



**Aleksandra Hellberg**  
**Porfolio**  
**2026**



I am a fashion designer specialising in concept-driven knitwear and textile development. My work combines technical knitwear expertise with a strong research-based approach, exploring how fashion constructs identity, desire, and the body through materiality, silhouette, and surface.

My practice moves between critical design, textile experimentation, and luxury fashion contexts. Alongside my academic work, I have worked within international fashion houses including Acne Studios and Givenchy, contributing to knitwear and jersey design across multiple ready-to-wear collections.

My MA thesis collection examines how fashion reinforces idealised representations of the female body through garments themselves rather than fashion imagery alone. Using trompe l'oeil prints, sculptural forms, and knitwear techniques, the project investigates the relationship between beauty standards, bodily erasure, and fashion construction.

Previous projects include Sasha, a menswear collection exploring post-Soviet alternative masculinities through glamour, nostalgia, and exaggerated colour created with natural dyes and biowaste pigments. My collaborative BA2 collection Contrabandits approached garments as tools for concealment and transportation, combining workwear silhouettes with cyanotype textiles inspired by airport scanners and X-ray imagery.

Across both conceptual and industry projects, Hellberg's work is characterised by a balance between strong visual impact, textile innovation, and critical engagement with fashion's social and aesthetic codes.

## Aleksandra Hellberg

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### Education

**Aalto University | MA Fashion, Textiles and Clothing Design 2026/ BA Fashion Design 2021|**

### Professional Experience

**Aalto University | Teaching Assistant, Helsinki | 2021–2022, 2024–2026**

- Created and taught a Photoshop course for photorealistic garment visualisation.
- Taught screen printing and repeat pattern making.

**Acne Studios | Knitwear Design Apprentice, Stockholm | 2024**

- Assisting role in knitwear design for both WW and MW
- Created mock-ups and swatches, visuals and conducted both iconographic and physical research
- Developed tech packs and coordinated with factories and developers

**Givenchy | Assistant Designer, Men's Knitwear & Jersey, Paris | 2022**

- Participated in designing knitwear and jersey garments and accessories for four collections
- Made technical drawings, tech packs, photoshop visuals, print and embroidery placements, visual research and assisted fittings and show preparation.

**Rolf Ekroth | Textile Designer | 2021**

- Developed textiles for the SS22 and FW22 collections, presented at Pitti Uomo in Florence, Italy.
- Designed textiles using repurposed materials and natural dyeing techniques derived from biowaste.
- Collaborated on concept development, material experimentation, and textile sampling within a sustainability-focused design process.

### Awards & Grants

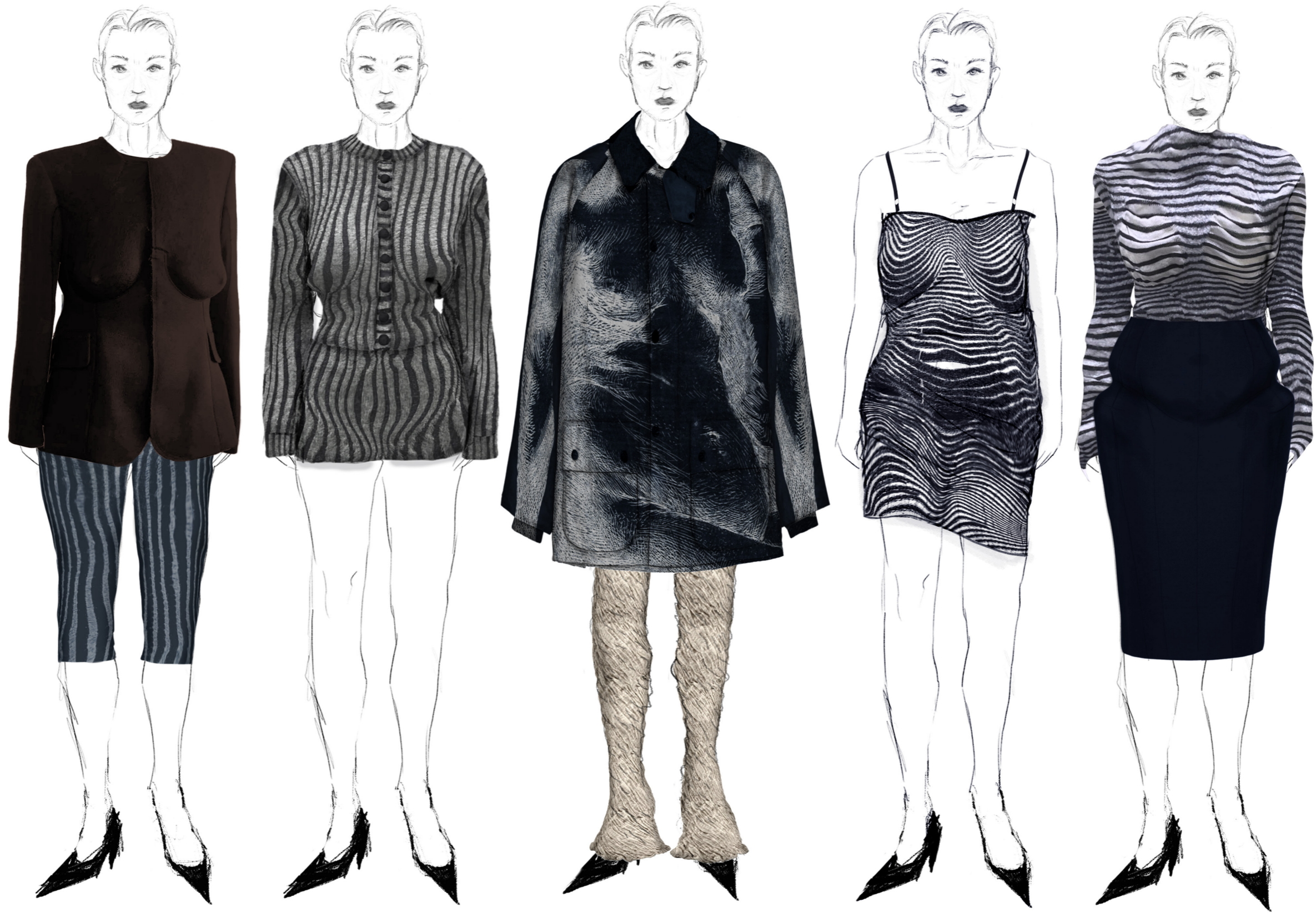
- Jussi Eiramo Foundation Grant | 2025
- Arts Promotion Centre Finland Artist Grant | 2021
- Finnish Cultural Foundation Grant | 2020
- Marimekko Prize Winner for Innovative Prints | 2019

