

EVERYTH

EVERYB

MATERI

EVERYTHING AND

EVERYBODY AS

DIALOGICAL

DIALOGICAL  
BODIES

ARTISTIC RESEARCH EXCHANGE

EVERYTHING AND EVERYBODY AS MATERIAL



Amidst the blurred boundaries of fashion and research, as they collide with various fields and disciplines, a profound challenge arises: the very foundations of knowledge in fashion practices must be rethought. As bodies and materials alike become increasingly expansive in their potential, we find ourselves asking:

What are bodies and materials in the realm of fashion practices? And what may they become?

The shifting classifications of materials, as they transform into tangible forms of 'matter', and the body that both creates and performs fashion, captivates, confounds and challenges practitioners. Linear methodology no longer suffices to capture the current state of fashion design; the future spaces of fashion design and research demand imaginative reconceptualisation. Fashion, traditionally understood as the association of materials and objects with established cultural, social, and commercial categories, transcends these categories to produce novel cultural identities, meanings, and ways of being. Its materials, though non-linguistic, contribute to the construction and substantiation of cultural capital.

This conference invites an exploration of matters' artistic potential in fashion design, as they shape the body and unlock new modes of creative expression. Through experimentation and research, we hope to reveal materials' previously undiscovered capacities and agencies in fashion design, unlocking novel ways of thinking, being, wearing and living. Thus, acknowledging the material's propensity between things and bodies, the aim of this conference is to experimentally explore the artistic potential in all aspects of materials that is of importance to fashion practices.

## WELCOME

This conference invites an exploration of matters' artistic potential in fashion design, as they shape the body and unlock new modes of creative expression. Through experimentation and research, we hope to reveal materials' previously undiscovered capacities and agencies in fashion design, unlocking novel ways of thinking, being, wearing and living.

Thus, acknowledging the material's propensity between things and bodies, the aim of this conference is to experimentally explore the artistic potential in all aspects of materials that is of importance to fashion practices.

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### HOSTED BY



THE SWEDISH SCHOOL  
OF TEXTILES  
UNIVERSITY OF BORÅS



ArtEZ  
University  
of the Arts



# PROGRAM OVERVIEW

FRIDAY, APRIL 19<sup>TH</sup>

9.00	OPENING
9.15	KEYNOTE - TANVEER AHMED Fashioning the Not-Self: Speculative non-human fashions
10.30	WORKSHOP - <i>PARALLEL SESSIONS</i>
12.30	LUNCH
13.30	ENCOUNTERS I - <i>Parallel Sessions</i> Transformative Discourses   Tangible Dispositions
15.30	COFFEE BREAK
16.00	ENCOUNTERS II - <i>Parallel Sessions</i> Shifting Material Agencies   Material Mediations
19.00	CONFERENCE DINNER

SATURDAY, APRIL 20<sup>TH</sup>

9.00	ENCOUNTERS III - <i>Parallel Sessions</i> Unveiling Tradition   Transcending Surfaces
10.00	ENCOUNTERS IV - <i>Parallel Sessions</i> Habitual Practices   Sensorial Transpositions
12.00	LUNCH
13.00	ENCOUNTERS V - <i>Parallel Sessions</i> Bodily Transformations   Materialising The Intangible
15.00	COFFEE BREAK
15.30	ENCOUNTERS VI - <i>Parallel Sessions</i> Beyond Wearability   Responsive Matter
17.15	KEYNOTE - IDA FALCK ØIEN Garment Aftercare - Is there a doctor in the house?
18.15	CONFERENCE CLOSING
18.30	FAREWELL DRINKS



# Friday | 19th April

08.00 - 12.00

Z

## REGISTRATION

Foyer - Swedish School of Textiles | 1st floor

09.00 - 09.15

Y

## OPENING | CLEMENS THORNQUIST (UNIVERSITY OF BORÅS), RICARDA BIGOLIN (RMIT UNIVERSITY) & DANIËLLE BRUGGEMAN (ARTEZ UNIVERSITY)

Experimental Design Studio | 4th floor

09.15 - 10.15

K1

## KEYNOTE 1 - TANVEER AHMED | MODERATION: DANIËLLE BRUGGEMAN

TOPIC: FASHIONING THE NOT-SELF: SPECULATIVE NON-HUMAN FASHIONS

Experimental Design Studio | 4th floor

10.30 - 12.30

## WORKSHOPS

WS1

### WORKSHOP 1

IMAGE OBSERVATION AND  
GARMENT TRANSLATION

*Alessandra Varisco  
& Anouk Beckers*

WS2

### WORKSHOP 2

THE END OF ME,  
THE BEGINNING OF YOU

*Elin Margot Ármannsdóttir*

WS3

### WORKSHOP 3

MEANING SHIRTS

*Kasia Zofia Gorniak*

WS4

### WORKSHOP 4

PARLIAMENT OF  
SUSTAINABLE FASHION

*Mollie Edge*

WS5

### WORKSHOP 5

COLLAGED CLOTHES

*Remie Cibis*

WS6

### WORKSHOP 6

FASHION | SEX

*Sean Ryan*

WS7

### WORKSHOP 7

WHAT MAKES A LEATHERMAN?

*Timo Rissanen*



# Friday | 19th April

12.30 - 13.30

## LUNCH

RESTAURANT: THE COMPANY | 1ST FLOOR

13.30 - 15.30

## ENCOUNTERS I

### TRANSFORMATIVE DISCOURSES

Chaired by Ricarda Bigolin  
Associate Professor in Fashion Design | RMIT University  
Sewing Lab | 4th Floor

13:30

A1

**XEROXED Edition 001 "Against Boredom: Delirious is Beautiful"**  
*Martina Alia Mascia*

14:00

A2

**Needs**  
*Elina Määttänen*

14:30

A3

**INFLATABLE-WEAR AS AN EMBODIED INTERACTIVE MEDIUM**  
*Yunpei Li*

15:00

A4

**PROTESTANT LOOK!**  
*Ingvild Rømo Grande*

### TANGIBLE DISPOSITIONS

Chaired by Hanna Landin  
Senior Lecturer Interaction Design | University of Borås  
Experimental Design Studio | 4th Floor

13:30

B1

**ALIEN BODIES AS SITES FOR MATERIAL  
EXPERIMENTATION IN ALTER EDITH**  
*Holly Durant*

14:30

B2

**FASHION CONSTELLATIONS: NOTES ON FRIENDSHIP  
AND UNMAKING TOGETHER**  
*Katherine May & Ruby Hoette*

15.30 - 16.00

## COFFEE BREAK

EXPERIMENTAL DESIGN STUDIO | 4TH FLOOR



# Friday | 19th April

16.00 - 17.30

## ENCOUNTERS II

### SHIFTING MATERIAL AGENCIES

Chaired by Daniëlle Bruggeman  
Professor in Fashion | ArtEZ University  
Knitting Lab | 3rd Floor

16:00

C1

**EXPRESSIONS OF DISCARDED DESIGN DECISIONS #5**  
Karin Landahl & Stefanie Malmgren de Oliveira

16:30

C2

**WE HEAR PLEATED CHIFFON AND GLASS BUGLE BEADS**  
Madeleine Porritt

17:00

C3

**THEY ARE WEARING**  
Muyo Park

### MATERIAL MEDIATIONS

Chaired by Jan Tepe  
PhD Candidate in Fashion Design | University of Borås  
Digital Lab | 3rd Floor

16:00

D1

**AI FOR REDESIGN**  
Anna Lidström

16:30

D2

**NEO COUTURE - WHAT CAN DIGITAL RECORDING TOOLS UNEARTH IN UNDERSTANDING CRAFT ACTS MORE DEEPLY IN HAUTE COUTURE?**  
Zowie Broach & Anne Toomey

17:00

D3

**GATHERING, STACKING, LINKING;  
NAVIGATING DIGITAL MATERIALITY**  
Chinouk Filique de Miranda

19.00 - 21.30

## CONFERENCE DINNER

RESTAURANT: THE COMPANY | 1ST FLOOR



# Saturday | 20th April

09.00 - 10.00

## ENCOUNTERS III

### UNVEILING TRADITION

Chaired by Juliana Luna Mora  
Senior Lecturer in Fashion Design | RMIT University  
Weaving Lab | 1st Floor

09:00

E1

#### TRADITIONAL DYEING METHODS WITH ARCTIC NATIVE PLANTS FOR FISH LEATHER

*E.Palomino, L.Rahme K.Káradóttir, M.Kokita & S.Freysteinsson*

09:30

E2

#### "JUST BETWEEN YOU AND I"

*Denise Sprynskyj & Peter Boyd*

### TRANSCENDING SURFACES

Chaired by Erika Blomgren  
PhD Candidate and Lecturer in Fashion Design | University of Borås  
Foyer | 1st Floor

09:00

F1

#### CULTURED PALLETS: SWEDEN

*Soheila Kolahdouz Esfahani*

09:30

F2

#### FASHION CONFESSION BOOTH

*Matilda Forssblad*

10.00 - 12.00

## ENCOUNTERS IV

### HABITUAL PRACTICES

Chaired by Daniëlle Bruggeman  
Professor in Fashion | ArtEZ University  
Vestindien A | 2nd Floor

10:00

G1

#### JOIN ARCHIVE

*Anouk Beckers & Alessandra Varisco*

11:00

G2

#### DIALOGUES IN (WITH/BY/THROUGH) SILK

*Pia Interlandi & Linda Nurk*

### SENSORIAL TRANSPOSITIONS

Chaired by Helga Lára Halldórsdóttir  
PhD Candidate in Fashion Design | University of Borås  
Tailoring Studio | 4th Floor

10:00

H1

#### REPLICA PROJECT: INTERNAL MONOLOGUES

*Amanda Nichols*

10:30

H2

#### MOVING AWAREABLES

*Hsuan-Hsiu Hung & Kristi Kuusk*

11:00

H3

#### MAKING NEW PERIPHERIES IN FASHION

*Julia Valle Noronha*

11:30

H4

#### MOVING GARMENTS MEDITATIONS

*Hannah Berry, Vanessa Duque & Juliana Luna Mora*



# Saturday | 20th April

12.00 - 13.00

## LUNCH

RESTAURANT: THE COMPANY | 1ST FLOOR

13.00 - 15.00

## ENCOUNTERS V

### BODILY FORMATIONS

Chaired by Remie Cibis  
Senior Lecturer in Fashion Design | RMIT University  
Design Research Studio

