

## Weaving Dialogues

- *Bridging Threads of Time, Nature, and Craft in Garment Making*

Sandra Holdal Hansen  
Masterproject in Design  
Clothing & Costume  
Oslo National Academy of the Arts

2024



Holdal Hansen, S. (2023). Wool Fibres at Rauma Garn[Photograph]. Personal collection of Sandra Holdal Hansen

## Project Overview

In the revelation that our planet endlessly circulates the same ancient waters, a profound dialogue emerges—a call to deeply engage with the cycles of our natural world and the tapestry of our cultural heritage. This project, “Weaving Dialogues,” originates from a contemplation of nature’s timeless rhythms and the intricate dance between human and more-than-human worlds through the medium of textile craftsmanship. It aims to rekindle a symbiotic relationship with our environment, drawing inspiration from Norway’s rich textile history, not as a relic of the past but as a living, breathing dialogue with the present and future.

The project began as a research investigation; I sought to discover what remains of the garment industry in Norway and what has been preserved. Initially, the project aimed to explore the technical aspects of garment making and to determine if there were elements from the past that should be carried forward into the future.

During my investigation, I stumbled upon unexpected yet profound discoveries that extended beyond the initial scope of technical garment making. As a designer, direct interactions with the producers of our materials—those who farm the fiber, spin the yarn, and weave the fabric—are in my experience rare. Yet, throughout my journey, these interactions became unexpectedly significant. I realized the importance of fostering a deeper connection with every individual involved in the textile and garment production chain. Engaging with these artisans provided me with invaluable insights into the traditional methods they employ, the challenges they face, and the passion they pour into their craft. This personal connection added a rich layer of understanding and appreciation for the materials and the people behind them, highlighting the human and more-than-human element that is so often overlooked in the fashion industry. This newfound appreciation and relationship are not just enriching on a personal level; they serve as a vital bridge linking past practices with future possibilities, emphasizing the need to integrate these human connections into the sustainable practices of tomorrow’s textile and garment industry.

Dialogue between humans and more-than-humans is a fundamental component of my master project, “Weaving Dialogues.” This engagement is rooted in the acknowledgment that human existence is intertwined with the myriad forms of life and elements that compose our environment. By fostering dialogue with more-than-human entities—whether they are animals, plants, waters, or crafted materials—we enrich our understanding and appreciation of the world around us. This dialogue is not merely metaphorical but a practical approach to ecological and social sustainability. It invites us to consider non-human perspectives, which might lead to more inclusive and innovative solutions to environmental challenges.

The importance of such dialogue becomes particularly evident in textile artisanship. Each fiber, each thread carries within it a story of the landscape, the climate, and the hands through which it has passed. Engaging with these stories allows us to weave a narrative that is not only about human achievement but also about collaboration with nature. This project aims to create a textile tapestry that embodies these interactions, serving as a testament to the mutual influence and respect between human and more-than-human worlds. Through this approach, the project not only reconnects us with the lost art of traditional textile and garment techniques but also redefines our relationship with our materials as one of respect and reciprocity, aligning with the broader goals of sustainability and ethical responsibility.

## Philosophical Foundation

At the heart of this venture is a commitment to understanding and honoring the narratives woven into the fabric of Norway's textile-making legacy. This exploration is rooted in the belief that textiles are not mere artifacts but carriers of stories, innovations, and connections. By delving into the once-vibrant ecosystem of Norway's textile factories—hubs of creativity, community, and ecological interdependence—I seek to uncover and reinvigorate the lost dialogues between artisans and their environments, between tradition and innovation.

In my exploration of garment crafting, particularly influenced by Astrida Neimanis' "Bodies of Water," my interaction with wool fiber has evolved into a profound study of interconnectedness, fluidity, and mutual becoming. This interaction transcends the mere act of creation, embedding itself within the cyclical narratives of water, life, and materiality that Neimanis vividly illustrates.

As I work with wool, I perceive it not just as a material to be molded but as a collaborator in creation. This view is inspired by Neimanis' depiction of water as a unifying force, a conduit through which all forms of life communicate and interact. Wool, sourced from sheep, processed, spun, and then crafted into garments, embodies a journey of intertwining human and more-than-human lives. Like water, wool carries history, traverses landscapes, and stands as a testament to the cycles of existence.

