



*mb*  
MIA BØGEDAL

# *PORTFOLIO*



## MIA BØGEDAL

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### PROFILE

**“I think of form as the conversation between what you imagine and what refuses to become. I do not believe we invent form. I think it is already there, beneath the surface, waiting to be found.”**

Avant-garde dressmaker and designer working through creative pattern cutting, advanced draping, and surrealist sculptural form-making, bringing fashion, craft, and sculpture into hybrid constellations.

My work revolves around ideas of interconnectedness—the shifting relationship between body, material, and form. Through this, I explore how dress can unsettle conventional perceptions of beauty, and wearable art.

### EDUCATION

MA, 2026 — FINE ARTS; FASHION, CLOTHING AND TEXTILE DESIGN  
AALTO UNIVERSITY, FINLAND

BA, 2021 — FINE ARTS; FASHION DESIGN  
THE SWEDISH SCHOOL OF TEXTILES, UNIVERSITY OF BORÅS, SWEDEN

### EXHIBITIONS

- ✦ MALMÖ MUSEER
- ✦ TEXTILE FASHION CENTER, BORÅS
- ✦ SARA KULTURHUS, SKELLEFTEÅ
- ✦ IKEA MUSEUM, ÄLMHULT
- ✦ STOCKHOLM FURNITURE FAIR
- ✦ FASHION WEEK SS23, STOCKHOLM + PARIS

### HONOURS/ AWARDS

- ✦ WORKGRANT: STIFTELSEN SWEDISH TANNERS 2023
- ✦ YOUNG SWEDISH FORM, DESIGN AWARD 2023
- ✦ NEXT UPCOMING DESIGNER, FINALIST AT ARTSTHREAD DESIGN AWARD 2022

### COLLABORATIONS

TV-stylist: Christopher Bergström — Singer: Lina Hedlund — Film Director: Ylva Forner — Singer: Mariette Hansson — Fashion Designer: Barbara í Gongini

### SELECTION OF PRESS COVERAGE

SVT 1: Eurovision Song Contest, Elle Gala Awards, FORM Magazine for Nordic Architecture and Design, Young Swedish Form Magazine

