



Näytös 26 Näyttely



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NN26 PUBLICATION

Näytös 26 Näyttely

Näytös/Näyttely is the Aalto University BA and MA Fashion and Textile graduates' show and exhibition that explores fashion in its diverse expressions - exploring new takes in materials, forms and concepts within fashion. Näytös/Näyttely 26 takes place 28.5.-7.6.2026 in Lasi-palatsi square and Bio Rex, Mannerheimintie 22-24.

fashiontextiles.aalto.fi (WEB)
@aalto_fashion (IG)
@aalto_textiles (IG)

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FLESH

The fashion industry has long been criticised for almost exclusively showcasing garments on thin, young bodies. Discussions of bodily diversity often focus on representation in imagery, runway casting, and sizing. While these are important issues, the return of trompe l'oeil body prints made Hellberg question whether bodily idealisation begins earlier, before the fashion image is created, within the garments themselves.

"The project is motivated by and partly informed by my own experience of moving through the world as a woman under pressure to appear polished, youthful, thin, and desirable. In line with the feminist understanding that the personal is political, I acknowledge that my decision to investigate bodily representation in fashion is not detached from lived experience."

Drawing on visual analysis of trompe-l'œil body prints, anatomically moulded garments, and shapewear, Hellberg investigates how garments reshape, smooth, and discipline the

body into a controlled form. By shifting attention from fashion imagery to garment construction, the collection contributes to discussions of body politics in fashion through design practice. Hellberg approaches the topic through critical design, exposing and challenging these embedded norms. Plastic surgery "before and after" imagery serves as an archive of what contemporary culture defines as bodily problems. These images make visible which features are targeted for correction, and I translate them into textures, structures, and silhouettes.

"My design strategy throughout the garments of this collection was to reverse the logic of concealment and correction."

Using knitwear, felted wool, and tailoring, Hellberg develops garments that reintroduce features typically erased or corrected: softness, rolls, asymmetry, wrinkles, and signs of ageing. The design process is iterative and body-based, with the designer's own body as a site for testing, moulding, and placement.



ALEKSANDRA HELLBERG

(MA) | aleksandra.hellberg@gmail.com

Supervisor: Annamari Vänskä
Advisors: Annamari Vänskä
Veronika Abbrederis

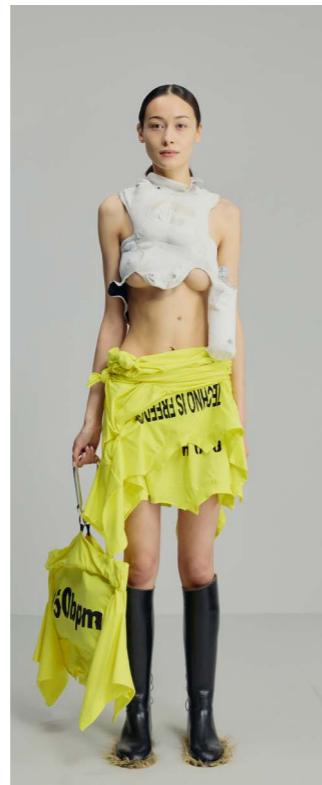


Lukkarinen's MA thesis collection is inspired by personal, bodily, and sensory experiences on the rave dancefloor, dancing to electronic techno music.

I am interested in those fleeting, intense moments of freedom and joy on the dancefloor and how they can be sensed, remembered, and translated into clothing. In a way, the collection attempts to freeze these moments from my "happy place."

For Lukkarinen, the rave environment is a kind of parallel reality that feels safe, like a calming hug from within. It also raises practical considerations for clothing, such as how to carry essentials without a bag and how fit and material can support the body. The garments are shaped by the need for freedom to move, feel, express, and exist without restriction.

This collection takes a sensory approach to rave culture and attempts to design from within the experience rather than from



observation. In the collection, material study plays a central role, for example by merging knit and latex into a new, interesting hybrid and by exploring puffed/filled latex.

Material exploration and textile creation are central to the collection. In addition to designing their own materials from scratch, Lukkarinen manipulated and reworked pre-owned fabrics. There is a particular interest in non-woven and hybrid materials. ADF-knit structures merge with liquid latex, and explorations include puffed and filled latex structures. The combinations reflect tensions between breathable and sealed, and between organic and synthetic.

Visually, the work captures fragments of the dancefloor at its peak: strobe lights, sweat, repetition, rhythm. The prints translate these sensations, freezing movement and embodying beats, almost like a mathematical cycle or loop. Inspiration is drawn from worn, intimate details: salty sweat stains on black leather boots after hours of dancing, worn-out and broken socks, all traces of presence, use, and endurance.

TECHNO IS FREEDOM



AURI LUKKARINEN

(MA) | auri.lukkarinen@hotmail.com | +358 440338403 | @aurisaara (IG)

Supervisor: Kirsi Niinimäki
Advisors: Anna-Mari Leppisaari
Susanna Saarikko



YAGER LIJ - CARRYING TRADITION IN MOTION

Bethel Defegu's BA thesis collection explores the intersection of Ethiopian national dress and girl skate culture, where tradition is carried into everyday movement. Rooted in Bethel's experience as an Ethiopian woman growing up in Finland, the work reflects a sense of existing between cultures and a desire to make that in-between space visible. Visual research into Ethiopian girl skaters revealed a powerful tension between ornament and action, and between fragility and durability. The collection asks how cultural garments can remain alive when worn, moved in, and transformed.

Through material exploration, the garments become sites of movement, wear, and time. Shibori pleating, weaving, and boro-inspired patchwork become methods for translating motion into textile form. Fabrics are not treated as static surfaces but as evolving structures that respond to the body, folding, stretching, and accumulating traces of use. Repetition, slowness, and handwork are central to the process, allowing materials to develop depth and unpredictability.



