

International Press Conference  
INNOVATION AND PRODUCTION PLACES FOR FASHION AND TEXTILE  
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Examples of Innovations

- Fashion Empowerment
- Smart Textiles
- Sustainable Fashion
- Trash to Trend
- Workshop Freest Fisher Carpets

Read more on the following pages



## Tallinn-Turku 2011 Fashion Empowerment Estonian Academy of Arts, Tallinn (EE) and Novia University, Turku (FI)

### Fashion Empowerment – can fashion empower?

The concept is based on social and responsible design as opposed to mass production and distorted body images promoted by the fashion industry.

Fast moving trends, mass production, and distorted body images are immanent of today's fashion industry. But how do socially marginalized groups that don't fit the high-end fashion profile find their place in fashion?

The *Tallinn-Turku 2011 Fashion Empowerment Project*, a collaboration between design and fashion students from the Estonian Academy of Arts and Finland's Novia University of Applied Sciences, developed a design-for-all concept which was aimed to empower groups, such as wheelchair users, nursing mothers, blind and homeless people.

After kicking off the project in March, and documenting their work on blogs, the designs were ultimately shown at the Fashion Empowerment exhibition on September 16 in Tallinn and on October 13 in Turku. The both functional and beautiful designs proved that fashion can indeed empower.

"Fashion Empowerment" was included in the official "European Capital of Culture" programme of Turku and Tallinn.

## Fashion Empowerment TEAMS

1. Team "Happycap"

For: Women and men with physical disabilities  
[www.happycap2011.blogspot.com](http://www.happycap2011.blogspot.com)

2. Team "Kim Wheel"

For: Wheelchair users  
[www.kimwheel.blogspot.com](http://www.kimwheel.blogspot.com)

3. Team "Simple-Maths"

For: Women going through maternity  
[www.simple-maths.blogspot.com](http://www.simple-maths.blogspot.com)

4. Team "Textural Visions"

Focus: Visually challenged  
[www.texturalvisions.blogspot.com](http://www.texturalvisions.blogspot.com)

5. Team "Root System"

Target: Helpful underwear to stimulate the mind  
[www.helpingunderwear.blogspot.com](http://www.helpingunderwear.blogspot.com)

6. Team "Tigusnigel"

For: Homeless people  
[www.tigusnigel.blogspot.com](http://www.tigusnigel.blogspot.com)

## The Closure

The project was challenging and difficult and entirely fantastic and wonderful.

"We learned that yes, fashion CAN empower. We learned that there are numerous people out there, marginalized from the mainstream fashion business, waiting for designers emphatic enough to address their needs and desires. And we learn that there are designers ready to seize the challenge for changing the world with fashion."

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THE SWEDISH SCHOOL  
OF TEXTILES  
UNIVERSITY OF BORÅS

## Smart Textiles The Swedish School of Textiles University of Boras

Textiles of today are materials with applications in almost all our activities, we wear clothes all the time and we are surrounded with textiles in almost all our environments. The integration of multifunctional values in such a common material has become a special area of interest in recent years. Fibres yarns, fabric and other structures with added-value functionality have been developed for a range of applications.

Textile materials and techniques have become an important platform for high-tech innovations.

Smart Textile represents the next generation of textiles anticipated for use in several fashion, furnishing and technical textile applications. The vision of Smart Textile is to create textile products that interact by combining smart materials and integrated computing power into textile applications. The introduction of smart materials and computing technology in textile structures offers an opportunity to develop textiles with a new type of behaviour and functionality. Besides behaviour like sense, react on and conducting electricity, the textile will be able to perform computational operations.

Smart Textile and computing technology are introducing a shift in textile, from a passive to a dynamic behaviour, from textiles with static functionalities to products that exhibit dynamic functionalities.

The basic concept of Smart Textile consists of a textile structure that senses and reacts to different stimuli from its environment.

In its simplest form the textile sense and reacts automatically without a controlling unit, and in a more complex form, smart textiles sense, react and activate a specific function through a processing unit. The main parts included in a smart textile system are the sensor, the actuator and the controlling unit.

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## Sustainable and Innovative Fashion Case Zero waste fashion ZWF and Zero Waste Pattern Cutting ZWPC Aalto University Finland

The textile and clothing industry is currently one of the largest global industries, and it causes increasing negative environmental impacts during material cultivation, manufacturing processes, many logistic phases and during use and disposal stages. In clothing production manufacturing cycles are speeding up, and hence manufacturing and consumption volumes are ever-increasing while simultaneously the life span of products is shortening. The explosion of consumption in the Western world adds to the environmental load of industrial processes and increases waste streams.

While sustainability has emerged as a strategic approach in industry, its relevance and importance have also marked in the fashion field. More and more consumers are worried about the cheap Asian textile industry and its impact towards environment and lately even more its ethical problems through worse and unsafe working conditions.

The Zero Waste Fashion ZWF workshop was coordinated by Aalto University and funded by the Baltic Fashion project. The objective was to gain practical knowledge of an innovative technique, Zero Waste Pattern Cutting, which could provide new perspectives for fashion design, while also developing sustainable design practices. The participants included teaching faculty, students and designers from partnering organisations of the Baltic Fashion Network the technique was taught by Holly McQuillan from New Zealand.

Zero Waste Pattern Cutting (ZWPC) is a method of pattern making that particularly aims to eliminate fabric waste from garment production. With the ZWPC method, the piece of fabric needed for a garment or multiple garments is utilized so thoroughly that it leaves literally zero fabric waste.