13:00

I1

**CONJURING MORPHIC IDENTITIES THROUGH DYNAMIC CUTTING**  
*Donna Sgro*

13:30

I2

**REIMAGINING THE BODY: PERSPECTIVES FROM ARTISTIC DESIGN RESEARCH**  
*Faseeh Saleem*

14:00

I3

**METH(OD) LAB**  
*Helga Lára Halldórsdóttir & Matilda Forssblad*

14:30

I4

**CARE, COMB, CONNECT... LEARNING TO CARE**  
*Helga Lára Halldórsdóttir & Marta Heiðarsdóttir*

### MATERIALISING THE INTANGIBLE

Chaired by Ricarda Bigolin  
Associate Professor in Fashion Design | RMIT University  
Sewing Lab

13:00

J1

**A SHIRT FOR EVERY TIME MY HEARTS BREAK**  
*Jasper Chadprajong-Smith*

14:00

J2

**PUNTADAS POR PULGADA: TALLER**  
*Santiago Útima Loaiza*

15.00 - 15.30

## COFFEE BREAK

EXPERIMENTAL DESIGN STUDIO | 4TH FLOOR



# Saturday | 20th April

15.30 - 17.00

## ENCOUNTERS VI

### BEYOND WEARABILITY

Chaired by Delia Dumitrescu  
Professor in Textile Design | University of Borås  
Knitting Lab | 3rd Floor

15:30

L1

#### OUR RAGS MAGAZINE

Aimée Zito Lema & Elisa van Joolen

16:00

L2

#### KNIT4MATION

Lingxiao Luo

16:30

L3

#### MULTISTABLE IDEATION ARTEFACTS

Ricardo O'Nascimento

### RESPONSIVE MATTER

Chaired by Clemens Thornquist  
Professor in Fashion Design | University of Borås  
Print Lab | 4th Floor

15:30

M1

#### ACT LIKE A LICHEN: A QUEER FASHION WORKSHOP

Clizia Moradei & Matilda Forssblad

16:00

M2

#### CONSTRUCTIVE DISRUPTION 1.0: A SENSORY INTERVENTION TO EXPLORE FASHION FUTURING

Sabine Lettmann, Beth White & Zoë Hillyard

16:30

M3

#### VIOLACEIN IN 3D: DIGITAL FABRICATION MEETS BIOFABRICATION

Maja Blom, Troy Nachtigall & Sam Edens

17.15 - 18.15

K2

#### KEYNOTE 2 - IDA FALCK ØIEN | MODERATION: RICARDA BIGOLIN

TOPIC: GARMENT AFTERCARE: IS THERE A DOCTOR IN THE HOUSE?  
Experimental Design Studio | 4th floor

18.15 - 18.30

Y

#### CLOSING | CLEMENS THORNQUIST (UNIVERSITY OF BORAS), RICARDA BIGOLIN (RMIT UNIVERSITY) & DANIELLE BRUGGEMAN (ARTEZ UNIVERSITY)

Experimental Design Studio | 4th floor

18.30 - 20.00

Y

#### FAREWELL DRINKS

Experimental Design Studio | 4th floor



K1

Presented in Encounter  
- KEYNOTE 1 -

## FASHIONING THE NOT-SELF: SPECULATIVE NON-HUMAN FASHIONS

TANVEER AHMED  
CENTRAL SAINT MARTINS &  
LONDON COLLEGE OF FASHION | UNITED KINGDOM

How should the fashion community speak out against ongoing systemic sexist, racist, body ableist, classist, heteronormative and unjust design practices to expose the coloniality of fashion and racist patriarchal capitalism: should we try to reform these systems or propose something entirely different using an alternative starting point? For fashion theorist Elizabeth Wilson, dress is defined as the space between the self and the not-self, with much of fashion focusing on the rich narratives of identity and selfhood, but what of the not-self? Could recentring the not-self in fashion open new dialogues for systemic change in fashion? To explore the not-self, I will apply the Black feminist and women of colour feminist radical concept of the non-human, most recently discussed by sociologist Akwugo Emejulu in the book *Fugitive Feminism*, into a fashion context. This approach aims to reclaim non-human from its category of exclusion based on race and gender, and instead assert the non-human's rights to existence and, so I will show, validate the not-self in fashion.

TANVEER AHMED is a senior lecturer in Fashion and Race at Central Saint Martins, UAL and the course development lead of Fashion and Anthropology at London College of Fashion, UAL.

KEYNOTE

K2

Presented in Encounter  
- KEYNOTE 2 -

## GARMENT AFTERCARE: IS THERE A DOCTOR IN THE HOUSE?

IDA FALCK ØIEN  
OSLO NATIONAL ACADEMY OF THE ARTS | NORWAY

Aftercare refers to acts of regular repair but also to interventions in a garment's life, such as memory making. In line with the notion of clothing as second skin, aftercare activities can be thought of as medical treatments. Conceptual and sometimes absurd interventions can be part of a treatment plan as well. But who is treating who is not necessarily all that clear. Acts of aftercare can have impact on a caregiver just as much as the care-receiver. And beyond that they can reverberate and amplify through tangential relations of that caregiver. I invite the audience to join my experiment in treatment and examination of their own garments. Side effects may occur.

IDA FALCK ØIEN is an associate professor of costume design and fashion design at Oslo National Academy of the Arts (KHiO). She looks into models of transactionship focusing on value transitions when items of clothing change ownership.

KEYNOTE



A1

Presented in Encounter  
- TRANSFORMATIVE DISCOURSES -

## XEROXED EDITION 001 “AGAINST BOREDOM: DELIRIOUS IS BEAUTIFUL”

MARTINA ALIA MASCIA  
IUAV UNIVERSITY OF VENICE | ITALY

XEROXED: wearable pages, readable garments is a garment publishing platform that investigates the relationship between body, garment and publication through the reconfiguration of paper material into wearable publications.

For its Edition 001 Against boredom: delirious is beautiful, XEROXED collaborated with the Primo Moroni Archive located in Milan, and extracted materials that have been reinterpreted, reworked, and reimagined by eleven contributors.

The exhibition showcases the wearable publications made for Edition 001 and ask the visitors to engage with the published objects to read in the folds of the fabric, in the seams, by reversing, stretching, compressing the fabric, while the text is moving on the body.

MARTINA ALIA MASCIA is an Italian designer, artist, and researcher. She is currently a Ph.D. Candidate in fashion and design theory at IUAV University of Venice.

INSTALLATION

A2

Presented in Encounter  
- TRANSFORMATIVE DISCOURSES -

## NEEDS

ELINA MÄÄTTÄNEN  
AALTO UNIVERSITY | FINLAND

“Needs” is a result of my much-reduced clothes buying since 2021. Not buying allowed me to look at my needs. What are the needs I could satisfy with clothes and which ones I could not? I used buying or thinking about buying as self-soothing in times of stress. Taking buying off the table allowed me the space to address those needs better, not with clothes.

Not buying allowed getting to know my existing clothes better, and to see what type of clothing would result in more even use of my wardrobe. Also, what are the clothes I need?

ELINA MÄÄTTÄNEN is a doctoral candidate from Aalto University. She also obtained her Master's degree there as well as has extensive industry knowledge, having worked for years in high-end luxury.

INSTALLATION



A3

Presented in Encounter  
- TRANSFORMATIVE DISCOURSES -

## INFLATABLE-WEAR AS AN EMBODIED INTERACTIVE MEDIUM

YUNPEI LI  
LONDON COLLEGE OF FASHION | UNITED KINGDOM

The inflatable medium is portable, lightweight, and quick to assemble. This research adopts the term "Inflatable-Wear" as comprehensive terminology, positioned at the intersection of experimental fashion, pneumatic architecture, performative art, and wearable installations. This interdisciplinary innovation integrates Inflatable-Wear, sensing bodies, and embodied spaces into an assemblage imbued with the affective potential to transform mutual interactions, perceptions, and the spaces it inhabits. This study views wearing Inflatable-Wear as an embodied practice, aiming to explore the interchangeability of Inflatable-Wear and how embodied interactions affect this body-centered assemblage through the wearing experience.

YUNPEI LI is a PhD student currently enrolled at the London College of Fashion, where her research is centered on Inflatable-Wear and its transformative and affective potential.

INSTALLATION

A4

Presented in Encounter  
- TRANSFORMATIVE DISCOURSES -

## PROTESTANT LOOK!

INGVILD RØMO GRANDE  
NORWEGIAN UNIVERSITY OF SCIENCE AND TECHNOLOGY  
& VOLDA UNIVERSITY | NORWAY

A video performance. Performed in a chapel, the artist uses her own body as model for a collection of clothes, consisting of over 100 items dated from 1940 until today, inherited from her grandmother (b.1924). Through repetitive movements of dressing and undressing a simple action of everyday life is ritualized, moving from one *look!* to the other. Revealing blurred boundaries between the biological body and the body as an organism in culture, the performance raises questions on how personal, social/cultural and historical categories are inherited through clothing. For the panel discussion: How could ordinary clothes from past inspire future fashion?

INGVILD RØMO GRANDE is a freelance scenographer and artistic research fellow/PhD at Norwegian University of Science and Technology, and Volda University.

INSTALLATION



B1

Presented in Encounter  
- TANGIBLE DISPOSITIONS -

## ALIEN BODIES AS SITES FOR MATERIAL EXPERIMENTATION IN ALTER EDITH

HOLLY DURANT  
RMIT UNIVERSITY | AUSTRALIA

"Alien Bodies as Sites for Material Experimentation in Alter Edith" delves into the convergence of fashion and performance, exploring the fluidity of material forms and porous boundaries between self and other. Through surreal encounters in altered landscapes, the performed artwork disrupts conventional binaries, inviting tactile engagement with the absurd and the abject. Normative frameworks are challenged as sensory exploration blurs lines between tangible forms and abstract concepts. Embracing unfamiliar aesthetics and expanding the materiality of the visual, Alter Edith proposes to expand bodily narratives, exploring agency, pleasure, and the erotic through the transformative power of the alien body.