The collection is inspired by the image of a young girl skating through the streets of Addis Ababa, her dress caught between ceremony and motion. Making this collection became a way of letting go of control, giving space for intuition and a dialogue with the material; an ongoing exploration that keeps me constantly on my toes.

Wear and patina are not outcomes but starting points. Inspired by the marks left through repeated movement, surfaces are constructed to suggest histories of use; fading, fraying, and repair are embedded into the fabric itself. Denim, embroidery, and layered textiles carry both weight and lightness, reflecting the duality of protection and exposure.

I'm drawn to crafts made through slow, meticulous processes. What some may find numbing, I see as a space for focus and intention.

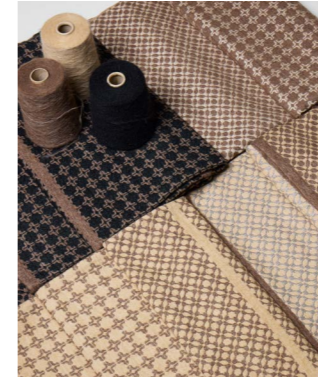
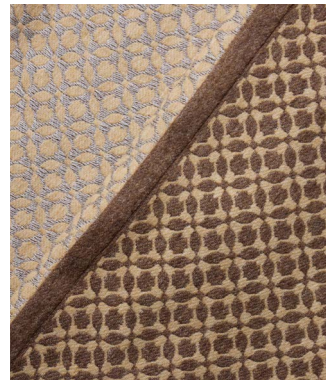
The collection exists between past and present, between stillness and motion. It is not an attempt to preserve tradition, but to move with it.



BETHEL DEGEFU

(BA) | bethel.degefu@gmail.com | [@bth3l_ \(IG\)](https://www.instagram.com/bth3l_)

Supervisor: Elina Peltonen
Advisors: Elina Peltonen
Annamari Vänskä



TIMELESS ELEGANCE

"Timless Elegance" is a home product collection of multifunctional blankets and pillows. The blanket can be turned into a poncho, and the pillow transforms into a dust bag for the blanket. The MA thesis collection is a collaboration between Aunison and the Estonian interior design company - Dekoor Studio.

"This project has been a great opportunity to dive into real-life design challenges. I received a client's brief and learned how to interpret it with my personal style and textile design skills. This collection is born from strong teamwork, communication and dedication to creating soothing atmospheres."

The blanket and pillow patterns are inspired by "Timeless Elegance, which conveys an easy, simple life through luxurious materials, taste and sophistication. For this collection, Aunison's creation is driven by old Italian frescoes, tiles and Nordic "minimalistic fresh air". Together, they create picturesque fabrics in which you can relax and dive into your dreams.



As Dekoor's core aim is to offer tailored and timeless interior solutions with a luxurious home feeling, this collection meets those essentials through customisation. Each blanket can be curated by the client themselves by choosing a pattern, colour combination, and ratio for the blanket and pillow to fit their personal interior preferences. Italian yarn manufacturer Pecci 1884's alpaca wool and cotton are delicately woven into two-sided cloths that refine the textures and embrace the body.

The products in this interior accessory collection complement one another, creating a harmonious, elegant atmosphere and serving as charming details in residential interiors.



CLAIRE PIXIE AUNISON

(MA) | claire.aunison@aalto.fi | [@caunison](https://www.instagram.com/caunison) (IG)

Supervisor: Maarit Salolainen
Advisors: Maija Fagerlund
Karmen Liechti



DRESS AS A SPATIAL PRACTICE

Eetu Kakriainen uses architectural theory as a starting point for his BA thesis project, Dress as a Spatial Practice. The collection approaches the garment as a spatial entity that interacts with the body and its surroundings. Spatiality is explored through surface area, boundaries, transparency, and weight. The body is the starting point of the design process and central to the experience of the garment.

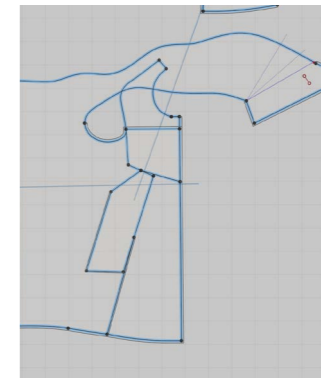
The looks present five interpretations of the concept. The aim is for the garment and the body to form a shared space in dialogue with the environment. The design is guided by a self-developed method system based on skin surface area and the movement paths created by bodily motion.

I found a systematic methodology essential to my process. By measuring the body and translating its movement into pattern and proportion, the space it creates becomes visible. For me, clothing is cut, structure, weight, and lived experience.



The collection's development combines 3D design software with automated pattern-cutting and knitting machines. Garments are designed and simulated in CLO3D, with patterns transferred directly to a Zünd cutting system. Knitwear pieces are produced using Shima Seiki WHOLEGARMENT technology, enabling seamless construction.

For me, CLO3D and the Zünd cutting system were the primary tools for making the garments. I worked with a relatively complex pattern-cutting technique, aiming to construct garments from a single pattern piece wherever possible. Due to this complexity, the cutting process requires extreme precision, which is why I find the Zünd cutter an excellent tool for achieving the best possible outcome.



EETU KAKRIAINEN

(BA) | eetu.kakriainen@aalto.fi | +358442152882 | @eetukakriainen (IG)

Supervisor: Elina Peltonen
Advisors: Elina Peltonen
Annamari Vänskä



I WISH YOU COULD TALK

Ekaterina Brazhnik's MA thesis collection, *I Wish You Could Talk*, captures the feeling of existence in authoritarian environments. Rooted in personal experience and interpretation, it reflects the tension between the outside world and the individual resisting it under constant surveillance and restriction.