### Exhibitions & Shows

- Näytös 26, Aalto Fashion Graduate Show | 2026
- Nordic Fashion Now: Knitwear and Print, Group Exhibition, Röhsska Museum of Design and Craft, Göteborg | 2023
- AALTO FASHION 21 Showroom, Group Exhibition, Institut finlandais, Paris | 2021
- Näytös 21, Aalto University Annual Fashion Show, BA Graduate Collection | 2021

### Skills

Adobe Photoshop, Illustrator, InDesign, CLO 3D, Apex Fiz, Stoll M1Plus, Microsoft Office



MA COLLECTION - VISUALISATION LINEUP

EF

PEOPLE'S CHOICE AWARDS

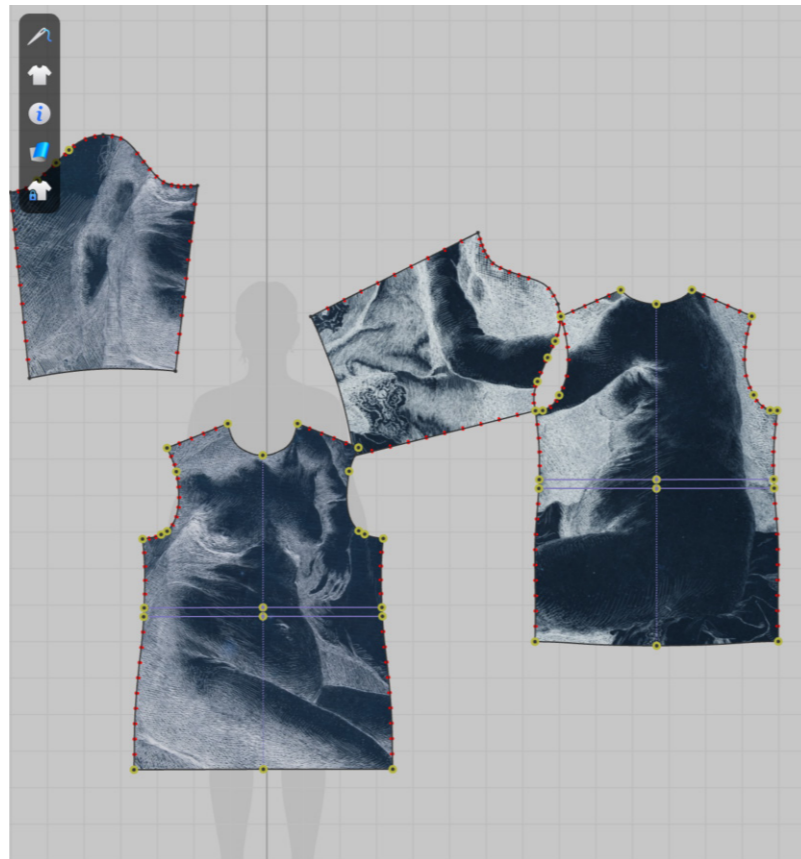
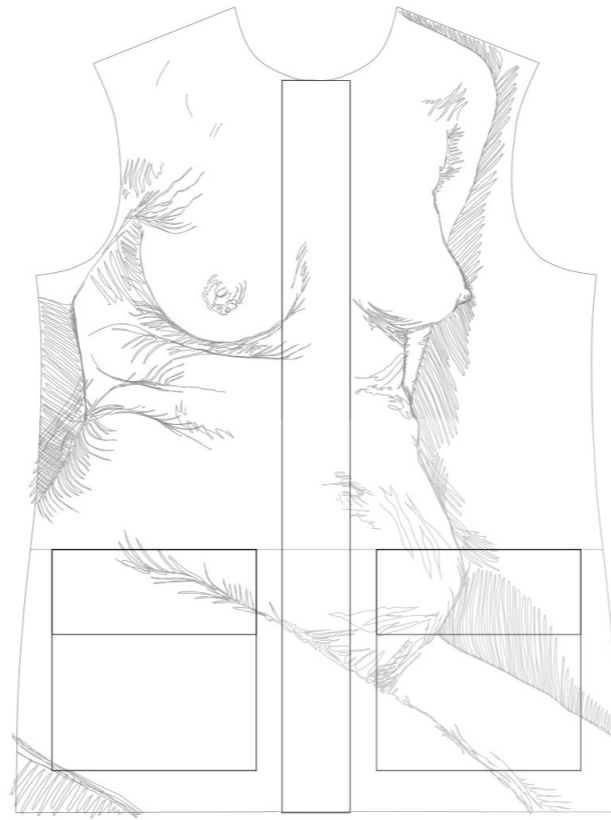


