

Green Knit Dress

SHORT DESCRIPTION

Made from fabric scraps from theIntrás Day Center.

Green knit dress with no arm opening. The dress represents the whole self and identity.

ARTISTIC INSPIRATION

The dark color symbolizes internal burial prior to transformation. The knit fabric represents the person's exible state.

The most striking feature of this garment is the lack of arm openings. Through this, I wanted to re ect the inability to act, emotional or mental paralysis, blockage, the inability to intervene in one's own life, repression, fear, etc.

This dress is an image of being trapped within oneself, with an identity completely enveloped in its own darkness, where thoughts have created a structure that immobilizes, preventing action, expression, or liberation. It also symbolizes the chrysalis before becoming a butterfly, the moment before change, where everything is contained.

This moment of change is represented through Mike's painted depiction of a line from a poem written by an Intrás user named Chema, which reads, "With time as witness, I would like to know," accompanied by a star that shines a ray of light onto the garment.

SUSTAINABILITY

This garments is made with Reused materials - reused knit. All the garments were made using reclaimed materials (deadstock), instead of manufacturing with new fabric. We used certi ed fabrics with trust seals and upcycled discarded textiles.

When cutting the pieces for each garment, I aimed for zero or minimal waste to avoid creating any unnecessary items. I implemented a conscious production process, making each garment locally and ethically.



PARTICIPANTS



Eulalia Mateos

Supervisor

Fashion designer, artisan, art historian, and professor at ESI Higher School of Design in Valladolid and at the Castile and León Crafts Center. She has her own brand, a brand identified by a unique concept based on contemporary design where each piece is born from careful reflection, see-king its own identity.

We respect the art of craftsmanship, where, by combining modernity, pattern making, lines, tradi-tion, and skill, each piece achieves value.

We are committed to creating fashion consciously—fashion that is accessible, transparent, and responsible. That's why we work with local suppliers, valuing the knowledge and tradition of the textile sector in our region.



Users Participating in the project

Textile designer, participants
(collaborative making)

Green Knit Dress/
finished garment



Green Knit Dress/
design process



Green Knitted Dress

METHOD AND PROCESS

The most complicated part was the design process, sketching to convey the intended sense of darkness. Once the design was finalized, we moved on to creating the pattern

on a table with the corresponding measurements, followed by its construction. We located the appropriate fabric and finally adapted the pattern to the silhouette, making the necessary alterations. Painting it by the users was the most delicate part of the process; they did a fantastic job, as the finished garment made the process more complex.

CULTURAL RELEVANCE

In this part of the experimental fashion project "From Darkness to Light," developed by

users of the INTRAS Foundation, we have used design as a therapeutic and social inclusion tool, deeply connecting it with the local cultural heritage of Castile and León.

The project not only creates garments but also establishes a dialogue with the region's identity through the symbolism of transition, evoking processes of overcoming adversity that are reflected in local history. It links this transition between the shadows of mental illness and the light of social inclusion, similar to the rebirth of traditions in modernity.



Black Puffed Dress

SHORT DESCRIPTION

Made from 100% organic cotton fabric sourced from factories that work with deadstock textiles.

This garment remains a symbol of inner darkness and emotional grief.

ARTISTIC INSPIRATION

The pu nness represents emotional excess, the weight and feelings that grow and take up too much space. Furthermore, I also want to represent the distortion of the self, as the silhouette is altered, unnatural.

The weight of the garment is the key element; through its weight, I represent the mental burden, anxiety, sadness, persistent thoughts, and the difficulty of moving forward, as every step is a struggle.

Finally, it represents emotional gravity, as everything pulls us down, toward the dark ness.

It's not just being in the dark, but the weight of the burden you carry.

SUSTAINABILITY

Made with sustainable and reused materials: 100% certi cated cotton headstock. All the garments were made using reclaimed materials (deadstock), instead of manufacturing with new fabric. We used certi ed fabrics with trust seals and upcycled discarded textiles.

When cutting the pieces for each garment, I aimed for zero or minimal waste to avoid creating any unnecessary items. I implemented a conscious production process, making each garment locally and ethically.



PARTICIPANTS



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Users participating in the project

Intrás Day Center Users



Black Puffed Dress/
finished garment

Black Puffed Dress
/ design process

Black Puffed Dress

METHOD AND PROCESS

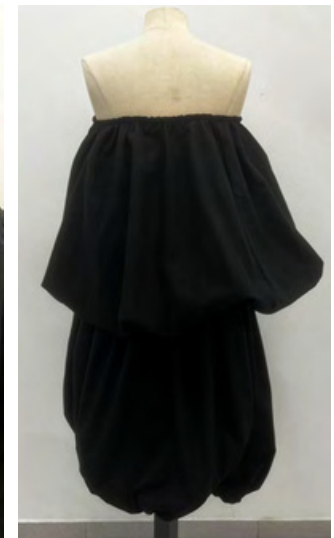
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Deadweight

SHORT DESCRIPTION

Inspired by the creative exchanges with the Belgian team, this neckpiece translates the "darkness" of the collection into a brutal, warlike collar. Constructed entirely from industrial waste streams, the design relies on manual engineering and hand-knotting rather than adhesives or stitching. It serves as a stark, structural representation of resilience within the MUSE Project.

ARTISTIC INSPIRATION

Our initial workshops focused on providing a safe space for participants to share their narratives as migrant and refugee women. We drew primary inspiration from traditional head, neck, and chest coverings across various cultures. This piece evolves that concept into a protective adornment for a resilient "warrior"—a figure capable of overcoming the systemic adversaries faced by refugees.

SUSTAINABILITY

Material is reused, recycled and sustainable. The Bicycle Tubes are salvaged from local rentals; diverted from landfills where they are typically non-recyclable.

The pallet Ties are foraged from local hardware stores.
The cable ties are sourced from retired industrial deadstock; selected for their ability to be unlocked and reused.

"Eco-responsible Methods:

The construction required zero energy-intensive tools, glues, or chemical stabilizers. By utilizing manual knotting and foraged industrial waste not typically marked for recycling, the project demonstrates a high-impact, low-carbon approach to garment engineering.



PARTICIPANTS



Tonya Lehtinen

Supervisor

Tonya Lehtinen holds a BA in Graphic Design and is the founder of Vogue Xchange, a social enterprise dedicated to circular fashion. Her work centres on the intrinsic value of textiles as a catalyst for social and environmental change. As an activist, Tonya exposes the inequities of the fast-fashion industry through community-led education.

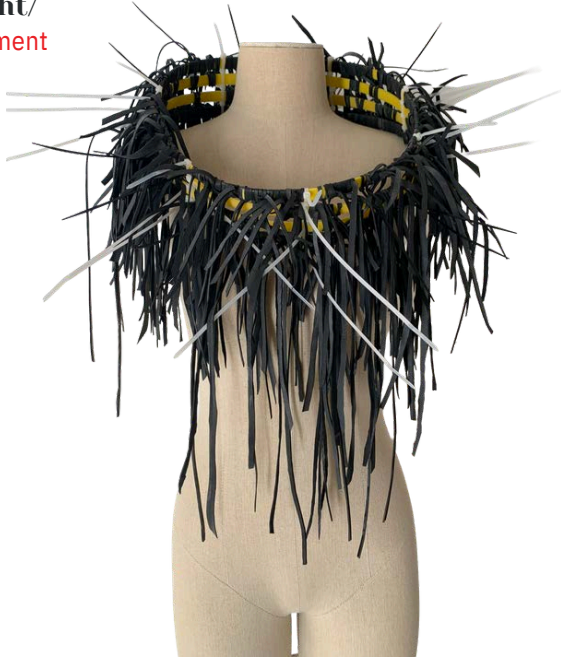
She manages the resale of pre-owned clothing and facilitates creative workshops specializing in upcycling, botanical dyeing, and other regenerative practices.



Users participating in the project

Migrant and refugees women

Deadweight/
finished garment



Deadweight

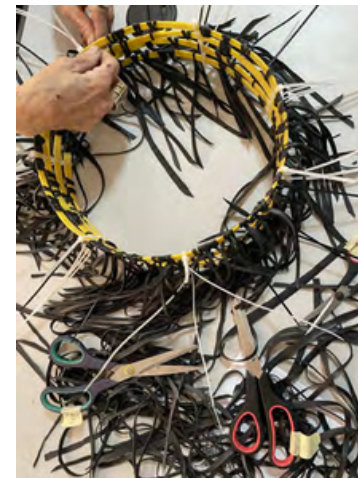
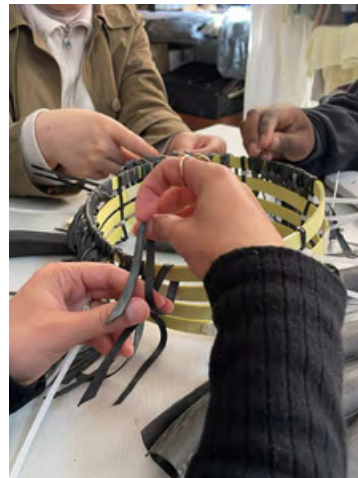
METHOD AND PROCESS

The collar's structure is engineered by binding salvaged pallet ties with cable ties to form rigid rings. These rings are then layered and secured manually. The "feathers" of the collar are made from bicycle tubes, cut into strips to mimic leather, and secured using nautical half-hitch knots. This ensures the piece is stable yet fully deconstructable. The process was entirely manual, requiring no specialized tools beyond scissors, and emerged from experimental iterations with various plastic and other waste streams. The objectives of Task 3.1 have been met by the collaborative search for design solutions for the construction without minimising the deliberate brutalist aesthetics. By engaging with the Belgian team's visual references, participants learned to apply visual language and composition to non-traditional materials. This process enhanced their awareness of how visual storytelling can transform raw, industrial waste into a contemporary artistic statement that aligns with the "Darkness into Light" theme of the capsule collection.