Growing up among people navigating various forms of political and cultural adaptation made me aware of the influence that oppressive environments have on humans. In my experience, in politically or socially restrictive settings, we develop strategies to conceal our identity when appearing in public for safety reasons.

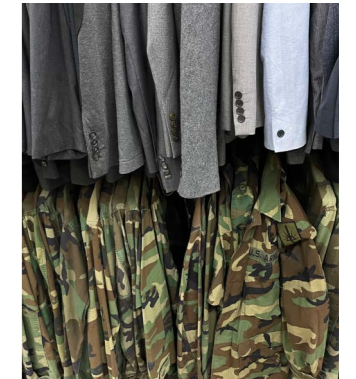
Drawing on journalistic imagery and retrospective diary entries, Brazhnik's collection reinterprets significant garments in an unusual setting through shape manipulation and material development. This approach also extends to material and garment sourcing, as vintage



military pieces were repurposed and reimagined in some looks as more feminine, delicate pieces, subverting their original connotations.

The silhouettes explore how clothing can embody both protection and vulnerability, drawing on the features of those in power and those opposing them. Themes of surveillance and identity recognition are explored through clothing archetypes, prints, accessory design, and colour, utilising mimicry as a means of concealment and defence.

The materials express outer harshness and inner tenderness through contrasting stiff and soft qualities, combining jersey, fur and silk with firm leathers and technical textiles. Stemming from research into censorship, surface treatments play a significant role in material development. Techniques such as thermal adhesive paste finishing create effects that serve as both a shield and a constraint, sealing delicate textiles beneath stiff, repellent coatings.



EKATERINA BRAZHNIK

(MA) | ekaterina.brazhnik@outlook.com | [@katrinaabramss](https://www.instagram.com/katrinaabramss) (IG)

Supervisor: Julia Valle Noronha
Advisors: Elina Peltonen
Anna Ervamaa



IN THE FOLLOWING ORDER

Elias Ruuska's BA thesis collection, *In the Following Order*, explores garments through nonlinearity and fragmentation in photography and in today's fast-paced image consumption. Drawing inspiration from writings on the nature of photography, the project reflects on these ideas and translates them into garments.

In the process, Ruuska's collection of found, second-hand materials serves as the starting point for each garment. The creative process is material-driven, with garments emerging from direct engagement with the fabrics, which guide the development of form. The use of found materials has also led to experimentation with various methods to further develop the textiles, such as bonding fabrics together.



The garments are made using a collage-like method of draping them on flat surfaces. This allows Ruuska to prioritise the composition of materials before finalising the garment's shape. Within this method, camera-like mechanisms are also incorporated, visualising elements of the act of taking a photograph, such as cropping, capturing movement, and obscuring elements.

I seek to make the garments discontinuous. I like when a piece of clothing ends abruptly or continue for a bit too long. I aim to capture the feeling of overstimulation- looking at too many things at once, without fully grasping any of it.



ELIAS RUUSKA

(BA) | elias.ruuska123@gmail.com | 0402133170

Supervisor: Elina Peltonen
Advisors: Elina Peltonen
Annamari Vänskä



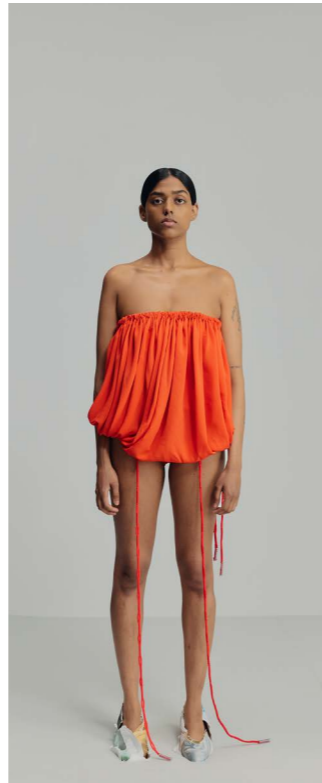
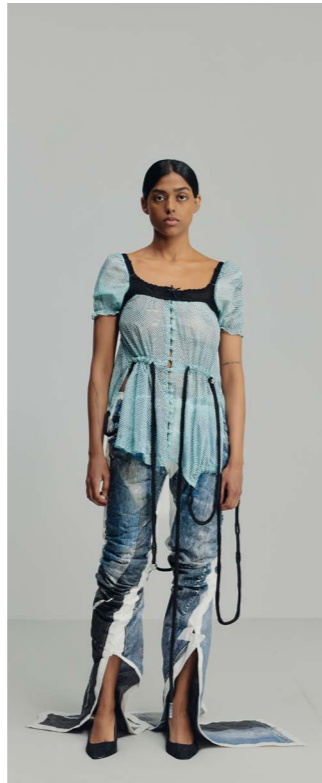
MATERIAL MEETS THE IMAGE



Most garments today are encountered as flat images on screens. We are surrounded by more images than ever, yet that may not have made us better at reading them. As a result, similar aesthetic codes recur across visual platforms.

When the flat image becomes the primary format through which fashion is consumed and evaluated, there is a real question about the kind of design it produces. This MA thesis asks what this saturation does to the individual designer's judgement.

The design process draws on bricolage, cutting apart existing garments, reassembling fragments, and printing image search results



on paper. I pulled references from different decades and styles, without imposing a fixed hierarchy. Every image, material and form arrives with a history. What interested me was whether that history is actively chosen, or whether it has already shaped the eye without me noticing.

"Working with paper, hand-woven copper, woven jacquards and leather, the collection turns toward materials with their own communicative histories. These materials ground the decisions that image culture tends to make unstable."



