to record the lived experience.

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## 54 Is the Neighbourhood the new Factory? How community-based production through distributed micro-factories produces much more than garments.

Pietro Fareri

University of Edinburgh, Edinburgh, United Kingdom

### Abstract

In the 1930s H.G.Weaver described how widespread adoption of mass production would mean an increasing disconnect between producers, consumers and that which is consumed. While such concerns have held true, the maker movement promises to address the social and environmental shortcomings of mass production, by enabling localised production across globally connected communities, through initiatives such as FabCity.

This paper investigates community based re-distributed manufacture (CBRDM) as a more just alternative to mass production and consumption in the context of clothing. By employing practice theory it shies from traditional framings of the individual as the focus of consumption studies, and prioritises practice, the way routinised behaviour occurs. In accordance with this, a CBRDM production system was designed by redistributing the manufacturing process among existing infrastructure within the Newington area of Edinburgh, namely: a fabric shop, makerspace and high-street alteration shop.

Research participants employed a digital pattern file to laser cut the fabric they had purchased locally, and discussed assembly and customisations with alteration shop staff, who then constructed the garment. Analyses of novel practices of production and consumption further clarify the feasibility of the promises made by the maker movement in the context of clothing. Importantly this paper shows that participants in CBRDM processes begin to understand themselves as producers, embedding values of social and environmental sustainability within their practices. It sets a precedent for further development of actionable and replicable alternatives to mass production, aimed at harnessing the ability for local communities to be active agents of change.

### Keywords

Re-distributed manufacture  
FabCity  
Design research  
Makerspace  
Practice Theory

### Theme

ENVIRONMENTAL + RESILIENT COMMUNITIES  
CULTURAL + ETHICAL COMMUNITIES  
TECHNOLOGICAL + MATERIAL COMMUNITIES  
COLLABORATIVE + PARTICIPATORY COMMUNITIES

### Format

Full Paper

## Biography

Pietro is a designer and researcher with an interest in complex systems and wicked problems. His work investigates how the components of specific systems (places, products, services, processes and practices) interact to produce particular dynamics, as well as how these may be acted upon to produce more valuable, sustainable and lasting outcomes.

His current work focuses on how clothing production can be rearranged within the neighbourhood by using existing infrastructure and digital fabrication to enable new production and consumption practices.

Pietro currently works with a behavioural change platform as a design researcher.

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## 11 Pre-Loved to Re-Loved: Fashion Regeneration through Second-Hand Wedding Dresses

SAMANTHA HUDSON-MILES [ORCID iD](#)<sup>1, 2</sup>

<sup>1</sup>LEEDS BECKETT UNIVERSITY, LEEDS, United Kingdom. <sup>2</sup>

### Abstract

This paper analyses pre-loved bridal-wear; a specific growth area in sustainable fashion. The Second-Hand September initiative, and the 2021 Bay Garnett x Oxfam RESELLFRIDGES pop-up store, are shifting the perception of buying second-hand bridal wear, transforming pre-loved clothing into the realms of über-style.

Although a positive example of regeneration, the RESELLFRIDGES model also comes with the soullessness of commodification. Through this pre-curated process, the consumer has no interaction other than picking a dress off the rail and paying for it. Rather, this paper demonstrates how second-hand shopping can be a more creative, experiential, active, co-participatory, and connected process. This connected process has been defined by Kate Fletcher as Craft of Use (2015); the active emotional, material, and psychological attachment to our clothes, and one that is against the consumer logic of fast fashion. The same connectedness has been described by Jonathan Chapman as Emotionally Durable Design (2005).

Second-hand shopping has the capacity to 'transform the fashion system' through thinking of 'fashion outside of growth logic into visions of new relationships between people' (Fletcher and Tham, 2019, p.6). To illustrate the transformative effects of active second-hand shopping, converse to pre-curated designer vintage, this paper will discuss examples of wedding dresses sourced, by the author, from charity shops. It will illustrate the active processes involved; auto-ethnography, discovery, creativity, storytelling, collaboration, and relationship and community building and resilience. On collaboration specifically, the paper concludes by highlighting ways in which the re-love of pre-loved bridal-wear has generated collaborations with designer makers in the locale.

### Keywords

pre-loved  
relational  
collaborative  
bridal-wear  
regeneration

### Theme

ENVIRONMENTAL + RESILIENT COMMUNITIES  
COLLABORATIVE + PARTICIPATORY COMMUNITIES

### Format

Full Paper  
Exhibit



## Biography

Sam Hudson-Miles is a senior academic and PhD student working in the field of fashion and textiles. After completing an MA in Fashion at Central Saint Martin's School of Art during the early 1990's, Sam launched her eponymous label alongside a CMT (Cut, Make, Trim) facility for small UK-based production runs, usually for emergent independent designers. In the year 2000, Sam embarked on her teaching career as a fashion educator, teaching on, and leading, several undergraduate fashion design programmes. Throughout her academic career, Sam has developed a number of new programmes, her most recent being a BA (Hons) Sustainable Fashion.

Sam's PhD research draws upon insights from material culture scholarship to the analysis of vintage garments sourced from local charity shops and flea markets in the West Riding of Yorkshire, over a thirty-year period. Her research methodologies are developing an original theory of soul shopping, with the intention to contribute to post-growth attitudes toward fashion consumption, broadly addressing 'usership' of clothing as a relational lifestyle within the context of the circular economy.

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## 95 Sharing practice within the Fashion and Textiles sector during a global pandemic

Julie King<sup>1</sup>, Alistair Knox<sup>2</sup>

<sup>1</sup>University of South Wales, Cardiff, United Kingdom. <sup>2</sup>Association of Suppliers to the British Clothing Industry, Halifax, United Kingdom

### Abstract

The UK clothing and textiles sector contributes almost £20 billion to the economy, fuelled by consumer spending which has been increasing over the last decade to £45bn in 2020. This fell by almost £10bn as a result of the Covid-19 pandemic, but is expected to recover. Moreover, online sales for textiles, clothing and footwear increased to an all-time high of 31% in 2020, again as a direct consequence of the pandemic (UKFT, 2020). The range of suppliers, manufacturers and supporting industries with UK and global sites have been facing numerous issues since the turn of the millennium based around sustainability and environmental impact, coupled with rising consumer awareness of these factors. Pre Pandemic there were a number of organisations sharing best practice and initiatives within the sector in order to promote sustainability, and in response to negative media reports about the fashion sector.

This paper will explore the range of events to disseminate and share best practice amongst a community of trade association members and how they responded to the pandemic within the sector. It will focus on how members came together as never before in a range of webinars and online events to openly discuss the issues many of them were facing, be it logistics, collaborative online design practices, supporting communities of farmers in India or ways to reduce waster usage in the manufacture and cleaning of goods. It will provide exemplars of how this information sharing enabled other businesses to develop their sustainability policies.

### Keywords

Sustainability  
Environmental  
Fashion  
Retail  
Manufacture

### Theme

ENVIRONMENTAL + RESILIENT COMMUNITIES

### Format

Full Paper

## Biography

Dr. King has worked in academia over 25 years, in 1994 she joined Nottingham Trent University establishing a pioneering online trend service. At the HKPU she established the first MA in Fashion and Textiles in the Asia Pacific region in 2000, was Head of Department of Fashion and Textiles at De Montfort University between 2003-2014, becoming Director of the Fashion and Design Institute in Mauritius on sabbatical from DMU. In 2014 she became Head of Fashion at the University of Northampton, and in 2019 moved to The University of South Wales as Deputy Dean. Since 2003 she has been Events Director for the ASBCI, is the Textile Institute's Chair of the Design SIG, and a member of the FTC Steering Committee. She is a Senior Fellow of the HEA, an academic consultant at University of Hull, works with the Open University and a visiting professor, guest judge and academic consultant internationally.

Dr. Alistair Knox is Chairman of the Association of Suppliers to the British Clothing Industry, and prior to this worked at Nottingham Trent University following a career in manufacturing with Courtaulds. He was involved in NTU's work with WRAP in the mid 2000's and continues to contribute to working parties and special focus groups on environmental and manufacturing issues in the clothing and textiles sector.

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## 36 The Striped Dressing Gown: The Role of Textiles when Grieving

Laura Edmunds

Cardiff Metropolitan University, Cardiff, United Kingdom

### Abstract

The purpose of this paper is to consider how textiles, understood in this context to be cloth and fabric, is used as a source of emotional and psychological healing for the mourner after the death of a person. Textiles is understood to be an inherently human phenomenon, implicating corporeality, the senses, and the power to evoke memory. Cognitive data demonstrates that we view these possessions in a different light post-mortem, increasing their sentimental position. This paper argues that in the face of grief, textiles become a source of connection to the deceased when considering the corporeal nature of textile items such as clothing, bedding, or handkerchiefs.

Western perspectives have historically argued that breaking connections with the deceased is essential to the grieving process, including their possessions. Whilst current psychological perspectives embrace the continuing bond of the mourner and the deceased, it is still often viewed that memorialising the deceased through objects of memory can be potentially pathological. Charities and bereavement services offer advice on how to manage the possessions of the deceased, such as transformation, donation, or disposal. By tracking changing attitudes to grief, this paper reviews how textiles are used in negotiating the absence-presence of the deceased person. Using qualitative methodologies, the paper consults sources including established grief theories, case studies of garments and interviews with bereavement specialists in Cardiff, Wales to argue how textiles can have a profound affect an individual's journey through grief and loss.

### Keywords

Cloth  
Loss  
Grief  
Healing  
Connection

### Theme

ENVIRONMENTAL + RESILIENT COMMUNITIES  
TECHNOLOGICAL + MATERIAL COMMUNITIES

### Format

Short Paper



## Biography

Laura Edmunds is an artist and lecturer in Textiles at Cardiff School of Art and Design, holds a BA (Hons) in Surface Pattern Design from Swansea College of Art and a Master's degree in Applied Design and Art from Curtin University in Western Australia. Her practice and research interests lie within textiles and the body in relation to death, loss, burial, and grief. Recent research projects include MOUTH, a collaboration with the Threshold Choir of West Wales and Anemone, a design commission for the Mortuary and Bereavement Services by Aneurin Bevan University Health Board and Studio Response.

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## 24 Blueprint: Integrating sustainability in undergraduate fashion curriculum using the denim industry as a collaborative tool.

Kat Scott

Manchester Metropolitan University, Manchester, United Kingdom

### Abstract

This paper examines 'Blueprint,' a case study BA Fashion design project delivered at Manchester Fashion Institute. Students were asked to 're-write the fashion rules', to make design decisions that prioritise sustainable impact, and transform fashion into a 'force for good' using denim as a base fabric. The project demonstrates how the fashion curriculum can be adapted to be responsive to current discussions around sustainable manufacturing, 'conscious' design and the role of industry in design education.

Blueprint was written and delivered in collaboration with the international denim apparel industry and included contributions from Hirdaramani, a Sri Lankan future-focused garment manufacturing company, and input from a sustainable denim designer/consultant, the Head of Denim at Stella McCartney. The project aimed to mobilise students and prepare them for 'beyond the classroom' by engaging industry and expanding knowledge of denim and sustainable design and manufacturing practises.