HOLLY DURANT is an Australian choreographic artist and a PhD candidate at RMIT. Her performance works span stages, galleries, digital and social spaces, and include collaborations.

PERFORMANCE

B2

Presented in Encounter  
- TANGIBLE DISPOSITIONS -

## FASHION CONSTELLATIONS: NOTES ON FRIENDSHIP AND UNMAKING TOGETHER

KATHERINE MAY - GOLDSMITHS, UNIVERSITY OF LONDON | UNITED KINGDOM  
& RUBY HOETTE - SANDBERG INSTITUUT | NETHERLANDS

This performance is a new iteration of the ongoing project Fashion Constellations that has been shared in various educational contexts since 2016. The performance is durational, taking place continuously throughout the two days of the conference, 'making public' the process of unmaking as a form of thinking and (knowledge) production. Two practitioners work side-by-side and in conversation: unpicking the seams of denim clothing, then rearranging and reassembling the pieces whilst exchanging thoughts, questions and readings. This intimate process reveals a blueprint for examining the texture and embodiment of fashion in relation to care, friendship, support structures and (shared) work.

KATHERINE MAY works as a designer and educator, seeking to make space for conversations around fashion and care. She works by collecting clothes, textiles, and texts that are remixed and reassembled to form practices.

RUBY HOETTE is a designer and educator. Her work positions fashion as a cultural index of social and economic interactions, and explores how it interfaces with other fields.

PERFORMANCE



C1

Presented in Encounter  
- SHIFTING MATERIAL AGENCIES -

## EXPRESSIONS OF DISCARDED DESIGN DECISIONS #5: DILUTED LAYERING

KARIN LANDAHL & STEFANIE MALMGREN DE OLIVEIRA  
UNIVERSITY OF BORÅS | SWEDEN

The design material for Expressions of Discarded Design Decisions #5 consists of 19 post-consumer waste garments selected through the lens of diverse geographic origins of textile patterns. The overarching approach in the experiment relates to Ingold (2009) "Rather than reading creativity 'backwards', from a finished object to an initial intention in the mind of an agent, this entails reading it forwards, in an ongoing generative movement that is at once itinerant, improvisatory and rhythmic". In this stop motion sequence the pattern origins start to blend whilst showcasing similarities. The relations between the diluted expressions of the design materials become apparent. Rather than designing, this work suggests a viewing of post-consumer materials as an act of non-designing.

KARIN LANDAHL is a senior lecturer and researcher in fashion and textile design at The Swedish School of Textiles, University of Borås, where she completed her practice-based PhD in fashion design.

STEFANIE MALMGREN DE OLIVEIRA is a senior lecturer and researcher in fashion and textile design at the Swedish School of Textiles, University of Borås, where she completed her practice-based PhD in fashion design.

INSTALLATION

C2

Presented in Encounter  
- SHIFTING MATERIAL AGENCIES -

## WE HEAR PLEATED CHIFFON AND GLASS BUGLE BEADS

MADELEINE PORRITT  
RMIT UNIVERSITY | AUSTRALIA

This short film is the first outcome of my research into the embodiment of accessioned garments in museum spaces. It has been made in response to my ongoing internship with The National Trust Victoria and produced on site at Labassa Mansion, where the Costume Collection is housed. Sound as sensory stimuli is an intimate focus in the film where listening prompts alternate modes of experiencing and creating meaning within collection spaces. The film follows the unboxing of three garments, responding to the trend of unboxing and hauling content creation online. Looking at the similarities between preservation and consumption in the collecting of cultural artifacts and how we experience wear through other means.

MADELEINE PORRITT a research candidate at RMIT University in the School of Fashion & Textiles, her project involves a durational internship with The National Trust Victoria.

INSTALLATION



C3

Presented in Encounter  
- SHIFTING MATERIAL AGENCIES -

## THEY ARE WEARING

MUYO PARK  
ROYAL COLLEGE OF ART | UNITED KINGDOM

This video work challenges the fashion industry's practice of considering creativity as the exclusive domain of the designer. By reinterpreting wearing as a performative act, clothing is perceived as a subjective body itself, and the act of wearing is reconceptualised as an interaction between two bodies. Simultaneously, by juxtaposing this new way of wearing with everyday scenes, the work cautions against the risk of creating new hierarchies through choreography.

The core of the work lies in excluding the brand's vision, focusing on the interaction between the individual wearer and the clothing, ultimately questioning the power relations surrounding fashion.

MUYO PARK is a prospective PhD candidate at London College of Fashion, a recent MA Fashion graduate at the Royal College of Art (RCA) and an alumnus of BFA Textile Art & Fashion Design from Hongik University.

INSTALLATION

D1

Presented in Encounter  
- MATERIAL MEDIATIONS -

## AI FOR REDESIGN

ANNA LIDSTRÖM  
UNIVERSITY OF BORÅS | SWEDEN

This project explores AI technology as a design tool when redesigning discarded garments. It aims to reshape the designer's approach to volatile design materials. Through Reinforcement Learning, the technique functions as a recommendation system and has been pre-trained by a panel of fashion designers. 38 shirts have been photographed and shuffled in 1406 possible combinations, all based on the redesign principal "2 becomes 1" The mix is displayed randomly, demonstrating the artistic potential and design alternatives. Further design evaluation of "best blends" functions as data to tune the Ai model into refining the redesign options for fashion practice.

ANNA LIDSTRÖM is a researcher, lecturer, designer, and artist, whose work focus on sustainable fashion design, with specialization in the field of redesign, reuse, and resource recovery.

INSTALLATION



D2

Presented in Encounter  
- MATERIAL MEDIATIONS -

## NEO COUTURE: WHAT CAN DIGITAL RECORDING TOOLS UNEARTH IN UNDERSTANDING CRAFT ACTS MORE DEEPLY IN HAUTE COUTURE?

ZOWIE BROACH & ANNE TOOMEY  
ROYAL COLLEGE OF ART | UNITED KINGDOM

The Neo Couture project exhibits an adapted tambour embroidery tool using motion capture and haptic sensors which records hand and touch data through embroidery interactions. We invite conference attendees to explore the tool by engaging in their own creative hand stitch acts with it. Through this we would encourage discussion with conference attendees around the ways tools like this could enhance the co-creative potential between craftspeople and tangible digital craft methodologies, as well as broader discussions around the ethical considerations of mapping and archiving human artisanal interactions... how might human craftsmanship evolve or be inhibited through technologies like these?

ZOWIE BROACH heads the Fashion programme at the Royal College of Art and is co-founder of Avant-Garde fashion label, Boudicca. Zowie is a Co-PI on the Neo Couture project and is a public speaker.

ANNE TOOMEY is a design and materials specialist with experience in research-based design, manufacture, and education. She is Co-PI on the Neo Couture project and leads the Textiles programme at RCA.

INSTALLATION

D3

Presented in Encounter  
- MATERIAL MEDIATIONS -

## GATHERING, STACKING, LINKING; NAVIGATING DIGITAL MATERIALITY

CHINOUK FILIQUE DE MIRANDA  
ARTEZ UNIVERSITY OF THE ARTS | NETHERLANDS

How does digital materiality, or the digital-as-sole-material, contribute to our design and research process? And how do we, as fashion practitioners, deal with the oscillation between physical and digital realms? In approaching the current fashion landscape through 'the stack' (theoretical model) and 'stacktivism' (methodology), an infrastructural draft serves as a tool for exposing the physical-to-digital translations of 'doing' fashion.

Conference attendees are encouraged to place (or replace) their existing practices on this interactive map, to uncover how these affect, collide, and are in conversation with each other – ultimately prompting us to reflect on the modes of agency needed to navigate our fluid digital landscape.

CHINOUK FILIQUE DE MIRANDA is a design researcher and critical (fashion) practitioner, and currently a Professional Doctorate candidate at Artez University of the Arts.

INSTALLATION



E1

Presented in Encounter  
- UNVEILING TRADITION -

## TRADITIONAL DYEING METHODS WITH ARCTIC NATIVE PLANTS FOR FISH LEATHER

ELISA PALOMINO - SMITHSONIAN ARCTIC STUDIES CENTER | UNITED KINGDOM  
LOTTA RAHME | SWEDEN  
KATRIN MARIA KARADOTTIR - ICELAND UNIVERSITY OF THE ARTS | ICELAND  
MITSOHIRO KOKITA - KYOTO SEIKA UNIVERSITY | JAPAN  
SIGMUNDUR FREYSTEINSSON - ICELAND UNIVERSITY OF THE ARTS | ICELAND

For millennia, Arctic and sub-Arctic communities in Alaska, Siberia, Hokkaido and Scandinavia have fashioned garments from fish skin, often dyed with natural colours. Seamstresses, acting as designers, biochemists, and zoologists, processed plant materials for dyeing. An international team experimented with local flora to dye fish leather sustainably, drawing from historical records and local expertise. This project aims to provide sustainable fish leather, replacing harmful chemical processes. The exhibition showcases this historical practice exploring how this tradition fosters environmental connections and supports local livelihoods, emphasizing the importance of conservation policies and traditional knowledge in materials innovation for a sustainable future.

ELISA PALOMINO  
fashion designer,  
educator and Arctic  
anthropologist.  
Research

LOTTA RAHME 40-year  
experience working  
with indigenous  
communities on  
traditional Arctic  
fish skin tanning  
techniques.

KATRÍN MARÍA  
KARADÓTTIR Programme  
Director in Fashion  
design at the  
Iceland University  
of the Arts.

MITSOHIRO KOKITA is  
a fashion designer  
and educator  
at Kyoto Seika  
University

SIGMUNDUR FREYSTEINSSON,  
fashion designer  
exploring innovative  
pattern making, design,  
natural dyeing.