**NONHUMAN-BECOMING  
MA PROJECT**

**SCULPTURAL BODILY FORMS ENTANGLED  
WITH DRESS AND THE LIVING BODY**







# PROCESS IMAGES

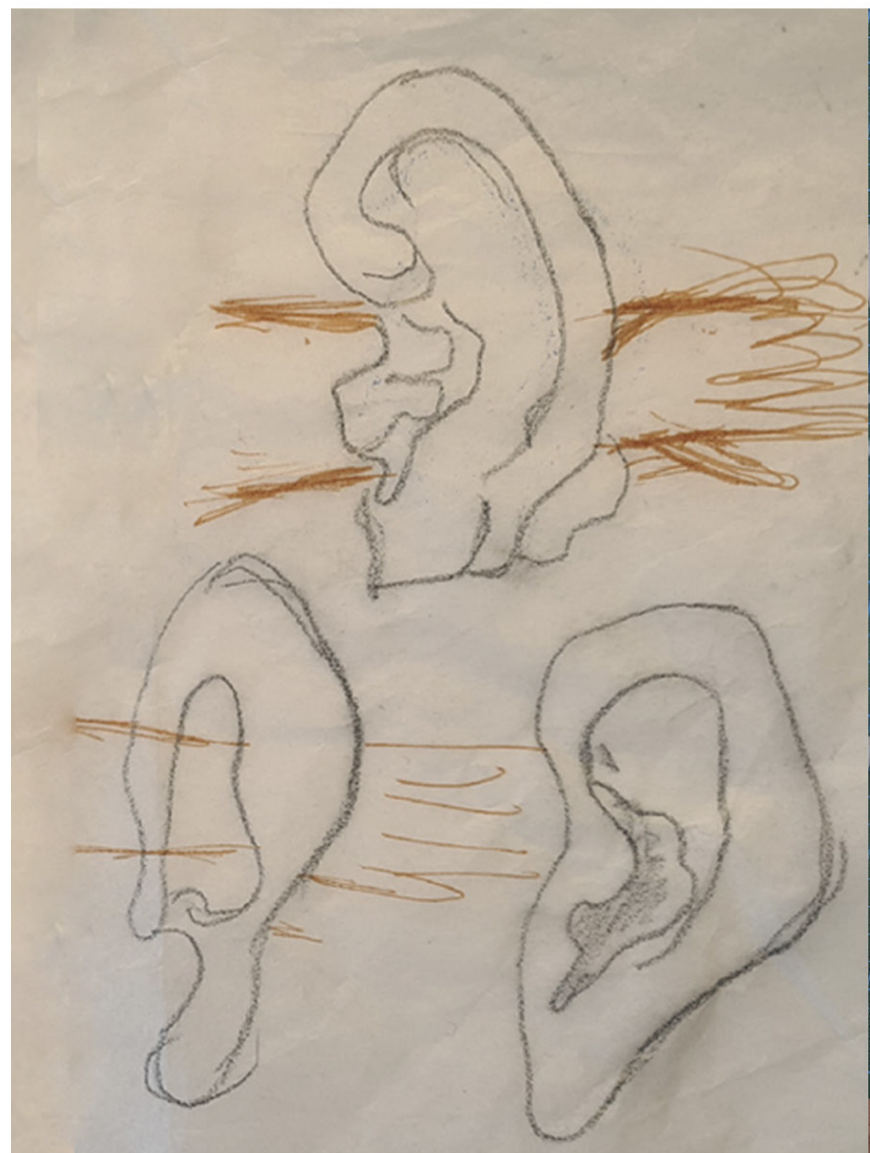
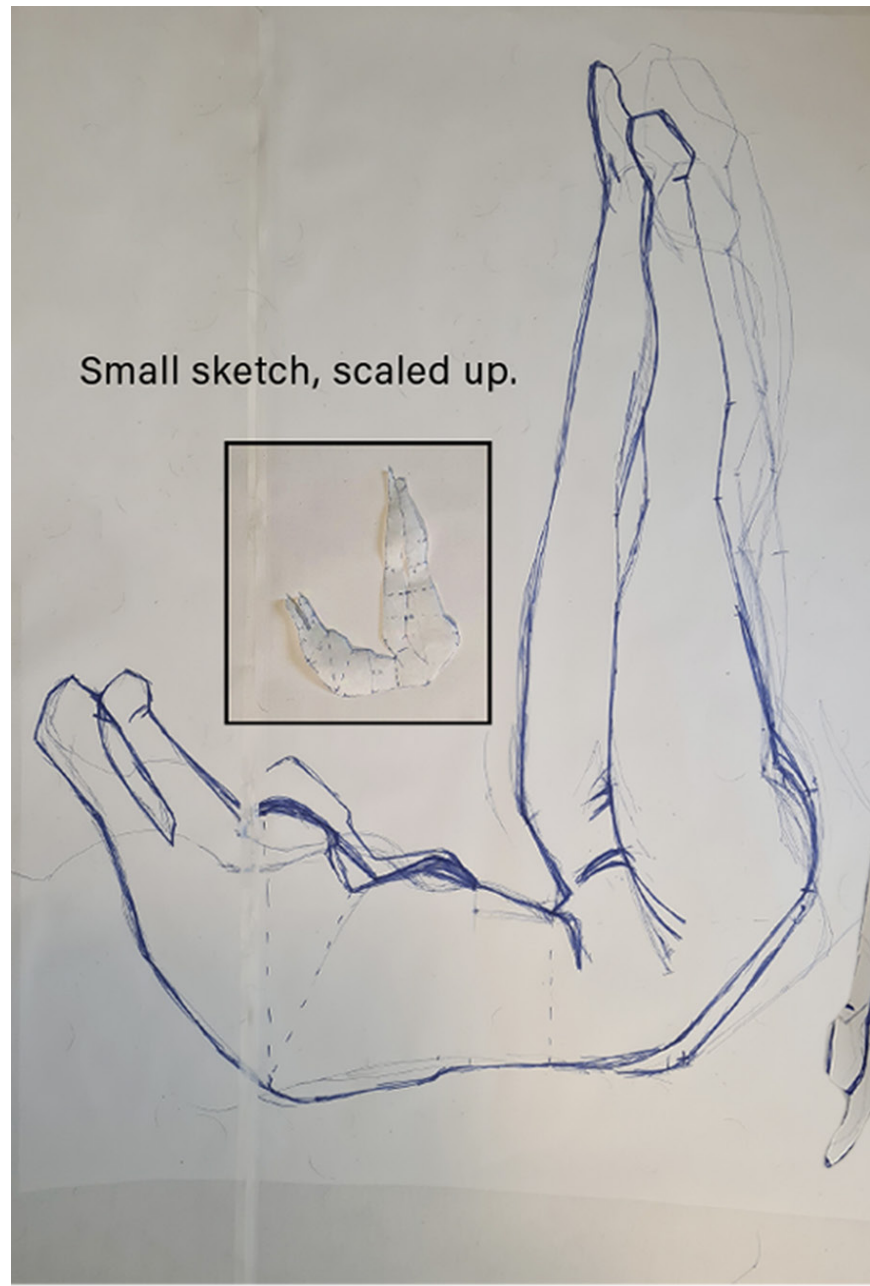
The abstract body was first drawn and transferred onto plain mattress foam, then cut and expanded by adding new foam blocks where the form required more volume. The dress was draped on a stockman before being developed into a construction pattern and sewn.