In the process of creation, my role shifts towards that of a mediator, engaging in a tactile discourse with the fiber. This interaction mirrors the hydrological cycle's perpetual motion, symbolizing a continuous state of transformation and renewal. As I drape the wool, I remain mindful of its evolution from raw fleece to yarn to fabric, each phase reflecting the natural world's inherent cycles.



Neimanis' concept of hydrofeminism enriches the discourse of my project, emphasizing the importance of acknowledging our interwoven existences. In working with wool fiber, its inherent intelligence becomes evident, guiding the creation process and clearly revealing its capabilities and limitations. Although the line between manipulating and collaborating with wool is fine, the material acts as a silent collaborator, and its forgiving nature often prevails. My understanding of the intelligence of wool fiber was deepened during a lecture by Laura Tripaldi titled "Parallel Minds: Encounters with the Intelligence of Materials." Tripaldi, an expert in materials science and nanotechnology, challenged my perceptions of intelligence by discussing what it truly means for something to be intelligent.

This engagement with wool also prompts reflection on my own physicality, affirming that I am, similarly, a body of water, composed of fluids and engaged in life's perpetual cycles. My dialogue with Gudbrandsdalen Uldvarefabrikk further exemplified the generosity inherent in knowledge sharing, surprising me with the willingness of those with extensive experience to engage openly. This interaction has led me to contemplate the fashion industry's diminishing interconnectedness, where designers, farmers, and textile producers operate in isolation, often hindered by competitive barriers.

Nonetheless, my discussions and visit with Frode Svarstad at GU fostered a profound appreciation and respect for the material sourced from his factory. Each day, as I enter the workshop, I am motivated by the aspiration to honor his craft through my creations.

Moreover, my creative process with wool enables an exploration of interconnected textures, highlighting the complex web of relationships that define our existence. Aligning with Neimanis' suggestion to reconceptualize our engagement with water—not as a commodity but as a relationship to be valued—I approach wool with reverence and partnership. How can this collaborative effort ensure that the final garment embodies not merely an item of clothing, but a narrative of interlinked lives, manifesting the dialogues between humans, animals, and the environment?

In conclusion, my ongoing dialogue with wool fiber, informed by the philosophical insights from "Bodies of Water," represents a continuous conversation about belonging, care, and our collective presence within the natural world's mosaic. It serves as a reminder that in the act of creation, we do not simply impose form but engage in a reciprocal exchange, where both material and creator mutually influence each other, fostering a cycle of creativity and connection.

## Objectives and Approach

Rediscovery through Dialogue: Embark on a journey to uncover forgotten techniques and wisdom embedded in Norway's textile history, emphasizing the dialogues between designers and fabric, creators and nature, and tradition and modernity. This quest is not just about the physicality of garments but about re-engaging with the narratives, people, and ecosystems that fashion embodies.

The scene in the documentary "Fashion Reimagined," where the Creative Director of M.O.P. invites sheep farmer Pedro Otegui to their London studio, had a profound impact on me. Since 1972, Pedro has been farming sheep to high humane and ecological standards, yet he had never been invited into a design studio to see the final products made from his wool. This scenario strikingly highlights the lack of interconnectedness in the fashion industry. I was deeply moved by the significance of this meeting, although I initially struggled to articulate the profound connections between the farmer, the designer, and the wool fiber that brought these two individuals together.

From my experience working with multiple clothing brands, I observed a noticeable lack of connection between individuals across different companies and fields. In some instances, interactions were almost hostile. This was perplexing, considering how reliant we are on each other to keep the business functioning smoothly and making well thought through decisions, much like how humans depend on nature's cyclical processes.

Considering these experiences, this project serves as a call to action for the fashion industry to cultivate deeper connections and foster more meaningful interactions among all stakeholders. By bridging the gaps between designers, producers, and nature, we can create a more integrated and empathetic industry that not only respects the craft and its contributors but also honors the ecological systems that support it. Moving forward, I am committed to advocating for practices that not only enhance these connections but also enrich our understanding and appreciation of the textiles we work with. This journey of rediscovery through dialogue is not just an exploration of the past but an active shaping of a more sustainable and inclusive future for fashion.