INSTALLATION

E2

Presented in Encounter  
- UNVEILING TRADITION -

## “JUST BETWEEN YOU AND I”

DENISE SPRYNSKYJ & PETER BOYD  
RMIT UNIVERSITY | AUSTRALIA

“Just between you and I” invites the audience to participate in a performance and making activity using single use plastics, odds and ends, and the arashi shibori dye method. The activity explores the concept of the worry doll and is inspired by a Guatemalan dollmaking technique using found materials, where the small dolls are pinned to the inside or outside of garments, to carry away our worries and cares. What are you worried about today?

Denise SPRYNSKYJ is  
a senior lecturer  
at RMIT University  
School of Fashion  
& Textiles. Her  
design practice  
revolves around the  
deconstruction and  
excavation of found  
garments.

PETER BOYD is a  
senior lecturer at  
RMIT University  
School of Fashion  
& Textiles. Her  
design practice  
revolves around the  
deconstruction and  
excavation of found  
garments.

PERFORMANCE



F1

Presented in Encounter  
- TRANSCENDING SURFACES -

## CULTURED PALLETS: SWEDEN

SOHEILA KOLAHDOUZ ESFAHANI  
WESTERN UNIVERSITY | CANADA

Cultured Pallets: Sweden is a transient installation created by stencilling found shipping pallets onsite with a design inspired by one of William Morris' designs entitled "Persian". In this series, I explore cultural translation and question displacement, dissemination, and reinsertion of culture by re-contextualizing culturally specific ornamentation. I also investigate cultural translation through the etymological roots of translation as "carrying or bringing across". In these installations, the decorated pallets metaphorically serve as objects of holding: "bearers of culture" that circulate amongst people and cultures and evoke issues of migration as people ultimately function as both "bodies" and "materials" of culture in our current globalized state.

SOHEILA KOLAHDOUZ ESFAHANI is a visual artist and Assistant Professor at Western University in Canada. Her research and art practice navigates the terrains of cultural translation.

INSTALLATION

F2

Presented in Encounter  
- TRANSCENDING SURFACES -

## FASHION CONFESSION BOOTH

MATILDA FORSSBLAD  
UNIVERSITY OF BORÅS | SWEDEN

This project is interested in fashion's inherent capacity for reflection. The Fashion Confession Booth is placed in a public space by the entrance. The idea is for the participants to enter the booth, write down a confession, and leave it in a box inside the booth. The confessions should be understood in a wide sense, maybe more as reflections; memories, questions, feeling towards fashion. The booth invites, and presents, an opportunity for people to participate in this interactive installation to reflect on fashion, both in detail and of more general concerns, suggesting another meeting point for individual and fashion.

MATILDA FORSSBLAD is a PhD candidate in fashion design at the Swedish School of Textiles. Her research is situated within expanded fashion practices and explores the role and identity of fashion.

INSTALLATION



G1

Presented in Encounter  
- HABITUAL PRACTICES -

## JOIN ARCHIVE

ANOUK BECKERS | NETHERLANDS  
ALESSANDRA VARISCO - IUAV UNIVERSITY OF VENICE | ITALY

JOIN Collective Clothes is a modular clothing system initiated by Anouk Beckers that invites people from all over the world to develop a collective collection of clothing pieces together. With an easy-to-use open-source manual, designed by Beau Bertens, everyone is invited to create one of four different shapes (sleeve, top, trouser leg and skirt) which can subsequently be combined into a full outfit. The JOIN archive includes a wide variety of stories, layers, objects, materials, techniques and participants of around 350 different people from all over the world.

Alessandra and Anouk are currently researching a system that can activate this JOIN archive. Working as an independent archive, the research on JOIN archive helps to play with the concept of fashion heritage and archive by aiming to constantly activate new narrative in a space of becoming.

ANOUK BECKERS develops methods that question how we design, make and wear clothes, aiming to explore and challenge the fashion field.

ALESSANDRA VARISCO is PhD candidate at Iuav University of Venice in fashion studies and fashion design theory and practice. She investigates how languages from fashion design can impact research and methods in fashion.

PERFORMANCE

G2

Presented in Encounter  
- HABITUAL PRACTICES -

## DIALOGUES IN (WITH/BY/THROUGH) SILK

PIA INTERLANDI - RMIT UNIVERSITY | AUSTRALIA  
LINDA NURK | SWEDEN

1 **POIESIS:** A conversation between Linda Nurk and Pia Interlandi is a collaboration in (the) making. Entwined in our fashionings; we are transformed by them. We become them; they become us.

2 **PERFORMANCE:** As alter egos Linda performs live, Pia performs dead and prerecorded. 200 years after original publication, an echo of Giacomo Leopardi's 'Dialogue Between Fashion and Death' explores the interplay of dress and decomposition, spinning and silk, materials and materiality, and of bodies in transition.

3 **POSTMORTEM:** They will discuss embodying nature's unceasing ability to transform and renew, in their Cradle to Cradle, Grave to Grave circular dialogue.

PIA INTERLANDI is a design pracademic at RMIT University. Intersecting fashion and funerals, Pia explores materials and materiality in relation to dress, death, and decomposition.

LINDA NURK is a visiting lecturer at Beckmans College Of Design. She is rethinking the lifecycle of the materials, through her urban micro-farming, focusing on the silkworm's lifecycle and raw silk.

PERFORMANCE



H1

Presented in Encounter  
- SENSORIAL TRANSPOSITIONS -

## REPLICA PROJECT: INTERNAL MONOLOGUES

AMANDA NICHOLS  
RMIT UNIVERSITY | AUSTRALIA

My practice-based research explores the symbiotic relationship between historical costume and contemporary fashion by using the 'replica' to cite history as a method to traverse the fields. The research examines the key differences and affinities between costumes of the interwar period and contemporary fashion, surveying and testing methods of communication including film, photography, and publication. The location of the period is due to its social, political, economic, and technological disruptions whose direct effect on fashion and its modes of presentation and consumption parallels with today. The research questions how costume and fashion is made and consumed and how recreative methods can offer alternate models of practice.

AMANDA NICHOLS is a practice-based PhD candidate and sessional lecturer in the school of fashion and textiles at RMIT University. She has extensive experience in fashion and costume.

INSTALLATION

H2

Presented in Encounter  
- SENSORIAL TRANSPOSITIONS -

## MOVING AWAREABLES

HSUAN-HSIU HUNG & KRISTI KUUSK  
ESTONIAN ACADEMY OF ARTS | ESTONIA

Moving Awareables explores embodied relational care through somatic interactions with multi-sensorial textile wearables. Co-created by a movement artist and a designer-researcher, the participatory performance will present a set of soft forms with various textile surfaces and fillings. Some of them offer an extra layer of tactile sensations through embedded sensors and motors. Participants can closely witness the movement artist's somatic interactions with the Awareables while being invited to explore the artefacts themselves. The work suggests materials as something not only to be worn but subjects with an agency which cares and co-creates experiences with the wearer.

HSUAN-HSIU HUNG is a movement artist whose creative practice weaves together somatics, visual art, and contemplative practices. Her work explores the unfolding experiences of self and others.

KRISTI KUUSK is a Senior researcher at the Design Research Group in Estonian Academy of Arts, she is interested in finding alternative futures for clothing and textile design via implementation of technology.

PERFORMANCE



H3

Presented in Encounter  
- SENSORIAL TRANSPOSITIONS -

## MAKING NEW PERIPHERIES IN FASHION: OR WHEN YOU DON'T SEE, WHAT REMAINS TO BE FELT?

JULIA VALLE NORONHA  
AALTO UNIVERSITY | FINLAND

Over the years, the visual dimension of fashion and clothing and how humans 'imprint' their culture onto garments has been largely emphasized. This project seeks to challenge this emphasis by exploring a less common lens: that of experience by asking 'What remains relevant when the visibility of clothing becomes peripheral?' In this work, a series of 5 garments are presented in audio form and invite participants to draw their interpretations of the narrated pieces. The narrations are extracted from a diary that collected the author's experiences with her own garments.

JULIA VALLE NORONHA is an assistant professor in Fashion Design at Aalto University. She is interested in rethinking the ways we design and experience clothing for more responsible futures.

INSTALLATION

H4

Presented in Encounter  
- SENSORIAL TRANSPOSITIONS -

## MOVING GARMENTS MEDITATIONS: EXERCISES FOR REIMAGINING FASHION THROUGH SOUND AND TOUCH

HANNAH BERRY, VANESSA DUQUE & JULIANA LUNA MORA  
RMIT UNIVERSITY | AUSTRALIA

This participant-led, performative creative practice work consists of a meditative, sensory embodied practice where participants are invited to hear and feel fashion through the exploration of the haptic differences noticed on the garments they're wearing. By removing the image of fashion and shifting perspective to subtle ways of exploring the body in relationship to materials and the environment, participants are invited to shift the preference of a visual and Western centric paradigm of fashion to one that reveals the agency and sensory durability between materials and bodies.

HANNAH BERRY is a multidisciplinary fashion practitioner primarily interested in social engagement art and how this can drive social change.

VANESSA DUQUE is a fashion practitioner and lecturer at RMIT University. Her practice-led research reflects on how the conception and definition of garments are affected by industrialization and consumption.

JULIANA LUNA MORA is a designer and lecturer at RMIT University working at the intersection of critical fashion and luxury, aesthetic sustainability and consumer culture.

PERFORMANCE



I1

Presented in Encounter  
- BODILY FORMATIONS -

## CONJURING MORPHIC IDENTITIES THROUGH DYNAMIC CUTTING

DONNA SGRO  
UNIVERSITY OF TECHNOLOGY SYDNEY | AUSTRALIA

The Colour-Morph Textile is an experimental embodied textile created through the application of my technique of Dynamic Cutting in the context of performance. The practice of Dynamic Cutting enables designing to evolve through the making of the textile form itself. When expanding Dynamic Cutting for performance, the garment interior becomes a fluid design variable, facilitating interaction and movement to enable bodily expressions and identities to emerge through playful interaction with the textile form. Inviting participation, the body and material morph together when the textile is worn, coalescing to conjure morphic identities.