CULTURAL RELEVANCE

Rather than frivolous decoration, this piece references the significant neck adornments found in indigenous tribes and cultures worldwide. The choice of rubber is intentionally symbolic; the history of rubber production is deeply intertwined with colonialism and geopolitics—forces that remain direct drivers of global migration and the displacement of people today.

Deadweight
/ design process



Constrained Sleeves

SHORT DESCRIPTION

A pair of oversized, voluminous sleeves made from recycled epee, featuring an internal iron structure that restricts movement. The surface is printed with hand-drawn galactic motifs and partially hand-colored, symbolizing a gradual healing process.

ARTISTIC INSPIRATION

The piece explores the tension between restriction and healing. The rigid structure inside the sleeves represents emotional and physical limitation—the feeling of not being able to move freely or act naturally.

At the same time, the printed surface, based on Margarita's imaginative and expansive drawings, introduces an inner world full of possibility and escape.

The gradual introduction of color, hand-painted onto the lower part of the sleeves, symbolizes the healing process. While the base print remains in black and white, the color emerges slowly, suggesting that recovery is not immediate but grows over time.

SUSTAINABILITY

The piece is made using recycled fleece and canvas fabrics. The printed materials are newly produced but derived from recycled sources, aligning with responsible material use.

Eco-responsible Methods:

The project combines recycled textiles with a design approach that maximizes creative value from existing resources. By transforming hand-drawn artwork into a repeat print, the design extends the life and impact of the original drawings.

The use of hand-coloring and collaborative production reduces reliance on mass manufacturing processes, supporting a more conscious and low-impact creative practice.



PARTICIPANTS



Inge Bolen
Supervisor

I am a textile designer and artist with over 20 years of experience in fashion design, graphics, and prints. I have decided to return to my roots in textile art, my true passion, exploring new techniques and creative approaches to grow as a creator and connect emotionally with the audience.



Users Participating in the project

Inge, Noemi, Luisa,
Margarita

Constrained Sleeves

METHOD AND PROCESS

The process began with group discussions about darkness and light, followed by free drawing exercises to unlock creativity. These drawings were later translated into embroidery. Each participant created their own portrait, which was then integrated into a collective garment.

The final dress was composed using recycled tulle and fabric scraps, layered in a vibrant and expressive composition.

Working with sewing techniques was initially challenging for some participants, but over time they gained confidence and creative freedom.

CULTURAL RELEVANCE

The piece reflects contemporary textile practices that merge illustration, digital printing, and handcrafted intervention. While not directly referencing traditional Spanish garments, it builds on the country's strong textile culture by combining craftsmanship, material awareness, and expressive design.

The use of print as narrative and the transformation of drawing into textile aligns with evolving practices in contemporary fashion and art.



Constrained Sleeves/
finished garment

Constrained Sleeves/
design process





SHORT DESCRIPTION

This is a unisex skirt made with participants Sabine, Jonathan, Zakaria and Azadeh who helped develop the cutting of the pattern and design since November. The skirt is made with a metal structure so its sculptural shape is preserved during movement. The main concept is based on the idea of a Bird as symbol of freedom (Light). The bird emerged from the collective drawings during our early workshops with the participants and has been a key theme in the whole of the collection.

ARTISTIC INSPIRATION

The main concept is based on the idea of a Bird as symbol of freedom (light). Colour of fabric was chosen to represent darkness. The Skirt has a train in the shape of an inverted heart, a bit like a spade to represent the wings of a bird. The bird emerged from the collective drawings during our early workshops with the participants and has been a key theme in the whole of the collection.

SUSTAINABILITY

Materials used are recycled and sustainable. All the materials for the final result of the finished skirt were sourced from the souplothèque (a place that resells fabrics scraps for low prices). The Lining was made from donated fabric from the existing atelier at Kaos.

All the materials for the final result of the finished skirt were sourced from the souplothèque (a place that resells fabrics scraps for low prices). Together with the participants the sewed each piece into a whole fabric piece from cut out rectangles to create a whole fabric from the scraps we sourced. We also reused wadding from the souplothèque and it was used to cushion the metal structure in the skirt.



PARTICIPANTS



Berenike Corcuera

Supervisor

Berenike Corcuera (1994, Lima, Peru) is a German-Peruvian visual artist whose work is grounded in embroidery and appliqué and contemporary explorations of diasporic narratives, consciousness and identity. Her exhibitions across Europe and internationally have positioned her as a voice attuned to textile's capacity for both intimacy and collectivity, often framing the act of handcrafting itself as a ritual of presence and encounter. She explores questions of belonging, spiritual inheritance and resistance and the politics of material. Her large-scale textile works function as meditations on land, identity and transgenerational memory and she draws from her third culture upbringing engaging with material as both a sacred, meditative medium and a political tool.



Users Participating in the project

**Sabine, Jonathan,
Zakaria and
Azadeh**

Bird Wing's skirt
/ finished garment



Bird Wing's skirt

METHOD AND PROCESS

All the materials for the final result of the finished skirt were sourced from the souplothèque (a place that resells fabrics scraps for low prices). Together with the participants, each piece was sewn into a whole fabric piece from cut out rectangles to create a whole fabric from the scraps we sourced. Wadding from the souplothèque was reused and recycled and it was used to cushion the metal structure in the skirt. The Lining was made from donated fabric from the existing atelier at Kaos. Berenike and helped participants cut patterns for an adequate final skirt design.

CULTURAL RELEVANCE

The Bird was a personal reference and result from the workshops with the participants emerging from their drawings to the initial inspiration of Folklore. The Bird is an universal symbol of freedom and travel, which in our case depicts the travel from darkness to light. It's a deep core exploration of our participants feelings and thoughts of hope to reach light.

Bird Wing's skirt
/ design process





PARTICIPANTS



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Zakaria and
Azadeh

Cocon Coat
/ finished garment



Cocoon Coat

METHOD AND PROCESS

We went to a 'souplothèque' to source and get secondhand fabrics and fabric scraps, with which the garment was made.

Participants Zakaria and Azadeh helped sewing and cutting the panels together to create larger fabric and sewed mostly straight lines. The more complicated parts were assembled by the Designer.

CULTURAL RELEVANCE

Hoods and headwear, are often a symbol of modesty, privacy and devotion to religious principles, especially in Islam but also early christianism as well as ancient attire in Belgium and Europe. In Brussels there are many practitioners of islamic faith and some participants also are practitioners. In our initial workshops we discussed hoods in terms of a more cultural inspiration. Our participants often experience a state of darkness such as depression or psychosis, so working with the idea of hoods was fitting. In this design, we explore the hood and headwear in a more protective and enveloping design idea such as a coat.

Cocon Coat
/ design process





SHORT DESCRIPTION

ARTISTIC INSPIRATION

This belt is inspired by the shared human experience during times of crisis and change. The embroidered phrase “FROM DARKNESS TO LIGHT” (“ВІД ПІТЬМИ ДО СВІТЛА” - ukr. version) reflects the collective emotional journey that many people are undergoing today. This piece explores the idea of transition - from fear and destruction to hope and healing. It is a symbol of inner strength and the human capacity to move forward, even in difficult times. Through this work, I illustrate how textiles can carry meaning and become a space for reflection, memory, and resilience.



SUSTAINABILITY

Materials used are SUSTAINABLE.



PARTICIPANTS



Ana Kazan
Super visor

Anna is a textile artist from Ukraine working with hand weaving and contemporary clothing. In her work she rethink traditional Ukrainian textiles through modern forms and personal narratives. Sustainability is importance, which is why she place on eco-friendly manufacturing, small-batch production and durable materials. Through her work she explore the connection between tradition and today, using textile as a way to express her self and tell stories.



Users Participating in the project

Kateryna Rakhmanova

Belt “From darkness to light”
finished garment



Belt “From darkness to light”

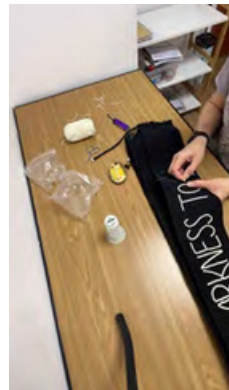
METHOD AND PROCESS

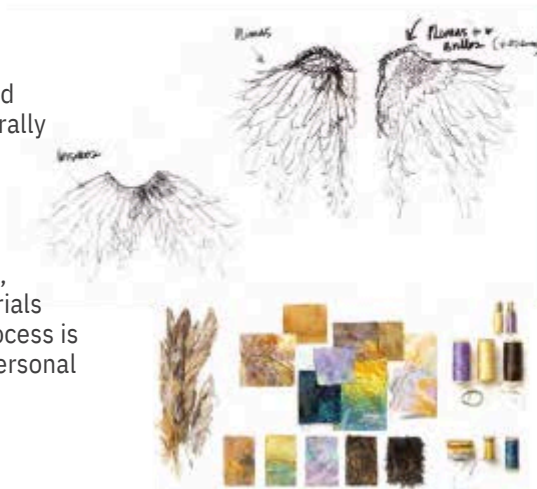
This piece was created using weaving and hand-embroidery techniques. The belt is made from a blend of cotton and fabric thread. To create a shimmering effect in the dark, Anna added silver-colored lurex thread. Kateryna focused on a clear font and strong contrast to make the lettering stand out and be expressive. This process required time, precision, and attention to detail. One of the challenges was maintaining the balance and readability of the text while working with textiles.