Hutner, B. (Director). (2023). Fashion Reimagined. [Film; Amy Powney invited sheep farmer Pedro Otegui to her London Studio. British Film Institute

### Norwegian Textile/Garment History

- Textile Historian Dialogue
- Fabric Manufacturer Dialogue
- Fabric Manufacturer Visits



### Garment Study

- Reflecting

### Fabric Sourcing

- Norwegian Wool
- Uncolored
- Untreated with other



### Garment Making

- Pattern Making
- Samples

### Dialogue with the Fiber

- Felting
- Draping
- Seam Tests
- Sensing



### Garment Dialogue

- Pattern Making
- Seam Tests
- Felting
- Sensing

## Norwegian Textile/Garment History

In early fall 2023, me and a couple of fellow students went on a road trip to visit the remains of Norwegian textile industry. We stopped at three separate locations, Åndalsnes, Tingvoll and Lillehammer. Everywhere we went, we met people that had so much care for their craft and work. It was surprising to all of us how much they would share with us, both in knowledge and material without expecting anything back, just the promise that we would show them our work and process of our Master project. A highlight visit for me that is interested in woven wool was definitely Krivi Vev at Tingvoll, a very small village on the west coast. Here we met Maria Aasprang, the manager, she gave us a full tour of the factory, telling us about their history and how they work.

The meetings with the textile industry in Norway have been a significant part of my process. These encounters have surprised me in many ways and have shaped my project into what it is today. I initially approached these meetings with a set of expectations that evolved through the conversations I had with GU and Krivi Vev. I had the opportunity to explore Norwegian wool in all its shapes, colors, and textures. I was impressed by the exceptionally high standards of these manufacturers, even though I was already aware of their reputation for quality.

Another meeting I was eager to attend was with Frode Svarstad at Gudbrandsdalen Uldvarefabrikk, a moment I anticipated with great excitement. Meeting Frode, a key figure in one of Norway's premier wool production facilities, was not only enlightening but also deeply inspiring. His passion for the craft and his extensive knowledge about the properties and potentials of Norwegian wool enriched my understanding and appreciation of textile production. Frode shared insights into the innovative processes they employ to maintain sustainability and quality, which resonated with my project's goals of integrating traditional skills with modern sustainability practices. This interaction not only fulfilled my expectations but also left me invigorated, ready to transfer the enthusiasm and wisdom gleaned from Frode back into my own work.

The fabrics I brought home from my trip are what the manufacturers would call "Bunadstoff" (Folk Costume Fabric) like "Vadmel," "to-skaft," Drapé and furniture fabric. All these fabrics are made from the Norwegian white sheep.



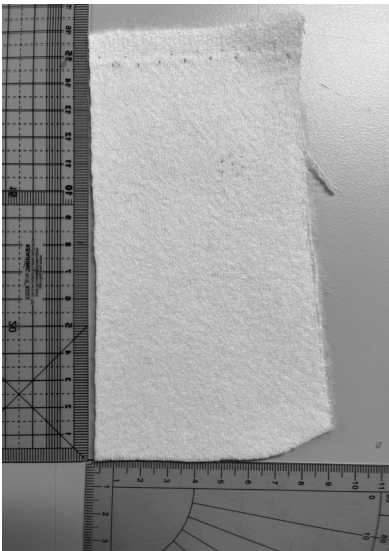
Holdal Hansen, S. (2024). "Vadmel"[Photograph]. Personal collection of Sandra Holdal Hansen

## Dialogue with the Fiber

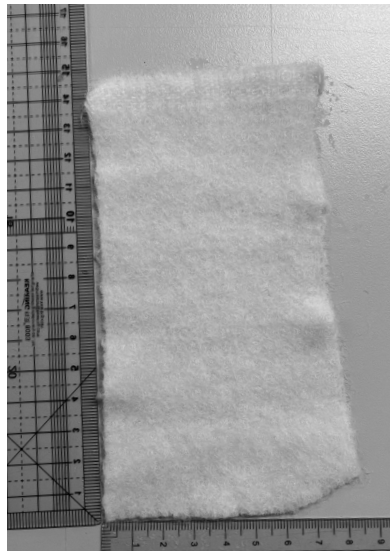
My relationship with wool began long before this project, even before I knew I wanted to become a designer. I was raised in a community of makers and wool enthusiasts at a time when it was not considered trendy or cool. These artisans possessed a unique understanding that eluded many of us. They were familiar with the diverse properties of wool, embodying a history not recorded in books but passed down through generations. One of the fabrics I devoted the most time to was “vadmél,” a woven and felted wool fabric with a history that can be traced back to the Iron Age. Felting endows the wool with windproof and water-repellent properties. This knowledge has been part of my upbringing; I grew up knitting and felting gloves for playing in the snow. In Lofoten, these gloves are a longstanding tradition, commonly used by fishers at sea, where the wool’s ability to retain warmth when wet is vital.

