

Portfolio
2026

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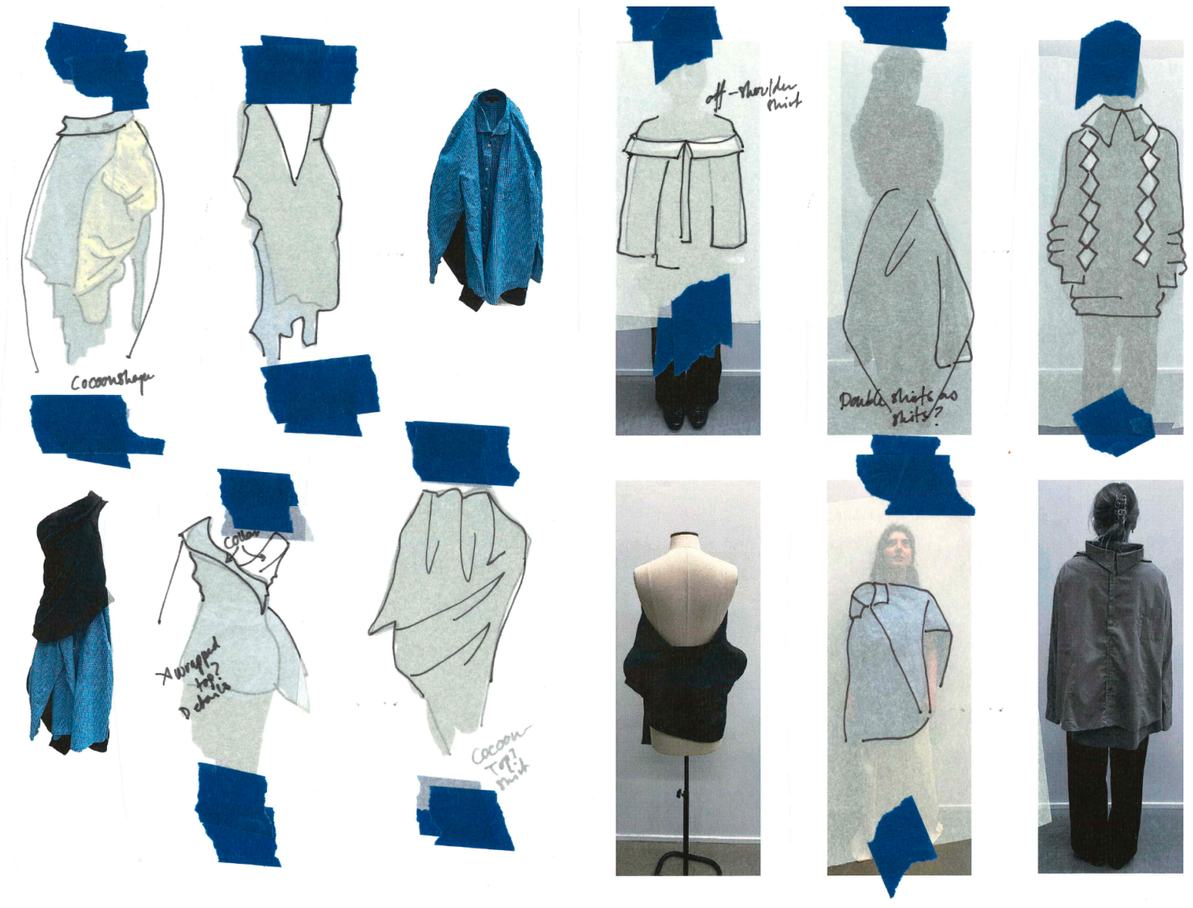
CLOCK IN, CLOCK OUT



“Clock In, Clock Out” explores the relationship between office wear and out-of-work wear, questioning how clothing reflects identity across professional and private time. Through research of the traditional office wear of men and inappropriate female office dress, the collection explores shape, structure, and connection.