CULTURAL RELEVANCE

This piece is connected to Ukrainian culture through textile and embroidery. In Ukrainian tradition, textiles often carry messages and symbols. Anna "I reinterpret this idea in a modern way by using text instead of traditional ornaments. The belt keeps the meaning and emotional depth of tradition but expresses it through a contemporary visual language".

Belt “From darkness to light”/
design process





Margarita is a participant at the center with a strong and unique artistic voice. She creates detailed drawings using a simple blue pen, developing complex, in nite compositions inspired by her inner, galaxy-like imaginary world. Her work re ects a rich personal universe full of fantasy and symbolic elements. For this project, she independently developed the idea and construction of the wings, showing initiative, creativity, and a clear personal vision. Her dream is to expand her artistic world into di erent formats such as clothing, objects, and environments.

Dark Wings / finished garment



Dark Wings

METHOD AND PROCESS

We work by hand, using a combination of draping and pattern making. Sewing and cutting make the most of the fabric

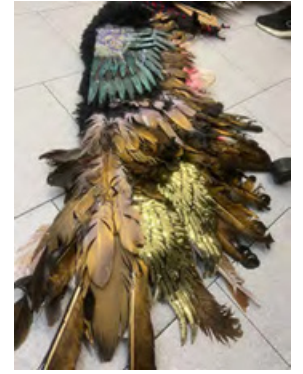
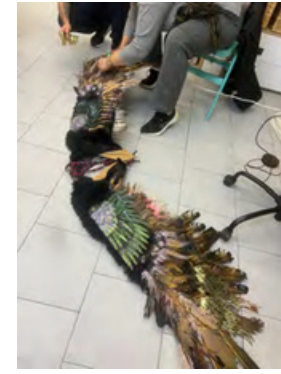
CULTURAL RELEVANCE

Its a cultural and therapeutic relevance, Reclaiming Physical Space .

People with mental health problems often tend toward self-limitation or a desire to go unnoticed (the "darkness").

Occupying space: Bulky pants physically force one to occupy more space. It's a declaration of presence: "Here I am, and this is my place in the wor

Dark Wings / design process



Draped Contrast Top “Dual Layer”

SHORT DESCRIPTION

Made from 100% organic cotton fabric sourced from factories that work with deadstock textiles.
This garment remains a symbol of inner darkness and emotional grief.

ARTISTIC INSPIRATION

The piece represents emotional excess, the weight and feelings that grow and take up too much space. Furthermore, I also want to represent the distortion of the self, as the silhouette is altered, unnatural.
The weight of the garment is the key element; through its weight, I represent the mental burden, anxiety, sadness, persistent thoughts, and the difficulty of moving forward, as every step is a struggle.
Finally, it represents emotional gravity, as everything pulls us down, toward the darkness.

SUSTAINABILITY

Made with sustainable and reused materials: 100% certified cotton deadstock. All the garments were made using reclaimed materials (deadstock), instead of manufacturing with new fabric.
We used certified fabrics with trust seals and upcycled discarded textiles.

When cutting the pieces for each garment, I aimed for zero or minimal waste to avoid creating any unnecessary items. I implemented a conscious production process, making each garment locally and ethically.



PARTICIPANTS



Inge Bolen
Supervisor

I am a textile designer and artist with over 20 years of experience in fashion design, graphics, and prints.
I have decided to return to my roots in textile art, my true passion, exploring new techniques and creative approaches to grow as a creator and connect emotionally with the audience.



Users Participating in the project

Noemi, Luisa, Inge,
Mark, Ana, Inge

Draped Contrast Top
“Dual Layer” /
 finished garment



Draped Contrast Top “Dual Layer”

METHOD AND PROCESS

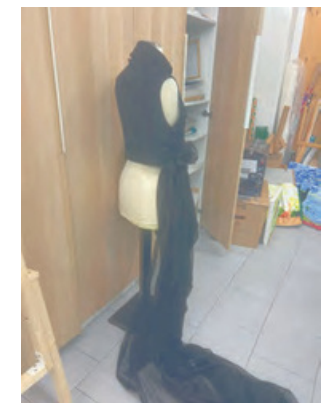
The garment was created using leftover fabrics that had no defined purpose at the beginning.

Through draping exercises on the mannequin, the group experimented freely until arriving at a form where tulle falls from the front of the top down to the floor. The back was intentionally left minimal, creating a contrast between front and back

CULTURAL RELEVANCE

The use of draping connects to traditional fashion techniques, where garments are shaped directly on the body or mannequin. In this context, it is applied in a spontaneous and experimental way, emphasizing process over predefined design.

Draped Contrast Top “Dual Layer” / design process





The coat “Місґість”

SHORT DESCRIPTION

The coat features a deliberate blue gradient, transitioning from ethereal light tones to deep, dark hues to represent the passage of time and memory. Layered atop this is a structural element designed to evoke a sense of sanctuary; its 'u y' texture offers warmth during the 'darkest nights' of displacement. Despite its protective volume, the silhouette remains light and fluid, embodying a sense of hope and a promising future.

ARTISTIC INSPIRATION

The inspiration for this coat lies in the dual necessity of protection and lightness. The fluid draping was engineered to envelop the wearer, providing a tactile sense of security and softness during turbulent times. Central to the design is the concept of effortless utility; the garment is constructed for rapid wearability, ensuring that a person facing the urgency of forced migration can don the piece quickly without sacrificing comfort or mobility.

SUSTAINABILITY

Materials used are SUSTAINABLE and The waste of the material was minimized, and ensured that all remaining materials could be used as parts of other pieces.



PARTICIPANTS



Valeriia Krasniansa

Supervisor

Is a Fashion designer and an emerging fashion designer who began their journey with sketching garments just a few years ago, transforming a long-standing passion for fashion into a dedicated creative practice. With a strong focus on experimentation, the designer explores the relationship between form and emotion, often combining contrasting elements such as lightness and heaviness, simplicity and complexity within a single piece.

Each design is approached as both a visual and tactile experience, where silhouettes, textures, and construction details play a key role in conveying meaning. We are committed to creating fashion consciously fashion that is accessible, transparent, and responsible. That's why we work with local suppliers, valuing the knowledge and tradition of the textile sector in our region.



**Users Participating
in the project**

The coat “Місткість”

METHOD AND PROCESS

The genesis of this piece lies in the lived experience of an immigrant displaced during the Great War. Her story highlighted the frantic impossibility of gathering belongings during forced migration, which directly inspired the core design pillar: effortless wearability. To address this, we engineered a silhouette focused on speed and ease of movement. The technical process began with fluid draping and iterative sketching to create a form that offers both physical and psychological protection. This 'protective shell' was then translated into a final construction where every seam and fold reinforces a sense of security, ensuring the wearer feels both sheltered and unburdened in moments of crisis.

CULTURAL RELEVANCE

While this piece transcends traditional motifs, its cultural relevance is deeply rooted in the making, acknowledging that for a displaced community, the feeling of 'calmness' is the most valuable cultural asset one can carry contemporary collective experience of displacement. For those navigating the current crisis, clothing has shifted from a matter of aesthetics to a primary need for psychological and physical sanctuary. The garment reflects a modern cultural shift where the 'culture of survival' dictates design. By prioritizing protection, softness, and ease of movement, the piece mirrors the resilience of a population striving for stability. In this context, the coat becomes a symbol of shared history in the making, acknowledging that for a displaced community, the feeling of 'calmness' is the most valuable cultural asset one can carry.

The coat “Місткість”
/ finished garment



The coat “Місткість”/
design process





Heavy Weight Shoulders Vest

SHORT DESCRIPTION

A sculptural vest with exaggerated shoulder volumes made from fabric scraps. The oversized shoulders create a physical and visual sense of weight, while a hooded body element partially covers the head, evoking feelings of pressure, anxiety, and emotional restriction.

ARTISTIC INSPIRATION

The piece is inspired by the sensation of emotional weight often described as “carrying everything on your shoulders.” Through group discussions, participants connected darkness with heaviness, tension, and mental burden. The exaggerated shoulder structure represents this invisible weight, while the hooded body element suggests anxiety, su ocation, and emotional withdrawal. Despite the vibrant colors, the garment conveys how darkness can remain hidden beneath an outward appearance of normality or brightness.

SUSTAINABILITY

All materials are fabric scraps and threads discarded by a fashion company, originally part of seasonal sample books. Although unused, they were considered waste by the industry and repurposed for this project. Eco-responsible Methods.

The piece is created entirely through upcycling processes. Small textile remnants were reused and assembled into new structures, reducing waste and extending the material lifecycle. Hand-based techniques and simple construction methods allowed for low-impact production and inclusive participation.



Simple cards fabric



PARTICIPANTS



Inge Bolen
Supervisor

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Users Participating

Maricarmen, David, Luis
Angel, Luisa, Ana Rosa



Heavy Weight Shoulders Vest / finished garment



Heavy Weight Shoulders Vest

METHOD AND PROCESS

The process began with conversations about darkness and light, followed by experimentation with ways to join fabric scraps. A simple technique was developed: small square pieces (approximately 3x3 cm) were hand-stitched into garland-like strands. This method proved highly engaging and accessible for participants. Through moulage experiments in paper and fabric, a recurring silhouette with strong shoulder volume emerged. The final form was translated into a vest with oversized shoulders, physically emphasizing the sensation of weight when worn. Working with sewing techniques was initially challenging for some participants, but through repetition and guidance, confidence and creativity gradually improved.

CULTURAL RELEVANCE

The exaggerated shoulders reference elements of traditional Spanish garments, such as the structured silhouettes of bullfighter costumes and historical bodices. This piece reinterprets these cultural forms in a contemporary and expressive way, transforming symbols of strength and performance into a reflection of internal emotional states.