I cut out footprint shapes from the fabric and sewed them together, creating a draped that I first tested on a mini mannequin. The experiment was later developed further on a full-size stockman.





Nonhuman-handbag




I made a quick draping test on a mini mannequin to find the construction principle. I then transferred this principle onto silk single jersey by cutting three small openings for the head and arms, before moving the fabric onto the full-size stockman to continue the draping process.



Exploring wet-moulded leather using traditional bookbinding techniques to shape the material.





**ADVANCED DRAPING  
MA PROJECT  
CREATING WITH GEOMETRIC SHAPES**

# PROCESS IMAGES





This design was selected during the draping session, scaled up to full size, and further developed in jersey and wool fabrics.



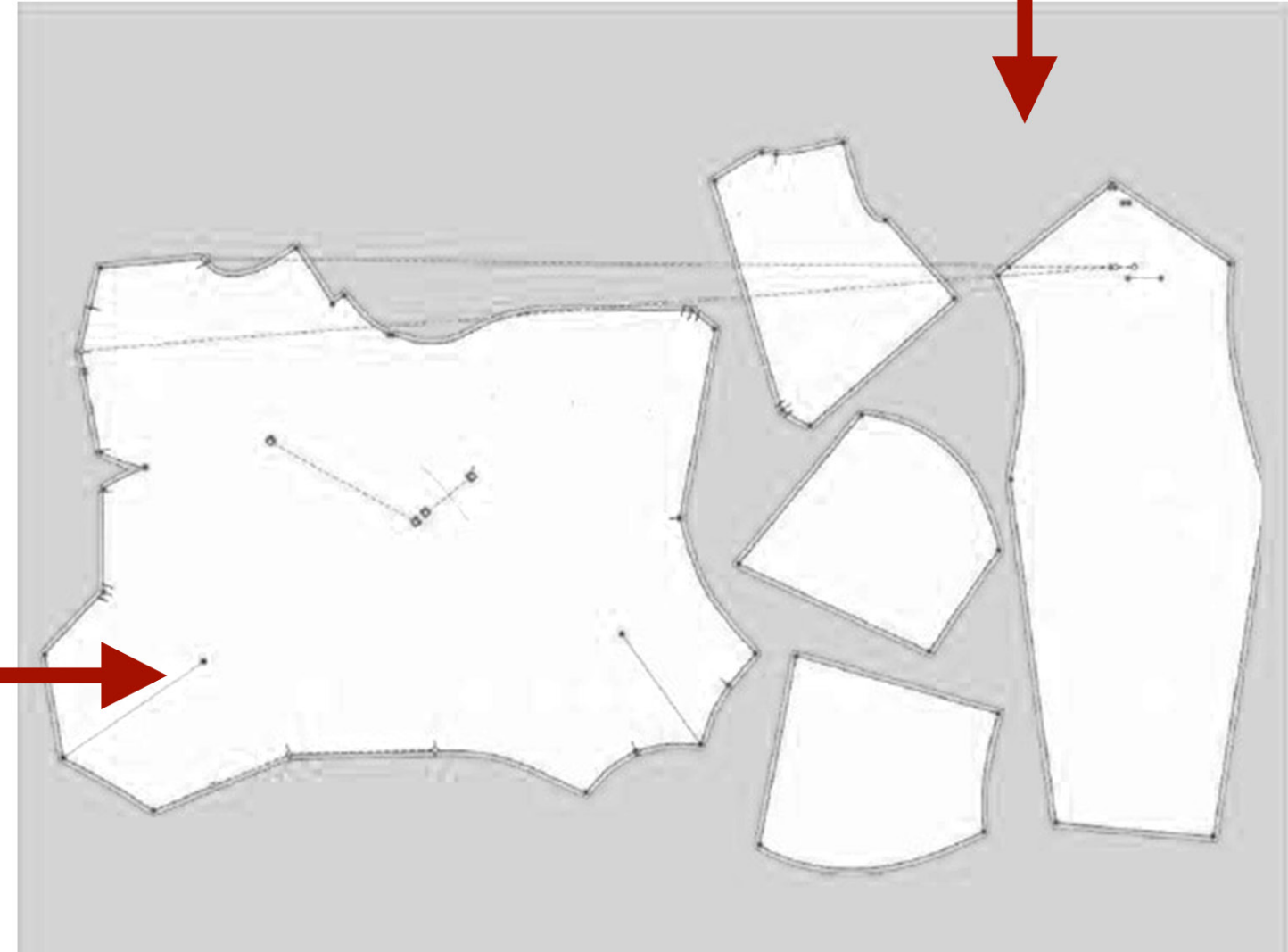
The Dress (Final Piece in miniature model).



