



Making Futures Philippines

# Conference programme

06–08 March 2020

Quest Hotel, Cebu City, Philippines



# Making Futures: Rethinking Craft Communities, Taking on Global Challenges

## Exhibitions – 5-8 March

Crafting Futures Thailand, Ground Floor Lobby

Cebu - A UNESCO Creative City of Design, 6F Floor Lobby

## Programme for Day 1: 6 March

08:00 - 17:30	<b>Room: Henson, 7F</b> Registration & Information		
<b>Plenary</b> 9:30 - 10:00	<b>Room: Henson, 7F</b> Opening Remarks <b>Pilar Aramayo-Prudencio</b> , Country Director, British Council Philippines <b>Usec Abdulgani Macatoman</b> , Undersecretary, Trade Promotions Group (TPG), Department of Trade and Industry <b>Hon Edgardo Labella</b> , Mayor of the City of Cebu <b>Malcolm Ferris</b> , Curator, Making Futures, Plymouth College of Arts		
10:00 – 11:00	Performative Convocation, <b>Kidlat Tahimik</b> , National Artist of the Philippines for Film (PH)		
11:00 – 12:00	Keynote 1: <i>Making Leaders: Crafting Leadership Cultures</i> , <b>Amneh Shaikh-Farooqui</b> , Senior Programme Adviser, Entrepreneurship and Community Development Institute (PK)		
12:00 – 13:00	Lunch at Puso Bistro & Bar, Ground Floor		
<b>Breakout</b>	<b>Room: Henson, 7F</b>	<b>Room: Hillary 1, 6F</b>	<b>Room: Hillary 2, 6F</b>
13:00 – 13:30	<b>Making Leaders: Crafting Leadership Cultures</b> <i>Guildcrafting for the maintenance of wisdom ecologies</i> , <b>Yegwa Ukpo</b> , Founder, Newtype (NG)	<b>Digital-Analogue Crafting</b> <i>DTI-Design Center Digital Artisans Project</i> , <b>Tobias Guggenheimer</b> , Principal, Tobias Guggenheimer Architects (PH)	<b>Crafting in Industry</b> <i>Should Craft Become Industry?, Some Indonesian Cases</i> , <b>Adhi Nugraha</b> , Bandung Institute of Technology (ID)
13:30 – 14:00	<i>Making Change: Weaving community resilience with sustainable fashion</i> ,	<i>From Backstrap to Digital Loom: Digitising Traditional Textiles in the Cordillera, North Luzon</i>	<i>Crafting Ginhawa: A critical exploration of social inequality and ginhawa (well-being)</i>

14:00 - 14:30	<b>Kamonnart Ongwande</b> , Country Coordinator, Fashion Revolution Thailand (TH)  <i>Transformational leadership in design and crafts</i> , <b>Sudebi Thakurata</b> , Co-Founder Depicentre and Faculty, Srishti Institute of Art, Design and Technology (IN)	<i>Philippines</i> , Anlyn Salvador-Amores, CordiTex Project, University of the Philippines Baguio (PH)  <i>Transitioning analogue traditional bell making to the digital 3D Additive Manufacturing processes for new acoustic experience</i> , <b>Anton Hasell</b> , Adjunct Professor, RMIT University (AU)	<i>in the context of Filipino craft</i> , <b>Karina Abola</b> , Graduate Student, University of the Philippines Diliman (PH)  <i>How can Craft be an integral part of the Creative Industry in Malaysia?</i> , <b>Suryani Senja Alias</b> , Chairwoman, Kraftangan (MY)
14:30 - 15:00	Discussion. Moderated by <b>Carlo Delantar</b> , Founder, Altum	Discussion. Moderated by <b>Unyx Sta Ana</b> , Co-Founder, Zapateria	Discussion. Moderated by <b>Debbie Palao</b> , Co-Founder, HoliCow
15:00 - 15:30	Afternoon snacks and drinks at Henson, 7F		
<b>Plenary</b>	<b>Room: Henson, 7F</b>		
15:30 – 16:30	Keynote 2: <i>Digital-Analogue Crafting</i> , <b>Tomas Diez</b> , Director, Fab Lab Barcelona (SPN)		
16:30 - 17:30	Wrap up Day 1 / Formal launch of exhibitions at Ground Floor and 6F <b>Daniel Donnelly</b> , Programme Lead, Arts & Creative Industries, British Council in East Asia and <b>Katia Stewart</b> , Global Programme Manager - Crafting Futures, British Council		
17:30 – 19:30	Networking reception at Henson Room, 7F		