With a starting point of male office wear and female leisure wear I reinterpret these into a mix through sketching, references, and draping. The result is a collection that blends familiar workplace garments with elements of personal dress, reflecting upon whether we become different versions of ourselves at work and beyond. The collection challenges norms in traditional office wear and the relationship between body and dress in a playfull way that challenges traditionally structured garments through draping.



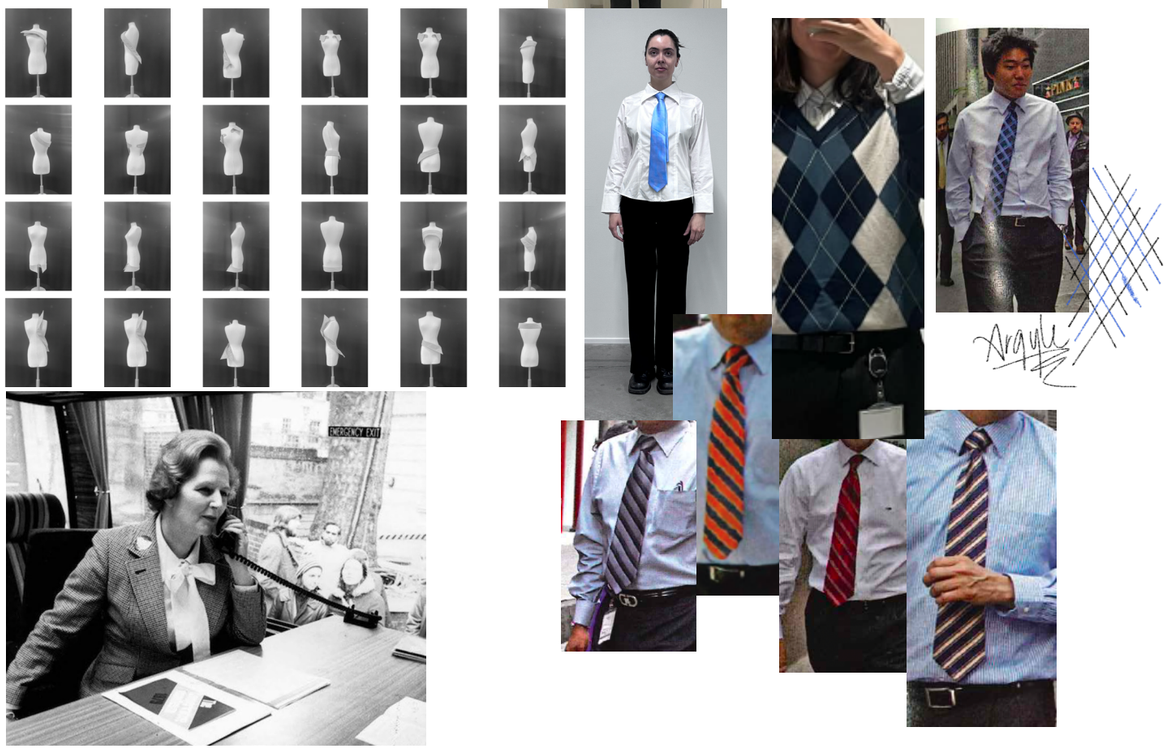




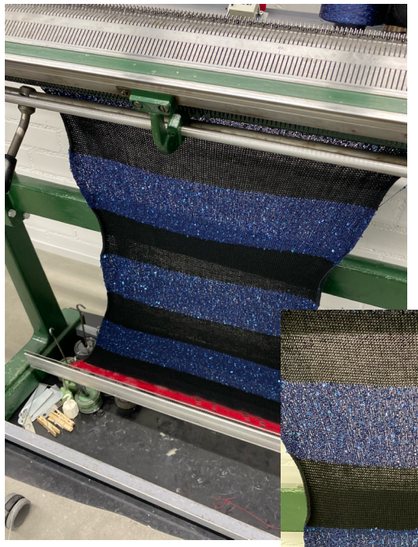


Everything outside of work♡

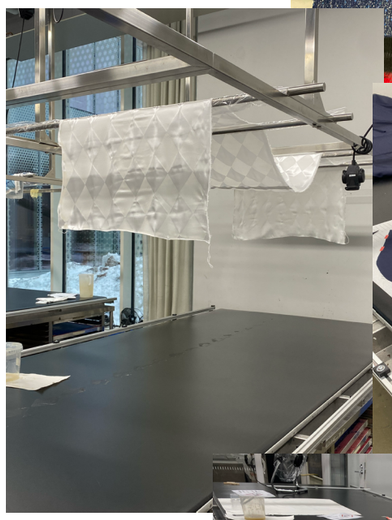
- Skin
- Comfort
- Active
- Sweatsuit
- Sparkles
- See-through



Visual Research - Draping Experiments















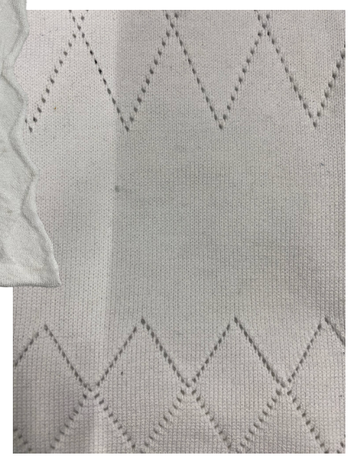












Washed denim with argyle pattern

Devoré large and small pattern

Knitting sample for socks

Hand knitted stripes

Pinstripes made out of suiting wool and yarn

Latex covered paper







EVERYTHING I OWN



The ‘Everything I Own’ project aimed to delve into the choices women would make when deciding what to bring with them in an apocalyptic situation. The objective was to translate these insights into a distinctive series of clothing. Through in-depth interviews with six women aged 25-45, I explored their individual styles and preferences.

My approach to the interviews involved three key steps. Initially, participants were given two minutes to curate a collection of 15 items they would bring if faced with the need to flee their homes. The subsequent stage resembled a more traditional interview format, where I posed questions such as, ‘What is the oldest item you possess?,’ ‘What is your most valuable possession?,’ and ‘What item do you find most practical?’ The final phase of the interview encouraged participants to reconsider their initial 15 choices. This process not only yielded a rich visual database through captured images but also unveiled the materials and motivations behind their chosen styles.

Using the images I gathered, I created captivating collages of outfits, blending them with drapings featuring shirt collars to lay the groundwork for my shape development. Additionally, a significant focus of this project revolved around material experimentation. I delved into techniques such as working with wood glue, paint, textile mixing, plastic melting, and shibori to enhance the creative dimension of the project