For my current project, I recognized that this fabric would serve well as an outer layer, offering protection from the elements. However, when I started working with the “vadmél” sourced from Gudbrandsdalen Uldvarefabrikk, I encountered a fabric of such high quality that it was unlike anything I had previously experienced. The vadmél’s exceptional texture and durability not only surpassed my expectations but also demonstrated the meticulous artisanship and attention to detail inherent in Gudbrandsdalen Uldvarefabrikk’s production processes. Its consistent weave and rich, natural colors highlight the mill’s commitment to combining traditional techniques with modern standards of excellence. The wool seemed to melt into shape, reminiscent of working with clay. It felt as though it was not only interacting with my hands but also shaping itself. These sculpting properties inspired me to explore what further dialogue could be created with a physical body. I conducted several felting tests to better understand my fabric. I was amazed by how much more the already felted fabric could still be shaped.

After ten minutes of wet felting, the dimensions of my test piece had shrunk by two centimeters in length and one centimeter in width. My project led me to believe that darts could not be included, as they would diminish the inherent properties of the woven fabric. This technique proved to be an excellent method for creating a waist for the garment without the need for darts.



Before Felting Test



After Felting Test



## Fabric Dialogue

I created a simple skirt pattern without darts, cutting it on the bias to enhance the fabric's ability to move and conform to shape.

I placed my test fabric in a bucket filled with hot water and soap to soak for a few minutes. Accidentally, the water was extremely hot, and I stirred it slightly to mix the soap, which made me concerned if that the fibers might begin to felt in the bucket? After removing the soaking wet fabric from the bucket, I laid it flat on the floor to stretch it back into shape. As I gently pulled on the fabric, I noticed it had significant flexibility to stretch beyond its original size. When I placed it on the dummy, I realized that I had stretched it larger than its initial cut.

I began the felting process by rubbing around the waist, intermittently dipping my hands in warm water to continue rubbing. I contemplated how an actual human body might feel being massaged in this manner, wondering whether it would be a pleasant sensation.



Before Felting Test on Dummy



After Felting Test on Dummy

## Fabric Dialogue

Transitioning to an actual body raised some concerns, as I had spent approximately thirty minutes working on the dummy. I was worried it might be an unpleasant experience for both the body and mind, particularly because the session included not only a back massage, which is generally enjoyable, but also a stomach massage. While felting on the dummy, I faced challenges such as the dummy's inability to collaborate in the process. I had to exert considerable effort to keep it standing while I rubbed, and despite all my energy, there was insufficient friction for the fibers.

However, when I placed the fabric on a real body, I immediately noticed a significant difference. The body's softness created more friction compared to the hard dummy. The felting process was much quicker, completed in under ten minutes compared to on the dummy that was approximately thirty minutes. I focused more on felting the back and sides, as these areas of the human body are typically firmer, and my model also enjoyed this part, reporting that it felt like a massage. On the front, I was gentle and mindful of my movements, but since the belly is a softer area, the felting progressed rapidly there as well. I maintained an ongoing dialogue with my model to ensure her comfort throughout the process. She mentioned that the belly rub felt a bit strange, but it did not cause any unpleasant sensations. During the felting, she quickly noticed the fabric hugging her hips and described a sensation of comfort.

This attempt on a physical body was my second. The first was with a close friend, someone I knew would honestly tell me her feelings, whether good or bad. This experience boosted my confidence as I moved on to work with a body and person less familiar to me.



Holdal Hansen, S. (2024). "Vadmel Felting"[Photograph]. Personal collection of Sandra Holdal Hansen

Fiber Dialogue



Before Felting



After Felting



## Draping Dialogue

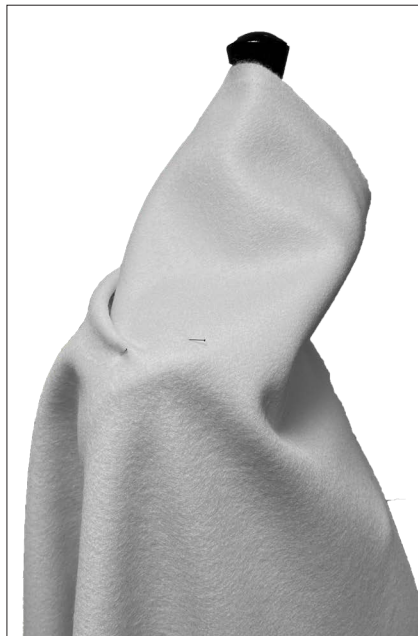
As I pondered how to translate my abstract theory into design, I revisited some of my earlier work, where I often generated numerous ideas by working directly with materials on a dummy. I found this technique particularly effective for my current project, which focuses on dialogue and collaboration.