This paper will share good practice for industry collaborations, keeping in mind the multiple demands of integrating the apparel and design industry in education and developing up-to-date curriculum that is responsive and relevant to the current climate crisis and the fashion industry.

### Keywords

SUSTAINABILITY  
DISRUPTION  
COLLABORATION  
CONSCIOUS DESIGN  
TRANSNATIONAL EXCHANGE

### Theme

ENVIRONMENTAL + RESILIENT COMMUNITIES  
COLLABORATIVE + PARTICIPATORY COMMUNITIES

### Format

Short Paper



## Biography

Kat Scott is a Senior Lecturer on the BA Fashion course at Manchester Metropolitan University. In 2020 Kat moved to Manchester after spending eight years in South Asia working as Programme Leader of BA Fashion in the Academy of Design, Sri Lanka an affiliate school of Northumbria University in the UK. In Sri Lanka her research was specialised in the future of Sri Lanka's creative industries, working closely with the heritage craft industries and communities and the hi-tech garment manufacturing industries to develop collaborative projects across Sri Lanka and the UK. She now develops curriculum, writes briefs and teaches across projects in BA Fashion Levels 4 and 5 with a focus on international collaboration, industry links and sustainability.

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## **49 ELECTRO-TEX: Co-creative, e-textile workshops as an intervention to challenge gender perceptions around STEM and design subjects in schools and influence future career choices**

Dr Janet Coulter [ORCID iD](#)

Ulster University, Belfast, United Kingdom

### **Abstract**

Stereotypical gender perceptions towards STEM and design subjects in the UK secondary education curriculum influence young peoples' university choices and future career aspirations. Teacher type-casting and self-labelling from a young age often result in self-fulfilling prophecies, meaning students miss out on life-changing opportunities. This paper proposes introducing e-textiles into the curriculum as a cross-disciplinary medium to foster cooperative learning practices. It explores the potential of e-textiles to influence students' choices for higher education and alter siloed approaches to teaching. Online questionnaires administered pre- and post-research ascertained how e-textiles influenced student perceptions of design and STEM subjects and how their experiences could impact future university study choices. The research employed methodologies of co-design and co-creation. A series of participatory design workshops encouraged male and female secondary school students from physics, technology, and art and design disciplines to engage in multidisciplinary practices through e-textiles. Ethnographic observations were captured via video and supplemented with student-generated, online blogs. Collaborative peer-learning fostered the creation of textile sensors. The textiles were collaged and programmed to showcase an interactive e-textile wall. Follow on design-thinking workshops and a hackathon enabled students across subject disciplines to apply their new knowledge to a range of real-world contexts. Reflective questionnaires illuminated staff experiences of team teaching and multidisciplinary approaches. The assimilated data highlighted the project achievements and the value of co-creation as a learning approach. The outcomes indicated that students perceptions of textile and STEM subjects, and their views on future subject choices at university and been positively influenced.

### **Keywords**

e-textiles  
co-creation  
design-thinking  
participatory design  
gendered-perceptions

### **Theme**

COLLABORATIVE + PARTICIPATORY COMMUNITIES

### **Format**

Full Paper



## Biography

Dr Janet Coulter

Janet has 30 years of experience in Fashion and Textiles and worked internationally in Fashion Design Intelligence in Paris, Haute Couture in London, and Fashion Manufacturing in Northern Ireland before entering academia. Janet has lectured at Ulster University since 1999 and was promoted to Senior Lecturer in Fashion Design in 2009. She was previously a Course Director on BDes. Textile and Fashion Design. Janet holds a PhD in Fashion Technology which explored e-textiles to read subconscious biometric responses from the body to support student wellbeing. Her diverse research portfolio includes co-design to address gender issues in STEM, and thermo-moulded 3D bulletproof armour for female officers. Current interests are in Virtual/3D augmented fashion, digital pattern-engineering and developing bio-textiles for sustainable fashion in the circular economy. Janet works extensively with industry and has led 8 KTP/FUSION projects, 8 Innovation vouchers, collaborated on 3 AHRC projects and has significant research funding track record.

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## **115 DRAWW - Design for Recycling Woolen Waste - Reflections on a collaborative project with Ulster University in Belfast and Alex Begg & Co. in Scotland developing an interconnected community of creatives committed to upcycling woolen waste.**

Dean Liggett<sup>1</sup>, Ian Whiteford<sup>2</sup>

<sup>1</sup>Ulster University, Belfast, United Kingdom. <sup>2</sup>Alex Begg & Co, Ayr, United Kingdom

### **Abstract**

Alex Begg & Co. craft exquisite luxury accessories from the finest yarns at their mill in Scotland, for numerous international and UK-based clients, with over 150 years of experience working the world's prestigious fashion houses. Although production of their high quality luxury woven fabrics uses innovation and technology to minimise textile waste, their production naturally creates woven waste, currently sold through an offshoot social enterprise called Nomad -SLT. Even with this arrangement in place, textile waste is still incinerated.

The DRAWW project is a collaboration between Alex Begg and Ulster University and focuses on better use of waste by collaborating with students to develop creative design solutions that utilize the waste, turning it into upcycled textile or fashion solutions. As well as contributing real world experience of working with an industrial brief it is hoped students will contribute to an open access database of design solutions, building a community of crafters and makers while showcasing possibilities for waste to become a valued, viable commodity. The pandemic saw a surge in crafters, hobbyists and people upskilling, the hope is to harness this enthusiasm and expand upon it through this project.

The creative outputs will create a core range of artefacts, and through this approach to creative thinking will stimulate innovative approaches to design problem solving within communities that may have wider applications. Cross-pollination of industry, academic and community knowledge is invaluable in supporting an interconnected creative hub that will nurture and develop community practitioners alongside the indigenous but ageing traditional skills base.

### **Keywords**

Sustainability  
Communities  
Upcycle  
Collaboration  
Design

### **Theme**

COLLABORATIVE + PARTICIPATORY COMMUNITIES  
ENVIRONMENTAL + RESILIENT COMMUNITIES

### **Format**

Full Paper

## Biography

Dean Liggett is Lecturer in Fashion at Ulster University's Belfast School of Art in Northern Ireland. Textiles and Fashion have been a lifelong passion that have led to current doctoral research.

A graduate from Ulster University in 2002 with a first-class honours degree in textile and fashion design, Dean embarked on a career as a designer in the fashion and textile industry working in Ireland, the UK and Italy, notably for the prestigious silk manufacturer Mantero Seta SpA in Como where he designed solutions for textile waste well before the international drive for sustainability and climate action.

Professional experience has established working relationships with a variety of projects focused on embedding and promoting sustainable practices and a move towards circularity in the textile and fashion industries. This connectivity between academic research and industry expertise is something Dean believes strongly is necessary for the evolution and future success of textile and fashion higher education.

Ian Whiteford is Sustainability Manager at Alex Begg, a Scottish weaver of luxury accessories. As part of his work, he co-founded social enterprise Maker and Producer with the late Myra Ostacchini, which has now become Nomad-SLT.

Ian's other work at Alex Begg has focused on the Mongolian cashmere supply chain, the circular economy and chemical management. He promotes a sustainable production agenda, identifying opportunities for innovative waste solutions which are positive for the company and society more widely.

His industry knowledge and genuine desire to enhance the company's 'green' credentials combined with a willingness to take creative risks has led to him initiating industry projects to utilise the waste textiles with a number of universities and community groups.

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## 127 Future Fashion Factory: Developing an Eco-System to Support Sustainable Change

Susan Rainton, [Kevin Almond ORCID iD](#)  
University of Leeds, Leeds, United Kingdom

### Abstract

This paper will explore the initiatives established by the Future Fashion Factory programme at University of Leeds. In 2018 the Arts & Humanities Research Council awarded funding for nine Creative Industries Cluster Programmes of which the Future Fashion Factory was one. Focusing on the Fashion & Textile sector the programme is a £5.4 million R&D partnership exploring and developing new digital and advanced textile technologies to boost the design of high-value creative products. The programme is industry-led, focusing on five Core Research Themes. These were identified in a formal liaison process between academic partners (Leeds, Huddersfield and Royal College of Art) and the industrial members of the FFF eco-system, including sectorial bodies (UK Fashion & Textile Association & British Fashion Council) alongside industrialists (Burberry, Yorkshire-based mills) and regional authorities and support providers (Leeds City Council, Leeds City Region LEP, Yorkshire Textiles). Core Research Themes represent challenge areas, identified by the sector as critical over the next five to ten years. Since contracting in October 2018 the network now includes 450 members and the programme has significant reach on professional platforms. An integrated programme of 'Responsive R&D' funding has enabled Future Fashion Factory to allocate 49 grants to industrial eco-system members, an investment of ~£1.5m that has leveraged co-financing of ~£2.5m, an impressive return on investment and evidence that the sector is keen to innovate within the support of this eco-system model. The Future Fashion Factory network continues to grow, providing high profile, focused events to serve direct member need.

### Keywords

Fashion  
Factory  
Creative Industries  
Future  
Research Themes

### Theme

COLLABORATIVE + PARTICIPATORY COMMUNITIES

### Format

Full Paper

## Biography

Susan Rainton joined the Future Fashion Factory at the beginning of January 2019 and brings a wealth of project / programme management experience to the team. She has worked variously within Local Government, Regional Agencies, the Higher Education Sector and SMEs, this background giving her a broad understanding of the needs and drivers of FFF partners.

Dr Kevin Almond is Associate Professor at The University of Leeds. He is a Master's graduate from The Royal College of Art Fashion School, London and gained a PhD from the University of Huddersfield in 2012 with a thesis, titled, Suffering in Fashion. He has held various posts in academia and the fashion industry and has published widely. He organised and chaired The International Conferences for Creative Pattern Cutting in 2013 and 2016 at The University of Huddersfield. He is co-investigator on the AHRC funded Future Fashion Factory, which is a £5.4 million R&D partnership exploring and developing new digital and advanced textile technologies to boost the design of high-value creative products. He serves on the advisory board for the Journal of Dress History and is peer reviewer for numerous academic journals. He is Research Group Leader for Fashion and Textiles at University of Leeds.

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## **123 Is it possible to create a collaborative learning environment to support students adapt to in-person learning post pandemic over 12 weeks in preparation for industrial placement?**

Kristen Pickering

Northumbria University, Newcastle Upon Tyne, United Kingdom

### **Abstract**

My own industrial experience showed designers are productive when they work collaboratively with a creative community. Equally important is how designers engage with a studio space to generate both 2d and 3d creative outcomes. Students returned to studies in-person post pandemic in September 2021. Despite the familiarity of their year group and staff team on screen, there was no longer a screen as a barrier, students now had to interact as individuals physically with their peers and learn to engage with a learning environment that was unfamiliar. This paper discusses how BA Fashion second year students adapted to in-person learning and developed industry ready skills through a 'Live' project with Fenwick of Newcastle over a 12-week period. Students were organised into small design teams of mixed specialisms, they participated in group activities exploring an online archive to drive creative process. Tasks were designed to encourage a community of practice by developing communication, problem-solving and presentations followed by a period of individual specialism study. Teaching methods simulated placement studio experience, it was a risk as we didn't know whether students would trust and adapt to this 'new' and 'different' way of working. At a mid-point review, Fenwick creative team attended group presentations, drawing parallels between student projects and key looks from contemporary brands. Clearly engaged with their learning environment, students had built confidence in their abilities, autonomy started to emerge. In January 2022, we welcome students returning from a year in industrial placement, we will adopt elements of this strategy to support this group of students adapt to in-person teaching.