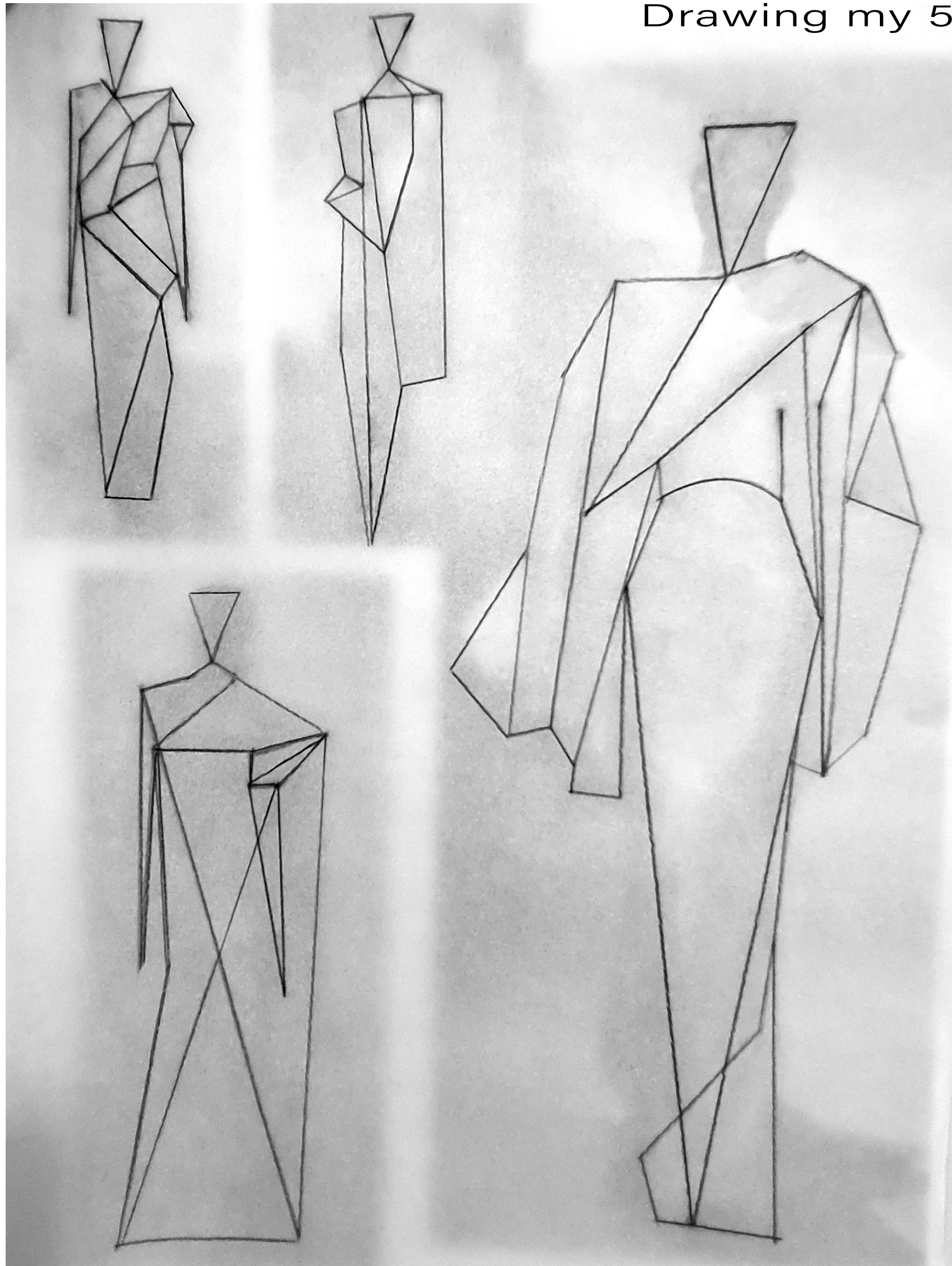
- Experiment:  
Creating the Dress (Final Piece).
- Starting point of development, cutting out two equal shapes (as seen in the left corner).
  - Folding them (as seen by the pins).
  - Sewing them together.
  - Draping the shaped fabric on the body (miniature model).
  - Making adjustments /fitting and then, correcting the distortion.