Given our human tendency to prioritize vision over other senses, I sought a setting where the visual aspect was not the sole focus. I aimed to engage all my senses equally, believing this approach would make me more capable of listening to both the fiber and the fabric.

In this experiment, my goal was not to disregard my own experience and history but to use them as attributes in my dialogue with the fabric. I found it beneficial to enter a trance-like state, silencing my surroundings and setting aside my expectations of what I believed the fabric could do. It is often said that folk music can induce a trance-like state of mind. While I am unsure if this is universally true, after hours of draping and listening to the mouth harp, I found it difficult to stop. I repeatedly draped the fabric on and off the dummy, discovering something new each time.

After these sessions, I reviewed my pictures and translated them into garment shapes, movements, and details for upcoming samples. I oscillated between pattern making and draping, sometimes feeling as if I had not asked the right questions of my materials.

Draping Dialogue





## Garment Dialogue

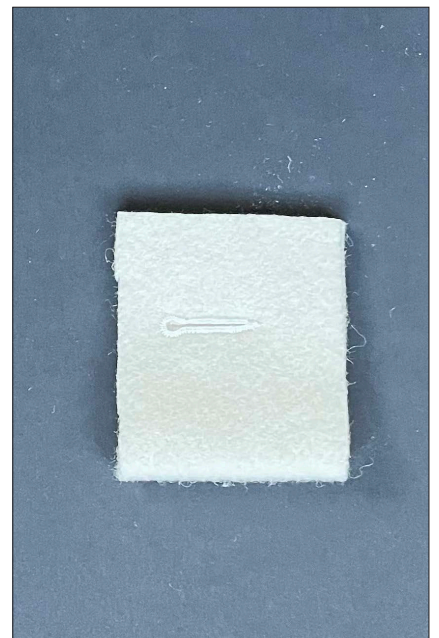
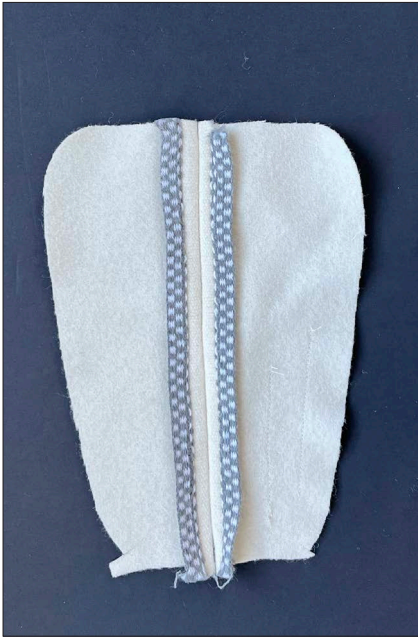
My specialty as a designer lies in pattern making and product development. I feel most comfortable in these areas, especially pattern making, which I find akin to solving a puzzle. However, this project presented a different challenge. I was aware of my capabilities, but to continue the dialogue with my material, I needed to proceed cautiously. It was a fine line between manipulating the material and working in harmony with it.

Before creating any final patterns for my garments, I conducted several seam tests to determine the effects of sewing, pressing, and steaming. These tests were crucial in shaping the final design of the garments. While working with “vadmél,” I immediately felt joy when steaming the fabric; a mild smell of sheep reached me as the steam hit my nose, and the fabric truly required little steam before it was ready to be cut. I was reminded of how “vadmél” seemed to melt into shape.

“Vadmél” possesses a unique texture that feels soft, dry, and wet simultaneously. Although it is light in weight, I am aware it weighs 500 grams per meter, which is quite thick for a garment fabric. I imagined that cutting the “vadmél” would be like slicing through butter, but to my surprise, it was extremely hard and dense. I should have anticipated this, given the extreme strength of the wool fibers and their density due to the felting process, making cutting physically challenging. For my initial small sewing tests, cutting was manageable, but later I had to purchase gloves as the sweat from my hands caused a lot of friction, leading to small wounds.