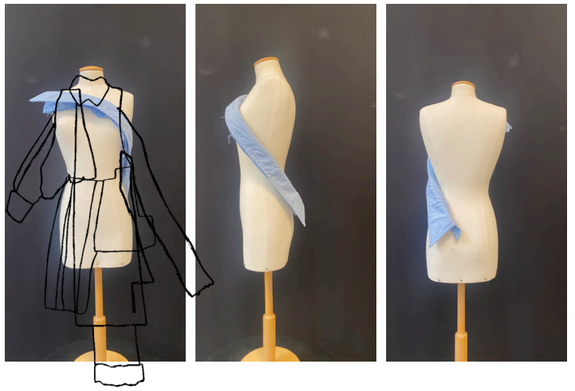


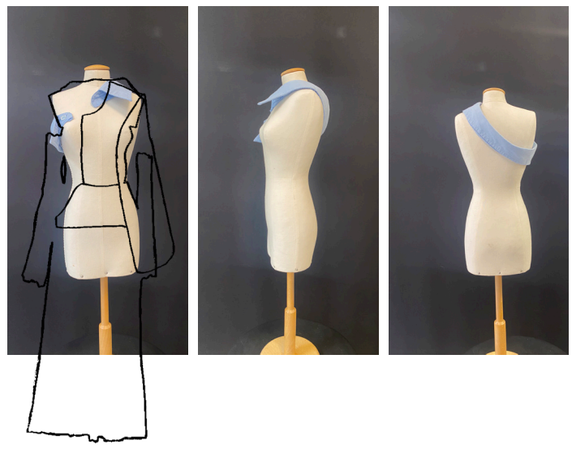


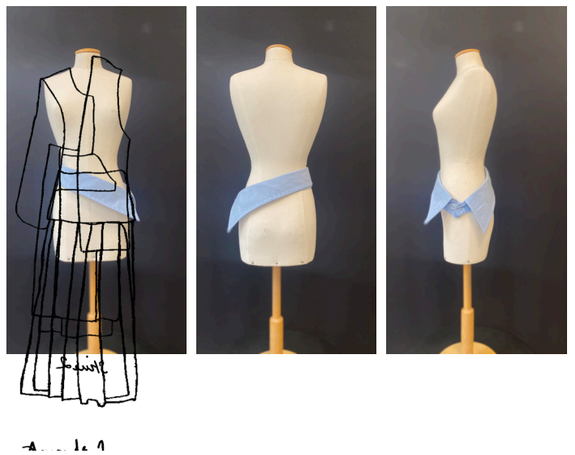






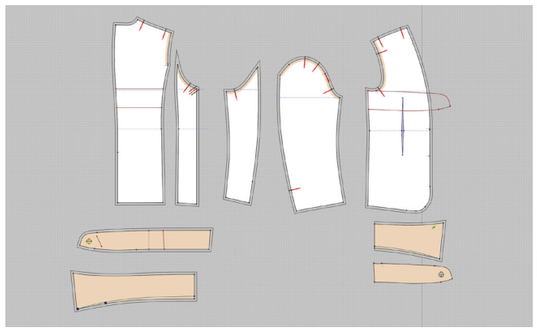


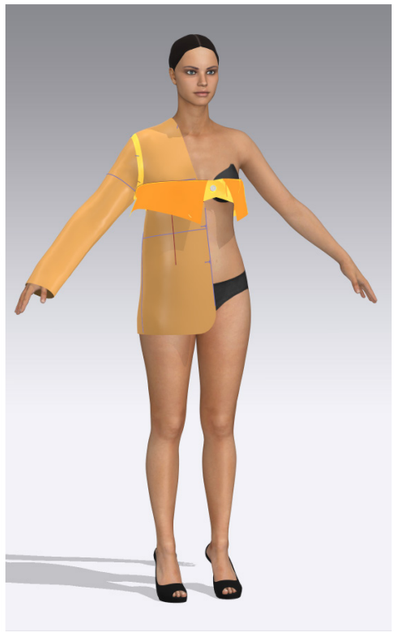




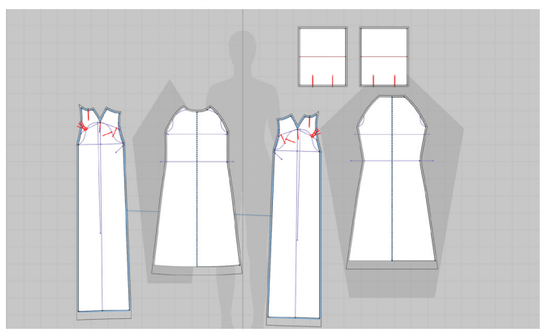
























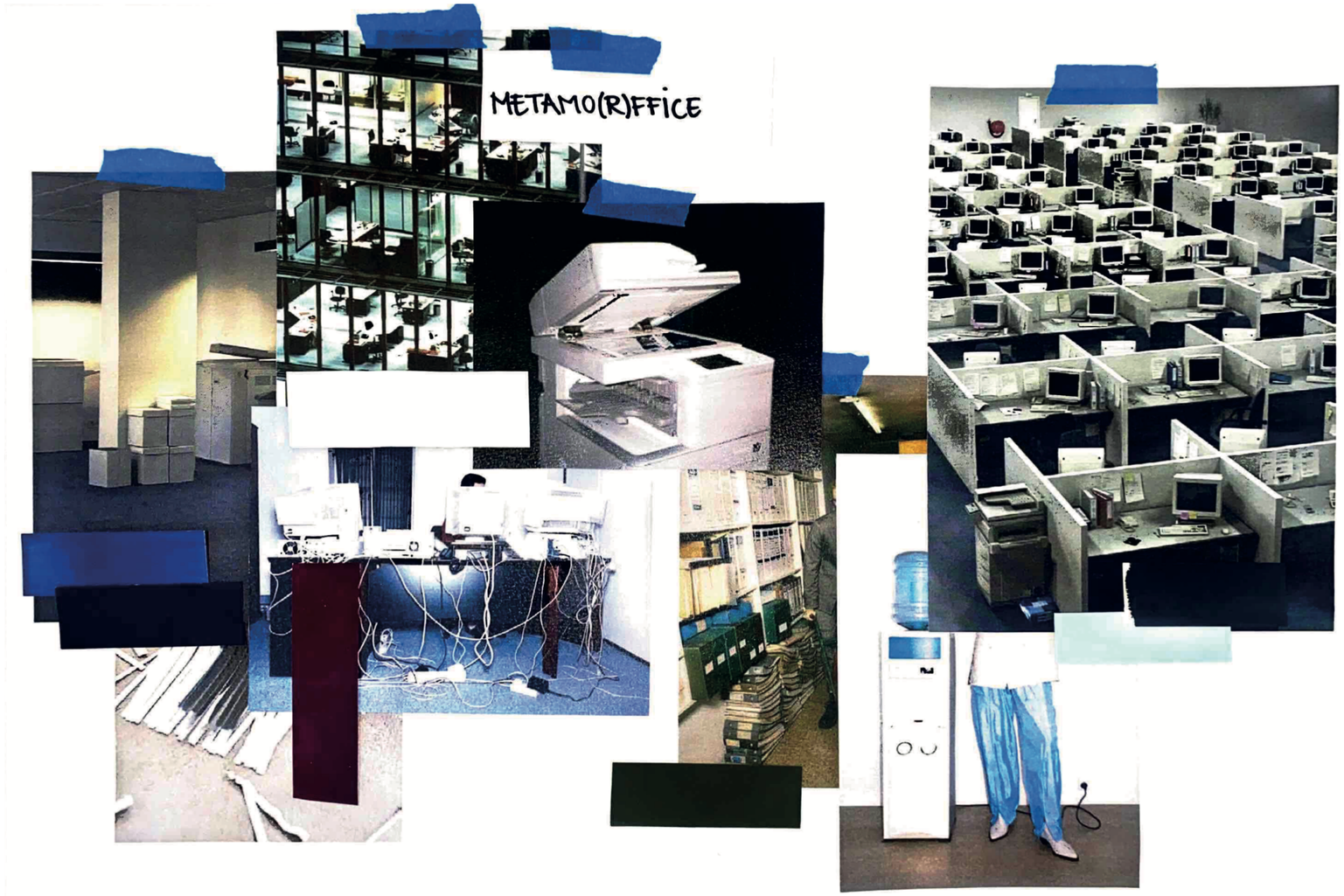










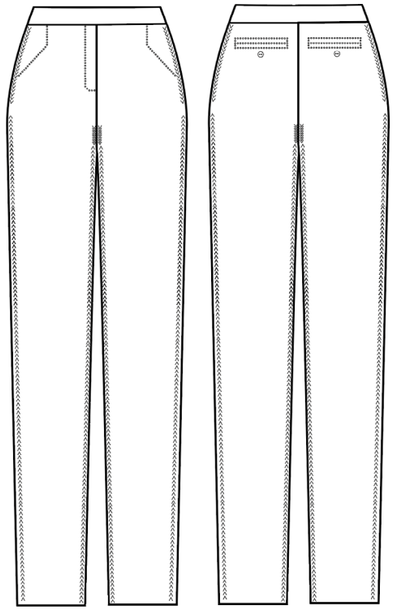


InCoorporate explores archetypal office wear. Through wardrobe studies with men in traditional office environments, this project sets out to further understand the garments worn in offices. With the archetypes of office environments in mind, I explore how I can combine garment types with each other, details to the main fabric, and play with silhouettes to give an illusion of something else. The end products are a knit sweater that holds elements from different office-core garments, such as; a sweater, a collared shirt and a tie, a pair of knitted trousers that have all its details made out of pointelle knit structure (front pockets, back pockets and zip-fly), a collared shirt where the collars are integrated with the main front fabric welcoming playful styling of either ties or scarfs around the neck.