PRINTED BODIES

MOULDED BODIES

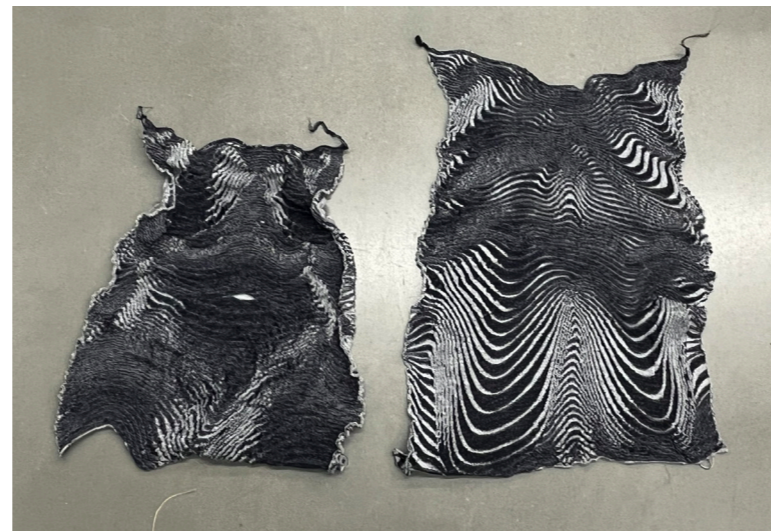
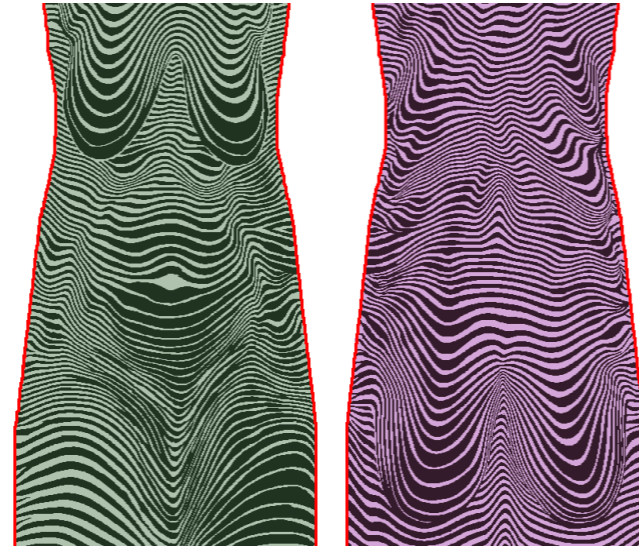
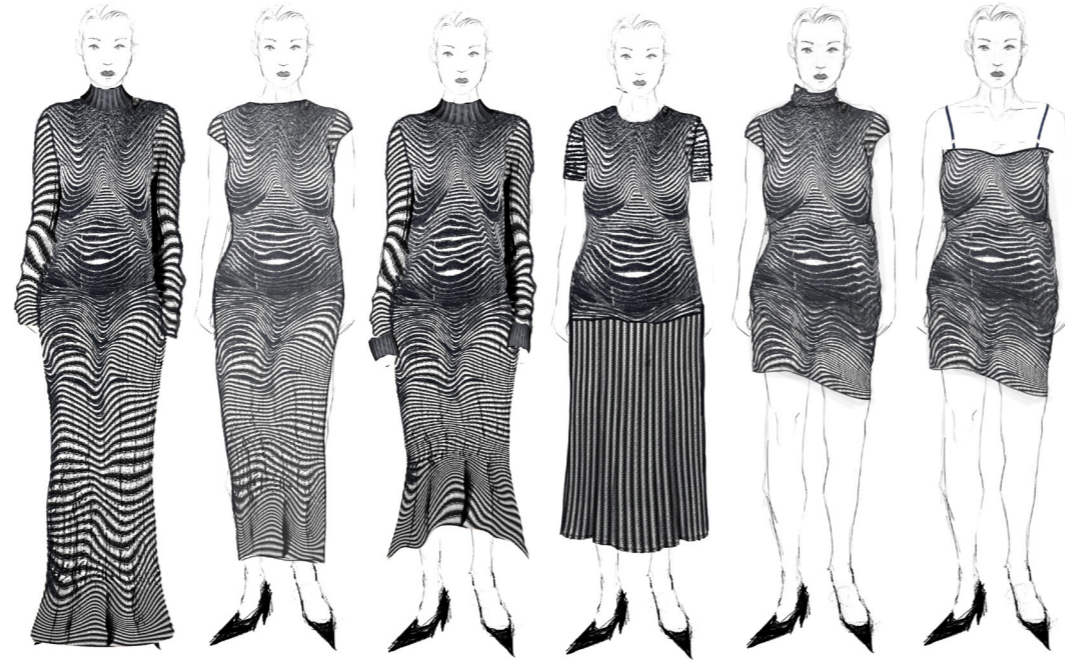
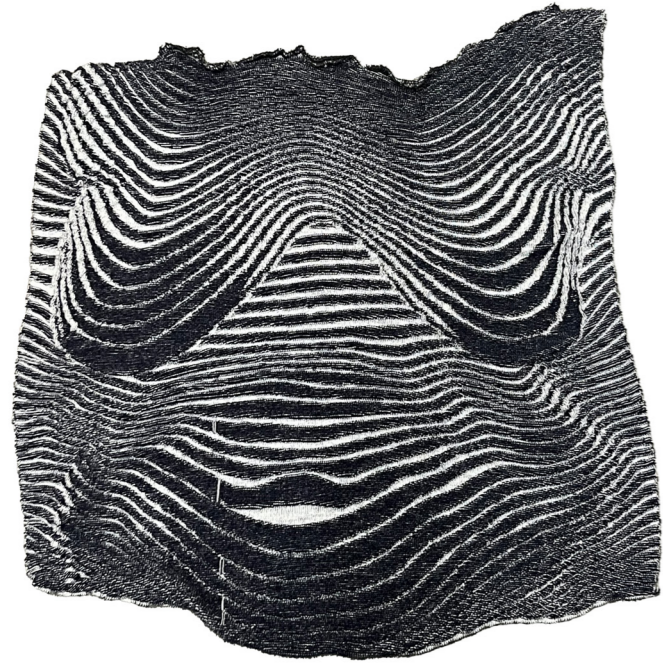
ALWAYS THE SAME BODIES