### **Keywords**

collaboration  
physical  
adapt  
archive  
studio

### **Theme**

COLLABORATIVE + PARTICIPATORY COMMUNITIES

### **Format**

Short Paper



## Biography

As a creative academic I believe strongly in interactive learning environments that provide the opportunity for students to develop as individuals. I employ traditional art and design practices in my teaching to build confidence and develop creative thinking for students studying on the print specialism on BA Fashion. As link tutor for our partner institution in Sri Lanka, I enjoy the evolution of young designers addressing the influence of western culture on their heritage and how they are carving out an identity as sustainable global leaders.

Working in a Design School, I observe constantly the transition of design between disciplines however skills drive specialisms, however awareness of the community around you constantly provides an opportunity to learn. This is my first research paper; I firmly believe there will be a shift from a reliance on digital media for students studying in higher education and through this experience have seen the rewards of taking the risk to challenge this practice.

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## 108 Providing Insights into Fashion Market Using Data from Twitter

Boshuo Guo

School of Design, The University of Leeds, Leeds, United Kingdom

### Abstract

Businesses new to fashion market usually do not have relevant customer relationship management data that provides valuable insights into the target fashion market. This research developed a procedure of using data collected from Twitter to provide insights into the market of new fashion products through marketing intelligence and data analysis. We carried out multiple topic analysis and provided insights into development and marketing of a series of new fashion products. Our insights cover the following areas: style, cobranding opportunities, how to access target customers and future marketing opportunities. This research provides fashion businesses with a practical guidance of strategically using social network data in market research. This practical guidance is especially valuable for businesses that are new to a fashion market and for fashion practitioners who cannot carry out face-to-face customer communications during pandemic.

### Keywords

fashion marketing  
data analysis  
interdisciplinary  
marketing  
co design

### Theme

COLLABORATIVE + PARTICIPATORY COMMUNITIES

### Format

Short Paper



## Biography

Dr Boshuo Guo is Lecturer of Digital Fashion Marketing at School of Design, The University of Leeds.

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## 71 Re-knitting from an archival garment.

Pam Brook

Nottingham Trent University, Nottingham, United Kingdom

### Abstract

This paper will examine the findings from a summer 2019 project that involved the reknitting of a John Smedley Ltd archival garment at Nottingham Trent University along with the handknitting of a swimsuit and swimming trunks from original 1930s patterns. High end manufactured swimwear was a luxury item in the 1930s and therefore expensive so those without suitable income resorted to hand-knitting swimwear from plethora of patterns available in women's magazines and from yarn manufacturers. Anecdotal and academic evidence suggested that hand-knitted garments were inclined to stretch and sag. The project's intention was to test these garments in a recently restored 1930s outdoor lido at the New Matlock Bath Hotel in Derbyshire. The re-enactment took place as an experiment to test the material qualities of the garments and the transformation of the garments through embodiment and performance. (Davidson 2019). The paper will explore the testimonies of both the swimmers and makers through material and qualitative analysis. It will also focus on whether the reconstruction of archival garments is a useful tool for the interpretation of historical clothing. The paper uses the work of archaeological theorist Ian Hodder to examine some of the findings and Hilary Davidson's paper on the remaking of dress as an academic practice.

Davidson, H. (2019), The Embodied Turn: Making and Remaking Dress as an Academic Practice, *Fashion Theory*, 23:3, 329-362.

### Keywords

Archive  
Re-knitting  
Re-enactment  
Material Culture  
Heritage.

### Theme

CULTURAL + ETHICAL COMMUNITIES  
TECHNOLOGICAL + MATERIAL COMMUNITIES

### Format

Full Paper



## Biography

Pam Brook is currently a final year PhD candidate at Nottingham Trent University. She was formerly Head of School and lecturer for many years at Bradford College and is a Senior Fellow of the Higher Education Academy. She has previously co-authored a book entitled 'The Midland Hotel' about the modernist icon in Morecambe. Pam Brook is a council member of Bradford Textile Society and was president from 2016-18

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## **12 Facilitating cross-community debates to unravel the complexity of responsible fashion consumption: A case study from 'Cotton's Hidden Voices: stories from the makers of your clothes'**

Bethan Bide, Mark Sumner

University of Leeds, Leeds, United Kingdom

### **Abstract**

The intricacies of the globalised fashion system creates challenges in communicating the complexity of what sustainable and responsible consumption might mean for consumers and how their purchase impacts on the workers making their clothes. This leads to guilt, despair and a breakdown in engagement with these issues.

This paper discusses how research outputs can be used to help stakeholders explore the complex interrelationship between responsible consumption and production of fashion goods, with a particular focus on raising awareness and challenging prevailing mythologies about fashion, textiles and sustainability. Drawing on a case study of work undertaken as part of the AHRC funded project 'Cotton's Hidden Voices', it will outline some potential models for facilitating these debates and connecting different global communities.

'Cotton's Hidden Voices' raises awareness of issues of sustainability, ethics and responsibility up and down fashion supply chains by making connections between workers in India and fashion consumers and other stakeholders in the U.K. This paper outlines the scale of the challenge to reach audiences and engage them in complex stories, as identified by the project's partners in the cultural and public engagement sectors. Then the paper outlines three case studies of projects designed to engage with different stakeholders: an educational resource for school groups; an online talk for professionals in the textile industry; and work to design exhibition content with a museum youth group. In conclusion, it discusses the importance of co-design with project partners and representative groups of producers and consumers in order to disseminate research and facilitate meaningful and transformative discussion.

### **Keywords**

Responsible consumption

Sustainable production

Discussion

Co-design

Fashion

### **Theme**

CULTURAL + ETHICAL COMMUNITIES

COLLABORATIVE + PARTICIPATORY COMMUNITIES

### **Format**

Full Paper

## Biography

**Bethan Bide** is Lecturer in Design and Cultural Theory at the University of Leeds. Her research focuses on the use of material fashion objects and considers the role of fashion in museums; the development of fashion cities, and the relationship between materiality, memory and fashion as biography. Bethan received her from Royal Holloway, University of London in 2017 and worked as Lecturer in Fashion Cultures at Middlesex University from 2017-2018. Prior to this, Bethan worked as a researcher and producer of comedy programmes for BBC Radio 4.

**Mark Sumner** is a lecturer in Sustainable Fashion at the School of Design, University of Leeds. His expertise is built upon over 15 years of experience of working for the UK's largest clothing retailer and has a research focus on circularity, microfibres, modern slavery and consumer behaviour. Mark made contributed to the House of Commons Environmental Audit Committee report on Fixing Fast Fashion and he is the Chair of the Metrics Working Group and sits on the Advisory Board for Textiles 2030.

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## 92 Exploring Art School Communities: Fraser Taylor's Archive and *The Cloth*, 1970s-80s

Helena Britt [ORCID iD](#)

Glasgow School of Art, Glasgow, United Kingdom

### Abstract

This paper centres on a collection donated to the Archives and Collections (A&C) of the Glasgow School of Art (GSA) by alumnus Fraser Taylor. From 1977-1981, Taylor studied at the school; after the General First Year, he continued in printed textiles alongside fellow student David Band. They both went on to study printed textiles at the Royal College of Art (RCA), and with Brian Bolger and Helen Manning, they formed *The Cloth* electing to exhibit together for their Degree Show in 1983. The collectives' bold and painterly styles, collaborative ethos, humorous attitude, and prolific productivity gained them a band of notable supporters. Although only lasting for four years, *The Cloth* became one of London's most influential studios. The quartet worked for high-profile clients, exhibited regularly, sold freelance designs, and created clothing under *The Cloth* label. Their work spanned creative disciplines from printed textiles into fashion, interiors, painting, set design, music, graphics, illustration, and packaging.

Examining historical examples can assist in developing strategies for contemporary textile design education and practice, which increasingly requires graduates with attributes to work collaboratively and across disciplines. This paper explores how communities formed within and around the art school influenced and informed Taylor's evolving creative practice and, therefore, influenced *The Cloth*'s work. Analysis of archive items and oral histories provide insights into formal and informal learning experiences, which foster interdisciplinarity and collaborative working. Discussing the wider project will highlight Taylor's role as archive donor, research collaborator and participant.

### Keywords

Archives & Collections  
collaboration  
interdisciplinarity  
printed textiles  
creative communities

### Theme

CULTURAL + ETHICAL COMMUNITIES  
COLLABORATIVE + PARTICIPATORY COMMUNITIES

### Format

Full Paper



## Biography

Helena Britt is a lecturer in printed textiles in the Department of Fashion & Textiles at the Glasgow School of Art (GSA). Responsibilities include teaching, research and coordination. Research interests include investigation involving archives and collections, the impact of digital technology on printed textiles, textile design education and practice-focused methodologies. Helena is Co-Editor for the Journal of Textile Design Research & Practice and FTC Steering Group Member. She holds a PhD and PGCert Supervision in Creative Practices from GSA and MA from the Royal College of Art.

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## 53 Digitising private archives: Collaborating and creating a launch pad for Fashion students, Museums and Industry.

[Emma Jane Goldsmith](#)

Northumbria University, Newcastle Upon Tyne, United Kingdom

### Abstract

Archival databases and collections of objects remain meticulously preserved in libraries and museums throughout the world. Visits to view and discover uncontaminated snippets of history take time, effort and are often not possible and perhaps less priority for younger students. Working through a pandemic has highlighted that visiting creative resources first-hand can be problematic and poses the question "How can young designers creatively identify original resources as a narrative for their own work digitally and successfully?"

This study showcases how the use of technology (Milanote), "an easy-to-use tool to organise ideas and projects into visual boards" allowed an archive to become instantly accessible to a wider audience and in particular created an interactive design launchpad for fashion students. Digitisation provided an instant vehicle for "research led teaching" on the BA Hons Fashion Programme at Northumbria University.

The project focusses on the collaboration between Northumbria University, Tyne and Wear Museums (TWAM) and Fenwick one of the most prestigious and historical family owned and run Department Store chains in the UK. The private Fenwick archive contains a magnificent retrospective of the brand. Its digitisation regenerated, highlighted its wealth and turned it into an accessible and interactive research platform which was used collaboratively by staff, students and industry partners. This paper discusses the negatives and positives of creating online databases and how the level of maturity of the user affects engagement. It identifies how a similar approach could be adopted and used to spur other collaborative activities by museums, designers or private collectors.

### Keywords

Archive  
Collaborative  
Research led teaching  
Technology  
Historical

### Theme

CULTURAL + ETHICAL COMMUNITIES

### Format

Short Paper



## Biography

**Emma Jane Goldsmith: Senior Lecturer Fashion**

**Northumbria University: School of Design**

### Research

Emma has two streams in her professional research firstly, as a maker, passionate about reinvigorating artisan craft or forgotten archival objects for future fashion. Secondly, she is very interested in Fashion Curation and how this is a changing interface.