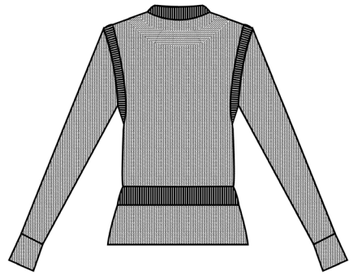
InCoorporate

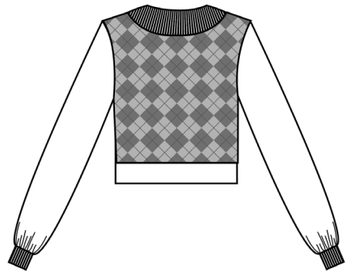


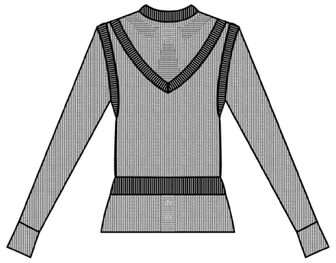


























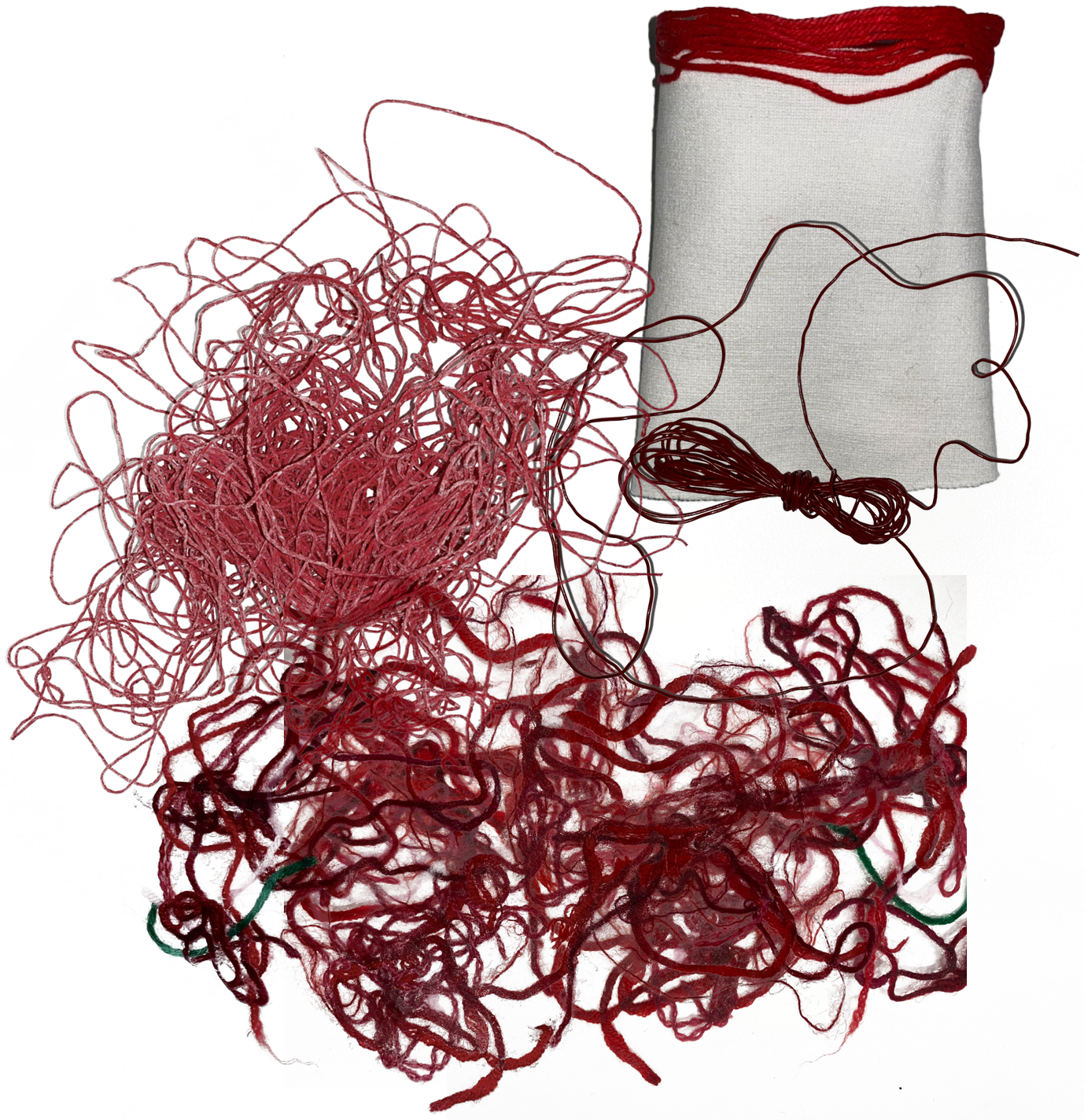

BLOOM
inspo, process, collection, fabric
swatch

THE RED THREAD



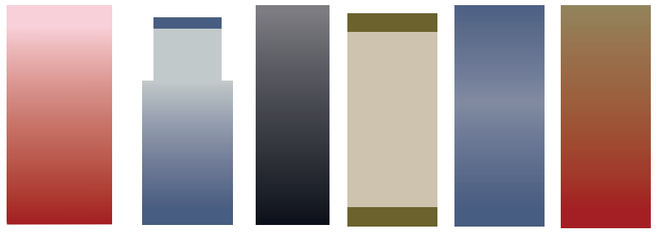
The red thread is a material-based project aiming to find a way of joining yarns in a non-woven and non-knitted way. It explores different possibilities and ways of doing exactly that, resulting in a way of making trims and finishings for garments and a larger piece that doesn’t involve sewing, knitting or weaving