DONNA SGRO is a fashion and textile designer, and senior lecturer at the University of Technology Sydney (UTS), where she has taught across Fashion & Textiles Design, Design Studies and Interdisciplinary Design.

INSTALLATION

I2

Presented in Encounter  
- BODILY FORMATIONS -

## REIMAGINING THE BODY: PERSPECTIVES FROM ARTISTIC DESIGN RESEARCH

FASEEH SALEEM  
UNIVERSITY OF BORÅS | SWEDEN

The reimagination of a real banana as a body explored possibilities of when a body becomes a material. The banana skin was moved every 30 seconds to explore a new expression. As a result, 120 different expressions were tried over an hour. Each expression documented using digital tools, highlighted a discourse that considered humans and technology to be indivisible concepts. The outcome addresses how alternative silhouettes are created using physical and digital interfaces, constituting knowledge of recursive design methods and facilitating the enhancement of artistic approaches to fashion design practices.

FASEEH SALEEM is a researcher, designer, artist, and academic who has been exploring various perspectives of Art & Design in different contexts.

INSTALLATION



13

Presented in Encounter  
- BODILY FORMATIONS -

## METH(OD) LAB

HELGA LÁRA HALLDÓRSDÓTTIR & MATILDA FORSSBLAD  
UNIVERSITY OF BORÅS | SWEDEN

The Meth(od) Lab is a place where active, live-action peer review of artistic research methods can take place. It's a meeting place for design researchers to test out each other's methods as a form of practise-based peer review. For this edition of the Meth(od) Lab, PhD candidates Helga Lára Halldórsdóttir and Matilda Forssblad will review each others core research method from their PhD studies at The Swedish School of Textiles. Each researcher will produce a result based on the method that the other researcher puts up for review. Afterwards, the results of the review will be published at the open-access PUB(lication). The location of The PUB(lication) will be announced on the date of the review.

HELGA LÁRA HALLDÓRSDÓTTIR is a PhD candidate in fashion design at The Swedish School of Textiles. She researches the relationship between body and object through emotional intelligence.

MATILDA FORSSBLAD is a PhD candidate in fashion design at the Swedish School of Textiles. Her research is situated within expanded fashion practices and explores the role and identity of fashion.

PERFORMANCE

14

Presented in Encounter  
- BODILY FORMATIONS -

## CARE, COMB, CONNECT... LEARNING TO CARE

HELGA LÁRA HALLDÓRSDÓTTIR UNIVERSITY OF BORÅS | SWEDEN  
& MARTA HEIDARSDÓTTIR | ICELAND

This interactive installation invites the viewer to care, comb and connect with a classroom object. In this classroom, we explore how one can learn to care better for material objects by borrowing from how we care for hair as a materiality and as a former living being. The Pet Project is an explorative design research collaboration operated by fashion designers Marta Heiðarsdóttir and Helga Lára Halldórsdóttir. Using Icelandic lambs' fur, which comprises of long hairs that demand attention, our goal is to introduce into everyday routine more objects that need to be kept and maintained as a form of care. The installation will be open during all hours of the conference and all are welcome to join this class where we will learn to care by doing in a soft learning environment.

HELGA LÁRA HALLDÓRSDÓTTIR is a PhD candidate in fashion design at The Swedish School of Textiles. She researches the relationship between body and object through emotional intelligence.

MARTA HEIDARSDÓTTIR is the creative director at Feldur Verkstæði in Iceland and has been since completing her studies at The Design School Kolding, Denmark.

INSTALLATION



J1

Presented in Encounter  
- MATERIALISING THE INTANGIBLE -

## A SHIRT FOR EVERY TIME MY HEARTS BREAK

JASPER CHADPRAJONG-SMITH  
NORWICH UNIVERSITY OF THE ARTS | UNITED KINGDOM

The experiences of being in and out of relationships are explored in this project. The designer recycled materials from earlier works, such as Thai cotton and handwoven silk. The remnants are given new life, transforming the old materials into something completely distinct. Since each garment still has to negotiate the nuances of the relationships, none of them is finished. Anyone is welcome to contribute to the garment's creation. As one person sews on the garment, a fresh story takes shape, and the garment temporarily belongs to that person until someone else sews the next piece, and the process starts again.

JASPER CHADPRAJONG-SMITH is a course leader in fashion, educator, and creative distributor. He is a forward-thinking, pushing narrative with a global perspective on current issues.

PERFORMANCE

J2

Presented in Encounter  
- MATERIALISING THE INTANGIBLE -

## PUNTADAS POR PULGADA: TALLER

SANTIAGO ÚTIMA LOAIZA  
UNIVERSIDAD DE MONTERREY | MEXICO

Puntadas por Pulgada: Taller is a performance and installation work that shows the tensions between nostalgia and progress, criticizing the interactions along the production supply chain and demonstrating the nuances between artisanal and mass-produced model garments. Several personal artifacts will be installed in a room; I will select some of them to be sewn together as a selective memory. The audience is expected to participate as it encourages reflective thinking on the worker's experience, such as not being able to decide on the production of a garment entirely. At the end of this performance, the traces of a chronology made through sewing remain, accepting it as an unfinished dialogue suspended in time by questioning conventional ways of creating fashion.

SANTIAGO ÚTIMA LOAIZA is an Assistant Professor at the Universidad de Monterrey Fashion Design Program in México. He keeps a critical nostalgic point-of-view in his artistic design practice.

PERFORMANCE



L1

Presented in Encounter  
- BEYOND WEARABILITY -

## OUR RAGS MAGAZINE

AIMÉE ZITO LEMA & ELISA VAN JOOLEN  
GERRIT RIETVELD ACADEMIE | NETHERLANDS

Imagine what a fashion magazine would look like in 400 years. In a world with no natural resources left, transformation and recycling are the only way forward. Our Rags Magazine is a collaborative project by Aimée Zito Lema and Elisa van Joolen, that investigates transformative processes, proposing new forms of collective production aimed at the reuse of discarded clothing and textiles. Further expanding the potential of recycled material, Our Rags Magazine is a magazine where the pages not only show clothing, but actually are clothing.

Design: Elisabeth Klement. Contributions: Janneke van der Hagen, Maria Barnas and Persis Bekkering. Publisher: Warehouse.

AIMÉE ZITO LEMA is a visual artist and educator at the Gerrit Rietveld Academie. Her work was shown in numerous international solo and group exhibitions.

ELISA VAN JOOLEN is Head of the Fashion department at the Gerrit Rietveld Academie in Amsterdam. Her approach to clothing design is characterised by strategies of intervention and reconfiguration.

INSTALLATION

L2

Presented in Encounter  
- BEYOND WEARABILITY -

## KNIT4MATION

LINGXIAO LUO  
ÉCOLE DES ARTS DÉCORATIFS | FRANCE

Knit4mation pioneers 4D deformation through knit technology. The seamless 3D knitted fabric can sense and react to stimuli, inspired by Japanese Magic Girl animations symbolizing human empowerment through transformative scenes. It explores the fusion of art and science, redefining clothing's role. Integrating conductive yarn and actuators, the collection of deformable knit textiles dynamically shifts in shape and texture through tactile engagement. Utilizing sustainable additive manufactured knitting, Knit4mation minimizes fabrication waste and showcases knitting's potential in creating interactive and adaptable clothing. By integrating soft actuators and dynamic visual effects, Knit4mation will continue pushing fashion's boundaries, offering a brand new wearer-centric experience.

LINGXIAO LUO is a knitwear designer, material researcher, and a Marie Skłodowska-Curie Actions funded PhD student within the SOFTWARE doctoral network based at Soft Matters research group of the École des Arts Décoratifs.

INSTALLATION



L3

Presented in Encounter  
- BEYOND WEARABILITY -

## MULTISTABLE IDEATION ARTEFACTS

RICARDO O'NASCIMENTO  
ROYAL COLLEGE OF ART & LOUGHBOROUGH UNIVERSITY  
UNITED KINGDOM

The "Multistable Ideation Artefacts" consist of three open-ended wearable pieces created to inspire and stimulate ideas about the future of interactions between humans and technology through touch. These artefacts are grounded in the concept of multistability, a key idea in postphenomenology introduced by the philosopher Don Ihde. Multistability suggests that technologies are not fixed or deterministic in their use or meaning; they can be interpreted and applied in diverse ways. By engaging with these artefacts, designers are encouraged to explore the various roles and significances technology can assume, highlighting the versatility and potential for innovation in wearable haptic interfaces.

RICARDO O'NASCIMENTO is a multi-disciplinary designer and post-doctoral researcher specializing in the dynamic intersection of body-world interactions and hybrid environments.

INSTALLATION

M1

Presented in Encounter  
- RESPONSIVE MATTER -

## ACT LIKE A LICHEN: A QUEER FASHION WORKSHOP

CLIZIA MORADEI - IUAV UNIVERSITY OF VENICE | ITALY  
MATILDA FORSSBLAD - UNIVERSITY OF BORÅS | SWEDEN

We reflect on our experience Act like a lichen: A queer fashion workshop, held at the Swedish School of Textile – University of Borås on 2-5 April 2024 with a group of fashion students, by showing its process and outcome. Inspired by the lichen metaphor, it was conceived as a collaborative design exploration informed by mycological, material methods and queer theories applied to fashion studies. The workshop aimed to redefine the fashion design practice as a collective, sensory process or happening, rather than to concretize in a pre-briefed final product. By proposing a set of "material provocations", participants are invited to an immersive environment where to engage in spontaneous learning methods, fostering partnerships and reflection on the meaning and means of queering the fashion practice. Ultimately, the bio-inspired workshop aims to transcend fashion-as-commodity to trigger an empirical or spiritual component in the design process.

CLIZIA MORADEI is a PhD candidate in fashion at Università Iuav di Venezia, and independent jewelry designer. She approaches research through a hybrid theoretical and practice-based attitude.

MATILDA FORSSBLAD is a PhD candidate in fashion design at the Swedish School of Textiles. Her research is situated within expanded fashion practices and explores the role and identity of fashion.