ELLA MUSTANIEMI

(MA) | ella.mustaniemi@gmail.com | @ellamustaniemi (IG)

Supervisor: Julia Valle Noronha
Advisors: Elina Määttänen
Veronika Abbrederis



Eskil Holten's BA thesis collection is inspired by the integration of AI and humans, and by the resulting relationship between the synthetic and the organic. Holten explores the differences between marks made by AI and those made by humans. Phenomena that have inspired the creative production include neurotechnology that connects computers and the brain, as well as the use of AI in prosthetics, where AI integrates directly with the human body.

Holten's design process combines physical and digital creation, alternating between AI, material work, 3D modelling, and hands-on construction. AI is utilised to generate images that build a visual world for inspiration. These images are then used as prints on garments. Holten draws concrete references from the created images and from AI-related concepts into the fashion collection.



The images created by AI have given rise to a new visual aesthetic. The low-quality images generated by AI are a digital mess, containing familiar elements yet nothing recognizable. Objects merge into one another, forming an undefined heap. This aesthetic is inspiring precisely because it is so far removed from the mark made by humans — a visual outcome that, in my view, is difficult to achieve with human minds alone.

Exclusively own source material has been used for generative AI: photographs, drawings, tattoos and clothing. The personalised source material is visible in the AI-generated images.

The clothing creation process is material-driven. Holten has developed the materials by knitting, dyeing, and manipulating ready-made fabrics through distressing and pressing them into shape. The unflattering vibe of AI-generated images is captured through the combination of materials and silhouettes.

traouuon



ESKIL HOLTEN

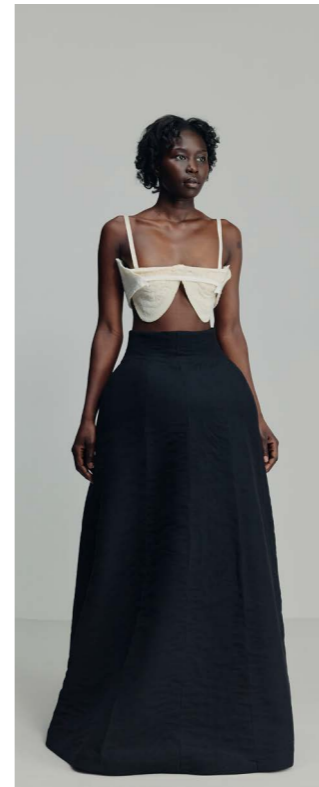
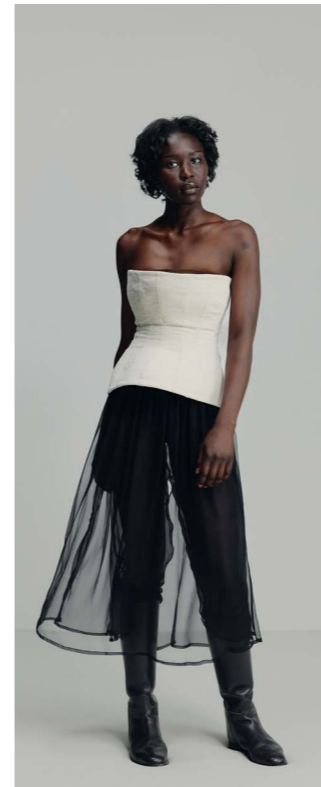
(BA) | eskil.holten@aalto.fi | 0406746244 | @eskil_____ (IG)

Supervisor: Elina Peltonen
Advisors: Elina Peltonen
Annamari Vänskä



Hanna Ruha's BA thesis collection, Bodily Antiquities, explores the intimate relationship between the body and clothing through the lens of late 19th- to early 20th-century women's dress. The six looks are caricature-like studies of historical garment layers that examine the ways bodies were modified through clothing. Ruha's fascination with historical clothing, rooted in childhood, is a crucial element of her design philosophy. Ruha draws on her personal style as a key source of inspiration, and her research for this collection is heavily based on her archive of antique garments.

The six looks are Ruha's personal interpretation of Victorian-era silhouettes and layered clothing, playing with what is visible and what is not. Emphasising careful craftsmanship, each

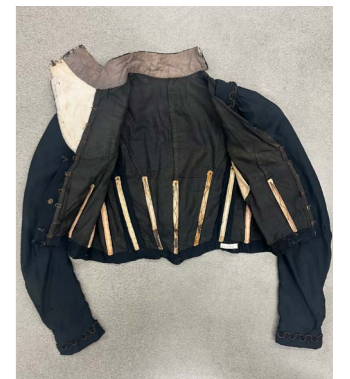
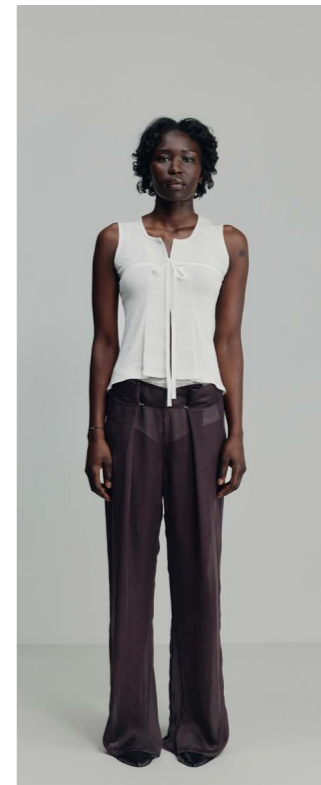


BODILY ANTIQUITIES



garment is crafted in a meditative state, with the intent of perfecting each structure. The materials are mostly deadstock, focusing on natural fibres such as wool, silk, linen and cotton. In her process, the garment is always in the spotlight. Research based on garment analysis and the use of vintage clothes for draping summarises Ruha's design process.