Numerous sewing tests were conducted. The two pieces of “vadmél” I was sewing together seemed to melt under the sewing foot. Even when minor mistakes occurred, such as applying too much pressure on the sewing foot which caused the top layer to stretch and become longer than the bottom layer, I could easily correct them. By simply lifting the foot and gently adjusting the fabric back into place, I managed to fix the issue without creating any puckering. In previous projects where I worked extensively with wool fabrics, I always found joy in how wool provides ease during sewing. However, the “vadmél” from Gudbrandsdalen Uldvarefabrik was on a different level. I am not sure what caused my excitement; was it the smell, melting factor, or forgiving nature that easily compensated for my mistakes? Or could it be that I entered the workshop with the intent to make Frode Svarstad from GU proud of what I had achieved with their fabrics?

Draping Dialogue





## Garment Making

When it comes to the process of creating the actual garments, there are specific rules to follow. One rule mandates that each type of fabric must be used to complete an initial garment before moving on to the next design. This first garment is always designed to be relatively simple in terms of both design and pattern, to ensure that the fabric is not unduly manipulated. As a designer, it is always somewhat surprising to see what the finished garment looks like, since the prototypes are made in toile and typically differ significantly from the actual fabric used for the final product.

One of the initial garments I created was a simply constructed sweater. It featured no ease in the sleeve tops, no seam at the neckline, and no darts—decisions all aimed at preserving the natural movement of the fabric. This sweater also served as a test for future garments made from the same material, “vadmél.” The sweater includes a funnel collar designed to test the structural integrity of the “vadmél” without the use of fusible interfacing. From my draping session, I found numerous examples where the “vadmél” stood on its own with support from the dummy, an aspect I wanted to emphasize in my designs.

Since the fabric is strongly felted, securing the raw edges is not necessary. However, I did add topstitching to most seams to make the raw edges even stronger. I have a sweet spot for impeccable topstitching; when executed perfectly, it not only highlights the artisanship behind the garment but also serves as a visualization of my dialogue with the fabric. Although the fabric is not untouched, it has been influenced by my hands, and in turn, it has influenced me.

The approach of using each type of fabric to create an initial, simpler garment allows me to fully understand the unique properties and potential of the material. This methodical process ensures that by the time I proceed to more complex designs, I have a solid grasp of how the fabric behaves under different sewing conditions and design demands. This foundational garment acts as a bridge, helping to fine-tune the balance between the fabric’s natural characteristics and the envisioned design aesthetics. It also serves as a prototype to test the functionality and wearability of the fabric, ensuring that subsequent designs not only look appealing but are also practical and durable.

Further reflecting on the process, each garment becomes a chapter in a larger narrative of material exploration and design innovation. The dialogue with the material continues with each stitch and seam, where even the smallest details, like the choice to add topstitching, are deliberate and meaningful. These decisions are not just about reinforcing the garment but about deepening the connection between the creator and the creation. This ongoing interaction informs my evolving design philosophy, emphasizing sustainability and respect for the material’s inherent qualities. Each completed garment stands as a testament to this thoughtful engagement, merging traditional techniques with contemporary design to achieve a balance that respects both the past and the future of textile craft.



Krohn, C. (2024). [Backstage from Runway Show] [Photograph].



Krohn, C. (2024). [Backstage from Runway Show] [Photograph].

## Garment Study

In the process of creating each garment, reflection played a crucial role before advancing to the next design. This phase of assessment was essential for understanding how the characteristics and behaviors of each fabric translated from theory into the tangible. After completing the initial sweater, I took the time to study its structure and drape, noting how the “vadmél” material adapted to the design specifications without ease in the sleeves, neckline, or darts. This minimalist approach allowed the fabric’s natural properties to emerge unforced, revealing its capability to maintain form and texture without traditional supports. Such observations were vital, as each garment served as a learning tool, informing the design and execution of subsequent pieces.

Further reflection on the first completed garment included an evaluation of the topstitching. My penchant for impeccable topstitching was more than an aesthetic choice; it was an integral part of the dialogue between me, the designer, and the material. With each stitch, I not only reinforced the structure but also engaged in a deeper understanding of the fabric’s response to my touch. The act of adding topstitching allowed me to gauge the resilience of “vadmél” and its interaction with different sewing techniques. This reflection was not only technical but also artistic, appreciating how the visible stitches accentuated the artisanship involved and highlighted the intentional interactions with the material.