### Practice

Emma is inspired by pattern, colour, texture, embellishment as well as cut and construction. Her passion lies in developing new surfaces and textures through embellishment with the ultimate goal of making something beautiful which often involves a reinvigoration of the past. Her design approach is to sketch, sample and then create the final piece. She often reflects on her knowledge of pattern cutting, surface embellishment and her time spent in industry developing collections. When teaching, this allows her to help students create their own interpretations with authenticity.

### Areas of Expertise

An experienced fashion educator and industry practitioner, her areas of experience and expertise include: design concept, fabric and colour palettes, and design development, two-dimensional cutting, modelling on the stand through to pattern, garment fit and construction. Surface textiles and techniques, fabric embellishment, leatherwork, textile placement and manufacture.

### Industrial Experience

Emma has lots of experience working for luxury international design companies in New York and Paris in design, production, manufacture, PR and consultancy as well as launching her own accessories business.

**Contact:** [e.goldsmith@northumbria.ac.uk](mailto:e.goldsmith@northumbria.ac.uk)

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## 78 A visual exchange of everyday history, a creative exploration to build contextual awareness within parallel learning communities.

Kate Farley [ORCID iD](#)<sup>1</sup>, Zoë Hillyard [ORCID iD](#)<sup>2</sup>

<sup>1</sup>Norwich University of the Arts, Norwich, United Kingdom. <sup>2</sup>Birmingham City University, Birmingham, United Kingdom

### Abstract

With the ambition of identifying new strategies for student community learning in a digital teaching environment, a trial project identifying contemporary relationships with textile design history and culture between two academics, at different institutions, was established. It developed through discussions concerning hybrid teaching, and the passive element of learning about history online, considering ways students could be encouraged to identify topics arising in the lectures in their everyday to help create connections and cultural insights.

The task was to seek out images from each academic's every day - Birmingham or Norwich - that would narrate an element from each design history lecture spanning 1800 to 2000, connecting heritage with the modern day. Inspired by John Berger and John Christie's, *I send you this Cadmium Red*, but with digital correspondence replacing posted letters, the two academics who present their lecture series at a similar time, shared images as their programmes progressed - classical architectural motifs and evidence of manufacturing and global trading, as examples. The exchange inspired each participant to see the link to history from the correspondent's viewpoint, while suggesting alternative ways of addressing the task in future weeks.

By placing the academics in the role of student, carrying out a weekly task to support the narrative of parallel lecture programmes, they challenged themselves to think creatively, making time to identify cultural references and share their own learning and relationship with the lecture series, strengthening the integration of past and present for the benefit of their learning communities.

### Keywords

Heritage  
design history  
engagement  
connections  
image

### Theme

CULTURAL + ETHICAL COMMUNITIES

### Format

Short Paper

## Biography

Kate Farley

Kate Farley is a print and pattern designer and Associate Professor at Norwich University of the Arts, currently Course Leader of BA Fashion and BA Textile Design, and Senior Fellow of the Higher Education Academy.

With an interest in visual communication through pattern, and brand identity conveyed within bespoke design, Kate has undertaken commissions for clients including Transport for London, David Mellor Design Ltd, Barbican Centre, Birmingham Airport and Stamp and Diary, Japan. Own brand collections have included surface designs for giftware and home interiors products manufactured in Britain. Kate is currently writing a book for Bloomsbury on printed pattern for interiors, to be published in late 2022.

Zoë Hillyard

Zoë Hillyard has a background in textile design, fashion knitwear and volunteering. She is currently Course Director for BA(Hons) Textile Design within the Institute of Jewellery, Fashion and Textiles at Birmingham City University and is Senior Fellow of the Higher Education Academy. Zoë is an established craft practitioner known for cross-disciplinary work that re-contextualises existing materials and promotes discussion about contemporary relationships with possessions and resources. She is represented by CAA Gallery in London and is a Member of Society of Designer Craftsmen. Education and practice both inform her research interests in material innovation, circular design and community resilience. She thrives on cultural exchange and collaboration, highly valuing the international relationships she maintains.

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# POSTERS

## 118 Consumers and the fashion industry perspectives on animal ethics advertising design in South Korea

[Junbeom Pyun](#), Pammi Sinha, Eunsuk Hur [ORCID iD](#)  
University of Leeds, Leeds, United Kingdom

### Abstract

South Korea has relatively a short history of sustainable fashion and concern for animal ethics, compared with Western countries. Although global non-governmental organisations and some fashion companies have attempted to raise awareness of animal ethics through social media advertisements, there is still a lack of academic studies on consumers' reactions to different advertisement framing approaches to animal ethics (promotion and prevention) and how the fashion industry addresses the issue. This study aimed to understand how Korean Gen Z consumers and fashion industry professionals respond to two different types of animal ethics advertisements and identify their perspectives on animal ethics-related fashion advertisements.

Fashion industry professionals (N=12) and Gen Z consumers (N=20) in South Korea participated in semi-structured interviews. Higgins's regulatory focus theory, a motivating factor in the individual, was used as the theoretical foundation for this study. Participants were exposed to different regulatory foci (promotion and prevention) in advertisement framing to investigate their feelings, attitudes and motivation factors for animal ethics. Most industry professionals agreed with the effectiveness of prevention-focused advertisements focusing on animal cruelty, due to their lower levels of knowledge related to animal ethics in Korean society. By contrast, Gen Z consumers had less positive attitudes of the prevention-focused messages that depicted animal cruelty. The findings of this study inform our understanding of the current perceptions of animal ethics from both the fashion industry and young consumers' perspectives and offer advertising design strategies to better communicate animal ethics messages in South Korea.

### Keywords

Sustainable fashion  
Ethical fashion  
Animal ethics  
Advertising design  
Regulatory focus

### Theme

CULTURAL + ETHICAL COMMUNITIES

### Format

Short Paper  
Poster

## Biography

Junbeom Pyun is a researcher, artist, visual creator, and social media influencer. He studied for two bachelor degrees in Fine-art and Photography and a Master in graphic design. His visionary perspective and diverse experiences have earned him opportunities to work in the film-making area as a visual artist and art director. He joined several movies as an art director. In 2014, his joined movie was invited from the Cannes film festival in France. From 2017 to 2018, He also worked with The Northern film school for art-directing Master students' movies. Before starting his PhD, he worked as a fashion merchandiser in the cashmere fashion industry in Korea. From his working experience in the fashion industry, he decided to become a researcher in sustainable fashion related to animal ethics. After starting his PhD, he also settled himself as a visual creator and social influencer. He shares sustainable living ideas and knowledge to more than 10K followers on his Instagram. His research interests include media and marketing communication, advertising design, sustainability, animal ethics, cultural studies.

Dr. Pammi Sinha is an Associate Professor in the School of Design at the University of Leeds. Her research interests are in the area of design process, interface between design and technology, design in sustainable development within a developing economy and the global dimensions of managing textiles and clothing that have reached their end of life.

Dr Eunsuk Hur is an educator and researcher in the School of Design at the University of Leeds. Her research focuses on sustainability, co-design, circular economy, green marketing and alternative solutions for creative business and future sustainability in fashion and textiles.

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## 125 A comparative review of zero-waste fashion design thinking and operational research on cutting and packing optimisation

Nesma Elshishtawy, Pammi Sinha, Julia Bennell  
University of Leeds, Leeds, United Kingdom

### Abstract

The fashion industry impact on the environment is a critical global problem. One of the industry's global impact is affected by the amount of waste generated in the cutting stage of fabric. The distinction between the roles of fashion designers and marker makers caused the "design" and "make" processes to be linear, which allowed for more waste on the cutting floor. Some designers started exploring the Zero Waste Design concept, which means designers consider the allocation of pattern pieces while designing garments. However, this approach has been criticised for not allow designers to have aesthetic control over designs.

This research provides a review aimed at comparing cutting and packing (C&P) research in the textile industry and the area of zero-waste fashion design (ZWFD). Both research domains seek to minimise waste material while approaching the problem from very different perspectives. The C&P research investigates the use of mathematical and computational techniques for minimising material waste in the marker planning problem, while the ZWFD provides creative pattern making solutions for the same problem. The research aims to stimulate further research in the future encouraged by the integration of both areas to address the zero-waste fashion designs' manufacturability problem by incorporating the fashion design process with the C&P optimisation algorithm design process.

### Keywords

Zero-waste  
Fashion design  
Cutting and packing  
Marker planning problem  
Automated Markers

### Theme

COLLABORATIVE + PARTICIPATORY COMMUNITIES  
TECHNOLOGICAL + MATERIAL COMMUNITIES  
ENVIRONMENTAL + RESILIENT COMMUNITIES

### Format

Full Paper  
Poster

## Biography

Nesma Elshishtawy is a third year PhD candidate joined the University of Leeds Business School in 2017 and received a MSc degree in Business Analytics and Decision Science followed by pursuing the PhD. She has a passion for social development and took part in several projects that tackled sustainability, social, and economic issues in Egypt her home country. Inspired by her passion for sustainable she joined a multidisciplinary team between the Business School and the School of Design that focuses on finding optimisation models for sustainable fashion, which works on different solutions to reduce the amount of waste generated during the cutting stage of fabric.

Dr Pammi Sinha received her MA in fashion design from University of Central England in 1994 and her PhD from Salford University in 2000. Her doctoral study looked into the fashion design process from the fashion designer's perspective across market segmentations in the UK fashion industry. On completion, in 2000, I joined UMIST (now the University of Manchester) to become Programme Director for the BSc (Hons) Fashion and Textile Retailing, followed by the University of Huddersfield as Subject Leader and Reader (2010-2014). Currently, she is an associate professor in fashion management in the University of Leeds.

Prof Julia Bennell is the Executive Dean of Leeds University Business School. She graduated in 1994 with a first class honours in mathematics and management science and received her PhD in management science in 1998 from the University of Swansea. She was promoted to Professor of Management Science at the University of Southampton Business School in 2010. At Southampton, she was the director of CORMSIS (Centre of Operational Research, Management Science and Information Systems), one of the top three OR/MS research groups in the UK from 2011 to 2014, Head of the Department of Decision Analytics and Risk Research from 2012 -2015 and Deputy Head of School from 2015 - 2018. In addition to her university roles including undertaking research and delivering teaching, she is a qualified executive coach and mentor.

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## 66 Repair Generations

Lucie Hernandez

Touch Craft Ltd, Penryn, United Kingdom

### Abstract

Repair Generations is a collective of designers, makers and menders that are passionate about the power of craft and repair techniques to contribute positive change. The project runs workshops designed to demonstrate and share the skills required to creatively repair textiles and clothes. Craft activities promote inclusiveness and participation that enable people to take an active role in the care of garments. Repair provides opportunities to produce something meaningful and encourage individuals to engage in social encounters and connection to others.

The project aims to support local communities to address the significant impact on the environment caused by fast fashion and the over-consumption of clothes. The project responds to the climate emergency by raising awareness of more sustainable approaches to fashion and textiles. It was supported by the Cornwall Climate Challenge and raised money through Crowdfunding to raise awareness of the issues and the benefits of engaging repair as a response to complex societal challenges that can be shared across generations.

The waste charity WRAP[1] found that one of the most significant things individuals can do is increase the active life of clothes. Each time we keep a garment in use for longer it helps save many tonnes of clothing from going into landfill. Learning and sharing skills is at the heart of the project and is an opportunity for local communities and individuals to take part, connect and participate in something worthwhile.