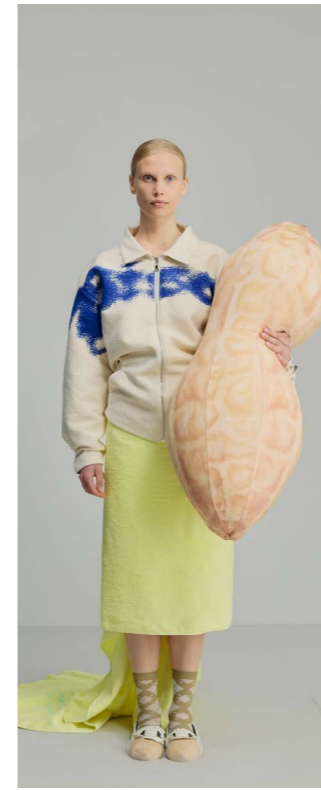
Even after the initial mock-ups and prototypes, the design process continues. Crafting the final garments is by far my favourite part of the process. Getting my hands on the final materials and the internal structures gives me a boost that leads me to further decisions. Allowing time and care in making a garment is crucial for me.



HANNA RUHA

(BA) | hanna.ruha@aalto.fi | +358 408426180 | @hanna__katariina (IG)

Supervisor: Elina Peltonen
Advisors: Elina Peltonen
Annamari Vänskä



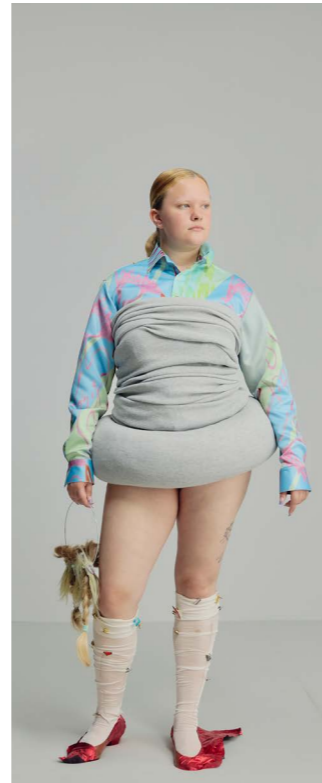
"RAKAS, SUN LAAHUS!" — EXPERIENCING JOY THROUGH FRIENDSHIP

In her MA thesis collection, "Rakas, sun laahus!", Iiris Latva-Somppi explores the embodiment of friendship through joy, security, devotion, and a hint of clumsiness from a personal perspective. Latva-Somppi studies how the experience of friendship manifests itself in bodily presence. She views sentimentality and devotion as ways of protecting friendship and, at times, revealing oneself to it.

I find it important to spark discussion about why it's difficult for us to declare our friendships or our longing for them. There's something about coexisting that gives you comfort, confidence, and a smile.

Latva-Somppi focuses on visualising the feelings of comfort and confidence gained from friendships through garments by interpreting, imitating and referencing her visual research, which draws on mundane self-captured photos of life and friendships surrounding her.

In her work, Latva-Somppi focuses on large, light, soft, and gentle elements that embody the feelings of experiencing friendship.



I was interested in the feeling or effect created by the fit, shape or purpose of a garment. Amusement and awe often served as rewards during the process, making the interaction with the garment in progress even more meaningful.

By combining and experimenting with printing techniques and working with fabrics, Latva-Somppi explores a multisensory approach to the collection. A playful attitude towards the strictness of context and norms in clothing is a key element of her approach. Humour plays a part in the collection, sparking a kind of almost rebellious joy.

It was maybe 4 in the morning, Venla and I walked home from the club. Along Vaasankatu, it started to rain, so we ran, Venla in a black dress and me in a white one with a train that was now soaking and dirty. Across the street in front of King Kebab, a lady yelled: "Rakas, sun laahus!" ("Darling, your train!"), I yelled back: "Ei se haittaa!" ("It doesn't matter!") and then we continued on running."



IIRIS LATVA-SOMPPPI

(BA) | iirisaino@gmail.com | +358445101012 | @iirislatvasomppi (IG)

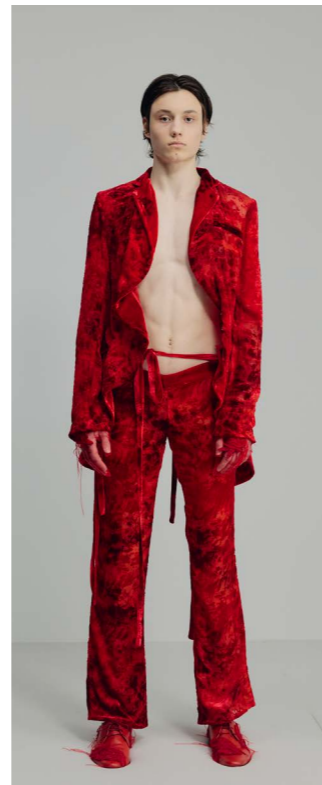
Supervisor: Elina Peltonen
Advisors: Elina Peltonen
Annemari Vänskä

OUTSIDERS



In this MA thesis project, fragility in menswear is explored through the male image in Japanese visual kei, alongside influences from glam rock, New Romantics, and goth subcultures. The project questions dominant Western ideals of masculinity, proposing instead a male image that embraces emotional expression, theatricality, and androgyny. Visual kei becomes a key reference point, where vulnerability and strength coexist, and identity is constructed through appearance and performance.

The collection began with the colour red, acting as an emotional and material starting point—symbolising intensity, sensitivity, and the body. From there, the process developed through direct engagement with materials. Craftsmanship plays a central role, with a focus on mixing contrasting materials, combining delicate and structured elements to create tension between softness and control.