Heavy Weight Shoulders Vest / design process



Scars of the fields

SHORT DESCRIPTION

This voluminous dress is based on the personal story of Maria, who was forced to leave her hometown Oleshky during the occupation. The piece includes her handwritten poem on a light, semi-transparent fabric. A gradient from dark to light reflects loss and hope. The dress explores life between the memory of home and the need to move forward.



ARTISTIC

This work was inspired by the personal story of a woman from Kherson who, during the occupation, was forced to leave her home and move to my hometown, Lviv. After meeting her, I was impressed by her memories of Kherson. While creating the skirt, I thought about the fields of Kherson that Kateryna described to me. In contrast between destruction and life. Today, most of but they will always be remain in memory. Through textiles, I show how the land can be damaged, but still carry memory and meaning. This work is about pain, memory, and hope, as well as how love for one's homeland can create strong emotions and provide the foundation for creating clothing with a concept. The foundation of this dress is her poem, which reflects her inner "landscape" - a state between memory of home and a new reality. The text is handwritten on a light, semi-transparent fabric.



SUSTAINABILITY

Materials used are SUSTAINABLE.



PARTICIPANTS



Ana Kazan
Super visor

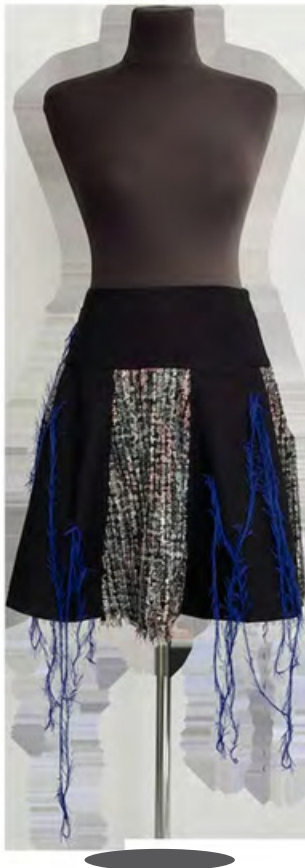
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Users Participating in the project

Kateryna Rakhmanova

Scars of the fields
finished garments



Scars of the fields/
design process



Scars of the fields

METHOD AND PROCESS

This piece is made from sturdy fabric and lightweight woven material. I worked with fabric and thread, combining two different materials to create texture and give the skirt volume. While working on it I experimented with color and texture to convey the image of a ruined yet vibrant field. I focused on small details and handwork to make the piece more expressive. One of the challenges was to balance the composition so that it looked both powerful and delicate. Another challenge was to clearly show the contrast between destruction and growth using simple textile elements.

CULTURAL RELEVANCE

In Ukrainian culture, textiles often carry meaning, memory, and stories. I respect this tradition and reinterpret it in a contemporary way. Instead of copying traditional patterns, I use modern forms, colors, and personal narratives. In this way, I keep the cultural identity but express it through my own artistic language. Skirt "Scars of the Fields" shows how tradition can continue to live today and become part of modern conceptual clothing.



PARTICIPANTS



Mariajo, Naomi, Ana, Luisa, Mark,
Mariángeles, Rocío

Coocon of Isolation/ finished garment



Coocon of Isolation

METHOD AND PROCESS

The process began by assembling multiple denim scraps into a large textile surface through patchwork. Through draping workshops, the group explored how the material could wrap and structure the body, eventually leading to a cocoon-like form with integrated false sleeves.

A large hood was developed as a key feature, designed to function almost like a helmet, with only a small opening for vision. This creates a strong physical experience of enclosure when worn.

Separately, participants created embroidered patches featuring words and phrases that emerged during group sessions, along with symbolic elements such as eyes and lips. These were later applied to the garment, building a layered narrative.

CULTURAL RELEVANCE

The piece loosely references historical garments such as monastic cloaks, particularly those associated with isolation, introspection, and withdrawal from society. This reference is reinterpreted in an exaggerated and contemporary form, transforming a traditional silhouette into an expressive and emotional statement.

The use of denim—an everyday, widely used material—contrasts with the conceptual depth of the piece, grounding it in contemporary culture.

Coocon of Isolation/ design process



Kimono Galaxia

SHORT DESCRIPTION

A kimono-style garment featuring a selected section of hand-painted fabric representing a galactic universe. The piece preserves the integrity of a single visual composition, combining comfort with expressive storytelling.

ARTISTIC INSPIRATION

The garment is based on a specific section of the collective painted canvas that strongly reflects Margarita's galactic visual world. This fragment stood out as a complete and powerful composition, leading to the decision to preserve it intact. The piece represents an inner universe—an imaginative space of escape, identity, and personal expression.

SUSTAINABILITY

Recycled Cotton cloth painted, cuffs are ribbed recovered from other garments.

Eco-responsible Methods:

The garment preserves a large portion of the original textile, minimizing waste and respecting the integrity of the material.

The transformation process emphasizes reuse, manual construction, and thoughtful material selection.



PARTICIPANTS



Eva Gutiérrez

My passion...my work. "El pozo amarillo" (The Yellow Well) is my business name. My work...illustrating and painting ideas on a multitude of natural silk objects: scarves, shawls, ties, bow ties, fans, handbags, cushions, lamps, curtains, clothing, paintings, headboards... After completing my higher education in fashion design, I began creating collections for women, men, and children. These were showcased and sold at various fashion shows and trade fairs, such as Prêt à Porter in Paris, Intergift, and SIMM in Madrid.



Users Participating

Margarita, Naomi, Luisa

Kimono Galaxia / finished garment



Kimono Galaxia

METHOD AND PROCESS

A section of the painted canvas was carefully selected to maintain the full composition without fragmentation. The fabric was then transformed into a smaller kimono-style garment.

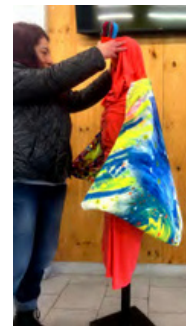
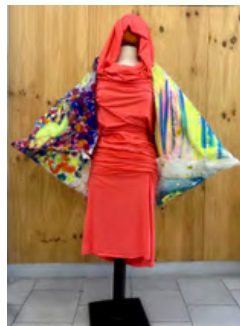
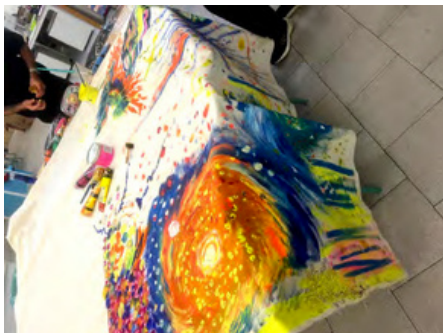
Ribbed cuffs were added to give the piece a more wearable and finished structure, bridging the gap between artistic object and functional clothing.

The construction process was carried out collaboratively, maintaining a balance between preserving the artwork and creating a functional garment.

CULTURAL RELEVANCE

The kimono structure once again references garments made from continuous fabric panels. The piece also reflects contemporary practices of transforming art into wearable design. By preserving a single visual composition, it emphasizes respect for the artist's individual expression within a collective context.

Kimono Galaxia design process





Knot Knot

SHORT DESCRIPTION

This work was created through a collective process involving artists from diverse backgrounds, working across textile, visual art, and performance. The group shares an interest in material experimentation, handcraft, and the relationship between form and emotion.

Through collaborative making, each artist contributed an individual element that reflects their personal perspective and experience. These contributions were brought together into a single sculptural garment, emphasizing connection, care, and interdependence.

The collective approach highlights the role of making as a shared practice, where craftsmanship becomes a tool for dialogue, and where individual expressions are woven into a unified structure.

ARTISTIC INSPIRATION

This piece explores how strength can emerge from collective construction. By working with discarded rope, the material carries traces of previous use and is reactivated within a new form.

The braided structure reflects interdependence, where individual strands only gain stability through connection.

In contrast to fragility, this work focuses on density, resistance, and accumulation. The garment becomes a protective layer, suggesting a body that is reinforced through shared effort and material tension.

SUSTAINABILITY

The piece is made from ropes sourced from a recycling center, giving a second life to discarded materials. These ropes retain traces of previous use, contributing to the material narrative of the work. Thread and stitching materials are used to assemble the braided elements, supporting the construction without introducing unnecessary additional materials. The work is based on reuse and transformation of existing materials rather than the production of new ones. By sourcing materials from a recycling center, the piece actively reduces waste and extends the lifecycle of discarded objects.

The making process is entirely manual, relying on braiding and stitching techniques. This reduces the environmental impact associated with industrial production and emphasizes slow, low-energy methods.

Material efficiency is central to the process: all selected ropes are integrated into the final piece, minimizing waste. The project also highlights the value of local sourcing and hands-on making within a collaborative context.



PARTICIPANTS



George Dhauw

George Dhauw is a transdisciplinary artist and composer based in Brussels.

His work explores the intersection of textile and sound, with a strong focus on mental health and the sensory experience of urban life. His practice is rooted in silence, tactility, and a fascination with how sound and textile can bridge the invisible and the felt.



Users Participating in the project

Mouad, Jonathan, George, Sabine

Knot Knot
/ finished garment



Knot Knot
/ design process



Knot Knot

METHOD AND PROCESS

The piece is constructed using rope sourced from a recycling center visited during the project. These materials were selected for their durability and previous life, bringing an additional layer of meaning to the work.

The ropes were manually braided into thick strands and then sewn together to form a top-like garment. This process required repetitive handwork, where each braid contributes to the overall strength of the structure. By assembling multiple braided elements, a dense and heavy textile surface emerges. The sewing process binds the separate parts into a cohesive whole, allowing flexibility while maintaining structural integrity.