LEATHER JACKET PROCESS

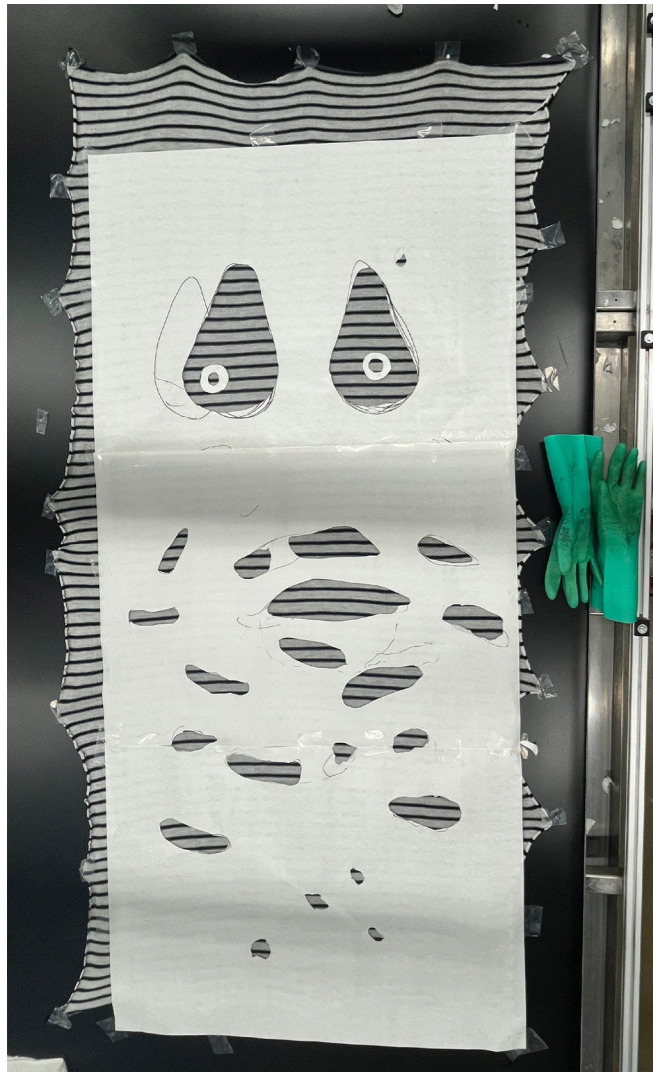
"SHAPEWEAR" DRESS PROCESS



"SHAPEWEAR" OVERALLS PROCESS



BOILED WOOL MARINIÈRE PROCESS





MOULDED WOOL BREAST  
BOOBHAT AND JACKET



BEAUTY WORK SCARVES



Scarf printed with schoolgirl braids.  
Spring-Summer 1952. D. R.