Through layering and advanced surface treatments, materiality becomes a way to express fragility. The work focuses on androgynous silhouettes and challenges conventional expectations through materials not typically associated with menswear. By combining unexpected fabrics, the garments question established norms and open space for alternative expressions of the male body.

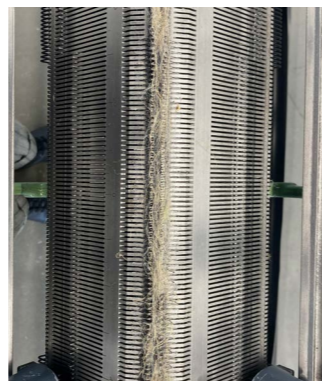
Visually, the collection reflects the expressive language of visual kei—ornamentation, exaggeration, and androgynous silhouettes, rejecting binary perceptions of gender. By foregrounding fragility and referencing visual kei's expressive culture, the work proposes an alternative vision of menswear—one that allows space for fragility, ambiguity, and transformation. Exploring fragility as an integral and visible aspect of masculinity, Karppinen invites viewers to reconsider how men are seen, represented, and allowed to exist within fashion and beyond.



JARKKO KARPPINEN

(MA) | karppisenjarkko@gmail.com | +358449857599 | [@kajarkko](https://www.instagram.com/kajarkko) (IG)

Supervisor: Ervin Latimer
Advisors: Ervin Latimer
Emilia Kuurila



GROWING IDEAS



'Growing Ideas' is Heheman's reflection on the process from growing flax to making a linen garment.

This project's research is based on my own journey growing flax as part of the Aalto Regenerative Textile Garden project in 2025. Through practice-led research, I followed flax from plant to fully processed linen and asked how growing and processing could reshape my design decisions.

This MA thesis project shifts the focus from finished artefacts to the material journey, challenging traditional understandings of fashion and textile design and raising questions about how to communicate their stories. The work began in October 2025 with the gathering and analysis of photographs from the gardening season. In December 2025, experts were invited to lead workshops on breaking, scutching, hackling, and spinning the flax harvest.

As part of these workshops, we slowly transformed the material from plant to fibre to yarn. Observing the full transformation inspired my practice-led research both conceptually and materially.

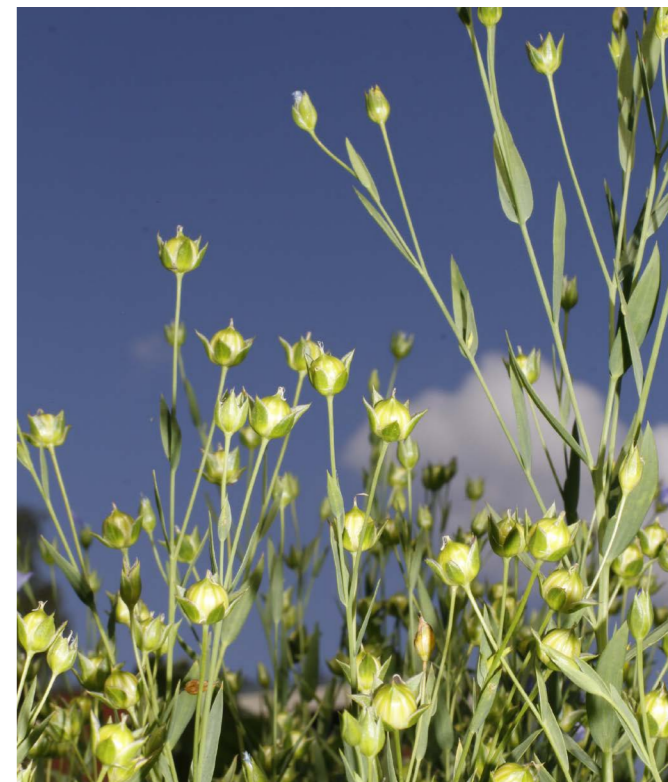
Each piece of the final garment/textile collection corresponds to a different stage of the flax-to-linen process. Initial pieces integrate



raw flax materials and hand-crafted techniques such as needle-felting and hand-knitting. The final pieces utilise industrially spun yarn and whole-garment knitting on the fully automated Shima Seiki machine. The collection centre-piece is a small textile artefact hand-grown, spun, and knitted from the textile garden harvest.

Working primarily with knitwear, using fully fashioned and whole-garment techniques resulted in minimal material waste. Utilising yarn from local and industrial production highlights differences in material quality across different production scales. The work also serves as a technical exploration of using linen in knitwear, currently not commonly practised due to flax's stiff properties.

As research progressed, visual communication became an increasingly important part of the project. Labels replace brand names with process photographs; attached tags summarise the steps; a booklet guides readers through the project's journey; and an experimental photoshoot presents the garments worn to demonstrate wearability beyond the artefactual context. The collection and its presentation invite viewers to read garments as a process and to consider the labour, skill and material journey necessary to create them.



JOHANNA HEHEMANN

(MA) | johanna.hehemann@aalto.fi | @johannahemn (IG) | johannahehemann.myportfolio.com

Supervisor: Maarit Salolainen
Advisors: Helmiina Hirviniemi
Leonardo Hidalgo-Urbe



FREE,99

Shifting ideas of value, ownership, and morality within a culture of constant surveillance form the starting point of Free,99. The MA thesis collection approaches shoplifting not simply as theft, but as a visible fracture in systems where excess and scarcity exist side by side. As the boundaries between discarded, desired, owned, and taken become less stable, objects and people are judged through shifting standards of legitimacy. Dress also operates as a system of perception, capable of producing both suspicion and invisibility under the surveilling gaze.