## Programme for Day 2: 7 March

<b>08:00 - 17:30</b>	<b>Room: Henson, 7F</b> Registration & Information
<b>Plenary</b> 9:30 - 10:00	Opening Remarks and Recap <b>Katelijan Verstraete</b> , Arts Regional Director, British Council in East Asia <b>Rhea Matute</b> , Executive Director, Design Center of the Philippines <b>Kenneth Cobonpue</b> , Designer
10:00 - 11:00	<b>Keynote 3: Lifecycles of Material Worlds (Sustainability in Action)</b> , <b>Cameron</b>

11:00 - 11:30	<b>Tonkinwise</b> , Director, Design Innovation Research Centre, University of Technology Sydney (AUS) <i>LESSTICS- Putting Value in single use plastics</i> , <b>Kenno Uy</b> , CEO & Co-founder, Lesstics (PH)
11:30 – 13:00	Lunch at Puso Bistro & Bar, Ground Floor
<b>Plenary</b>	<b>Lifecycles of Material Worlds (Sustainability in Action)</b>
13:00 – 13:30	<i>The Wiki-Waste-Workshop / Waste it's Mine it's Yours</i> , <b>Stefano Santilli</b> , Senior Lecturer, University of Brighton (UK)
13:30 – 14:00	<i>Sustainability in Conflict: Crafting the Future of Junco Basketry</i> , <b>Santiago Alfaro</b> , Consultant, British Council Peru (PE)
14:00 – 14:30	Discussion. Moderated by <b>Jen Horn</b> , Founder, MUNI.
14:00 - 14:30	Afternoon snacks and drinks at Henson, 7F
<b>Breakout</b> 14:30 – 16:45	<b>Workshops: Materials and Processes in Transformation</b>
<b>Henson Room, 7F</b>	<i>Bamboo 101: An Introduction to the Benefits of Bamboo</i> , <b>Joy Onozawa</b> , Architect and Board Member, MATIC Hub (PH)
<b>Hillary 1, 6F</b>	<i>Workshop on Philippine textile surface design using natural dyes</i> , <b>Evangeline Manalang</b> , Head, Technology Transfer, Information and Promotion Staff, Philippine Textile Research Institute (PH)
<b>Hillary 2, 6F</b>	<i>Piñatex: A New Material for a New World</i> , <b>Carmen Hijosa</b> , Founder & Chief Creative and Innovation Officer, Ananas Anam (UK)
<b>Plenary</b> 17:00 - 17:30	Meet back at Henson Room, 7F. Wrap up Day 2. <b>Malcolm Ferris</b> , Curator, Making Futures, Plymouth College of Arts

## Programme for Day 3: 8 March

08:00 - 14:00	<b>Registration &amp; Information</b>
<b>Plenary</b> 9:30 - 10:00	Opening Remarks and Recap <b>Caroline Meaby</b> , Director Arts Network, British Council <b>Celia Elumba</b> , Executive Director, Philippine Textile Research Institute <b>Rosy Greenlees</b> , CEO, Crafts Council (UK) and President, World Craft Council
10:00 - 11:00	Keynote 4: <i>Craft As Social Enterprise</i> , <b>Kenza Oulaghada</b> , Weaver and Artisan Leader, Anou