BUNION SHOES



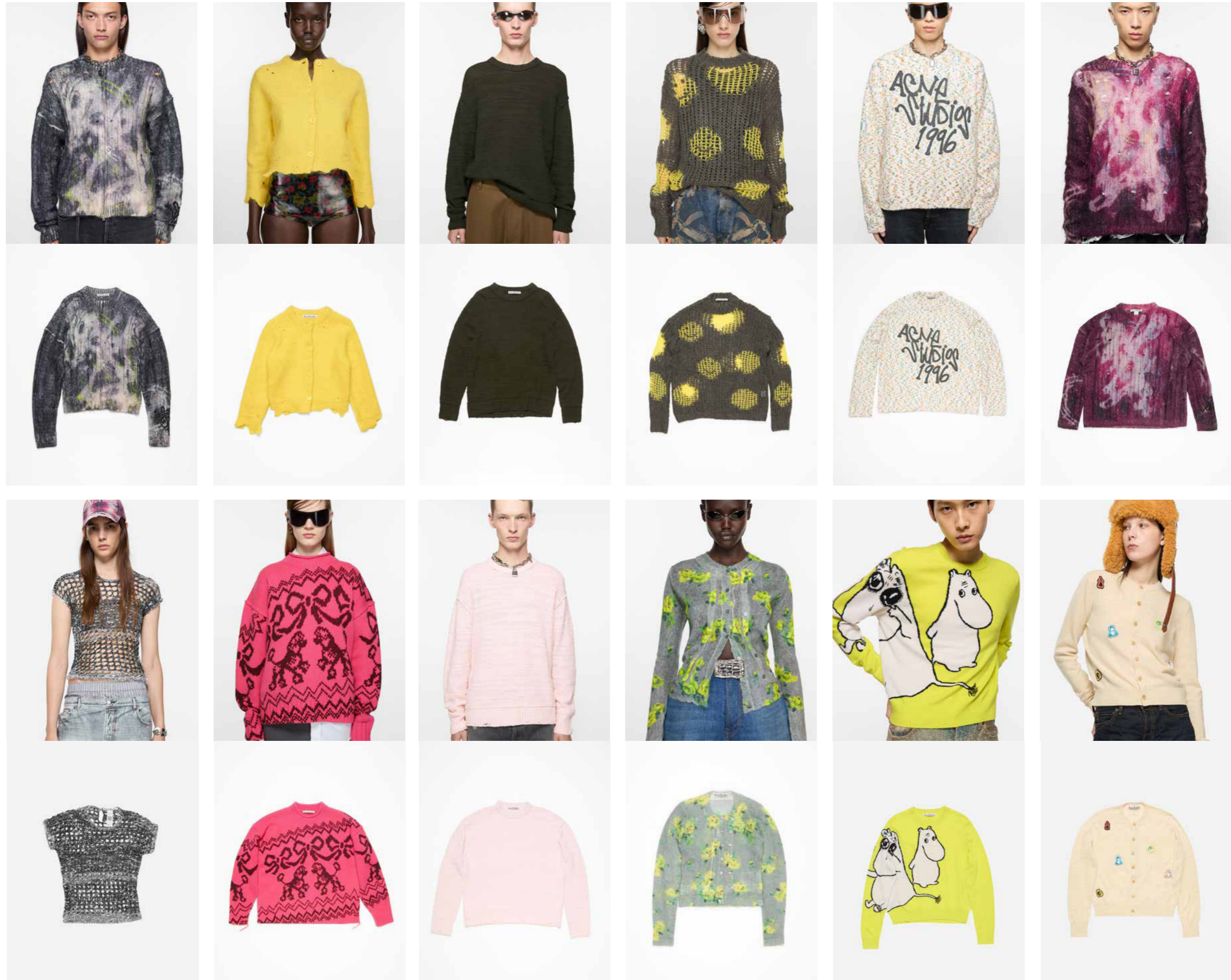


LINEUP



LINEUP

# Acne Studios



As an design apprentice, I was partook in designing men's and women's knitwear as a part of a team. The design took place in close collaboration with Acne's print designers and branding designers. January-July 2024.

# GIVENCHY

PARIS



At Givenchy I had the opportunity to work on four collections, Fall 2023, Pre-Fall 2023, Spring 2023 and Resort 2023. I mainly worked on the category of jersey and knit, sometimes assisting the casual Menswear team. For these collections I did research, scetching, 3D maquettes, prototyping, and applying artwork and logos.

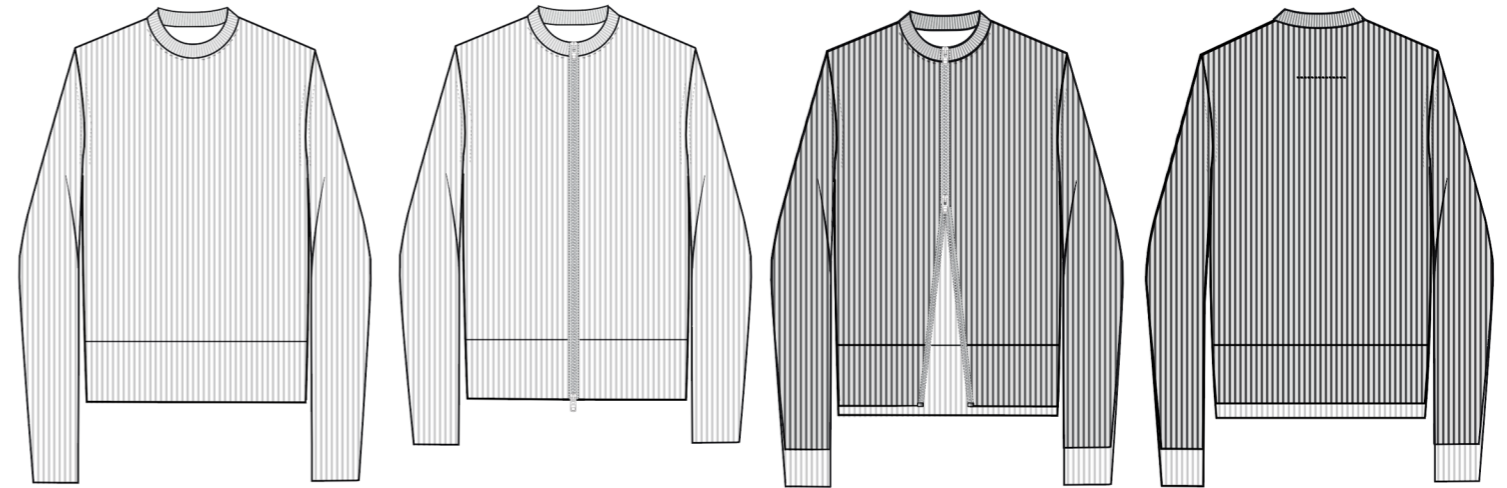


# GIVENCHY

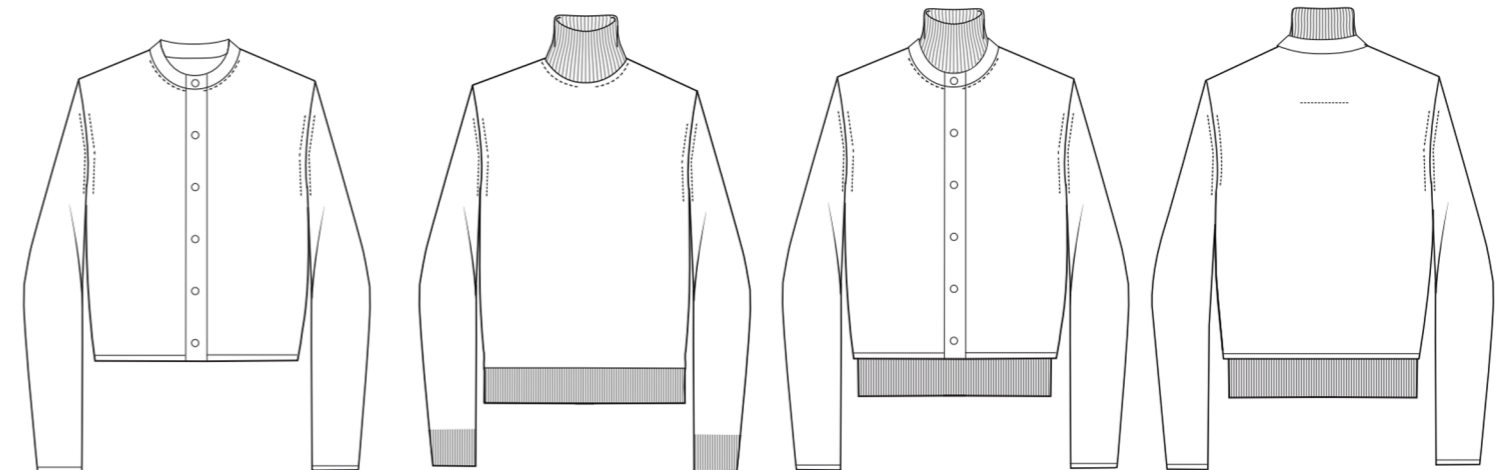
PARIS



For FALL 23 I was requested to design twinsets for men. We wanted to include finer knits resembling the classic 50s womens twinsets and chunkier shetland styles.