CULTURAL RELEVANCE

By reusing materials from a recycling context, the piece reflects contemporary concerns around sustainability and resourcefulness. It reinterprets traditional handcraft techniques in a modern setting, where discarded materials are transformed into meaningful objects. Within the collective framework of the MUSE project, the work highlights how shared labor and material reuse can create new forms of value. The garment embodies a shift from individual authorship to collective construction, where strength is built through collaboration.

Black Knotted Trousers

SHORT DESCRIPTION

Made from 100% organic cotton fabric sourced from factories that work with deadstock textiles. These trousers feature pleats and an asymmetrical elastic waistband created by several strategically placed seams that symbolize knots.

ARTISTIC INSPIRATION

From a conceptual standpoint, and to connect with the psychological perspective, this garment aims to convey that clothing not only adorns the body but also represents a state of mind. The knots, which are currently present, could be undone, representing the process of healing and the journey toward enlightenment. This garment represents a mind trapped in its own conflicts, undergoing a process of liberation and transformation toward clarity,

SUSTAINABILITY

Made with sustainable and reused materials: 100% certified cotton headstock. All the garments were made using reclaimed materials (deadstock), instead of manufacturing with new fabric. We used certified fabrics with trust seals and upcycled discarded textiles. When cutting the pieces for each garment, I aimed for zero or minimal waste to avoid creating any unnecessary items. I implemented a conscious production process, making each garment locally and ethically.



PARTICIPANTS



Eulalia Mateos
Supervisor

Fashion designer, artisan, art historian, and professor at ESI Higher School of Design in Valladolid and at the Castile and León Crafts Center. She has her own brand, a brand identified by a unique concept based on contemporary design where each piece is born from careful reflection, seeking its own identity.

We respect the art of craftsmanship, where, by combining modernity, pattern making, lines, tradition, and skill, each piece achieves value.

We are committed to creating fashion consciously—fashion that is accessible, transparent, and responsible. That's why we work with local suppliers, valuing the knowledge and tradition of the textile sector in our region.



**Users Participating
in the project**
**Intrás Day Center
Users**

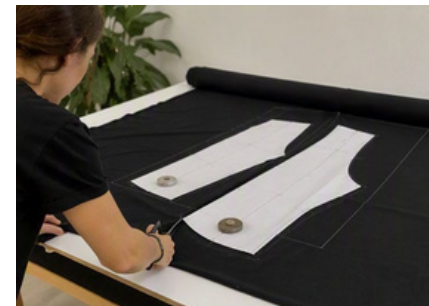
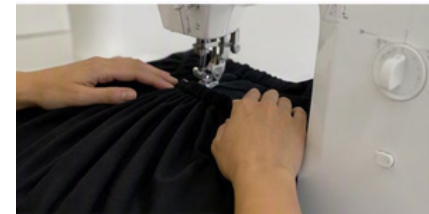


**Black Knotted
Trousers**

/ finished garment

**Black Knotted
Trousers**

/ design process



Black Knotted Trousers

METHOD AND PROCESS

A basic pair of trousers was made with triple pleats and a wide width to allow for seams that resemble knots. Experimenting with the trousers once they were made was the most fun and enjoyable part of the process. Pattern making on the table, cutting, and subsequent sewing were followed by alterations and experimentation with the garment.

CULTURAL RELEVANCE

In this part of the experimental fashion project "From Darkness to Light," developed by users of the INTRAS Foundation, we have used design as a therapeutic and social inclusion tool, deeply connecting it with the local cultural heritage of Castile and León.

The project not only creates garments but also establishes a dialogue with the region's identity through the symbolism of transition, evoking processes of overcoming adversity that are reflected in local history. It links this transition between the shadows of mental illness and the light of social inclusion, similar to the rebirth of traditions in modernity.

Textile designer, participants
(collaborative making)

Black Net Top/
finished garment



Black Net Top

METHOD AND PROCESS

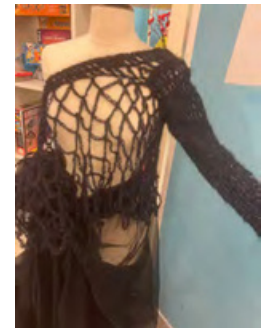
The top was created using crochet techniques with recycled black yarn.

It was developed during workshop sessions as a parallel activity to sewing, allowing participants to engage in a slower and more meditative process. The asymmetrical shape and single sleeve were defined by the designer, while the making process remained collaborative and intuitive.

CULTURAL RELEVANCE

Crochet is a traditional handcraft technique, often associated with domestic making and slow production. In this piece, it is reinterpreted in a contemporary and conceptual way, transforming a familiar craft into a symbolic and expressive garment.

Black Net Top/
design process



All In

SHORT DESCRIPTION

This striking pair of trousers holds space for all the stories and journeys being told through these textiles. Each patch, piece and thread represents an abstract expression of personal experiences, emotions, and identities. Through appliqué, patchwork and stitching techniques, the composition symbolizes diversity, connection, and the coming together into one shared story.

The garment features an oversized body and wide-leg structure, reclaimed belts and buckles form the garment fastenings from top to bottom down the leg on both sides, allowing for an inclusive and adaptable t across di erent body types.

ARTISTIC INSPIRATION

The piece was inspired by the diverse experiences of the participants, particularly the journeys of migrant women, and the idea of bringing together di erent perspectives into one shared visual narrative, based on the collective Muse moodboard. The patchwork design re ects how individual stories, identities, and cultures can go side by side and form a cohesive whole. The work also follows the overarching theme of a transition from darkness into light, symbolizing movement from hardship, uncertainty, or displacement toward hope, empowerment, and new beginnings. Overall, the piece explores themes of migration, connection, identity, and transformation.

SUSTAINABILITY

Materials Used

Fabrics/textiles: Materials were reimagined from old soft furnishings like bedding and curtains, old clothes, previous half made projects and scraps.

Salvaged Belts and Buckles: rescued from suitcases, bags and pre-loved belts.

Eco-responsible Methods:

The creation of the trousers had a strong focus on upcycling and waste reduction. All materials used were recycled or leftover fabrics, sourced from previous projects and personal collections, preventing unused textiles from becoming waste. By repurposing these materials, the project actively extends the life cycle of existing resources. Although electrical sewing machines were used, this garment was heavily constructed by hand power.



PARTICIPANTS



Maria Wright

Supervisor

Born in Malta in 1986, Maria Wright is a multidisciplinary artist, fashion designer, award-winning actor and director, whose work moves uidly across disciplines and mediums. Sewing, which she began in early childhood, continues to be a foundational element of her artistic practice. Creating something out of nothing, reimagining the ordinary and discarded, became her vocation.



**Users Participating
in the project**

Migrant and refugee women

All In
/ finished garment



All In

METHOD AND PROCESS

Participants began by selecting recycled and leftover fabrics, working within a shared colour palette that has been decided from the collective Muse moodboard. The participants developed an individual panel using an intuitive approach, focusing on texture, layering, and abstract storytelling. The pieces were first arranged and hand-stitched onto base panels to allow flexibility and adjustments. Once the compositions were finalized, they were secured using sewing machines. The process involved a high level of manual work and experimentation, encouraging participants to explore materials freely, with joyous intent and develop confidence with sewing techniques. Challenges included limited time, organizational constraints, which required continuous adaptation during the sessions. The process also had to remain flexible depending on the number of participants present, making coordination and time management an important part of the work.

CULTURAL RELEVANCE

Malta through history has been the salvation for many a lost sailor. Known as shipwreck island, it has liberated many from the rough and unforgiving sea. As with these trousers, they welcome all, regardless of size, shape, religion or cultural background. Where each layer upon layer, continues the saga of those that came before as well those set to return.

All In
/ design process





Mouad, Jonathan.

Coiffe
/ finished headpiece



Coiffe

METHOD AND PROCESS

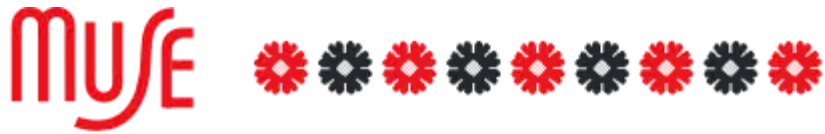
The muselet wires were flattened, reshaped, and reassembled manually into a new structure that follows and responds to the shape of the head. The process involved repetitive handwork, allowing the material to lose its original industrial rigidity and become flexible and expressive. The headpiece was further developed through embroidery on a mix of tulle, adding softness, transparency, and slight volume. The contrast between rigid metal and delicate textile creates tension between protection and exposure. Workshop participants contributed to the material exploration phase, reinforcing a collective and experimental approach to making.

CULTURAL RELEVANCE

The piece reinterprets an everyday industrial object tied to wine production and celebration into a contemporary textile and wearable form. By reusing champagne muselet wires, it connects industrial heritage with craft-based transformation. The notion of “coiffe” links historical traditions of head coverings—such as veils, masks, and ceremonial headpieces—with a contemporary sculptural reinterpretation. Through this transformation, the work reflects on protection, identity, and fragility, while engaging with sustainable practices of reuse and material revaluation.

Coiffe/ design process





Printed Trousers

SHORT DESCRIPTION

Made from 100% organic cotton fabric sourced from factories that work with deadstock textiles. These trousers feature pleats and an asymmetrical elastic waistband created by several strategically placed seams that symbolize knots.

ARTISTIC INSPIRATION

From a conceptual standpoint, and to connect with the psychological perspective, this garment aims to convey that clothing not only adorns the body but also represents a state of mind. The knots, which are currently present, could be undone, representing the process of healing and the journey toward enlightenment. This garment represents a mind trapped in its own con icts, undergoing a process of liberation and transformation toward clarity, acceptance, and light.

SUSTAINABILITY

Made with sustainable and reused materials: 100% certi cated cotton headstock. All the garments were made using reclaimed materials (deadstock), instead of manufacturing with new fabric.