<p><b>Breakout Sessions</b></p> <p>11:00 – 11:30</p> <p>11:30 – 12:00</p> <p>12:00 – 12:30</p> <p>12:30 - 13:00</p>	<p><b>Room: Henson, 7F</b></p> <p><b>Building Craft Networks &amp; Partnerships in Action</b></p> <p><i>Cebu's Creative City Designation,</i> <b>Butch Carungay</b>, MATIC Hub Board Member; UN DESA National Consultant for Cebu UNESCO City of Design initiatives</p> <p><i>Spreading the Impact of Do-It-Yourself (DIY) x Design,</i> <b>Rebekah Cheng</b>, Project Manager, Ishinomaki Laboratory (JP)</p> <p><i>Craft for Empowerment in Pakistan – A Systems Approach into Manifested Structures, Processes, Values and Mind-sets,</i> <b>Gwendolyn Kulick</b>, Associate Professor for Design Theory, Wuppertal University &amp; German University Cairo (DE/EG)</p> <p>Discussion. Moderated by <b>Katia Stewart</b>, Global Programme Manager, Crafting Futures, British Council</p>	<p><b>Room: Hillary, 6F</b></p> <p><b>Craft as Social Enterprise</b></p> <p><i>From Object to Gesture: Crafting Language,</i> <b>Tabatha Andrews</b>, Artist (UK)</p> <p><i>Creating Bamboo Based Economy in Nepal,</i> <b>Nripal Adhikary</b>, Founder, ABARI (NP)</p> <p>Folkcharm's Impact Story: A Social Enterprise that attempts to make relevant Traditional Crafts through Design and Branding of a Traceable Supply Chain and Sustainable Production, <b>Passawee Kodaka</b>, Founder, Folkcharm Co (TH)</p> <p>Discussion. Moderated by <b>Angelica Misa</b>, Co-Founder, WVN Home; Consultant, MUNI</p>
<p><b>Plenary</b></p> <p>13:00 – 13:30</p> <p>13:30 – 14:30</p> <p>14:30 – 17:30</p>	<p><b>Room: Henson, 7F</b></p> <p>Closing Programme and Next Steps <b>Pilar Aramayo-Prudencio</b>, Country Director, British Council in the Philippines <b>Malcolm Ferris</b>, Curator, Making Futures, Plymouth College of Art</p> <p>Lunch at Puso Bistro &amp; Bar, Ground Floor</p> <p>Cultural Tours</p>	

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## **Themed Sessions**

### **Making Leaders: Crafting Leadership Cultures**

This session will explore the underexploited potential of makers as leaders. High-quality leadership is vital if the crafts are to address the global challenges facing the sector, as explored in this conference. However, many (perhaps especially Western) craft practitioners might be sceptical of the very idea of leadership, associating it with an ideology of “managerialism” that emphasises the hierarchies and control systems that have characteristically governed labour in mass production industry - precisely those aspects of work many makers wish to escape in pursuing craft, (even when they might unwittingly replace these with the self-exploitative practices that are a feature of much independent work under late capitalism). This session will examine the issue of good leadership in craft, particularly the value of creative maker practices in developing qualities that contribute to good leadership, such as empathy, dialogue and collaboration through teams and communities of practice - qualities capable of championing progressive social development through the sorts of intelligent problem-solving and innovation that makers are already exhibiting through their work.

### **Lifecycles of Material Worlds (Sustainability in Action)**

This session will explore the ways in which craft practitioners are proactively exploring sustainably engaged practices and projects. These initiatives might involve digital design and production methods, new materials innovation and/or the pursuit of localised sourcing. They might also incorporate cradle-to-cradle design-and-make strategies, and associated approaches – such as re-cycling, up-cycling, sharing, make and mend, and maintenance – to confront the throw-away culture and planned obsolescence resonant of many contemporary consumer production systems. They might also embrace the longer-term systems level approaches associated with Transition Design, which, through the lens of a “cosmopolitan localism” typically seeks to analyse the interconnectedness of social, economic and natural systems as starting points for appropriate design-led strategies. As such, this session will not simply look to locate the issue in terms of individual material practices, but also at the broader level of how cultures of production and consumption need to adjust to new understandings of value and meaning-making in the context of the climate crisis and sustainability agendas.

### **Crafting in Industry**

This session will explore the current condition of craft in industry, and the idea that modern political-economy needs to embrace small-scale producers as an urgent and progressive project in its own right. In the West and other developed countries, ideas of modern craft developed in opposition to industrial mass production but are once again being publicly celebrated as a way of responding to global challenges. The context in Southeast Asia and other developing countries, is quite different, wherein craft is either seen as part of everyday living or a welcome addition to a community’s economic livelihood. Either way, technological innovations and consumer expectations appear to be driving change towards more design-led bespoke offerings, trends that are also impacting on large-scale production platforms, (as witnessed in the move from mass-production, to mass-production with options, to mass-customisation). As such this session explores the idea that forms of crafting are emerging as critical components of, and within, modern industry - an idea which calls into question many prevailing notions of industry on the one hand, and perhaps craft on the other, obliging us to

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recognise that we are looking at a spectrum of scales and behaviours in which regimes of small-scale neo-artisanal making and micro-manufacturing are attempting to innovate around technology, form, function, aesthetic meaning and social relevance, as part of the more nuanced regimes of production and consumption that are emerging today.