Oversized crew neck sweater in wool, Oversized cardigan in wool with front zip



Silk wool blend cardigan with metal snaps, Silk wool blend turtleneck



**“SASHA”**  
BA GRADUATE COLLECTION

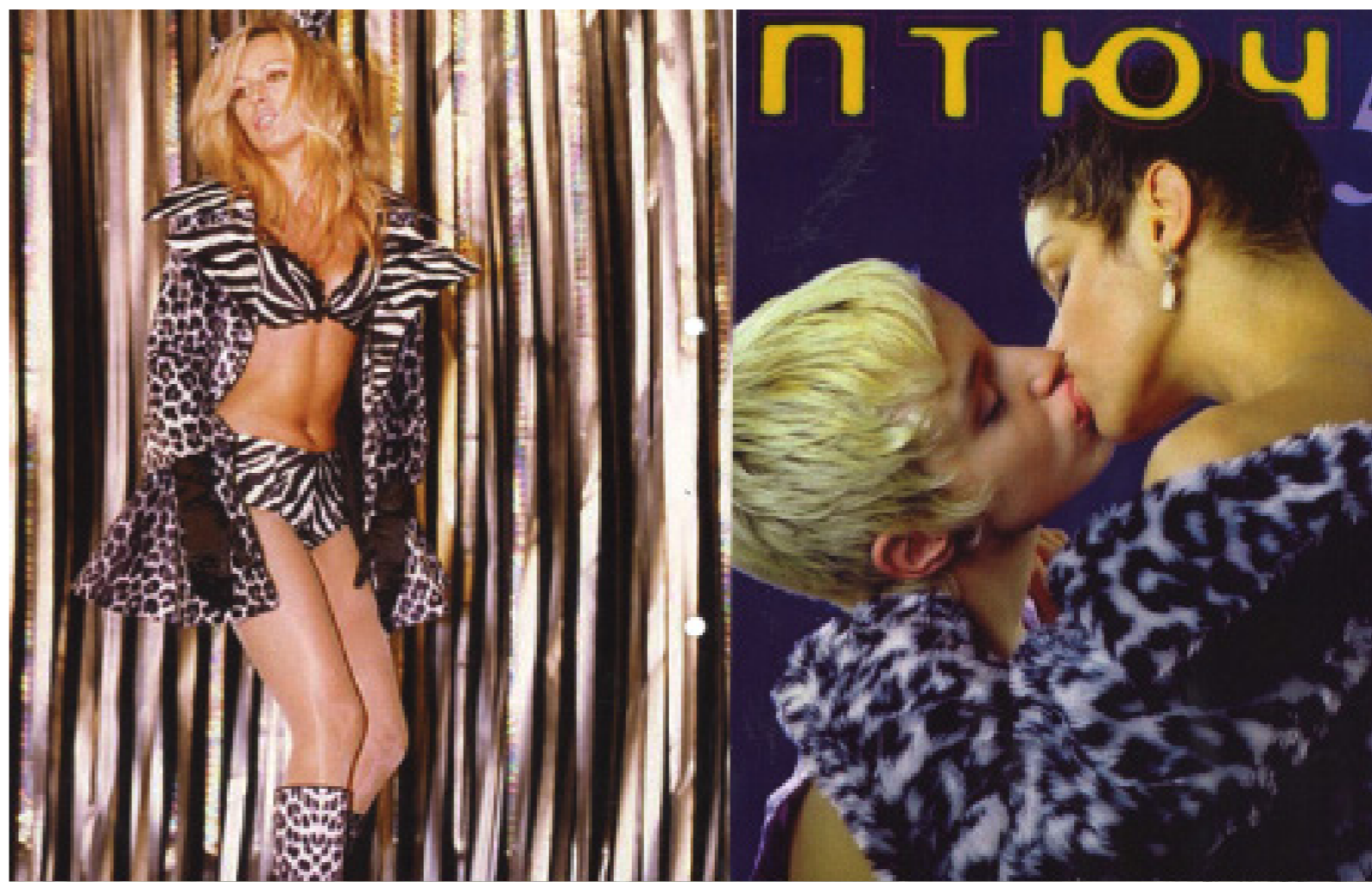


## “SASHA” BA GRADUATE COLLECTION

**SASHA** echoes the birth of Glamour culture in post-Soviet Russia of my childhood, the '90s and early '00s—a time marked by chaos and the budding promise of free expression, that did not last too long.

I crafted all the textiles for the collection, choosing to use only natural dyes for the colors, most of which I extracted from bio-waste. Wanting to defy the earthy aesthetic associated with natural dyes, I made them as loud as the vivacity of the era. I used an array of techniques ranging from hand and industrial machine knitting, woven industrial jacquard programming, hand tufting wool faux fur, embossing, dyeing to natural screen printing.

A muse for this collection who encapsulated the glimpse of liberation was the Russian pop icon Shura and his music video of the '97 hit “Holodnaya Luna”. In the video Shura transforms from wearing conservative attire to a golden superstar in towering platform heels, set amidst abandoned palace alongside ravers and drag queens—a bold celebration of expression presented on main government owned tv-channels. Shura’s music video stands as a unique testament within Russia’s history, a stark contrast to the present times conservative, anti-LGBTQ governance in present-day Russia.