INSTALLATION



M2

Presented in Encounter  
- RESPONSIVE MATTER -

## CONSTRUCTIVE DISRUPTION 1.0: A SENSORY INTERVENTION TO EXPLORE FASHION FUTURING

SABINE LETTMANN - BIRMINGHAM CITY UNIVERSITY & FALMOUTH UNIVERSITY  
BETH WHITE - BIRMINGHAM CITY UNIVERSITY  
ZOE HILLYARD - BIRMINGHAM CITY UNIVERSITY  
UNITED KINGDOM

Constructive Disruption 1.0 offers a non-hierarchical fashion narrative that does not distinguish between humans, plants or animals as natural raw material resources. This intervention invites the audience to investigate sensory experiences that aim to confront, open a dialogue and to redefine worldviews as a starting point for regeneration through 'design following worldviews' (Wahl 2020). It is centred around the two raw material streams of human hair and nails. Artefacts offer sensory experiences to see, listen, touch, smell and reflect and, through this, challenge perceptions of what is commonly considered as suitable and socially acceptable fashion and textile materials.

SABINE LETTMANN works as a Senior Lecturer at Birmingham City University as well as a Module Leader on the MA Sustainable Fashion at Falmouth University.

BETH WHITE is the Course Director for BA(Hons) Fashion Business and Promotion at Birmingham City University. Beth has published widely on the impact of participatory democracy.

ZOE HILLYARD is Course Leader for BA(Hons) Textile Design at Birmingham City University with a background in embroidery and knitwear design. She is an established craft practitioner.

INSTALLATION

M3

Presented in Encounter  
- RESPONSIVE MATTER -

## VIOLACEIN IN 3D: DIGITAL FABRICATION MEETS BIOFABRICATION

MAJA BLOM, TROY NACHTIGALL & SAM EDENS  
AMSTERDAM UNIVERSITY OF APPLIED SCIENCES  
NETHERLANDS

To understand how a more-than-human design approach unfolds in the context of digital fashion, this project bridges crafts, bio-fabrication and digital fabrication to explore the agency of -and partnerships between- different forms of intelligences. Maja Blom examined the use of shibori folding techniques and partnered up with bacteria, software, and 3D printers. She collaborated with *Janthinobacterium lividum*, a bacterium that produces violacein (a violet-colored biodegradable pigment). The outcome is an interactive design that reflects partnership, surprises, movement, chance, and control.

MAJA BLOM specializes in Digital Design at the Amsterdam Fashion Institute. She merges physical and digital design, seeking innovative approaches to address the fashion industry's pressing challenges.

TROY NACHTIGALL is a Professor at Amsterdam University of Applied Sciences, where he is lector of the Wearable Data Studio, which focuses on the computational fabrication of clothing and shoes.

SAM EDENS is a design-researcher with a background in education, design, engineering, and humanities, who combines a philosophical stance with an analytical approach and has a keen interest in human-tech-relations.

INSTALLATION



WS1

Presented in Encounter  
- WORKSHOPS -

## IMAGE OBSERVATION AND GARMENT TRANSLATION

ALESSANDRA VARISCO - IUAV UNIVERSITY OF VENICE | ITALY  
ANOUK BECKERS | NETHERLANDS

This workshop applies the method of intuitive pattern making to translate a represented garment from a fashion image into a paper pattern. By focusing on the translation process, participants will be guided to describe and elaborate on the process of designing a garment. The exercise is not about remaking the patterns correctly, but about translating a visual image into a pattern while reflecting on the body, the movement, the design and making process, the textile and the tactile sensation. The fashion images are selected in collaboration with artist Joke Robaard, who keeps a vast archive of fashion and newspapers images and text's called Archive Intersections (1977-till the present).

ALESSANDRA VARISCO is PhD candidate at Tuav University of Venice in fashion studies and fashion design theory and practice. She investigates how languages from fashion design can impact research and methods in fashion.

ANOUK BECKERS develops methods that question how we design, make and wear clothes, aiming to explore and challenge the fashion field.

WORKSHOP

WS2

Presented in Encounter  
- WORKSHOPS -

## THE END OF ME, THE BEGINNING OF YOU

ELIN MARGOT ÁRMANNSDÓTTIR  
ICELAND UNIVERSITY OF THE ARTS | ICELAND

Participants come together around the operating table. Here they are introduced to the *Mother* and are presented with various choices to create a thriving environment for their future *Daughters*. They will learn how to make a *mother* SCOBY, how to take care of them and enter an Interspecies Mothering relationship. SCOBY can be used to make edible products or bacterial cellulose. At the end of the workshop participants sign adoption papers and are provided with an interspecies-motherhood book to guide them through this new step in their life.

ELIN MARGOT ÁRMANNSDÓTTIR is a design researcher, educator, and program director of the BA Product Design at the Iceland University of the Arts

WORKSHOP



WS3

Presented in Encounter  
- WORKSHOPS -

## MEANING SHIRTS

KASIA ZOFIA GORNIAK  
AALTO UNIVERSITY | FINLAND

What makes clothes meaningful to you? We'll explore this question in a two-part workshop, 'Meaning Shirts'. In the first part, designer-researcher Kasia Zofia Gorniak will wear a shirt with prompts written on it, inviting conference participants to respond with the markers provided. Contributions are welcome at any time you pass Kasia by, for the full duration of the conference - don't be shy!

The second part takes place in a fixed workshop setting, where several more of the shirts will be laid flat, a different set of prompts inviting further conversations to unfold on their surfaces, through writing and drawing.

KASIA ZOFIA GORNIAK is carrying out doctoral research at Aalto University on the topic of citizen engagement and circularity in the fields of fashion and textile design.

WORKSHOP

WS4

Presented in Encounter  
- WORKSHOPS -

## PARLIAMENT OF SUSTAINABLE FASHION

MOLLIE EDGE  
UNIVERSITY OF BOLZANO | UNITED KINGDOM

Parliament of Sustainable Fashion workshops are dedicated to fostering inclusive and democratic discussions on sustainable fashion practices. Our workshops centre around clothing use practices and explore sustainability beyond traditional capitalist approaches. Using clothing as a powerful medium for communication, each workshop and assembly is unique, with diverse topics and outcomes emerging, highlighting the nuanced and multifaceted aspects of sustainable practices in action. Our primary goal is to democratise the discourse surrounding sustainability, ensuring that more voices are heard and represented. We aim to empower individuals and promote a more inclusive and collaborative approach to sustainable fashion.

MOLLIE EDGE is a transformation designer from the UK, who specialises in reimagining production and consumption systems within the fashion and textile industry.

WORKSHOP



WS5

Presented in Encounter  
- WORKSHOPS -

## COLLAGED CLOTHES

REMIE CIBIS  
RMIT UNIVERSITY | AUSTRALIA

'Collaged Clothes' is an interactive workshop that explores how wearers can reimagine mass-produced garments and fashion-images through collage. Participants in the workshop will be offered a range of second-hand garments and current fashion magazine photographs (that have been printed onto lengths of mesh fabric) to work with. By collaging the photographs onto the garments, you will explore the use of collage as both an image-making and garment-making method and devise a range of personalised fashion-images using these materials. Participants will be allocated into half hour sessions across the 2 hour workshop period. Session times will be allocated upon arrival at the beginning of the workshop.

REMIE CIBIS is a critical and expanded fashion practitioner and Associate Lecturer in Fashion & Textiles at RMIT University. Her research explores how clothes can be understood as images and what this means for wearers.

WORKSHOP

WS6

Presented in Encounter  
- WORKSHOPS -

## FASHION | SEX

SEAN RYAN  
RMIT UNIVERSITY | AUSTRALIA

Fashion | Sex is a workshop exploring the alluringly cryptic language of the clothed human body, drawing on the unspoken and often unspeakable current of the unconscious strivings of the collective and the fixated thoughts and dreams of the individual. It responds to the English translation of a book by Eugen Fink as well as older texts on fashion, seduction, play, and desire. After a brief introduction, participants will be paired and prompted-guided to open an 'intimate' conversation that is partly a 'date' and partly a mutual analysis, before an open discussion of all of the topic of the title

SEAN RYAN is a senior lecturer in the School of Fashion and Textiles at RMIT University. He has a PhD in philosophy from the University of Melbourne, and his creative practice is a writing practice.

WORKSHOP



WS7

Presented in Encounter  
- WORKSHOPS -

## WHAT MAKES A LEATHERMAN?

TIMO RISSANEN  
UNIVERSITY OF TECHNOLOGY SYDNEY | AUSTRALIA

The portraits of 'What Makes a Leatherman?' provide an initial provocation for discussion in this workshop. Participants are invited to explore and discuss fashion's materialities in the context of gender. Binary notions of masculinity and femininity are often stereotypically attached to materials. Yet aren't all materials inherently ungendered? Employing leather as a case study, participants are invited to handle, try on and discuss a range of black leather accessories that embody many different cultural meanings, including relating to gender. Moving beyond a binary discussion, in this workshop gender and materiality are explored as fluid and pluriversal.

TIMO RISSANEN is a researcher, artist and designer, and an Associate Professor in Fashion and Textiles at the University of Technology Sydney. As an artist he focuses on queer materialities through cross-stitch and installation.