[1] <https://wrap.org.uk/resources/report/measuring-active-life-clothing>

### Keywords

Repair  
Social  
Connection  
Craft  
Creativity

### Theme

ENVIRONMENTAL + RESILIENT COMMUNITIES  
CULTURAL + ETHICAL COMMUNITIES  
COLLABORATIVE + PARTICIPATORY COMMUNITIES

### Format

Poster  
Short Paper



## Biography

Lucie Hernandez

I am a designer, researcher and textile art practitioner. My work engages craft to empower and create change and to explore the practice of repair. I facilitate everyday acts of creative repair in collaboration with other makers and menders to help care for garments and to encourage people to wear them for longer.

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## 56 Everyday Urban Life in Queensland 2080: Speculative Design practises through a Fashion Design lens for climate resilient communities.

Cait Hopper [ORCID iD](#)

Queensland University of Technology, Brisbane, Australia

### Abstract

Speculative Design is discipline aimed at creating a tangible link, the perceptual bridge, between the present and possible futures (Auger, 2013). By taking recognisable, contemporary artefacts and altering them or changing their situational context, speculative designers aim to provoke audiences into considering how their actions here and now might lead to a future we greatly want to achieve or perhaps avoid at all costs (Dunne & Raby, 2013). Everyday Urban Life in the Context of Queensland 2080 is a project grounding the global problem of climate change in a local context for the people of Queensland. Through future casting, garment design and digital artefacts, a vision of climate resilient communities in Queensland in 2080 is created.

The project builds on the existing fashion industry in Queensland, local climate projections and innovations in fashion including design for disassembly, digital-only fashion and biosynthetic fibres. This work uses a speculative approach to explore the sociotechnical themes of Climate Sustainment, Industry 4.0 and Circular Economies through a fashion and textiles lens in the local context of Queensland, Australia. As a result, the contributions of this poster are threefold: 1) Highlights opportunities for fashion education to incorporate cross disciplinary design practises like speculative design to make tangible the need for climate resilient thinking in future fashion practises; 2) Provides visual examples of speculative design processes through a fashion lens; and, 3) documents undergraduate learning outcomes for cross disciplinary fashion and speculative design research and design processes.

### Keywords

Speculative Design

Climate Resilience

Sustainment

Circular Economy

Industry 4.0

### Theme

ENVIRONMENTAL + RESILIENT COMMUNITIES

### Format

Poster

## Biography

Cait Hopper is an interaction designer and user experience researcher whose work explores the intersection of fashion, technology and sustainability. She has previously co-presented at the 2nd Digital Fashion Innovation E-Symposium at Manchester Metropolitan University, Re-Imagining Global Fashion Business: New models, values & ideas hosted by Coventry University London and co-authored an article in the International Journal of Fashion Design, Technology and Education on blockchain in fashion supply chains. She has recently won an Interaction Design Association competition for a wearable device to aid in the identification of concussion in sports as well as winning the people's choice award. Cait has previously worked at a globally recognised tech company and was a primary school teacher before moving into design. Cait has a Bachelor of Arts in English Literatures, a Graduate Diploma in Primary Education and is in her final year of a Bachelor of Design majoring in Interaction Design.

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## 32 A learning game to navigate the challenges in fashion branding and communication education

Thomai Papathanasiou [ORCID iD](#), Eleanor Snare  
Leeds Arts University, Leeds, United Kingdom

### Abstract

Fashion branding and communication education requires us as educators to balance seemingly competing priorities: binaries like 'marketing vs ethics' or 'environment vs fashion' aim to be discussed, unpacked and held in creative tension.

Over the last two years globally-relevant issues have become even more pressing. Environmental degradation caused by overconsumption (WRAP, 2017), systemic racism (Legesse, 2020) and unjust and unhealthy labour (Loscialpo and Mongelli, 2021) are perpetuated and expressed in fashion branding and communication industries, while higher education itself has been called to reckon with a history of colonialism (Hack, 2020).

As students become increasingly aware of and embedded in these global issues, their narratives reflect the lived experience of navigating these contradictions while training for professional settings.

With these experiences at the heart of our pedagogy, how will we continue to teach and promote our discipline? How can we handle these frictions and conceptual strain? We propose creating a problem-based learning game to explore answers to these questions.

Participants will be given a purposefully ambiguous scenario grounded in this dissonance; an irregular problem which does not offer a single trajectory or rationalised answers (Simone, 2014; Grigg and Lewis, 2017) but rather will encourage them to consider alternatives from their own experience or from radical re-imaginings of their profession.

The purpose of the game is 1) to generate ideas on moving forward with fashion marketing education in a time of significant systemic upheaval; 2) to trigger the reframing of teaching practice paradigms in participants' minds.

### Keywords

fashion branding and communication  
fashion education  
education for sustainable development  
learning game

### Theme

ENVIRONMENTAL + RESILIENT COMMUNITIES

### Format

Poster

## Biography

Thomai Papathanasiou

Thomai obtained her Master of Science in International Fashion Marketing from Heriot-Watt University in Edinburgh, Scotland. She has taken classes in Fashion Illustration and Fashion Styling at Istituto di Moda Burgo and Fashion Journalism at London College of Fashion. She is the Course Leader for BA (Hons) Fashion Branding with Communication at Leeds Arts University. Previously, she was a full-time Professor of Textile and Fashion Design at Universidad de Monterrey, Mexico. In Spring 2017, she was a guest lecturer at Lahti University of Applied Sciences in Finland.

Thomai has co-authored the book chapter "Textile Traditions and Fashion Education in Mexico" for the Soft Landing Publication of Cumulus International Association of Universities and Colleges in Art, Design and Media. She has also authored 2 case studies for Bloomsbury Fashion Business Cases.

Eleanor Snare

Eleanor has a BA in Design and Applied Arts and received their Masters in Social History of Art from University of Leeds. They have taught at University of Leeds, Leeds Beckett University, the Centre for Sustainable Fashion at LCF, and are currently Senior Lecturer and year leader on BA (Hons) Fashion Branding with Communication at Leeds Arts University. They have presented research on fashion, arts education and sustainability in Milan, Stockholm and New York, and recently at the 2021 Climate Exp0 online conference. Eleanor has an upcoming book chapter in a new publication by Palgrave on the role of the arts educator in a time of ecological crisis. Alongside their teaching Eleanor is a coach, writer and speaker, notably as the keynote at University of Leeds' Design Futures (2019) and at Pebble Magazine's Future Fest (2020).

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## 97 An Exploratory Case Study into the Sustainable Fashion Curriculum in Higher Education

Hye-Won Lim [ORCID iD](#)<sup>1</sup>, Elizabeth Burton<sup>2</sup>

<sup>1</sup>University of Leeds, Leeds, United Kingdom. <sup>2</sup>Birmingham City University, Birmingham, United Kingdom

### Abstract

The fashion industry is exposed as one of the largest industries which have direct adverse effects upon the environment with the increase of fast fashion; therefore, universities are working to provide future designers with the knowledge to help sustain the unsustainable.

In this sense, a better and deeper understanding of current sustainable education and how to develop the curriculum should be required. This research is based on in-depth empirical research comparing selected cases in the UK, USA, and European countries. The aim sets out to provide a systematic guideline for educators by gaining a better understanding of the current sustainable education and consequently providing suggestions. This research also examines if a module and course specification has been developed with consideration of relevant educational criteria.

Firstly, the HE curriculum focusing on sustainable fashion are identified and compared with each specification; level of study, details and contents, learning outcomes, teaching and learning methods, assessment requirements etc. Next, the selected curriculum and courses are reviewed based on their standard and quality by using frameworks for HE qualification, Sustainable development in HE resource guide, and UN's Sustainable Development Goals.

### Keywords

Sustainable Fashion Education  
Sustainable fashion  
Curriculum Development  
Teaching and Learning  
Higher Education

### Theme

ENVIRONMENTAL + RESILIENT COMMUNITIES

### Format

Full Paper

## Biography

Dr Hye-Won Lim is a Lecturer in Fashion Design at the University of Leeds, UK, and has taught pattern cutting, garment construction, draping, and tailoring in South Korea and UK. She also worked as a clothing CAD pattern developer in Seoul, South Korea, and a pattern cutter in London, UK. Her research interests lie in the area of garment pattern development and manufacturing as well as clothing technology and innovation. With a background in garment manufacturing, she employs a range of research in sustainable clothing manufacturing and education.

Elizabeth Burton is a Fashion Design Lecturer at Birmingham City University. With over a decade of experience as a multi-disciplined designer, Liz is an emerging researcher, she focuses on how to embed sustainable fashion within the HE curriculum. Alongside researching exploring cultural fashion from its origins to modern-day. She believes fashion has the power to connect cultures globally through sartorial communication. Her research influences her teaching style of dress in context and developing the Sustainable Development Goals within the module content.

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# EXHIBITS

## 109 Crafting Textiles Through The Covid-19 Crisis: Stories from Guatemala

Katherine Townsend [ORCID iD](#)<sup>1</sup>, Anna Piper [ORCID iD](#)<sup>2</sup>, Luciana Jabur<sup>3</sup>

<sup>1</sup>Nottingham Trent University, Nottingham, United Kingdom. <sup>2</sup>Sheffield Hallam University, Sheffield, United Kingdom. <sup>3</sup>Friends of Ixchel Museum, Guatemala, Guatemala

### Abstract

The film documents research supported by the Global Challenges Research Fund and undertaken between January-July 2021, for the project: 'Learning from the diversification of Guatemalan artisans during the global pandemic to develop more sustainable models of textile practice'. During the ongoing pandemic it was impossible to visit Guatemala to undertake the ethnographic investigation. Consequently, we devised and collaborated remotely with five established partners, Mercado Global, Multicolores, Cojoyla, Kakaw Designs and A Rum Fellow, who are based in Guatemala, the US and UK to source the stories for the film. The resulting footage combines edited clips from online interviews with the creative directors of the textile companies and charities, supplemented by documentary photographs and video footage of artisans undertaking their practice, provided by the organisations. The resulting collage of images and narratives convey how the artisans and their partner organisations responded to the limitations imposed by national and regional lockdowns. Creative solutions put in place include sharing resources (textile materials and food); diversifying product ranges (PPE masks, story cloths and bespoke products) and developing a stronger online presence and e-commerce channels (via dedicated websites, craft workshops and social media).

The film is a companion piece to the paper: Resilience, Resourcefulness and Creativity: Learning from the diversification of Guatemalan artisans during the pandemic to sustain textile traditions, (Piper, Townsend and Jabur, 2022) also submitted to Futurescan 5.

### Keywords

Artisans  
Covid-19  
Craft economy  
Guatemalan textiles  
Remote working

### Theme

ENVIRONMENTAL + RESILIENT COMMUNITIES

### Format

Exhibit

## Biography

Dr Anna Piper

Anna Piper (Ph.D.) is woven textile designer and lecturer in Fashion Management and Communication at Sheffield Hallam University. Anna completed her practice-led Ph.D (2019) Material Relationships: The textile and the garment, the maker and the machine, a Vice Chancellors Funded Studentship at Nottingham Trent University, investigating 3D/composite garment and pattern weaving, integrating hand and digital jacquard technologies. Her research and design interests include zero-waste, functional textiles, embodied knowledge and design innovation. Anna is undertaking empirical research in Guatemala, supported by the Global Challenges Research Fund (AHRC, UK) and has published in the Journal of Textile Design Research and Practice, the Design Research Society and co-edited Cumulus Soft Landing of Fashion and Textile Education (2018).