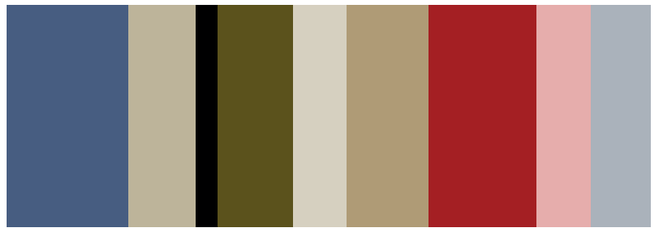






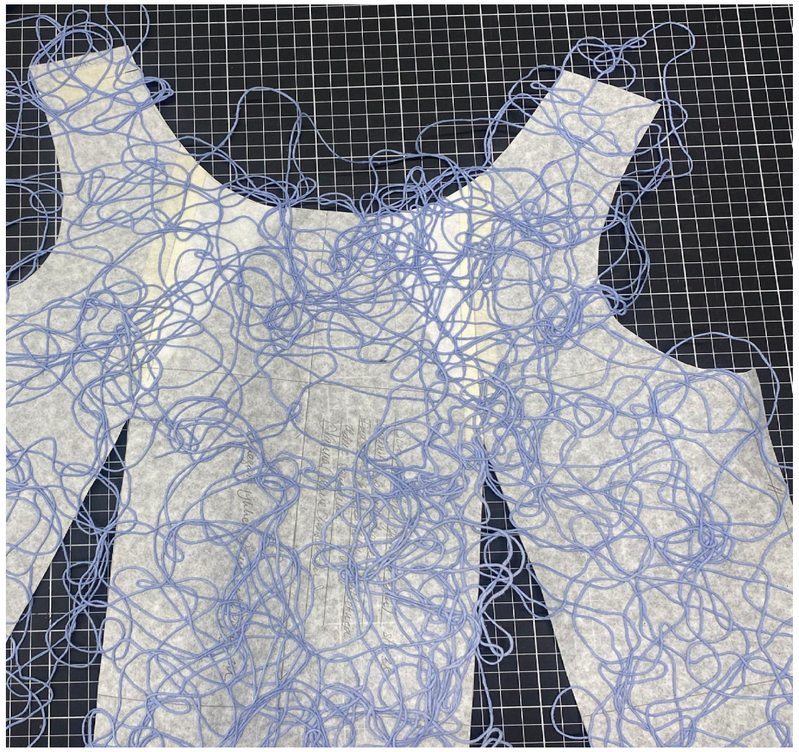


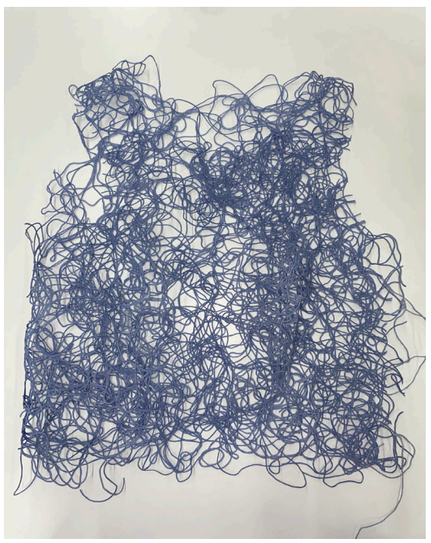


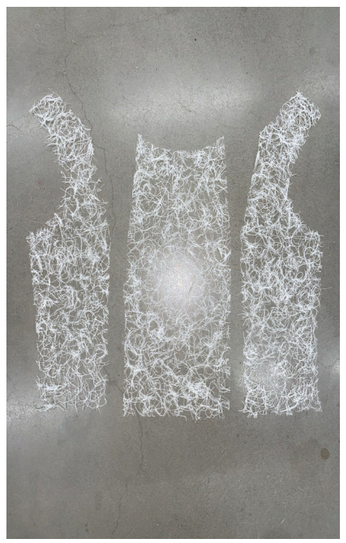


















SALT

The ‘Salt’ project envisions a unique future where humans lives on the sea, adopting a nomadic lifestyle. With minimal resources, these people of the future ingeniously repurpose fishnets to cover their bodies. To optimize coverage, they dip the fishnets into the ocean, creating a striking visual effect with salt crystals while reaping the benefits associated with salt.

Our creative process began with three moodboards, serving as the inspiration for the colour palett. Collaborating with fellow group members Caronline Langdahl, Ida Romme, Kärolin Raadik, and Andreas Baggesen, we embarked on a fascinating exploration of growing salt crystals—experimenting with substrates, sizes, and expressions.

The project unfolded through various methods, including moodboards, collage, VR-sketching, draping on mannequins, salt experimentation, industrial machine knitting, hand sewing, and Photoshop. Each method played a crucial role in bringing our futuristic vision to life and pushing the boundaries of our creative exploration.

FORM



MATERIAL



ENVIRONMENT