RED ONION DYE  
TURNS GREEN  
WITH ALUM  
MORDANT

HAND EMBOSSED  
THE VELVET  
WITH AN IRON  
FOR DEVOREE  
LOOK WITHOUT  
THE TOXIC  
CHEMICALS



Plated viscose and wool rib sweater  
Silk mesh top  
Hand embossed silk velvet "jeans"  
Dyed with red onion skins and cochineal



"Denim" viscose and cotton shirya knit jacket in industrially woven three-legged face stretchable jacquard  
Rayon 1.5-1.5 rib tulle top  
Dyed with cochineal



REMOVABLE  
CUFFS  
& COLLAR



Coat from my industrially woven floral snake-skin jacquard  
removable hand tufted wool collar and cuffs,  
mohair 4x4 rib skirt and birdseye jacquard top  
Dyed with onion peels and cochineal



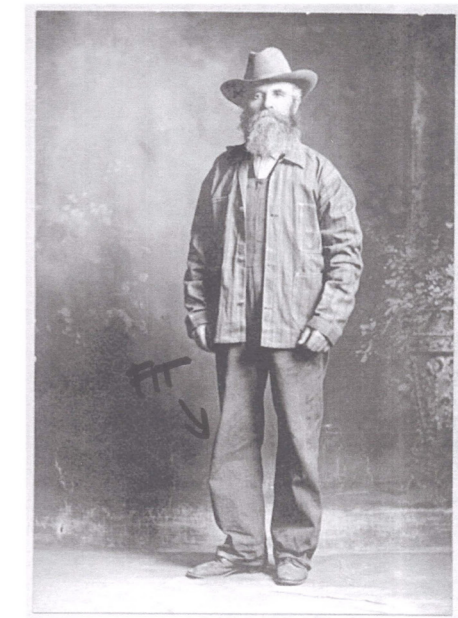
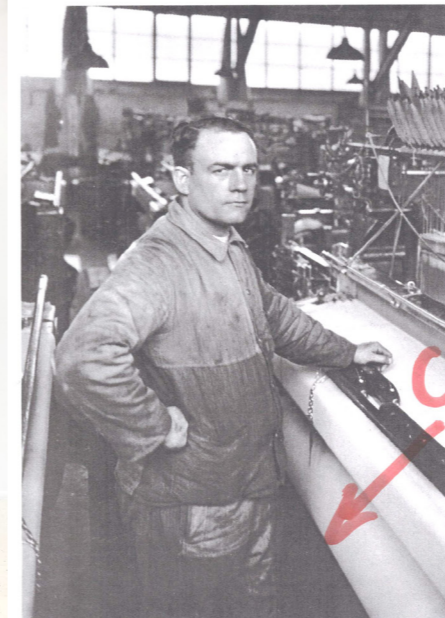
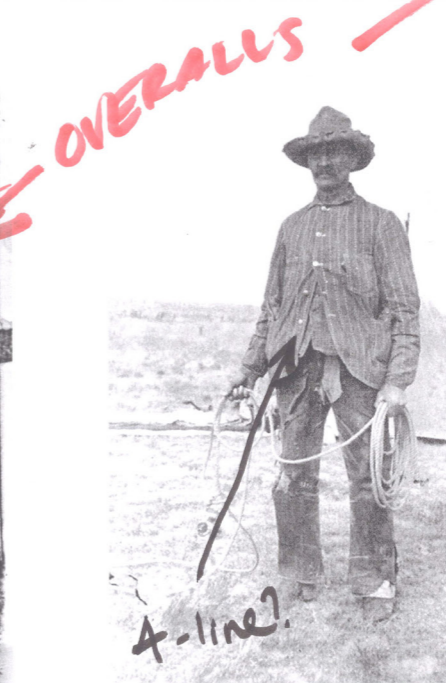