Dr Katherine Townsend

Katherine Townsend (Ph.D.) is Professor of Fashion and Textile Practice at Nottingham Trent University where she leads the Digital Craft and Embodied Knowledge group in the Centre for Fashion and Textile Research. Katherine's current research (and Ph.D. supervision) encompasses emotionally durable design, dress archives and wearables, social and sustainable textile innovation, including into the impact of the Covid pandemic on Guatemalan textile artisans, supported by the Global Challenges Research Fund (UKRI). Katherine is PI for 'Redesigning PPE: enhancing the comfort and safety of healthcare workers wearing isolation gowns to treat patients with COVID-19' (AHRC VO15842/1). She is co-editor of the journal of Craft Research (Intellect) and lead editor of Crafting Anatomies: Archives, Dialogues, Fabrications (Bloomsbury, 2020).

Luciana Jabur

Luciana Jabur is a US-based independent researcher. Born and raised in Brazil, Luciana studied for her MA in Marketing and Communication at the University of Arts London (London College of Communication) and has lived and worked in multiple South and Central American countries, including Guatemala. She worked as an affiliated researcher of the Development Through Empowerment, Entrepreneurship, and Design Lab for the Artisan Sector, led by Parsons School of Design. She started (Hand)Made to Market, a platform that aims to grow as a directory of sources and links to other artisan-related research, websites, NGOs, contributing to publishing the efforts of the artisan sector as a whole. Luciana currently serves on the Board of Directors of Friends of the Ixchel Museum.

Link to mp4:

<https://www.dropbox.com/s/z1yotff7ucaigpa/Guatamalan%20Textiles%20Artisans%20FULL%20v2.mp4?dl=0>

## 4 Through a Lens - A comparison of contested masculine identities as reflected in clothing, place, and portraiture.

[Andrew Groves ORCID iD<sup>1</sup>](#), [Jo Jenkinson ORCID iD<sup>2</sup>](#), [John Earnshaw<sup>2</sup>](#)

<sup>1</sup>University of Westminster, London, United Kingdom. <sup>2</sup>Manchester Metropolitan University, Manchester, United Kingdom

### Abstract

In October 2021, as part of the British Textiles Biennial, the Italian menswear brand C.P. Company held a retrospective exhibition in Darwen, Lancashire, to commemorate the brand's 50th anniversary. The Westminster Menswear Archive curated a companion exhibition that featured a newly commissioned collaboration with the Portrait Youth project, which uses styling and portraiture to document the personal and collective identities of diverse groups of young people.

The Portrait Youth collaboration examined the relationship between C.P. Company and a group of young men from Blackburn and Darwen, shedding new light on the complexities of dress, identity, and belonging. Self-styled portraits of these young men, taken during a participatory workshop at a local youth centre, were displayed at Darwen Library and in Blackburn town centre as part of an exhibition curated by the Westminster Menswear Archive.

The project's photographer, Neil Bedford, also photographed attendees at an exclusive private view of the main C.P. Company exhibition. Our paper examines the participatory nature of these two very different photographic sessions and the resulting images that were generated, to investigate relationships between youth, place, identity, and the C.P. Company brand. The paper is complemented by a digital exhibit featuring Neil Bedford's photographs from the Portrait Youth workshop.

### Keywords

Masculinity  
Youth  
Place  
Belonging  
Portraiture

### Theme

CULTURAL + ETHICAL COMMUNITIES

### Format

Full Paper  
Exhibit

## Biography

Jo Jenkinson is Reader in Fashion, and Deputy Head at the Manchester Fashion Institute, Manchester Metropolitan University, UK. Her research focuses on dress, youth, music, identity and memory. She is co-founder of the Portrait Youth project which uses the language of dress and styling to enable diverse groups of young people to articulate their narratives of youth. Recent publications include 'Wear your identity: Styling identities of youth through dress - A conceptual model' (2020).

Andrew Groves is Professor of Fashion Design at the University of Westminster and Director of the Westminster Menswear Archive, which he founded in 2016. It is the world's only publicly accessible menswear archive, housing over 2000 examples of some of the most significant and influential menswear garments from the last 150 years. His research is concerned with fashion's material culture and its use as a primary source for analysis and reinterpretation to generate new knowledge that can be used to inform design processes.

John Earnshaw is a Senior Lecturer in Fashion at Manchester Fashion Institute, Manchester Metropolitan University, UK. He is a practising photographer with a focus on analogue documentary portraiture. His works exploring queer communities, relationships, identity and personal style, have been exhibited internationally. He co-founded the Portrait Youth project with colleague Jo Jenkinson, documenting youth and identity in the North of England.

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## 67 Sole\_Zine: Obsession, Style & Place

Kayla Owen [ORCID iD](#), Paul Owen

Liverpool John Moores University, Liverpool, United Kingdom

### Abstract

Sneakers, trainers, kicks, webs, strides, soles, creps, beaters, trabs or trainees, whatever you call your footwear, there is a particular tribe who are obsessive about their footwear...

Obsession, Style and Place is an ongoing project that has digitally archived artefacts, photography, magazine references, interviews and other ephemera from the Terrace Casuals movement. It is intended to demonstrate the impact and significance that branded labels had in respect of Terrace Casuals, their obsessions, style, dress codes and resonance to place geographically and in history.

Sole\_Zine is a research publication which offers new insight to stories from the terraces, extracts from interviews with Robert Wade-Smith, Peter Hooton, Brendan (Jockey) Wyatt and Jay Montessori of Transalpino whom all have first-hand experience of the movement, to records from personal and private collections. Volume 2-4 concentrate on the restore, conversion and custom practices and the subscribers who want the 1of1 and unique. The exhibition of Sole\_Zine will provide readers the chance to see rare, original and vintage sneakers that informed the birth of the Casuals and reveal how these unique style codes evolved in Liverpool.

Today, sneakers are a huge part of fashion's multi-million-pound industry, with high end brands moving in on the action, created by the original terrace Casuals movement of the late 70's and early 80's. Sole\_Zine records an exciting and much-loved fashion sub-culture and showcases the rise of the sneakerhead / hype-beast / style obsessed man, born on the football terraces of Merseyside and how this has transitioned deep into mens' fashion culture and psyche.

### Keywords

Sole\_Zine  
Sneakers  
Tribe  
Unique  
Liverpool

### Theme

CULTURAL + ETHICAL COMMUNITIES  
TECHNOLOGICAL + MATERIAL COMMUNITIES  
COLLABORATIVE + PARTICIPATORY COMMUNITIES

### Format

Exhibit

## Biography

Kayla is an academic, fashion designer and PhD researcher. Currently working as programme leader for MA Fashion Innovation & Realisation at Liverpool John Moores University, Liverpool, UK. Her research is concerned with the preservation of material, techniques and processes related to sneakers. Working predominantly with leather, investigating the interface between advancements in leather restoration, customisation and conversion, the obsessive sub-cultural groups associated with these practices and the development of archival records as a place to preserve and nurture this artisan craftsmanship.

Paul is a practice-based researcher and is currently exploring a number of research projects that seek to redefine and challenge the existing conventions around fashion identity. He seeks to investigate tribes, subscribers, cohesive socio groups who define and are defined by their obsessions with symbols of value and status, style, the need for individuality, and the sense of place, community and belonging. His ongoing project 'The Fashion of Counterculture' has a focus on working class men, their interest in vintage sportswear labels and in particular sports footwear / sneakers, documenting how their obsessions, style and dress codes evolved and have informed a sub-culture, starting with the birth place of this phenomena: Liverpool.

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## 119 Designing a circular design model for the luxury fashion industry using a zero-waste design approach

[Debbie Moorhouse](#) [ORCID iD](#), Rina Arya, Parikshit Goswami  
University of Huddersfield, Huddersfield, United Kingdom

### Abstract

While the focus of luxury brands in recent years has been domination of all sectors and at various levels, a change in attitude, caused by concerns over climate change initially and then also recently by the global pandemic, has caused people to reassess their values in life. After over a decade of buying into the obsession with throwaway fashion this new more conscious consumer, uneasy with the current modes of production and planned obsolescence, is looking for a product built on a history of craftsmanship. Textiles produced locally within historic mills around Huddersfield West Yorkshire an area which has been at the heart of British textile manufacturing for over 700 years.

The proposed exhibition would involve practice-based research work that resonates with the principles of circular economy, has been developed and participant tested during a period of PhD study. A phenomenological methodology was used to test the rigour of the design of these woven wool garments through the lived experience. It was more important as a designer looking at the durability of garments from a more psychological perspective in terms of consumer choices and how the wearer might respond to garments made within this design redesign system.

The research culminates in a collection of garments which demonstrate the possibilities of producing luxury garments adopting the circular design principles of no waste at the garment production stage and future uses of the cloth which has been redesigned into new garments without waste.

### Keywords

Zero waste  
pattern cutting  
Circular economy principles  
circular design model  
luxury fashion

### Theme

ENVIRONMENTAL + RESILIENT COMMUNITIES

### Format

Exhibit



## Biography

Debbie Moorhouse is a Fashion Designer and Senior Lecturer in Fashion at the University of Huddersfield. Her research interests are in Sustainable Fashion and Circular Business models from a design perspective. Debbie is the principal editor of the International Journal for Sustainable Fashion & Textiles

Professor Rina Arya is a Professor of Visual Culture and Theory at the University of Huddersfield and Head of Department of Arts & Communication

Professor Parikshit Goswami (BSc (Tech), MSc, PhD, MRSC, ASDC, C Col, FTI, CText, CMgr, MCMI, FHEA), Professor Goswami is the Director of Technical Textiles Research Centre and is the Acting Head of Department of Fashion and Textiles at the University of Huddersfield.

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## 51 Colour (Re)imagined

Jo Pierce, Rebecca Hoyes

Central Saint Martins University of the Arts, London, United Kingdom

### Abstract

'Designers are challenging preconceived views on the aesthetic and social value of different materials' Franklin Till

With growing urgency for an eco-conscious approach to colour and print in textile design this paper seeks to outline how a collaborative practice by the authors has informed a series of workshops for students, enabling them to move towards a more conscious design practice

In 2018 the authors of this paper founded Colour Matter - a materials and colour research studio to develop projects and explore concepts through colour, its connectedness to people and planet. By using open ended research methods and by exploring material narratives the studio seeks to address some of the environmental challenges faced by the textile industry.

The paper describes how the authors used their own collaborative practice to create a series of material prototypes as a response to the environmental challenges faced through print and dye techniques. The paper explores how this experience of prototype to pedagogy, ultimately supported students to pinpoint opportunities to embed a more conscious design approach within their print projects and enabled them to align with future industry directions.

Presented here are a selection of collaborative research approaches used by the authors and reflection of how these approaches have informed a series of workshops and discussions for students. The paper documents a range of outcomes from final year print students that have drawn on our working methodology and have, in turn created opportunities for a more conscious approach to low impact print.