### **Digital-Analogue Crafting**

This session will explore the use of digital platforms in maker practices, particularly the integration of digital fabrication processes into analogue working methods and systems of making. Many contemporary craft advocates understand craft to be an intelligent and directly engaged way to manipulate materials and processes, instead of a restricted range of manual techniques sanctified by tradition that dominated craft theory in the recent past. This more inclusive perspective acknowledges the validity of integrated manual practices and digital technologies that have become commonplace across the creative industries today. Of particular interest to this session is the act of translation between digital and analogue tools and procedures, including the 'gaps' – intended or unintended, productive or otherwise – that might emerge through such translations. As well as looking at the mixing of digital techniques and materials with analogue processes, the session is also interested in how makers might be experimenting with web-based digital platforms to coordinate forms of consumer customisation, and/or to build communities around collaborative and distributed design and micro-manufacturing practices.

### **Craft as Social Enterprise**

This session will explore how artists-craftspeople and makers, both individuals and collectives, are developing craft as forms of social enterprise. These socially engaged initiatives represent a diverse range of activities that expand our ideas of what craft can be: from community regeneration and place-making activities, to craft-supported street activism, to process-orientated public art performances, to craft collaborations in pursuit of environmental research, to projects helping to sustain mental health in diverse communities. While such projects often address 'local' issues, they simultaneously point to a global cross-cultural awareness of the common issues we face, and the influence of global technological knowledge dissemination. They also index the ways in which disciplinary boundaries are becoming increasingly blurred, fluid and receptive to diverse influences, trends that are perhaps reflected (at least in the West) in the way's commentators will often vacillate between the term's 'artist', 'maker', 'contemporary crafts', 'design-to-make', 'neo-artisanal', etc.

### **Building Craft Networks & Partnerships in Action**

The fundamental purpose of this session is to bring together individuals and institutions interested in fostering cross-cultural networks and partnerships capable of addressing the global challenges facing craft, as explored in this edition of *Making Futures*. These initiatives might be academically research orientated, or more developmental and knowledge-transfer focussed, or combinations of both. Either way, they will be interested in taking up the Making Futures agenda of examining and promoting contemporary craft and maker movements as '*change agents*' through the progressive possibilities presented by the revival, development and promotion of the crafts sector globally, as discussed here in Cebu. The session will also explore the added value of working with partners and the challenges and success stories coming out of

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collaborations in different parts of the world; in short, the many ways in which makers are presenting, or narrating, new ideas of how we might understand and think about craft's position in society. It is intended that the session will pave the way to the establishment of future partnerships amongst appropriately interested participants.

### **Workshops: Materials and Processes in Transformation**

These workshops will exemplify, through practical demonstration and example, a selection of approaches to the ideas and issues, materials and making processes, explored and discussed in the sessions outlined above. Analogue and digital, handmade or part machine-made, the workshops will show a number of makers and artisans communicating, by practical example, how they are adapting to new ideas or experimenting with traditional and contemporary emerging processes and materials to create new roles, forms and applications for craft.

### **About the British Council**

The British Council is the UK's international organisation for cultural relations and educational opportunities. It works with over 100 countries in the fields of arts and culture, English language, education and civil society. Last year it reached over 80 million people directly and 791 million people overall including online, broadcasts and publications. It makes a positive contribution to the countries it works with – changing lives by creating opportunities, building connections and engendering trust. Founded in 1934, it is a UK charity governed by Royal Charter and a UK public body.

The British Council has been running the programme, **Crafting Futures**, for several years now. Crafting Futures aims to foster economic and social empowerment through the development of creative social enterprise and design-led skills for artisans and designers, with a specific focus on promoting social innovation, fair and ethical collaborations, and an appreciation of cultural heritage. Crafting Futures' projects support practices and people, through research, collaboration and education. Crafting Futures advocates the future of craft around the globe, offered in over 20 countries in Asia, Africa, Americas, and Wider Europe. In Southeast Asia, the programme is currently active in Malaysia, Thailand and Myanmar. It will be launched in the Philippines and Indonesia in 2020. By building on the UK's expertise in social enterprise, cultural skills and design innovation, the programme fosters new collaborations and mutual learning among communities all over the world.