The collection is constructed from discarded, donated, and found materials, including silk, wool, knitwear, technical fabrics, and objects embedded in systems of security, logistics, and digital infrastructure. These materials are not cleaned of their histories but instead, traces of use, function, and context are allowed to remain visible within the garments.



"Discarded materials carry latent value. What is overlooked as waste is often only a breakdown in context. These materials quietly structure everyday life while remaining unacknowledged."

Protective surfaces meet soft structures, utilitarian details become dysfunctional and decorative, and broken elements are reworked through refined craftsmanship and material precision.

"Nothing is neutral; every material has already lived a life or served a prior purpose before entering the garment."

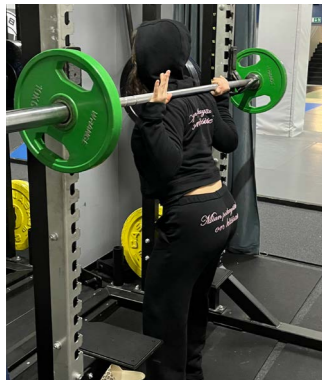
Reflecting a condition in which protection itself has become aestheticized and value increasingly detached from origin, the resulting silhouettes propose a contemporary luxury rooted not in purity or rarity, but in transformation. Positioned between concealment and exposure, control and improvisation, fragility and resistance, they describe a present in which value is unstable, yet never meaningless.



KAAPO SINERVO

(MA) | kaapo.sinervo@gmail.com | +358451370706 | @kaaposinervo (IG)

Supervisor: Annamari Vänskä
Advisors: Annamari Vänskä
Heikki Salonen



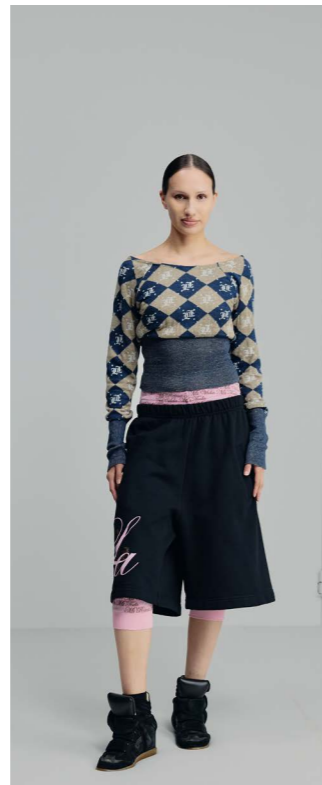
LAURITA: REDEFINING ATHLEISURE

In today's fast-paced world, the modern person must adjust to heightened demands in daily life. The rise in workout culture brought with it a rise in athleisure: garments that can be worn in, but equally importantly, out of the gym—to run errands, go to school, or even to the office. Athleisure's popularity has not been matched by innovation. Quite the contrary, the current market is oversaturated with monotonous, repetitive, and uninspiring clothing.

"I wanted to disrupt the monotony of brands selling basically the same garments, only with different logos."

Born of her quest for athleisure to suit her sartorial preferences, Sarmanto developed Laurita, her own experimental brand. Laurita embodies athleisure that shuns the copy-paste approach.

"If I am in a rush, I need to be able to seamlessly go from gym to street and beyond without sacrificing style. My brand fills a market gap and allows for a more curated aesthetic."



During her BA studies at Aalto, Sarmanto rekindled her love for textiles made from natural fibers, and her appreciation for their drape and definition. Cotton, silk, linen and wool are her go-to choices, as they simultaneously provide breathability, sustainability, comfort and mobility. Sarmanto used Aalto's industrial weaving and knitting machines to create her own fabrics and embellishments.

In her BA thesis, Sarmanto wanted to emphasise the branding aspect of her project, creating a cohesive brand identity through logos, monograms, placement- and surface prints. Sarmanto's design narrative is imbued with references to her childhood and youth in New York City and the significant impact of her Latina roots. She wanted to pay tribute to iconic brands that have created a visual vernacular recognised by millions around the world.

Sarmanto's project merges the awareness of a need with Sarmanto's personal tastes and fashion perspective. The start-to-finish approach resoundingly disrupts athleisure whilst remaining commercially appealing to a broader demographic.



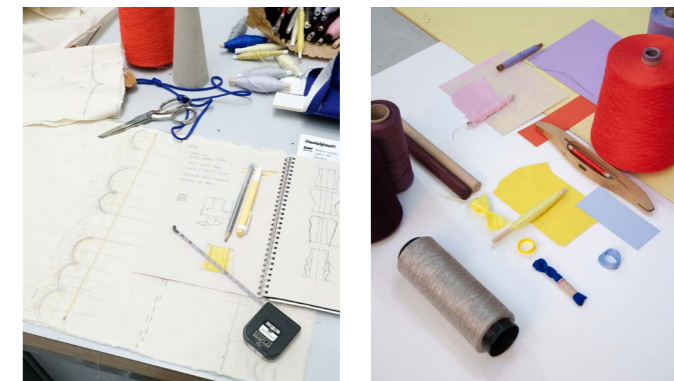
LAURA ISABELLA SARMANTO

(BA) | laura.sarmanto@aalto.fi | +358453174939

Supervisor: Elina Peltonen
Advisors: Elina Peltonen
Annamari Vänskä



WEAVING SOFT VOLUMES



Weaving soft volumes is Piva's study of the implementation of textile thinking and form design, resulting in an explorative collection of three-dimensionally woven objects for interiors.

Nobody ever decided that textiles should just be flat and rectangular. Through weaving I started looking at the loom as a 3D additive tool. I asked myself how a loom can give form to volumetric textile objects. Similarly to a 3d printer, I imagined the weft yarns as its filaments, the shuttle its nozzle, the warp its path to follow; "pick by pick", the loom builds up structures, then layers, then volumes.