Lastly, the completed garments served as a reflection of the mutual influence between me, the designer and the material. Each piece was a testament to the journey of exploration and adaptation. As I moved from one garment to the next, I carried with me the lessons learned from previous interactions. This ongoing dialogue with the fabric shaped my approach to design, urging me to consider how each step, from cutting to sewing, affected the final outcome. The garments were not just end products but were reflections of a thoughtful process, embodying the give-and-take relationship between my creative vision and the inherent qualities of “vadmél.” Each finished piece was a step further in mastering the art of working harmoniously with this unique material, setting a foundation for future creations and innovations.





Krohn, C. (2024). [Backstage from Runway Show] [Photograph].



Krohn, C. (2024). [Backstage from Runway Show] [Photograph].

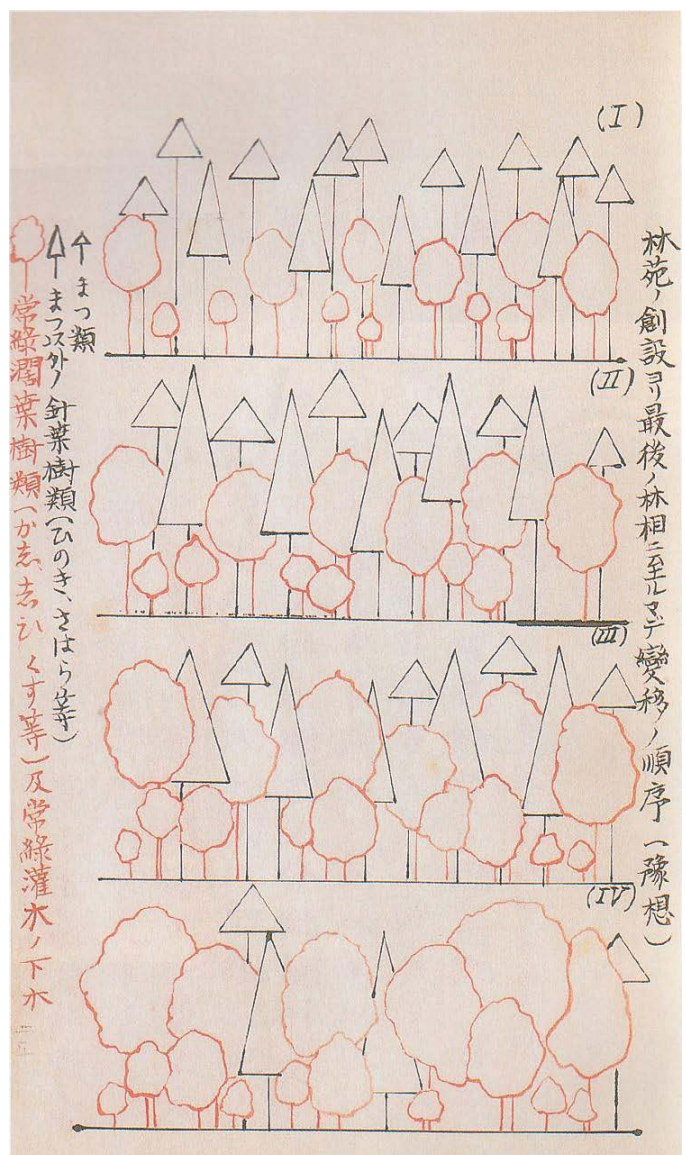
## 150 Year Plan

I initiated this project with a vision for a 150-year plan, inspired by several factors. This extended timeline allowed me to transition from anthropocentric perspectives towards a circular concept of time, as opposed to a linear one. Currently, my project is in a phase I describe as the 'seed state,' where I am laying the groundwork for future developments.

Inspired by the Meiji Jingu Shrine in Tokyo, I also want to develop a plan that spans 150 years. The original planners of the shrine envisioned a forest that, after 150 years of meticulous cultivation, would evolve into a self-sustaining ecosystem shaped by human intervention. This vision necessitates a profound reevaluation of our current actions and their long-term impacts. I believe that adopting this long-term perspective can refine our decision-making processes. According to Astrida Neimanis' hydrofeminism theory, water cycles through various forms and locations, potentially returning to its origins. This natural cycle serves as a metaphor for our interconnectedness, highlighting how our actions resonate beyond immediate surroundings and can eventually impact us in return. Hydrofeminism advocates for a deeper awareness of these connections, promoting a more empathetic and responsible way to interact with our world.