We used certi ed fabrics with trust seals and upcycled discarded textiles. When cutting the pieces for each garment, I aimed for zero or minimal waste to avoid creating any unnecessary items.

I implemented a conscious production process, making each garment locally and ethically.



PARTICIPANTS



Eva Gutiérrez

My passion...my work. "El pozo amarillo" (The Yellow Well) is my business name. My work...illustrating and painting ideas on a multitude of natural silk objects: scarves, shawls, ties, bow ties, fans, handbags, cushions, lamps, curtains, clothing, paintings, headboards... After completing my higher education in fashion design, I began creating collections for women, men, and children. These were showcased and sold at various fashion shows and trade fairs, such as Prêt à Porter in Paris, Intergigt, and SIMM in Madrid.



Users Participating

Magarita , Naomi ,Luisa

Black Knotted Trousers / finished garment



Black Knotted Trousers

METHOD AND PROCESS

A basic pair of trousers was made with triple pleats and a wide width to allow for seams that resemble knots. Experimenting with the trousers once they were made was the most fun and enjoyable part of the process. Pattern making on the table, cutting, and subsequent sewing were followed by alterations and experimentation with the garment.

CULTURAL RELEVANCE

In this part of the experimental fashion project "From Darkness to Light," developed by users of the INTRAS Foundation, we have used design as a therapeutic and social inclusion tool, deeply connecting it with the local cultural heritage of Castile and León.

The project not only creates garments but also establishes a dialogue with the region's identity through the symbolism of transition, evoking processes of overcoming adversity that are reflected in local history. It links this transition between the shadows of mental illness and the light of social inclusion, similar to the rebirth of traditions in modernity.

Black Knotted Trousers /design process



Life Line

SHORT DESCRIPTION

This garment uses weaving and dyeing as universal markers of social inclusion and cultural exchange. By utilizing weaving—a borderless language of identity—the piece reflects the collective journey of the MUSE participants. It serves as a narrative of migration, symbolizing the transition from displacement toward a regained sense of belonging and community integration.

ARTISTIC INSPIRATION

Weaving emerged as a central theme during our initial discussions and workshops. Participants naturally integrated weaving into their "think tank" sessions and early prototypes as a primary cultural reference. The defining moment of inspiration occurred during a workshop where participants held the edges of a single sheet; through a collective, hand-over-hand process, a weave began to organically transpire. This act of communal engagement forms the foundation of the garment's narrative: a story of solidarity and shared strength.

The flow of the garment mirrors the precarious journey of a migrant or refugee. The "long tails"—dyed with iron mordants to "sadden" the tones—represent the dark unknowns and fears of the initial voyage. As the garment moves upward, it transitions into a solid, tightly bound weave free of dye stains, symbolizing a fresh start and successful integration into a safe community. Both the weaving techniques and the dyes used are intrinsic to the traditional cultures of the participants and the heritage of Malta.

Influenced by the diverse methods observed during the MUSE project—including paper weaving in Spain and basketry during MUSE week—we experimented with various structural angles. While diagonal weaves suggested a more feminine silhouette, I intentionally maintained a gender-neutral form. This ensures the focus remains on the deep narratives embedded within the materials rather than the figure itself.

SUSTAINABILITY

Reused /Recycled /Sustainable

The garment is largely hand-sewn, allowing for easy deconstruction. Components like metal hardware can be removed and reused, while all 100% cotton fabrics are fully compostable at the end of their lifecycle.

Eco-responsible Methods

- Rust Prints: 100% natural, cured with salt and vinegar.
- Plant Prints: Created using botanical matter and homemade dyes, mordanted with natural Potash Alum or woad compounds.
- Indigo Trims: Processed in rejuvenated dye vats with no added chemicals. (Note: The original vat was used to revive washed-out garments; while handled responsibly, its initial chemical composition may vary)



PARTICIPANTS



Tonya Lehtinen

Tonya Lehtinen holds a BA in Graphic Design and is the founder of Vogue Xchange, a social enterprise dedicated to circular fashion. Her work centres on the intrinsic value of textiles as a catalyst for social and environmental change.

As an activist, Tonya exposes the inequities of the fast-fashion industry through community-led education. She manages the resale of pre-owned clothing and facilitates creative workshops specializing in upcycling, botanical dyeing, and other regenerative practices.



**Users Participating
in the project**

**migrant and
refugee people**

Life line
/ finished garment



Life Line

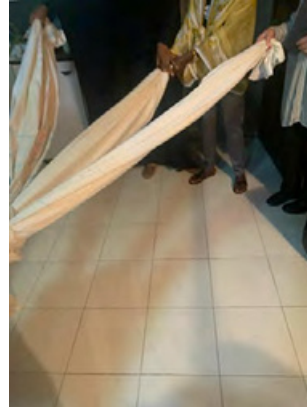
CULTURAL RELEVANCE

Natural rust dye techniques, hand stitching with stitches traditionally used for their strength to secure cotton bales, natural plant dyes, reuse of waste elements. As the project progressed, participants gained the confidence to move from traditional narratives toward abstract expression. The draping and maquette workshops were pivotal, helping them develop a critical eye and translate personal stories into tangible forms. While the challenges of purposeful engineering initially felt restrictive, the objectives established in Session 3 eventually took root. Most participants, previously unexposed to contemporary visual arts, successfully bridged the gap between their cultural heritage and modern artistic practice.

CULTURAL RELEVANCE

Iron mordanting—using iron-rich mud or water—is an ancient technique across the Mediterranean and Middle East used to achieve deep blacks, greys, and earth tones. This garment pays homage to Malta's once-thriving cotton, weaving, and dyeing traditions. The use of raw cotton references Tan-Nankin (a rust-fast hue) and Ta' Gallipoli (yellow-tinged cotton), varieties native to the region known for their durability in sails and linens. The structure consists of wadded and woven sashes, reinterpreting the traditional Maltese peasant costume. Wrapped and tied around the body, the silhouette comes to life through movement, echoing the core of the island's history

Life Line
/ design process





Noemi, Ana, Maria,
Mark, Margarita, Celia,
Luisa, Inge

Collective Light Wings /
finished garment



Collective Light Wings

METHOD AND PROCESS

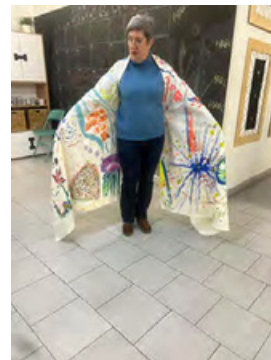
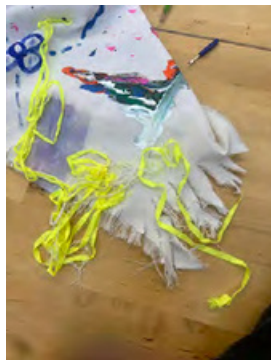
The garment was created using leftover fabrics that had no defined purpose at the beginning.

Through draping exercises on the mannequin, the group experimented freely until arriving at a form where tulle falls from the front of the top down to the floor. The back was intentionally left minimal, creating a contrast between front and back

CULTURAL RELEVANCE

The use of draping connects to traditional fashion techniques, where garments are shaped directly on the body or mannequin. In this context, it is applied in a spontaneous and experimental way, emphasizing process over predefined design.

Collective Light Wings
/ design process



Accordion Top

SHORT DESCRIPTION

Top made from accordion-like material featuring hand-painted details

ARTISTIC INSPIRATION

Our initial workshops focused on providing a safe space for participants to share their narratives as migrant and refugee women. We drew primary inspiration from traditional garments coming from their different cultures. This piece takes inspiration from the dress as an object of concealment, reinterpreting that idea using non traditional materials

SUSTAINABILITY

Materials: Waste fabric repurposed waste from design commissions for private clients and lm and TV productions.
Deadstock thread leftover from lm and TV productions.

Eco-responsible Methods: The construction made use of low waste patterning techniques, using materials which would've otherwise been discarded as land fill waste, the project demonstrates a high-impact, low-carbon approach to garment engineering, making use of resources that are available to us to create new items



PARTICIPANTS



Sara Porteli

Sarah Portelli is a costumer and fashion designer based and from Malta. With experience working on both local and international film productions and local theatre, her focus lays primarily on sustainable design, promoting the use of salvaged materials as well as incorporating heritage craft techniques into her work. Is-Sinjurina has extensive knowledge of both historical and contemporary tailoring techniques, having studied History of Art and Fine Arts at the University of Malta, she went on to study garment construction and atelier design at Polimoda after being awarded a scholarship in 2020. After completing her studies, she has since developed a parallel career in costume for film and television, building a career on both local and international productions, becoming the youngest Maltese costume supervisor to date.



Users Participating in the project

Migrant and refugee women

Accordion Top
/ finished garment



Accordion Top

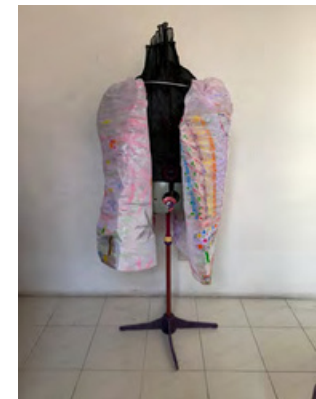
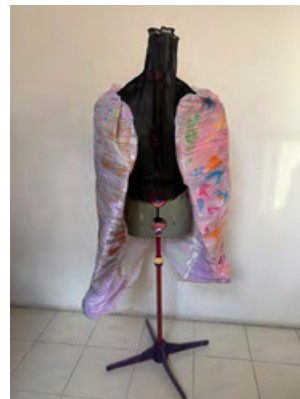
METHOD AND PROCESS

The top is made using machine pleated accordion fabric, designed to be malleable and size adjustable. The sleeves were painted by participants of the workshop, all painting individual panels that were then blended together therefore representing each individual who created it. Once these sleeve fabric was painted, the sleeves were assembled onto the base top, combining elements of craft and modern materials together in one garment through this process.