### **About Plymouth College of Arts**

Founded in 1856, Plymouth College of Art is a specialist, independent art school offering a range of study across Art, Craft, Design and Digital – from BA (Hons) Degrees and MA to Extended Diplomas, Foundations and more. It is an art school run by artists and designers for artists and designers – a home to a dynamic, cross-disciplinary community of makers and thinkers for whom making is as important as reading and writing, and where the purpose of learning is inseparable from that of living one's life. A close-knit community where artists, designers and makers combine to explore and experiment with processes and materials, both contemporary and traditional. The College continues to invest heavily in new studios and workshops that redefine the relationship between media, fine art, digital technology and



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handcrafted traditions, offering the most diverse ecosystem of materials, technologies, processes, practices, and exchange of ideas of any art school in the UK, with 13,000 square meters of studios and workshops across four buildings equipped with professional workspaces and state of the art facilities. A place for making things, and making things happen.

**Making Futures** is a research platform that has successfully operated for over a decade, supporting a range of related art, craft and design activities, including the **Making Futures** international biennial conference, an on-line journal, and a number of funded research projects exploring its themes. These research initiatives include, for example, the development of prototype low cost, fuel efficient glass furnaces; the EU funded project, 'Made@EU' exploring the interrelation of analogue and digital fabrication procedures; British Council funded research exploring women's empowerment through craft in Afghanistan, Bangladesh and Pakistan, as well as research with weaving communities in Myanmar, and another with craft communities in the Caucasus. The **Making Futures** conference serves as a dissemination vehicle for these and like-minded activities across the sector globally. Since the first edition in 2009, the Plymouth-based international conference has become internationally acknowledged as one of the leading events in its field, regularly attracting creative makers and delegate-speakers from all parts of the world. In recognition of this international profile, invited conference editions have taken place in China, South Korea, and (forthcoming in 2020), the United States.

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The British Council is the United Kingdom's international organisation for cultural relations and educational opportunities.

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# Sign up for the Cultural Tour on 8 March

## #MakingFuturesPH #CraftingFutures

**Registration is at the Henson Room welcome desk, 7<sup>th</sup> Floor.**

**Meet up point is at 14.30 sharp, Quest Hotel Lobby. Transportation will be provided. The tour will be back at the hotel at 17.30.**

After three days of talk at Quest Hotel, it's time to move. Join us and discover Cebu City and its local craft practices and enterprises. Each site has been selected to show us where and how Cebu's specialty products and materials are made.

### **Kenneth Cobonpue Atelier - Interior Crafts of the Islands, Inc**

<http://www.kennethcobonpue.com/>

3-A General Maxilom Avenue, Cebu City 6000 Philippines

Kenneth Cobonpue is a Filipino industrial designer known for his unique designs integrating natural materials through innovative handmade production processes. He began his design career after his studies in Industrial Design in New York, which led him to apprenticeships and further studies in Italy and Germany.

Cobonpue pioneered the integration of design, manufacturing and global distribution as well as branding in Cebu, operating from his headquarters on the island. Awards to his credit include Hong Kong's Design for Asia Award, the Japan Good Design Award, and the first Asian Designer of the Year title given by the Maison et Objet in Paris, among others.

### **Nature's Legacy**

<https://www.natureslegacy.com/innovations>

Area 77 P.Remedio St, Mandaue City, 6014 Cebu, Philippines

Nature's Legacy is an award-winning manufacturer that transforms natural resources into patented sustainable materials to create inspired pieces for the home, business and life.

Pete and Cathy Delantar's foray into export started in 1983 as one of Cebu's long line of rattan furniture manufacturers. "It was the export boom," Pete said, "but it didn't last long." Competition from neighboring countries forced the Delantars to redraw their plans.

To date, Nature's Legacy boasts of four patents: Brauncast, which is made from crushed stone, the agro waste-based Naturescast, Nucast, which comes from recycled paper products, and the synthetic mixture called Marmorcast. "Our strength lies in material innovation," Pete proudly disclosed.