Moreover, this project aims to foster a community that transcends generations. By engaging local communities in every stage—from farming and harvesting materials to designing and producing garments—we strive to instill a sense of environmental stewardship and responsibility. This engagement ensures that the skills and knowledge required for sustainable practices are preserved and passed on, making this 150-year plan a dynamic legacy that could guide future sustainable endeavors globally.

In essence, this 150-year strategy extends beyond garment production. It seeks to transform how we relate to our environment and each other, crafting a new narrative for the future of our planet. This is not just about fashion; it is about forging sustainable relationships and systems that benefit generations to come.



Source Unknown. Forestry Plan, Meiji Jingu Shrine. [https://artsandculture.google.com/asset/forestry-plan/ewGYhIPHpN\\_9Vg](https://artsandculture.google.com/asset/forestry-plan/ewGYhIPHpN_9Vg)





Krohn, C. (2024). [Backstage from Runway Show] [Photograph].



Krohn, C. (2024). [Backstage from Runway Show] [Photograph].





Krohn, C. (2024). [Backstage from Runway Show] [Photograph].



Krohn, C. (2024). [Backstage from Runway Show] [Photograph].



Krohn, C. (2024). [Backstage from Runway Show] [Photograph].



Krohn, C. (2024). [Backstage from Runway Show] [Photograph].



## Conclusion/Reflection

As I reflect on my work and the progress I have achieved with my ideas, it feels like the beginning of something genuinely interesting. When I first embarked on this project, I must admit I was uncertain about my future in clothing design. I felt overwhelmed by the pollution generated by the clothing and textile industry, and it seemed somewhat egocentric to continue in this field as a designer. However, once I managed to shift my focus outward, setting aside my own ego for the sake of the project, I began to rediscover joy in my work.

Through the dialogues I engaged in with both humans and more-than-human entities, I found a renewed sense of purpose and meaning. It has been profoundly rewarding to establish connections based on mutual reliance, which is absolutely crucial in our interconnected world. These interactions have not only reinvigorated my passion for design but also underscored the importance of sustainable practices that respect both our environment and its myriad inhabitants.

This journey has taught me that innovation in design does not have to be at odds with environmental ethics. Instead, it can promote a harmonious balance where modern techniques enrich traditional practices, and vice versa. Looking forward, I am inspired to continue exploring ways in which clothing design can contribute positively to our world, aiming to minimize environmental impact while maximizing artistic and functional value.

In conclusion, this project has transformed my perspective on the role of a designer in today's world. It has challenged me to think beyond the conventional scope of fashion and to consider deeper implications of my work on both ecological and social levels. Ultimately, this project is just the beginning of a lifelong journey in which I aim to blend creativity with responsibility. By continuing to challenge the norms of fashion design and by striving for a harmonious balance between human needs and environmental preservation, I hope to contribute meaningfully to a more thoughtful approach to design.



## Referances

Neimanis, A. (2017). Bodies of water: Posthuman feminist phenomenology. Bloomsbury Academic.

Hutner, B. (Director). (2023). Fashion Reimagined [Film]. British Film Institute.

Tripaldi, L. (2024). Parallel minds: Encounters with the intelligence of materials [Webinar]. Internal webinar at KHiO.

Google Arts & Culture. (n.d.). Explore the forest of Meiji Jingu. Retrieved [2022, april], from <https://artsandculture.google.com/story/explore-the-forest-of-meiji-jingu/2AWxBdB88HOILQ>

## Pictures

Krohn, C. (2024). [Backstage from Runway Show] [Photograph].

Hutner, B. (Director). (2023). Fashion Reimagined. [Film; Amy Powney invited sheep farmer Pedro Otegui to her London Studio. British Film Institute

I extend my deepest gratitude to all the humans and more-than-humans whose invaluable contributions have enriched and shaped my master project beyond measure.

Christian Krohn, Photagropher and right-hand man

Frode Svarstad, Gudbrandsdalen Uldvarefabrik

Maria Aasprang, Krivi Vev

Tone Rasch, Norsk Teknisk Museum

Ida Falck Øien, Tutor

Camilla Stokland, Model and felting partner

Katerina Kriz, Model and felting partner

Hannah Mørthl, Model

Julie Smith, Model

Ingrid Bessesen, Model

And last but not least

The Norwegian White Sheep



Krohn, C. (2024). [Backstage from Runway Show] [Photograph].