CULTURAL RELEVANCE

This top reinterprets the concept of clothing being used to conceal the body in a different way than is traditionally seen. It takes the same notion, usually interpreted through the use of loose, flowing fabrics and instead replaces them with rigid, more structured material of plissed polyester. The painting done by participants onto the sleeve panels also reflect the varying cultural backgrounds and personal aesthetics of our participants.

Accordion Top
/ design process



Can't let go

SHORT DESCRIPTION

A garment featuring a sculpted front volume integrating a papier-mâché drawing of a child, created during participatory workshops. The piece translates collective emotional explorations around mental vulnerability into textile form. Through sculptural volume, lace, knots, and layered textures, it reflects shifting states of mind. Developed over months in a shared creative space, it embodies a process shaped by time, dialogue, and community

ARTISTIC INSPIRATION

This piece emerged from a series of workshops focused on drawing, textile experimentation, and shared reflection around emotions, mental health and psychological vulnerability. Participants explored abstract feelings, which were later translated into garments. The sculpted front volume made out of papier-mâché represents a drawing of a child made by one of the workshop participants, symbolizing vulnerability, memory, and care. The broader project, titled "From Darkness to Light," expresses different states of mind through materiality, color, and form. The collective environment—where people gathered to drink coffee, play piano, discuss, walk around, read, sleep or simply be present—became an essential source of inspiration, influencing both the emotional tone and aesthetic direction of the garment.

SUSTAINABILITY

The garment is created using resourced materials, primarily leftover yarns and textile waste collected from textile companies. These materials include surplus threads, ropes, and various yarns that would otherwise be discarded.



PARTICIPANTS



Louise Limontas

Louise Limontas is a Brussels-based textile designer and artist. With experience in both industrial and craft textile techniques—such as weaving, knitting, printing, embroidery, rope-making, and lace-making—she explores their boundaries and potential fusions. Using yarns as a narrative base, her work focuses on the body and the home through textiles, revealing the intimate connection between them. Her practice is rooted in material sensitivity and sustainability, frequently using resourced materials, including leftover yarns and textile waste from companies. By recontextualizing these discarded materials, she develops tactile, sculptural pieces that reflect on care, transformation, and the emotional dimensions of everyday environments.



Users Participating in the project

Jonathan, George

Can't let go
/finished garment



Can't let go
/design process

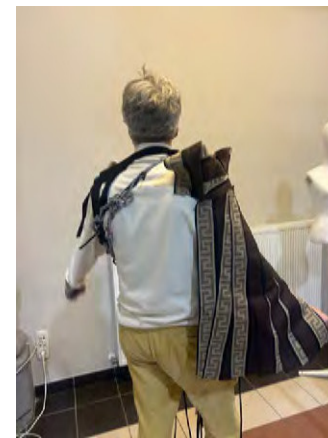
Can't let go

METHOD AND PROCESS

The garment was developed over several months, allowing ideas and forms to evolve organically. Initial workshop experiments in drawing and textile manipulation were translated into sculptural garment elements. The central volume was shaped on the body, creating a three-dimensional form that holds the papier-mâché drawing. Techniques such as bobbin lace, rope knotting, and layered yarn work were integrated to represent different emotional states. The process combined manual craftsmanship, experimentation with materials, and collaborative input. Working in a shared space introduced unexpected influences and spontaneous interactions, which shaped the garment's development and conceptual depth.

CULTURAL RELEVANCE

The piece connects to local cultural heritage through the use of traditional textile techniques such as bobbin lace and hand-based craft practices. These techniques are reinterpreted in a contemporary, conceptual context, where craftsmanship becomes a language for expressing emotional and psychological experiences. By combining participatory creation, traditional methods, and sculptural fashion, the garment bridges heritage and contemporary social themes. The collaborative approach reflects community-based cultural practices, while the reinterpretation of lace, knots, and textile manipulation situates the work within a modern narrative addressing mental health, care, and collective creativity.





W(e)aving Together

SHORT DESCRIPTION

Aco-creative garment worn by two people, constructed around a 3-meter hand woven textile developed collectively throughout the project. Draped around two bodies, the piece explores interdependence, movement, and emotional connection. The back integrates drawings by participant Jonathan, transformed through printing, embroidery, and painting techniques. Through colour, weaving, and collaboration, the piece represents a passage from darkness to light.

ARTISTIC INSPIRATION

“W(e)aving Together” emerged from the collective atmosphere of the workshops and explores relationships, shared time, and co-existence. The central woven textile was created progressively throughout the duration of the project on a loom permanently installed in a common space, where participants could freely come and contribute to the weaving process.

The fabric therefore carries traces of conversations, encounters, gestures, and daily presence. Worn by two people, the garment creates both connection and tension, requiring coordinated movement and mutual awareness. This dynamic questions the relationship between individuality and togetherness.

The vibrant colours and flowing woven patterns symbolize recovery, brightness, and the final stage of the emotional journey explored through the broader project theme, “From Darkness to Light.”

SUSTAINABILITY

The piece incorporates handwoven textiles, embroidery threads, printed fabrics, and resourced textile materials collected throughout the project. Various yarns and fabrics used during the weaving and transformation processes originated from leftover or surplus textile materials whenever possible. The garment was developed through slow and collective textile processes centered around handweaving, embroidery, and manual fabric transformation techniques. Existing materials and textile leftovers were prioritized to support reuse and reduce waste. The project emphasizes craftsmanship, experimentation, and low-impact making processes.



PARTICIPANTS



Louise Limontas

Is a Brussels-based textile designer and artist. With experience in both industrial and craft textile techniques—such as weaving, knitting, printing, embroidery, rope-making, and lace-making—she explores their boundaries and potential fusions. Using yarns as a narrative base, her work focuses on the body and the home through textiles, revealing the intimate connection between them. Her practice is rooted in material sensitivity and sustainability, frequently using resourced materials, including leftover yarns and textile waste from companies. By recontextualizing these discarded materials, she develops tactile, sculptural pieces that reflect on care, transformation, and the emotional dimensions of everyday environments.



Users Participating in the project

Jonathan (drawing)

W(e)aving Together finished garment



W(e)aving Together design process



W(e)aving Together

METHOD AND PROCESS

The garment is built around an approximately 3-meter-long handwoven textile featuring a wavy pattern. The woven fabric was draped onto a corset structure shared by two bodies, allowing the textile to bind and connect the wearers physically.

The back of the garment incorporates drawings by participant Jonathan, which were reinterpreted through transfer printing, embroidery, and fabric painting. Different textile interventions overlap and respond to one another, creating a layered visual dialogue. The making process evolved collectively and intuitively through ongoing exchanges, shared experimentation, and the atmosphere of the communal workspace.

CULTURAL RELEVANCE

The piece connects to textile heritage through the use of handweaving, embroidery, and manual surface treatments while reinterpreting these techniques within a participatory and performative context.

The communal weaving process recalls traditional collective textile practices, where making is linked to social interaction and shared knowledge. By transforming collaborative gestures and personal drawings into a wearable artwork, the piece bridges craft traditions with contemporary reflections on mental health, human connection, and collective care.



SHORT DESCRIPTION

The piece features vibrant colors and expressive embroidered faces, combining lightness, transparency, and emotional storytelling through textile techniques.

The piece is inspired by the concept “From Darkness to Light” and the idea that a person contains many emotional states, identities, and inner “faces.”

Through conversations, participants reflected on how healing is not about removing darkness, but learning to live with and accept all parts of oneself.

Initial portrait drawings became the basis for embroidered faces, symbolizing different moods, memories, and emotional layers. A poetic phrase created by one participant was also incorporated into the textile.

SUSTAINABILITY

Materials: reused and recycled. All materials used are textile scraps and tulle discarded by a fashion company.

These swatches were originally part of seasonal sample books and were never used in production, making them ideal for creative reuse.



PARTICIPANTS



Inge Bolen
Supervisor

I am a textile designer and artist with over 20 years of experience in fashion design, graphics, and prints.

I have decided to return to my roots in textile art, my true passion, exploring new techniques and creative approaches to grow as a creator and connect emotionally with the audience.



Users Participating in the project

Inge, Mark, Luisa, Ana,
Maria, Noemi,

Face Dress Lace/

finished garment

Face Dress Lace

METHOD AND PROCESS

The process began with group discussions about darkness and light, followed by free drawing exercises to unlock creativity. These drawings were later translated into embroidery. Each participant created their own portrait, which was then integrated into a collective garment.

The final dress was composed using recycled tulle and fabric scraps, layered in a vibrant and expressive composition.

Working with sewing techniques was initially challenging for some participants, but over time they gained confidence and creative freedom.

CULTURAL RELEVANCE

The piece reinterprets traditional Spanish textile practices such as lace and embroidery in a contemporary and experimental way. Spain has a strong heritage of handcrafted textiles, and this work transforms those traditions into a modern, expressive, and inclusive language.

Face Dress Lace / design process





Migrant and refugee women

Cloud Dress
/ finished garment



Cloud Dress

METHOD AND PROCESS

The dress is built on a base layer of a strong cotton fabric with a raised corded design self woven into the textile, serving as a strength layer to support the fashion fabric placed on top. The fashion fabric consists of a patchworking of multiple tulle panels. These panels were individually appliquéd and then assembled by participants of the workshop, each panel therefore represents the individual who created it. Once these panels were assembled, we tacked them onto the base dress using visible hand stitching techniques, designed to combine elements of craft and modern materials together in one garment.