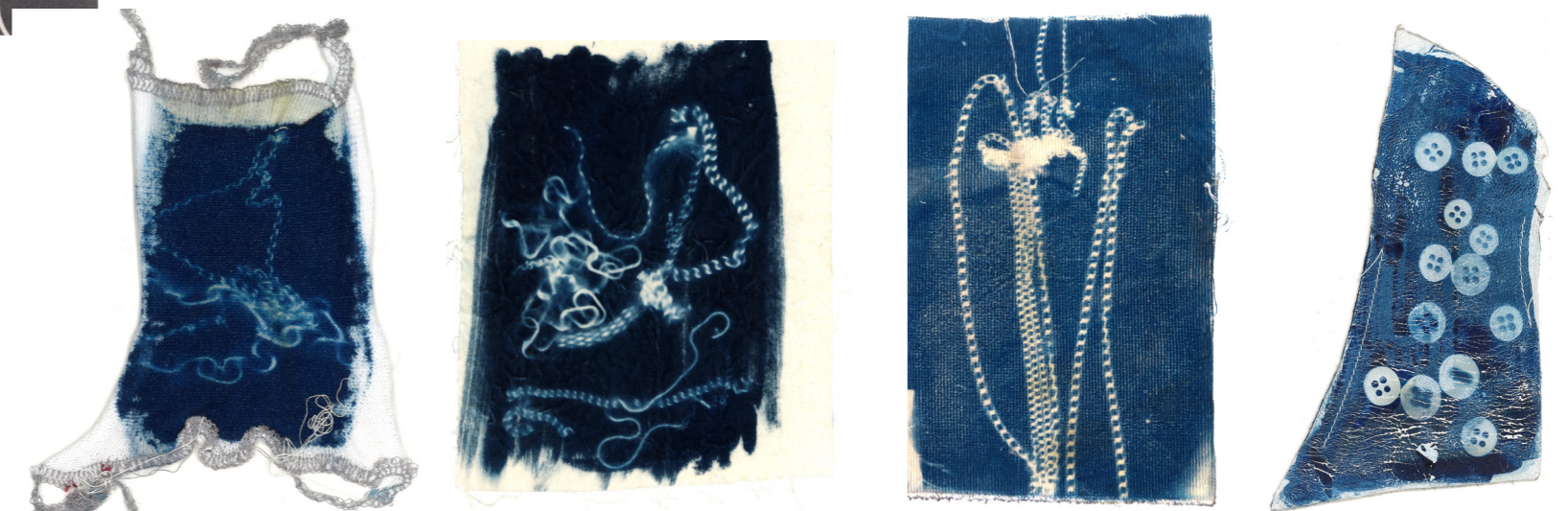
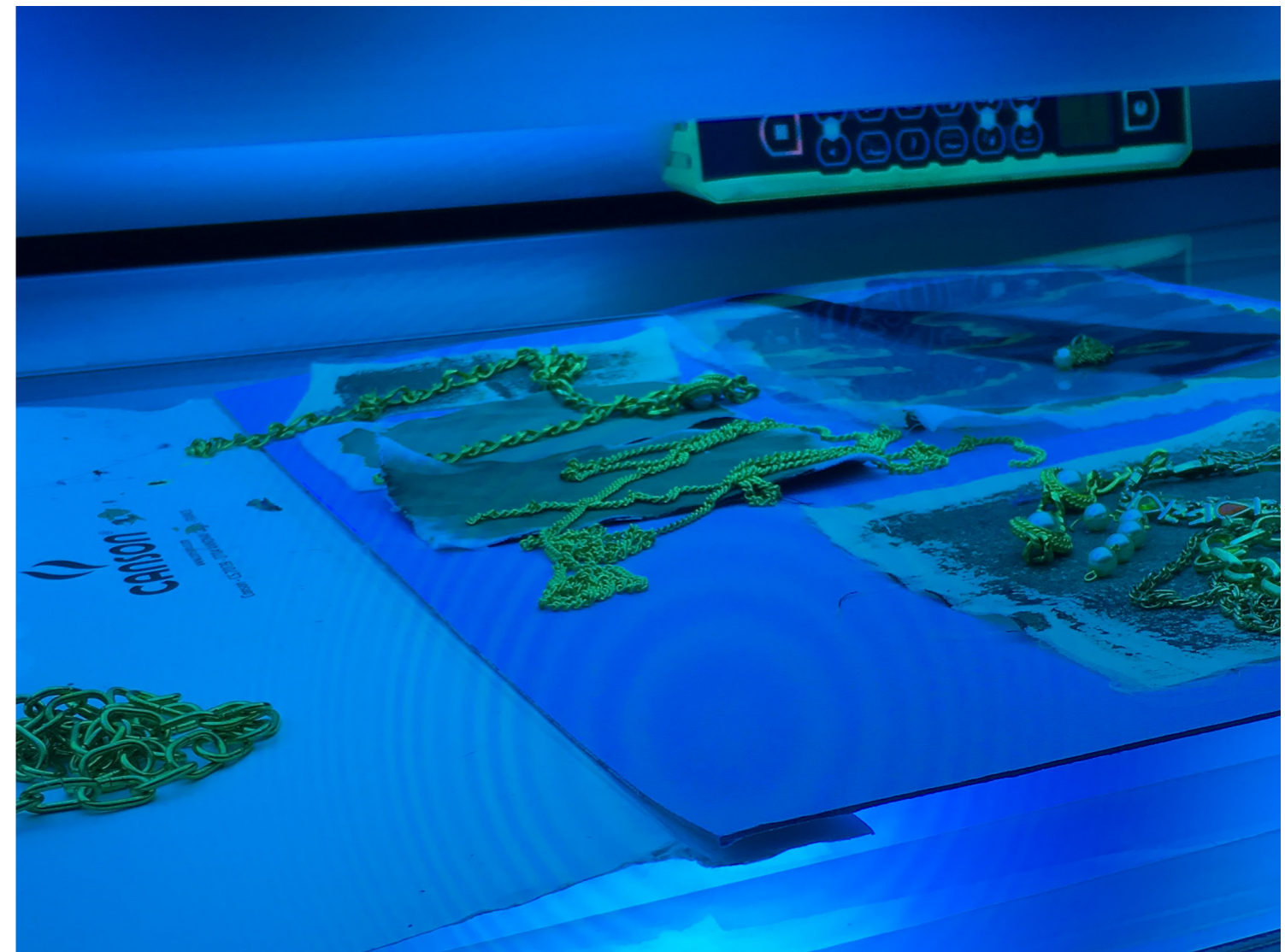
# CONTRABANDITS

BA 2 Group Menswear Collection  
together with Camilla Naukkarinen, Elina Heilanen and Noora Vihervirta

# CONTRABANDITS

is a group collection by Camilla Naukkarinen, Elina Heilanen, Noora Vihervirta and me. We explored clothing as a medium for smuggling. The clandestine world of alcohol smuggling during prohibition era and the smuggling of Western culture and goods into Soviet Union through Finland. Think LPs, cassettes, nylons, jewelry, pens, buttons, Western liquor and an abundance of denim. Our silhouette was inspired by early 20th century moonshiners' workwear, channeling their utilitarian aesthetic.





My role in the collaboration was concept work, research and textile design. The textiles were made with an early photography method called cyanotype, for a look that blended x-ray imagery and the look of indigo denim. I experimented with footage from airport scanners and took images with a heat camera for potential digital prints. I talked with my grandfather about the forbidden western goods and how he acquired them in his youth. He told me that American rock music was copied from smuggled vinyl's on to used x-ray scans. The bootleg vinyls, with images of bones, reminded me of Man Rays rayographs. I started looking into photography techniques that could be used on textiles and found cyanotype. Cyanotype is an early photography method, in which the color attaches to cellulose with UV-light. I tried making cyanotypes on textiles using daylight, but there wasn't enough of it during the Nordic winter, so we got an 80's sunbed to print all our fabrics, using "contraband" objects as positives.



NÄYTÖS 19, photographed by Guillame Roujas