WORKSHOP



DIALOLOGICA

FLOOR  
PLAN

BODDIES



**Z** REGISTRATION DESK

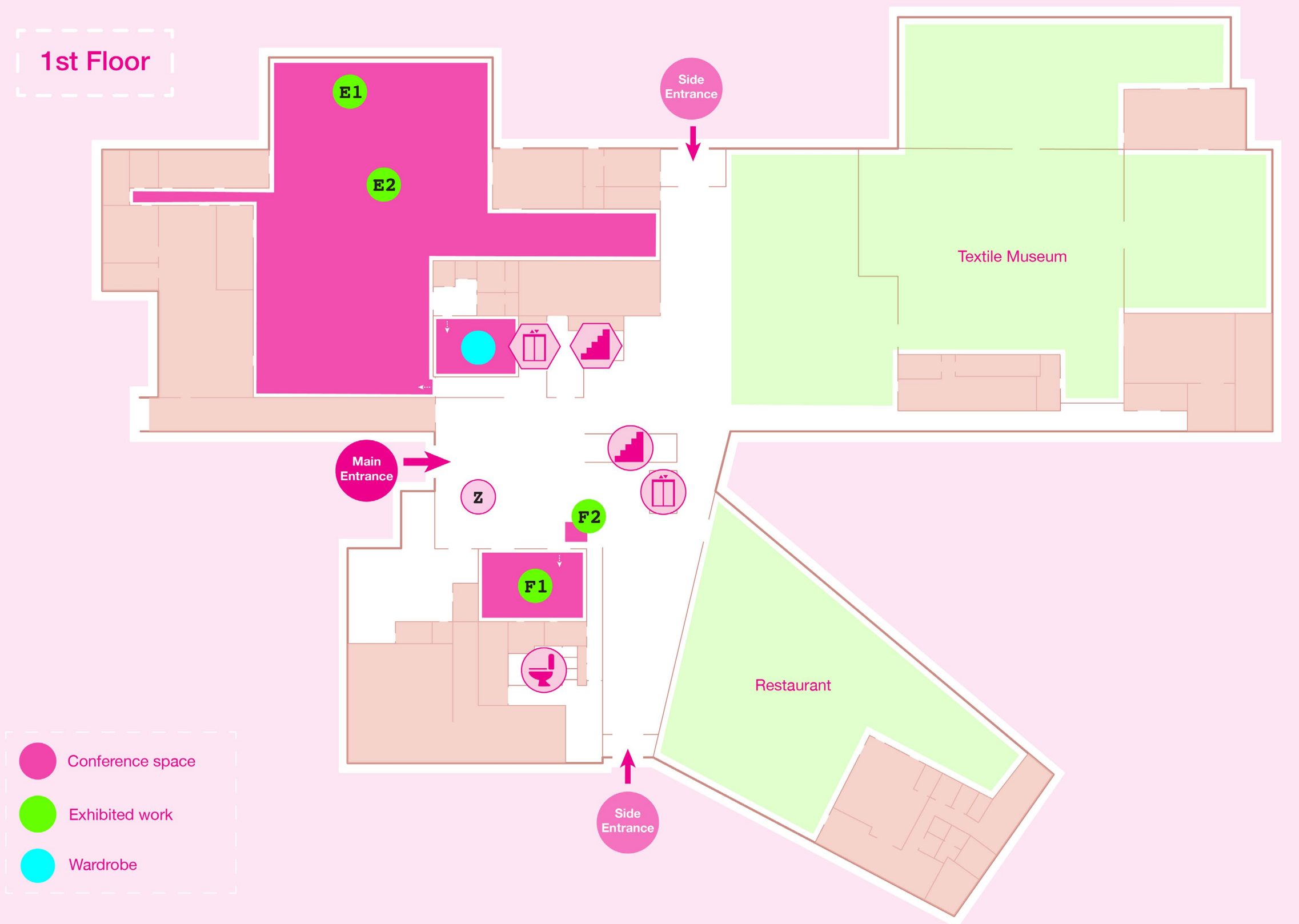
**E1** TRADITIONAL DYEING METHODS WITH ARCTIC NATIVE PLANTS FOR FISH LEATHER  
*E.Palomino, L.Rahme, K.Káradóttir, M.Kokita & S.Freysteinsson*

**E2** "JUST BETWEEN YOU AND I"  
*Denise Sprynskyj & Peter Boyd*

**F1** CULTURED PALLETS: SWEDEN  
*Soheila Kolahdouz Esfahani*

**F2** FASHION CONFESSION BOOTH  
*Matilda Forssblad*

1st Floor



- Conference space
- Exhibited work
- Wardrobe



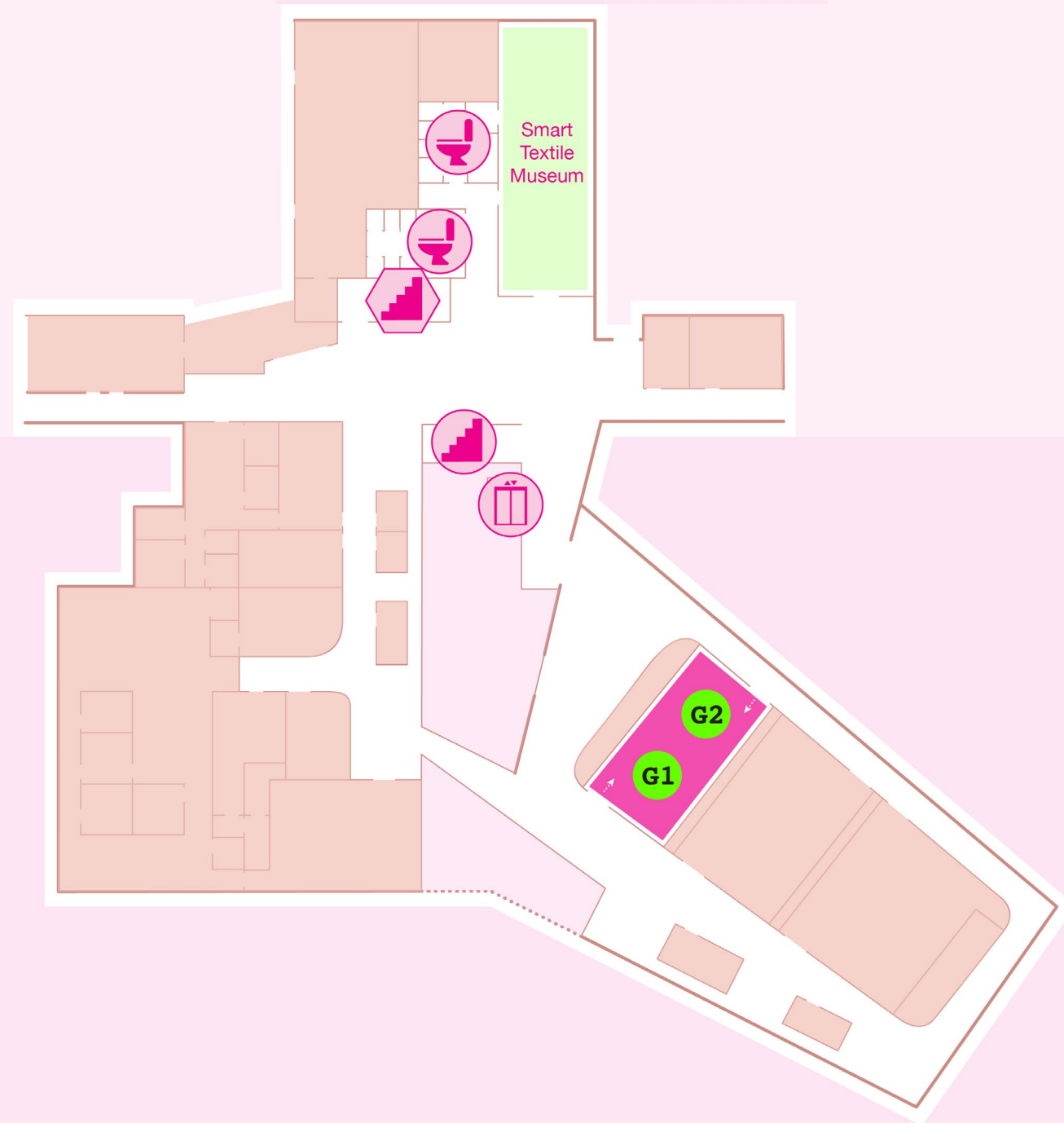
**G1**

**JOIN ARCHIVE**  
*Anouk Beckers & Alessandra Varisco*

**G2**

**DIALOGUES IN (WITH/BY/THROUGH) SILK**  
*Pia Interlandi & Linda Nurk*

**2nd Floor**



-  Conference space
-  Exhibited work



## 3rd Floor

**C1** EXPRESSIONS OF DISCARDED DESIGN DECISIONS #5: DILUTED LAYERING  
*K. Landahl & S. Malmgren de Oliveira*

**C2** WE HEAR PLEATED CHIFFON AND GLASS BUGLE BEADS  
*Madeleine Porritt*

**C3** THEY ARE WEARING  
*Muyo Park*

**D1** AI FOR REDESIGN  
*Anna Lidström*

**D2** NEO COUTURE: WHAT CAN DIGITAL RECORDING TOOLS UNEARTH IN UNDERSTANDING CRAFT ACTS MORE DEEPLY IN HAUTE COUTURE?  
*Zowie Broach & Anne Toomey*