In ZWPC, the processes of pattern making and fashion design are integrated, instead of being separate, with pattern making typically following a predetermined design. The simultaneous processes of pattern making and fashion design enable the complete usage of the fabric: design decisions can be made during this evolving process of pattern making, guided by the aim of zero fabric waste. This method of designing has a tendency to lead, at least partially, to unforeseen results. Nevertheless, this uncertainty could be embraced as a way of designing.

More info:

<http://zwpcworkshop.wordpress.com/>

Sustainable and Innovative Fashion seminar will be organized by Aalto University in Helsinki 2.-3.10. The main guest speaker will be Kate Fletcher.

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## Trash to trend

### Estonian Academy of Arts, Tallinn

The aim of this project is to share design globally by finding and using leftover textile materials locally.

The platform provides a way to extend the life of textile leftovers by bringing them back into the production cycle.

The result is upcycled garments with minimal environmental impact and a transparent production cycle that still allows serial production.

#### What is happening?

Trash to Trend project was represented in Berlin at the end of January.

The Press was very interested by this project and we got also one order (6 items).

It was a very exclusive fair in a five star hotel and only for invited guests.

There were represented two brands from Trash to Trend project – HULA10 and Reet Aus.

#### Why is this topic innovative?

It is estimated that more than 1 million tones of textiles are thrown away every year in the UK alone.

At least 50% of the textiles we throw away are recyclable.

Up until now, there has been no clear overview of the producers of textile waste or of the sources and volume of waste produced in Estonia.

## Results

The results of the study of textile waste are grouped together as a database and is available at <http://www.reuse.ee/>

The focus of the database is to give an overview of the volume, flow, and types of textile waste found in Estonia.

The Trash to Trend web platform also helps to bring together fashion designers, manufacturers, and retailers to find versatile but realistic solutions to create a cooperative network.

## What is the market potential of the innovation?

The main goal of the textile waste study is to promote the idea to designers and producers that waste textiles can be a valuable input material for fashion design.

We would also like to know whether someone of you is willing to join with this waste mapping? (Get Involved – webpage: [http://reuse.ee/trashtotrend/?page\\_id=9](http://reuse.ee/trashtotrend/?page_id=9))

Schools could use the Trash to trend platform like we are doing it in autumn semester at Estonian Academy of Arts – it's gonna be a design task for our MA students based on three different waste types.

We already have the website for Trash to trend platform: <http://www.trashtotrend.com>

There is also a facebook page: <http://www.facebook.com/trashtotrend>

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**Workshop „Freest Fisher Carpets – traditional pattern in new design“**  
April 15 - 19, 2013 *supported by the University of Applied Sciences*  
*Technology, Business and Design Wismar*

The workshop dealt with the fusion of tradition and innovation as cultural identification in the German region of Mecklenburg-Western Pomerania.

8 designers from the field of clothing, textile, product, jewellery, and graphic design developed conceptual ideas for new product designs for the textile and clothing sector based on the local Pomeranian Freest Fisher Carpets. They drew, developed prototypes, and designed preliminary concepts under consideration of innovative textile technologies in knitting, weaving, and printing. The samples mirrored the variation in Baltic symbols, signs, and colours of the Freest Fisher Carpets.

The workshop was held from April 15 to 19, 2013 at the University of Technology, Business and Design in Wismar.

## RESULTS

ROBERT SEEGLER - GRAPHIC DESIGNER

The source of inspiration is the Freest fishermen's handicraft song.  
New Pomeranian pattern follows Norwegian pattern.  
Motif of fish and waves as fishing nets.

MARIA TONN - GRAPHIC DESIGNER

New signs and pattern repeat for textile prints.  
Creation of new signs from abstraction of the the Freest Carpets.

KATHARINA KUBIAK - FASHION DESIGNER

Abstraction of fish as source of inspiration  
Theme of design is "Fischfutter" ( fish food) realized through "Futterstoff- " (lining) and fish symbols  
Material and colour studies processed in fabric.

SUSANNE TONN - JEWELLERY DESIGNER

Inspiration for new patterns from waves, wind rose, and watery grave.

Creation of a beach towel.

Two-dimensional motif interpreted as three-dimensional jewellery piece.

KATRIN SERGEJEV - FASHION DESIGNER

Interpretation of the ornaments of the Freest Carpets are mirrored in silhouette and cut.

Embossing and knotting create structures in leather.

Muted colours with highlights of colour.

ANNA LISA RINGAT - CUSTOM TAILOR

New interpretation of historic ornaments.

Pattern repeat of borders as a pattern for new carpets.

MIRIAM SCHUMANN - JEWELLERY DESIGNER

Inspiration from the sea holly.

Execution through laser cut, application, and folding.

Reinterpretation of the motif in metal for jewellery.

HOLLE SCHÄFER - JEWELLERY DESIGNER

Creation refers to over shing in the Baltic Sea.

Juxtaposition of traditional and new motif.

Diverging proportion between fish and boats as metaphor for overfishing.

## CONCLUSION

The workshop was an interactive collaboration between designers, technologists, and producers. Its aim was not only to create new innovative product ideas with a market potential, but also to learn about cultural heritage as a source of identification and inspiration.

The results of the workshop were showcased at the University in Wismar in April 2013 and during the Baltic Fashion Days from May 1 to 5, 2013 on Usedom (Germany). Furthermore, the exhibition will travel through the Baltic Sea Region, e.g. to Riga (Latvia) and Helsinki (Finland).

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