### Keywords

Sustainable Futures  
Climate Emergency  
Collaboration  
Process Led Research  
Material Narratives

### Theme

ENVIRONMENTAL + RESILIENT COMMUNITIES  
TECHNOLOGICAL + MATERIAL COMMUNITIES

### Format

Short Paper  
Exhibit

## Biography

### Jo Pierce

Jo Pierce is Senior Lecturer and Print Pathway Leader at Central Saint Martins, BA Textile Design Course and a member of The Textile Futures Research Community.

Practice includes textile print design and the creation of crafted and sustainable narratives to connect materials, things and places. Projects incorporate thinking through materials, sustainable design, craft and digital making and community contexts. A recent role included Academic R&D Mentor for the BFTT S&M Research Support Program with Anna Glover Design Studio.

Cross discipline and collaboration are key, and projects have included working with textile designers, architects, urban planners, historians, ceramicists and fine artists.

Current projects are Colour Matter; a studio engaging in emerging trends and innovation with colour and materials, with focus in exploring perceptions of natural colour and low impact print. Studio Houndstooth; a collaborative studio creating socially innovated projects that use methods of textile making to bring together industry and local community.

### Rebecca Hoyes

Rebecca Hoyes is a designer and researcher with a portfolio practice encompassing material and colour research, product design and trend forecasting.

Rebecca is an Associate Lecturer at Central Saint Martins College, and a member of the Textiles Futures Research Community.

Rebecca's research interests lie in material culture, sustainable and regenerative design practices, cross cultural collaboration and the interplay between digital and craft processes.

Rebecca has a rich experience in design and manufacturing through concept, product development and production of textiles in both industrial and artisanal contexts. Current research explores local materials, craft practices and their historic and social values. Rebecca works with traditional knowledge systems to innovate new material technologies towards a more sustainable design practice.

Rebecca is a founder of Colour Matter, a design and research studio engaging in emerging trends and innovation in colour and materials. Current projects have a specific focus on low impact colour for printed textiles.

## 57 BROKEN BUTTERFLY WINGS: Exploring textile blends for disassembly and recycling and their role in the circular economy

Cathryn Anneka Hall [ORCID iD](#), Laetitia Forst, Kate Goldsworthy [ORCID iD](#), Rebecca Earley [ORCID iD](#)  
University of the Arts London, London, United Kingdom

### Abstract

In the context of a transition to a more sustainable fashion and textile industry, blends (the bringing together of two or more different resources into one material) are a major issue. These are described as 'monstrous hybrids' and used to create 'Frankenstein products' that are difficult to recover and recycle. The circular economy champions mono-materiality where technical and biological materials are kept in separate cycles on either side of the circular economy's 'butterfly model'. But, in reality, materials are mixed in most of the textiles that surround us. The butterfly wings are broken. This paper investigates the various motivations behind this blending and acknowledges their role in creativity and providing solutions for aesthetic and technical requirements. The study draws on the two author's PhD research that explored this issue from complementary perspectives. Both carried out at the Centre for Circular Design, one project investigated Textile Design for Disassembly and the other Design for Recycling Knitwear. Using reflection after action, a culmination of both insights are presented. The paper first investigates the three levels of blending that are relevant to the designer and explores the complexity of the blends at each level. It then goes on to demonstrate how multiple perspectives are necessary to address the complex and systemic issues tied to blend recyclability. The paper concludes that blending and recovery are not mutually exclusive and that textile blends can, with forethought, form part of the circular economy.

### Keywords

Textiles  
Blends  
Disassembly  
Recycling  
Circular design

### Theme

ENVIRONMENTAL + RESILIENT COMMUNITIES

### Format

Full Paper  
Exhibit

## Biography

**Dr Cathryn Anneka Hall** completed her PhD on Design for Textile Recycling in 2021 with Centre for Circular Design, University of the Arts London (UAL). She is currently working as a post-doctoral research fellow at both UAL and Design School Kolding on the Bio-Inspired Textile research and ReSuit (Recycling Technologies and Sustainable Textile Product Design) projects respectively.

**Dr Laetitia Forst** completed her PhD on Textile Design for Disassembly in 2020 with Centre for Circular Design, University of the Arts London (UAL). Since then she has been a post-doctoral research fellow at UAL, working on the UKRI funded Business of Fashion and Textiles (BFTT) project with the Centre for Sustainable Fashion and on the EU Horizon 2020 funded HEREWEAR project with the Centre for Circular Design.

**Professor Kate Goldsworthy** is a Professor of Circular Design and Innovation and co-director of the Centre for Circular Design at Chelsea College of Arts, University of the Arts London. Her practice research explores future manufacturing and material recovery contexts through interdisciplinary design.

**Professor Rebecca Earley** is a researcher, award-winning designer and team-leader, at Chelsea College of Arts, University of the Arts London, where she is Co-Director of Centre for Circular Design (CCD). Her creative fashion textile work has been widely exhibited over the last twenty years; her prints and garments are collected by museums across the globe including MFIT in New York, RISD Museum, as well as the V&A and Crafts Council in London. In 2019 Rebecca completed two Swedish-based projects with Research Institutes of Sweden (RISE) - Mistra Future Fashion and Trash-2-Cash. She works with organisations to embed sustainable design research within industry; clients include Design Museum London, John Lewis, H&M, Filippa K and VF Corporation. In October 2020 she began a new EU project, HEREWEAR, focused on bio-based, circular, local design approaches. She co-founded World Circular Textiles Day 2050 in October 2020, in order to create clear roadmaps for

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## **52 People of Manchester. Recycling redundant festival tents and NHS textile waste to provide life-enhancing solutions for the homeless in Manchester.**

Becky de Lacy, Helen Price, Barbara Shepherd, Jane Wood [ORCID iD](#)  
Manchester Metropolitan University, Manchester, United Kingdom

### **Abstract**

It is estimated that over one hundred people are rough sleeping every night in the Greater Manchester area. In 2019-20, 3,300 households were displaced and living in temporary accommodation. In an aim to alleviate the difficulties faced by those transitioning from life on the street into accommodation, this research explores the potential value and benefits of repurposing redundant textiles supplied by Festival Republic and the Northern Care Alliance NHS Foundation Trust in conjunction with the Textiles 2030 initiative.

Considering the totality of the issues of homelessness, MA Fashion Design and Technology students from the Manchester Fashion Institute were challenged to design and prototype apparel solutions in response to user needs and provide practical solutions for vulnerable, and often marginalised, members of society.

The collaborative project also draws on professional links between Manchester Fashion Institute, Her Majesty's Prison & Probation Service (HMPPS) and Greater Manchester Combined Authority (GMCA). Based on a previous successful sustainability initiative the plan is to manufacture prototypes at HMP Prison Industries with an aim to advance the skills and subsequent life opportunities of those taking part.

The installation evidences the multifaceted approach undertaken throughout the research and the complexity of addressing multiple stakeholder needs. It further aims to provoke a debate on homelessness and design value and be the catalyst for similar projects regionally. The installation illustrates the potential for social impact when embedded within a fashion and textile curriculum, underpinned with theories of circular economies, social design and collaboration thus extending the scope of career opportunities for graduates beyond mainstream fashion.

### **Keywords**

Social Design  
Collaboration  
Sustainability  
Homelessness  
Career Opportunities

### **Theme**

SOCIETAL + POLITICAL COMMUNITIES  
COLLABORATIVE + PARTICIPATORY COMMUNITIES

### **Format**

Exhibit

## Biography

**Becky de Lacy** is a Senior Lecturer in Fashion Design at the Manchester Fashion Institute, MMU. Combining her industry experience with traditional and conceptual design approaches she initiates, develops and delivers high quality teaching and learning at Undergraduate and Master's level. Becky is an outerwear specialist with a focus on collaborative, playful and sustainable approaches to the design process and 3D realisation. Becky takes particular joy planning and delivering creative workshops that build confidence and creative resilience through collaboration, experimentation and risk.

**Helen Price** is a newly appointed Lecturer in Fashion Design at the Manchester Fashion Institute, MMU. She has 10 years of high-end fashion Industry experience, specialising in textiles, and conceptual design within menswear. Helen has a very playful and creative approach to her work, which is extended to the delivery of her sessions, working across undergraduate and Master's level.

**Barbara Shepherd** Commercial Director and Academic, with board level experience of working in British fashion across all major UK high street retailers. Recognised as a sector specialist for garment manufacture and with an experienced understanding of both UK and global supply chain management. Chair of the Steering Group for the E- Textiles network [www.e-textilesnetwork.com](http://www.e-textilesnetwork.com) and Head of Business Engagement at Manchester Fashion Institute <https://fashioninstitute.mmu.ac.uk/> working with the textile and fashion sectors to support and develop business and to deliver research expertise that transfers cost benefits for this industry sector. Recent work on the response for UK manufacture of PPE has seen Barbara appointed to the PPE workstream of the Greater Manchester Recovery plan and also to the working group for the NHS England Make and Innovation Team.

**Jane Wood** is a senior lecturer in textile technology and PhD researcher in biofabrics at Manchester Metropolitan University. She has over 18 years textile industry experience, working on a diverse range of products from car airbags to children's nightwear and everything in between. She is the MMU lead academic for Textiles 2030 and sits on the governing council for The Textile Institute.

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## 62 The Future Fashion Expo

Emily Taylor

University of the Arts London, London, United Kingdom

### Abstract

Creating a constant need for the 'new' is crucial to the fashion industry's product-based business model. With 60% of newly produced garments being dumped in landfill within a year of their purchase, this focus on constantly pushing products is unsustainable. This project explores how fashion could operate by shifting from a product-based mindset to a service-based one. Using the framework of Service Dominant Logic as a basis, participants who interact with fast fashion were engaged in ideas workshops to visualise how fashion could look if products were not its focus. Their visualisations were then used as the basis for three virtual reality worlds displaying alternative visions for fashion. These explore key themes that were identified during the research phase such as community, sharing, customisation and self-expression. Elements of Speculative Design and Sci-Fi Prototyping were then used to extrapolate and situate these visualisations, leading to the proposal of a new design practice - Speculative Fashion Prototyping. The worlds are positioned within a spectrum of different social situations, from Post-capitalist Utopia to Capitalist Dystopia.

### Keywords

Service Dominant Logic  
Speculative Design  
Sustainable Futures  
Fashion Industry  
World Building

### Theme

TECHNOLOGICAL + MATERIAL COMMUNITIES

### Format

Exhibit



## Biography

Emily began her career in 2014 working as a designer in the fast fashion industry for brands such as Topshop and ASOS. In 2018 she launched her own eponymous brand Emily Jane Taylor, running this alongside her commercial work. After growing disillusioned with the industries practices and increasingly interested in sustainable fashion models, she undertook a Masters in Fashion Futures at London College of Fashion. Her work focuses on alternative ways of viewing fashion and how we can change our view of clothing as a commodity. She is also a co-founder of natural dye business SAGES.

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## 33 The Anthropocene by Fashion Design.