CULTURAL RELEVANCE

This dress reinterprets the concept of clothing being used to conceal the body in a different way than is traditionally seen. It takes the same notion, usually interpreted through the use of loose, flowing fabrics and instead replaces them with rigid, more structured materials like tulle and corded cotton. The designed applied by participants onto their tulle panels also reflect the varying cultural backgrounds and personal aesthetics of our participants.

Cloud Dress
/ design process





Coat “Suzilnist”

SHORT DESCRIPTION

The coat is crafted in a bright yellow color that, at first glance, conveys lightness and ease.

However, its voluminous silhouette and complex sleeve construction introduce a sense of weight and intricacy, revealing a deeper complexity upon closer inspection. The piece explores the coexistence of opposites—light and dark—bringing together brightness and heaviness within a single design.

ARTISTIC INSPIRATION

The creative concept behind this piece is deeply connected to the emotional landscape shaped by the current situation in the country. Constant exposure to difficult news and everyday uncertainty often makes it challenging to focus on moments of lightness and hope. This coat emerges as a response to that experience—an exploration of how brightness can still exist, even in the darkest of times.

The use of vivid color symbolizes a conscious search for optimism, a visual reminder that light can be found or created despite external circumstances. At the same time, the garment goes beyond visual expression.

Its enveloping form is designed to provide a sense of protection and comfort, almost like a shield against the outside world.



PARTICIPANTS



Valeria Kraniansa
Super visor

An emerging fashion designer who began their journey with sketching garments just a few years ago, transforming a long-standing passion for fashion into a dedicated creative practice. With a strong focus on experimentation, the designer explores the relationship between form and emotion, often combining contrasting elements—such as lightness and heaviness, simplicity and complexity—within a single piece. Each design is approached as both a visual and tactile experience, where silhouettes, textures, and construction details play a key role in conveying meaning.



Users Participating in the project



Coat “Suzilnist”
finished garment

Coat “Suzilnist”
design process



Coat “Suzilnist”

METHOD AND PROCESS

The piece was born from the story of an immigrant displaced during the Great War. She spoke of the profound sense of losing one's home and how certain garments provided the strength to move forward. For her, clothing was more than fabric; it was a sanctuary. The vibrant colors of our design serve as a tribute to her memories of the sun-drenched, occupied Crimea. To capture this sense of comfort and protection, we utilized draping techniques to create an oversized, ethereal silhouette, transitioning from initial sketches into the final structural modeling and sewing.

CULTURAL RELEVANCE

This piece is deeply connected to Ukrainian cultural identity, particularly in the context of the ongoing war since 2022. In times of uncertainty and resilience, clothing becomes more than a functional object—it carries emotional, cultural, and symbolic meaning. The coat reflects this reality by drawing on the enduring strength and spirit embedded in Ukrainian heritage.

Traditionally, Ukrainian garments often embody protection, warmth, and symbolism, whether through layering, craftsmanship, or the idea of clothing as a form of personal and cultural armor.

This piece reinterprets that notion through its enveloping silhouette, offering a sense of safety and comfort, much like traditional attire once did in both practical and symbolic ways. At the same time, the use of bold color can be seen as a contemporary echo of the richness and vibrancy found in Ukrainian folk elements, where color has always played an important role in expressing identity, emotion, and hope. Rather than directly replicating traditional forms or ornamentation, the design translates these values into a modern language—minimal, sculptural, and conceptual.

Bag “Interwoven”

SHORT DESCRIPTION

This bag is a textile art object inspired by the process of weaving camouflage nets in Ukraine. It is made from new, reused fabrics and pieces of military uniforms. The work combines personal experience, volunteer practices, and collective effort. A textile panel was also created as part of the same series.

ARTISTIC INSPIRATION

This work is based on the experience of Yevheniia and her daughter Sasha, who moved to Brody from Kharkiv after being forced to leave their home because of the war. Their story became an important part of this piece. The work reflects loss of home, changes in life, and the attempt to rebuild a sense of wholeness from different fragments. One of the key inspirations is the process of weaving camouflage nets. For international audiences, it is important to explain that camouflage nets are protective nets made by volunteers in Ukraine for the military. They are used to cover equipment and positions, making them less visible and helping to protect lives.

In Ukraine, this process has become a strong symbol of volunteering, unity, and mutual support. This work reflects how people come together and help each other, even in difficult times.

The fabrics used in the bag also carry meaning. Light tones represent calm and hope.

Military fabrics represent war and protection. Textured materials reflect the presence of people. Grey linen represents everyday life. All these elements come together as one whole.

SUSTAINABILITY

The materials used are recycled and sustainable. The work explores themes of connection, transformation, and building unity from separate elements. Through layering, texture, and manual work, it reflects movement from fragmentation to wholeness. It also touches on themes of protection, interaction, and hope.



PARTICIPANTS



Yaryna Stoliar
Supervisor

Yaryna Stoliar is a designer from Ukraine and the founder of a modern embroidered clothing brand. In her work, she reinterprets traditional Ukrainian clothing in a contemporary way. She combines original designs, machine embroidery, and cultural references. Her inspiration often comes from Ukrainian literature, history, and heritage, which she transforms into visual forms. For her, design is a way of self-expression, rethinking tradition, and creating something new. Alongside her brand, she also works with different social groups, involving people in creative processes.



Users Participating in the project

Yevheniia and her daughter Sasha



Bag “Interwoven”

finished accessory

Bag “Interwoven”

METHOD AND PROCESS

The base of the bag is made from a plastic mesh, similar to the one used for camouflage nets or available in hardware stores. It was shaped and fixed with plastic ties to create the structure of the bag.

Pieces of fabric were then attached by hand. The materials include new fabrics, reused textile leftovers, and parts of military uniforms. Some fabrics were cut, others were torn by hand to create a more natural texture.

Each element was added manually, layer by layer, creating a rich and tactile surface. An important part of the process was also the interaction between people — working together, sharing conversations and experiences that became part of the object.

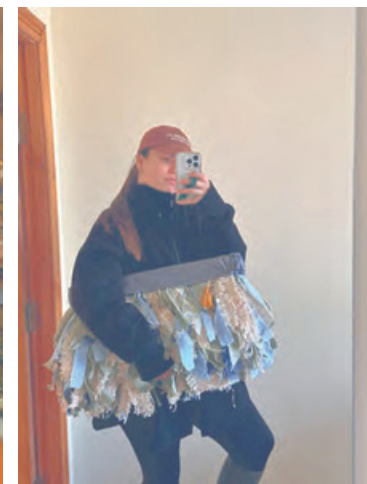
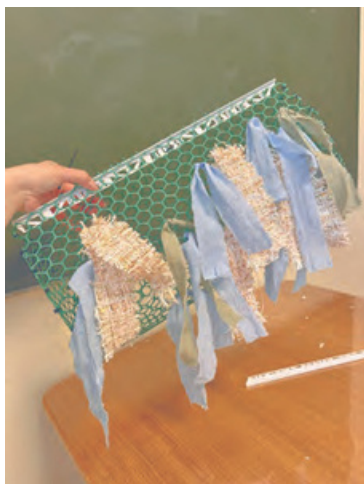
The bag has a deliberately exaggerated form, so it can be seen not only as a functional item but also as an art object.

CULTURAL RELEVANCE

This work reflects the current Ukrainian context through materials, process, and meaning. It brings together themes of displacement, volunteering, support for the military, and collective action.

Weaving camouflage nets has become a common and recognizable volunteer practice in Ukraine since the beginning of the full-scale war. People do it in schools, cultural spaces, community centers, and local groups. This is not only practical help for the military but also a sign of responsibility, solidarity, and care. In this work, this process is transformed into an artistic form. The bag becomes not just an object, but a carrier of memory, experience, and shared responsibility.

Bag “Interwoven” design process





Users Participating in the project
María



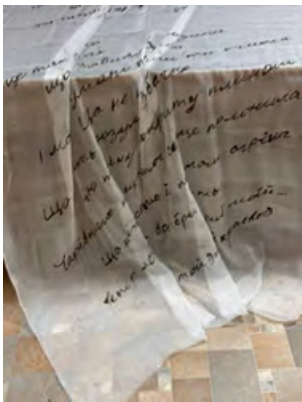
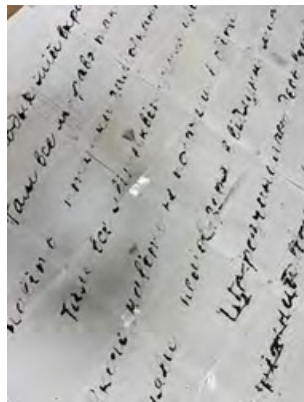
Dress “Landscape”

finished garment



Dress “Landscape”

design process



Dress “Landscape”

METHOD AND PROCESS

The dress is made from a light, semi-transparent fabric that carries the handwritten text of Maria’s poem. This allows the garment to combine material form with a personal narrative.

The structure of the dress is based on a gradient from dark to light. The darker lower part reflects the experience of occupation, loss, and uncertainty. The lighter upper part represents hope, movement, and a new stage in life.

Asymmetrical dark ribbons are integrated into the form, symbolizing broken connections — with home, place, and people. In its form and details, a subtle marine feeling can be sensed, referring to the south, the wind, and open space.

The dress has a deliberately voluminous shape, emphasizing its presence as both a garment and an art object.

CULTURAL RELEVANCE

This work reflects the current Ukrainian experience of war, displacement, and emotional connection to home.

It speaks about a condition many people live in today — between memory and the need to rebuild life. Through the combination of text, material, and form, the dress becomes more than clothing. It becomes a carrier of personal and shared stories.

This work is not about one person only. It reflects the experience of many people living between past and present.