**D3** GATHERING, STACKING, LINKING; NAVIGATING DIGITAL MATERIALITY  
*Chinouk Filique de Miranda*

**I1** CONJURING MORPHIC IDENTITIES THROUGH DYNAMIC CUTTING  
*Donna Sgro*

**I2** REIMAGINING THE BODY: PERSPECTIVES FROM ARTISTIC DESIGN RESEARCH  
*Faseeh Saleem*

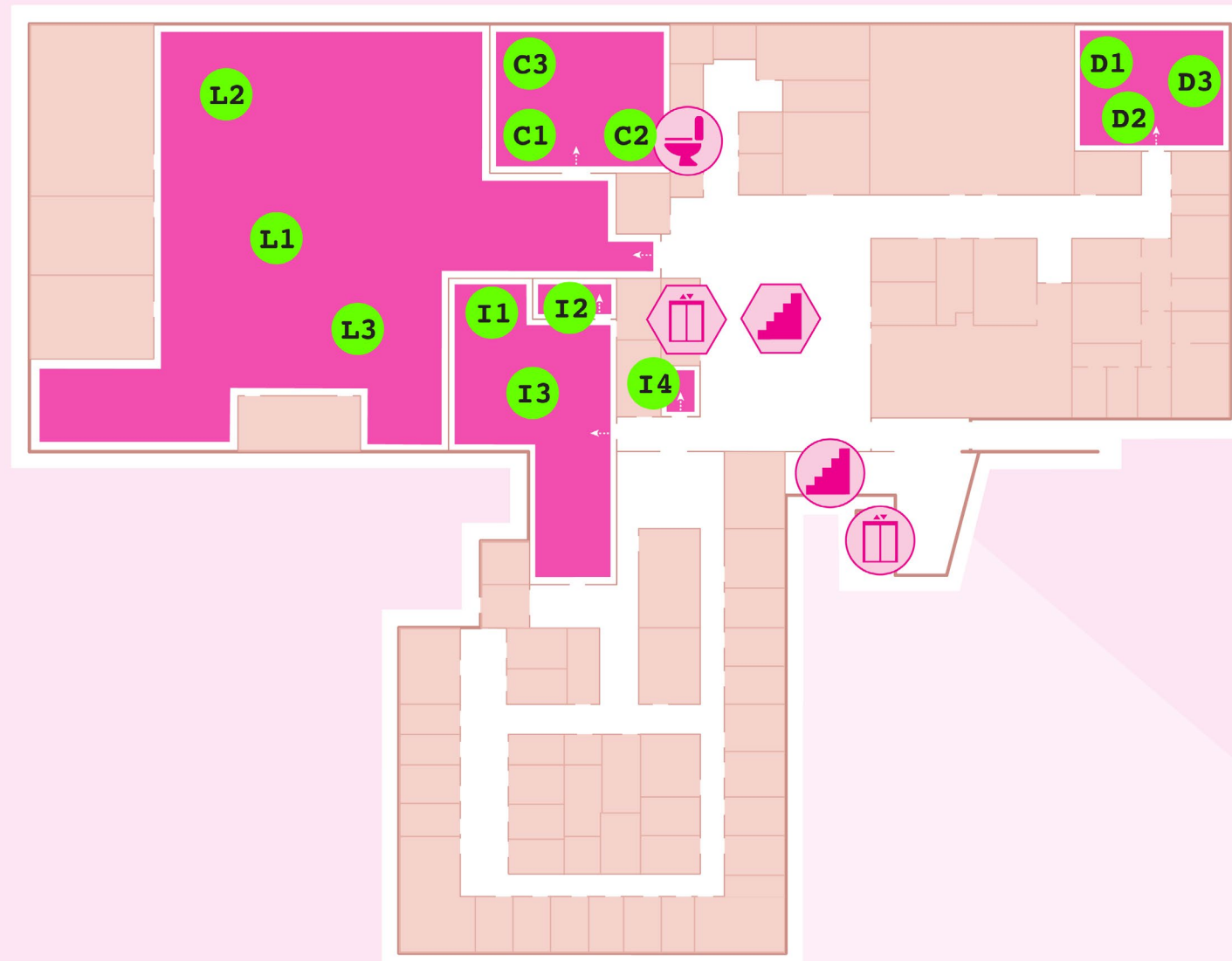
**I3** METH(OD) LAB  
*H. Halldórsdóttir & M. Forssblad*


**I4** CARE, COMB CONNECT ... LEARNING TO CARE  
*H. Halldórsdóttir & M. Heiðarsdóttir*

**L1** OUR RAGS MAGAZINE  
*Aimée Zito Lema & Elisa van Joolen*

**L2** KNIT4MATION  
*Lingxiao Luo*

**L3** MULTISTABLE IDEATION ARTEFACTS  
*Ricardo O'Nascimento*



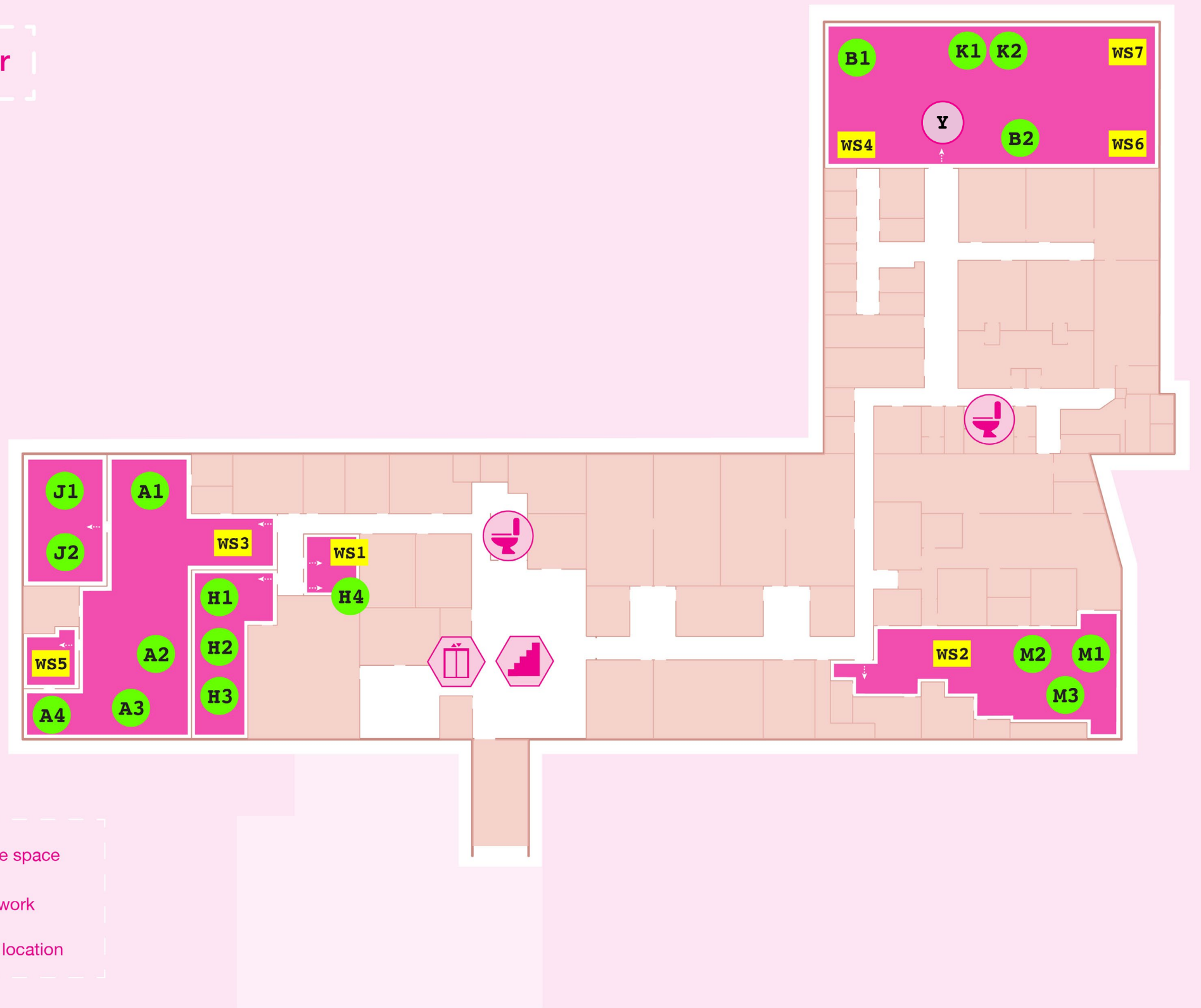
 Conference space

 Exhibited work



## 4th Floor

- A1** XEROXED EDITION 001 - "AGAINST BOREDOM: DELIRIOUS IS BEAUTIFUL"  
*Martina Alia Mascia*
- A2** NEEDS  
*Elina Määttänen*
- A3** INFLATABLE-WEAR AS AN EMBODIED INTERACTIVE MEDIUM  
*Yunpei Li*
- A4** PROTESTANT LOOK!  
*Ingvild Rømo Grande*
- B1** ALIEN BODIES AS SITES FOR MATERIAL EXPERIMENTATION IN ALTER EDITH  
*Holly Durant*
- B2** FASHION CONSTELLATIONS: NOTES ON FRIENDSHIP AND UNMAKING TOGETHER  
*Katherine May & Ruby Hoette*
- H1** REPLICIA PROJECT: INTERNAL MONOLOGUES  
*Amanda Nichols*
- H2** MOVING AWAREABLES  
*Hsuan-Hsiu Hung & Kristi Kuusk*
- H3** MAKING NEW PERIPHERIES IN FASHION  
*Julia Valle Noronha*
- H4** MOVING GARMENTS MEDIATIONS  
*Hannah Berry, Vanessa Duque & Juliana Luna Mora*
- J1** A SHIRT FOR EVERY TIME MY HEARTS BREAK  
*Jasper Chadprajong-Smith*
- J2** PUNTADAS POR PULGADA: TALLER  
*Santiago Útima Loaiza*
- K1** FASHIONING THE NOT SELF: SPECULATIVE NON-HUMAN FASHIONS  
*Tanveer Ahmed*
- K2** GARMENT AFTERCARE: IS THERE A DOCTOR IN THE HOUSE?  
*Ida Falck Øien*
- M1** ACT LIKE A LICHEN: A QUEER FASHION WORKSHOP  
*Clizia Moradei & Matilda Forssblad*
- M2** CONSTRUCTIVE DISRUPTION 1.0: A SENSORY INTERVENTION TO EXPLORE FASHION FUTURING  
*Sabine Lettmann, Beth White & Zoë Hillyard*
- M3** VIOLACEIN IN 3D: DIGITAL FABRICATION MEETS BIOFABRICATION  
*Maja Blom, Troy Nachtigall & Sam Edens*



- Conference space
- Exhibited work
- Workshop location

**WS1** IMAGE OBSERVATION AND GARMENT TRANSLATION  
*Alessandra Varisco & Anouk Beckers*

**WS2** THE END OF ME, THE BEGINNING OF YOU  
*Elin Margot Ármannsdóttir*

**WS3** MEANING SHIRTS  
*Kasia Zofie Gorniak*

**WS4** PARLIAMENT OF SUSTAINABLE FASHION  
*Mollie Edge*

**WS5** COLLAGED CLOTHES  
*Remie Cibis*

**WS6** FASHION | SEX  
*Sean Ryan*

**WS7** WHAT MAKES A LEATHERMAN?  
*Timo Rissanen*

**Y** CONFERENCE OPENING & CLOSING