The Dress Construction. (Final Piece in miniature model).



Drawing my 5-look collection





*Brutalist Leather Bag with Hardware*





Painting



# THREE-DIMENSIONAL WEAVING BA PROJECT



Photographer: Anna Ósk Erlingsdóttir  
Model: Johanna Midori Sjöholm









## PROCESS IMAGES

The textiles were handwoven using fabric strips, cotton and plastic yarn, foam, hair and fur as weft materials. I developed a three-dimensional weaving method by bringing a previous woven panel back into the loom, creating sculptural pattern-piece formations.

By integrating shrinking yarn, the skirt and top above could be heated directly on the Stockman, allowing the material to shape itself into a more form-fitting structure.





**DISTORTED TO FIT**  
**BA PROJECT**

**2-IN-1**

**HYBRID DESIGNS**

An interactive experience between the wearer and the garment; when a seemingly simple shirt hides another version of itself in allegory. Then converted to pants with the flip of a sleeve, what was once just a shirt, now worn as pants, suddenly has the ability to shatter our preconceptions and augment the reality of what a shirt can and may be when forced beyond convention.





Photography by: Anna Ósk Erlingsdóttir  
Model: Angeline Sjölander



**I. POSITIONS**

UPSIDE-DOWN  
REPOSITIONING  
ON THE BODY.



**2. POSITIONS**

*Model: Angeline Sjölander*



**1. POSITIONS**

UPSIDE-DOWN  
REPOSITIONING  
ON THE BODY.



**2. POSITIONS**





BON Magazine, Vanessa Tryde



# EDITORIAL

IMAGE OF PREVIOUS LOOK



Photography by: *Anna Ósk Erlingsdóttir*  
Model: *Emelie Sjöholm*



# EDITORIAL



Photography by: *Anna Ósk Erlingsdóttir*, Model: *Anneli Fernanda Caicedo Overby*



# EDITORIAL



**TITLE: DARLING DON'T MOVE**

*SHOE DESIGN*