Patricia Wu Wu

University of Edinburgh, Edinburgh, United Kingdom

### Abstract

This abstract proposes a multimedia physical installation consisting: a remote-sensed choreographed moving image, x3 digitally fabricated masks and a documentary animation capturing time-based simulations of forms. The installation is a culmination of my doctoral investigation into the Anthropocene. I explore fashion as a self-reflexive practice through a constellation of data-driven outputs, using my body as a design material and medium of narration. Each mask captures an aspect of human induced changes into the Earth's morphology via three signatures, namely, 'anthroturbation' (the underground excavation of resources), 'dust' (human emission of aerosols) and 'oil spill'. The designs are built upon point-cloud datasets of my face/body, a satellite dataset of the Deepwater Horizon Oil Spill 2010 (NASA) and custom made design algorithms indexing patterns of human-environment interactions.

Through an interdisciplinary engagement with emergent technologies and scientific research materials, this work situates fashion's intimate correspondence with the ecological crisis, where the act of shaping the body comes from the mobilisation of earthly resources. Thus, the central concept here, is that to fashion the body is to fashion the Earth. My work captures the indivisible interrelationship between humans and Earth, by capturing my body as a geological force through the imprint of design gestures retained in material forms. It draws attention to the notion of deep time and questions of agency, in considering the long term ramifications that human led actions exert on the environment, and how fashion practice plays a unique role to address world-scale problems.

### Keywords

Critical practice  
Planetary thinking  
Data-driven  
Research through fashion design  
Emergent materialities

### Theme

TECHNOLOGICAL + MATERIAL COMMUNITIES  
ENVIRONMENTAL + RESILIENT COMMUNITIES

### Format

Exhibit

## Biography

Patricia Wu Wu is an experimental fashion designer and researcher based in Scotland. Most recently, she has submitted her doctoral thesis at the University of Edinburgh, where she is also working as a tutor for Design Informatics. Her practice-led research investigates the Anthropocene using fashion design as a self-reflexive practice to reflect upon its impact on the planet. This is explored through the creation of multimedia artefacts, often involving her body as a design intervention and space of narration. Examples include data-driven wearables, visualisations, animation and moving image. Her work has been exhibited during Milan Design Week, Berlin Fashion Film Festival, New Designers in London, Museu del Disseny in Barcelona and Talbot Rice Gallery in Edinburgh. Previously, she obtained a masters degree in Fashion and Textiles at the Glasgow School of Art and has worked in the fashion industry from manufacturing firms to high end labels.

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## 89 Working on the periphery: crafting an industrial upcycling process for pre-consumer waste hosiery

Katherine Soucie

London College of Contemporary Arts, London, United Kingdom

### Abstract

In my practice, I explore various tools, craft applications and forms of technology (obsolete and digital) to support zero waste material research using a mending + blending approach to working with pre-consumer waste textiles. From 2002 - 2019, my studio Sans Soucie in Vancouver - a city located on the periphery of the Pacific Northwest of Canada, produced zero waste material research and a design label that produced outcomes such as a clothing, accessories, 3D forms and installations using an industrial method of upcycling using a specific material resource – pre-consumer waste hosiery acquired from hosiery mills based in Canada.

The motivation and focus of Sans Soucie was to establish an experimental zero waste design studio to generate sustainable solutions and a signature cultural textile that would assist in finding new ways to reimagine the role of craft in the manufacturing of textiles in the 21st century. Over the years, the research and hybrid methods undertaken resulted in the development of a design system and methods that embraced the inconsistent nature of working with waste hosiery and materials. The solutions that emerged at the material research and development stage, showcased the creative possibilities and performance of this waste resource but more importantly it lead towards the unexpected development of a circular design system and business model.

This paper is meant to address how working on the periphery supported the development of this independent sustainable textile research and how a hybrid interdisciplinary use of craft with technology has the ability to motivate alternative solutions, design systems and business models.

### Keywords

industrial upcycling  
craft  
zero waste  
waste hosiery  
material research

### Theme

TECHNOLOGICAL + MATERIAL COMMUNITIES

### Format

Full Paper  
Exhibit



## Biography

**Katherine Soucie**, *BAA, BFA, MAA*, is a Canadian/UK textile designer, researcher and educator who specializes in transforming textile industry waste into new textiles, clothing and sculptural forms. She studied Fashion Design in Toronto, Canada before furthering her studies in Textiles in Vancouver. Since 2002, her experimentation with pre-consumer waste hosiery has resulted in an extensive body of work that addresses her interest in localism, craft, technology, ecology, transformation design and material activism. The intention of her work is to reverse engineer modes of production where the interdisciplinary use of craft applications serves as a catalyst for developing sustainable solutions. The mending and blending of methods with tools results in just one way we can reimagine the role of craft in the making of textiles in the 21st century. [www.sanssoucie.ca](http://www.sanssoucie.ca)  
[www.katherinesoucie.com](http://www.katherinesoucie.com)

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## 124 Digital Interlooping: Fine Detail Resolution (FDR) Printing of Textile- Based Structures using PA11

Mark Beecroft

Manchester Metropolitan University, Manchester, United Kingdom

### Abstract

This paper explores the materialisation of 3D printed 'textiles' that make use of knit's primary structures to create seamless textile forms. The 3D printed forms utilise both single-face and double-face weft knit structures. 3D printing is a form of digital additive manufacturing whereby the building up of layers of material creates objects. The selective laser sintering process (SLS) uses a laser beam to sinter powdered material to create objects. This research builds upon the author's previous research into 3D printed textile-based structures by pioneering the use of EOS' Fine Detail Resolution (FDR) technology. FDR allows for incredibly fine structures to be printed with a wall thickness of just 0.2mm. The results show the potential to print flexible, seamless, tubular textile based structures at 40% scale of what was previously possibly with SLS technology. These pieces exhibit the properties of traditional knitted textile structures along with the mechanical properties of the PA11 material used to print with. This research shows the potential for such pieces to be adopted by the medical field for use such as stents or customized support material.

### Keywords

3D Printing  
Textiles  
Knitting  
Digital  
Materiality

### Theme

TECHNOLOGICAL + MATERIAL COMMUNITIES

### Format

Short Paper  
Exhibit



## Biography

Mark Beecroft is Senior Lecturer and Programme Leader for the BA(Hons) Textiles in Practice degree. As a member of the Manchester School of Art Research Centre, Mark works at the intersection of textile innovation and new materiality, adopting a hybrid approach to technologies such as 3D Printing. Mark is interested in how digital fabrication and hand-crafted techniques can be integrated in the design process. Mark is currently undertaking a practice based PhD titled *Interlooped: an investigation into how the primary structures of knit can inform and enhance the materialization of flexible 3D printed material*

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## 94 Patterns of Perception Understanding Parkinson's better through Arts and Science Research

Anne Marr [ORCID iD](#), Ruairiadh O'Connell  
University of the Arts London, London, United Kingdom

### Abstract

Patterns of Perception aims to help us better understand life lived with this disease. It is a collaborative project between a group of individuals with Parkinson's, Central Saint Martins, English National Ballet, University College London and artist Ruairiadh O'Connell.

In 2019, a series of workshops ranging from textiles to dance and art took place to explore and understand the experience of Parkinson's. Alongside those workshops, participants created visual diaries to record and reflect their daily lives.

Project collaborators worked together to create a new vocabulary based on the reoccurring emotions and coping strategies that ranged from apathy and acceptance to humour. In response participants translated this text and its motifs into large textile banners and co-designed their own patterns.

Patterns of Perception interweaves science, dance and visual arts to pilot new approaches: musical spiral drawing, visual responsive ballet and hybrid painting-dancing practices. From brain scans to 3D dance scans, participants engaged openly and courageously with every creative challenge.

There is a discrepancy between what people think Parkinson's disease is and the actual experience of individuals living with the condition. As one participant said: "I have got something to say if anybody wants to listen." This exhibition invites you to look closer at these individual journeys.

Exhibited artwork and diaries created by:  
Edward Gretton, Martin Kerans, Sara Moore, Anita Patel, Anne Prest, Kathy Read,  
Janet Roberts, Margaret Stone and other participants who would like to remain anonymous.

### Keywords

Parkinsons  
Textile Engagement  
Interdisciplinary  
Co-creation  
Health & Wellbeing

### Theme

COLLABORATIVE + PARTICIPATORY COMMUNITIES

### Format

Exhibit

## Biography

Anne Marr

Is currently the Programme Director for Jewellery, Textiles and Materials as well as a researcher at the Textile Future Research Community (TFRC) both based at Central Saint Martins, UAL.

Anne's research is based around the socio-cultural context of textiles, particularly the area of Urban Fabric - exploring interdisciplinary textile-based approaches to respond to societal needs and co-create more empathetic communities. Her work aims to stimulate social innovation as well as pushing the boundaries of sustainable textile design.

Recent projects such as Threads and Yarns, supported by the Wellcome Trust, Home and Belonging with Crisis Brent UK and Patterns of Perception, investigate the possibilities of textile-led co-creation to enable intergenerational exchange as well as collecting and communicating personal narratives around personal health and wellbeing.

Ruairiadh O'Connell

Ruairiadh investigates the interstices between chemistry, physics, history and psychology. His art practice is experimental and his processes often lead to unpredictable and surprising results while exploring and challenging the human mind and behaviour in relation to experience.

He instigated Patterns of Perception after his research led him to participate in Dance With People with Parkinson's group at the James Wigg NHS Practice, Kentish Town, led by Anna Gillespie. Ruairiadh is continuing his practice based research into distorted realities of perception at Central Saint Martins as a PhD student.

## 128 Sewing Box for the Future: an exploration of participatory design in fashion, to identify strategies for prolonging the lifetime of everyday clothing

Jen Ballie [ORCID iD](#)

University of Dundee, Dundee, United Kingdom. V&A Dundee, Dundee, United Kingdom

### Abstract

'Sewing Box for the Future', is a live research project and pop-up exhibition with participatory resources developed in partnership with V&A Dundee and the University of Dundee. Using the idea of the sewing box as a metaphor, to raise awareness about diminishing sewing skills through exploration of participatory design in fashion, to identify strategies for prolonging the lifetime of everyday clothing. It argues for further research within the sphere of the 'use phase' of clothing by focusing on three themes: care, repair and customisation. The materiality of this project has proven to be a vital part supported by a Sewing Box for the Future toolkit, a resource with ten activity cards and resources, these critical artefacts use speculative narratives to enable individuals to re-imagine the possibilities for maintaining existing wardrobes.

This research argues for a more human-centred approach to caring for our clothing to explore opportunities for extending their lifetime. Fashion and the clothing we wear is part of the social fabric of our daily lives, we can use it to tell stories, to educate and upskill and to inspire new possibilities. This project will continue to learn, grow and respond to how the enabling artifacts are being utilised and applied, to explore further re-use strategies for a regenerative fashion system and to advocate for change-making by nurturing the exchange of knowledge, skills and empowering individuals.

### Keywords

participatory design  
co-design  
sewing  
sustainability  
fashion

### Theme

COLLABORATIVE + PARTICIPATORY COMMUNITIES

### Format

Short Paper  
Exhibit



## Biography

Dr Jen Ballie is a PhD graduate from UAL's Centre for Circular Design whose research explores social innovation within fashion and textiles to re-think future practices. She is now Research Manager at V&A Dundee - a Design Museum in Scotland. Jen's journey began within textile design but has organically become more interdisciplinary over time, drawing upon the fields of design strategy, innovation and service design. Within a world proliferated with too much stuff, Jen's passionate about the role and responsibilities of the design professional and seeks to explore how we can add value to our everyday lives through design.