The background research examined simultaneous approaches to textile-garment design in fashion and strategies for understanding and producing multi-layer weaving. Piva was inspired by traditional and contemporary basketry techniques, which shape three-dimensional forms using stiff materials. To challenge the loom, its tension and mechanics, the designer sought to translate basketry into soft fibres and supplementary filling elements.



Basketry provided a conceptual starting point that guided the design process, defining collecting, protecting and sitting as the main object categories. The design and production phase was closely dependent on tools, prototyping techniques and multi-layer weaving. The objects were designed through a constant shift between 2D and 3D thinking, where forms, structures and colours supported and enhanced each other. The first objects were realised with a manual shaft loom, the second with two TC2 Jacquard looms and the third with an industrial Jacquard loom.

Making with the loom(s) has been an intensive emotional journey. During the process, I reflected on the relationship that develops between practitioners and their tools. As I was weaving and creating, my understanding and coping became a real collaboration with them. I learnt to adapt to their language, mechanics and systems. I challenged their usual functionality, and they challenged my visual, imaginative and manual skills. Now, I am able to think beyond layers, imagine textile forms that expand in space, and colours that become three-dimensional.



MARINA PIVA

(MA) | maripiv4@gmail.com | @_maripiva_ (IG) | marinapiva.myportfolio.com

Supervisor: Maarit Salolainen
Advisors: Petra Haikonen
Sarah Meyers

COMMEMORATION



The MA thesis collection Commemoration is a homage to Malminen's previous collection Pieces of Evidence, in which a fictitious crime scene investigation carried the narrative of investigating her designer identity. Through six looks, each different scenario showed extensive creative experimentation in a cohesive collection of evidence.

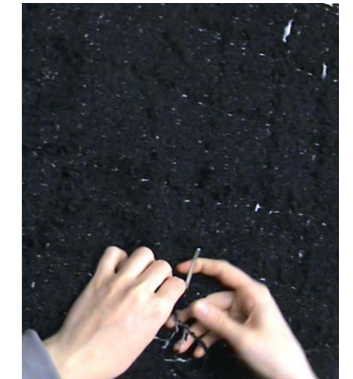
Malminen continues the narrative by commemorating the past by extending it into a ceremonial context. The collection is conceived as a fictional funeral setting, where each look represents a participant within a collective act of remembrance. At the core of the creative process is an exploration of emotional states as generative tools for design. The collection is structured around the stages of grief; Shock, Denial, Anger, Bargaining, Depression and Acceptance, with each look developed through an immersive, intuitive method: entering a specific emotional condition and allowing it to guide decisions in silhouette, construction, and styling. This approach transforms abstract feelings into tangible forms, where garments become carriers of affect.



"The link between this project and my previous one creates a meaningful continuum and allows me to approach fashion as both a form of creative expression and a personal process."

Material selection plays a central role in articulating these states. The collection features high-quality materials such as silk, handcrafted tweed, and velvet, shaped into classical silhouettes with a modern touch. Malminen uses traditional tailoring techniques combined with experimental manipulation—layering, deconstruction and hand-made detailing—to create pieces that balance precision with emotional rawness.

"Working with emotion proved more challenging than I expected; the process becomes an act of play, where the creative process carries the same emotional weight as the character."



MERI MALMINEN

(MA) | merimalm@gmail.com | @merimalminen (IG)

Supervisor: Annamari Vänskä
Advisors: Elina Peltonen
Martina Tiefenthaler



The MA thesis project Nonhuman-Becoming explores what happens when sculptural bodily forms are brought into relation with dress and the living body, each shaping one another and giving rise to a silhouette formed through their entanglement. As the sculpture shifts from surrounding space to living body, it is no longer encountered as an independent object; its meaning begins to change. The dress, in turn, is no longer read only through cut or silhouette, but through the sculptural form it carries. What first appears as a meeting between body, dress, and sculpture becomes a place where each begins to move beyond its own borders.

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.

I begin with the recognisable body — only to follow it away from itself: a curve that carries the weight, bending as something that never found a straight way to appear, as if growth were not upward at all, but toward what waits beneath the surface, toward what begins in us — when the sun sets.



NONHUMAN-BECOMING: SCULPTURAL BODILY FORMS ENTANGLED WITH DRESS

Through draping, leather moulding, and transformations of soft foam mattresses, the material begins to change character. This suspends the work between form and formlessness, leaning towards something not yet known.

In my process, I am not the sole creator; the material itself partly determines its behaviour and metamorphic conditions. I respond to what the material seems to want to do.

Across these relations, the work holds tensions of elegance and the grotesque, struggle and calm, appeal and repulsion. At the centre is the introverted solitude of the sculptural object, interrupted by the presence of the dressed living body. In this interruption, a quiet reminder emerges: we are never shaped alone, but continuously formed by what exceeds us — never entirely independent and never only one thing.



MIA BØGEDAL

(MA) | miabtroelsgard@gmail.com | +45 60894050 | @mia_bogedal (IG)

Supervisor: Julia Valle Noronha
Advisors: Elina Määttänen
Hanna-Kaisa Korolainen



Christensen's MA thesis project looks into how women dress in competitive office environments through wardrobe studies. Through interviews and wearing journals, Nanna Marie explored their daily wardrobe choices, expectations, and reflections. The collection, as a result, reflects on the studies' findings intersected with research on traditional office wear.

"We can create a narrative around ourselves through dress. What we wear communicates to others who we are. In a work environment, there might be a set of rules surrounding dress that you have to play by to be taken seriously."

The appropriateness of dress differs according to context and one's own understanding and associations. This collection was shaped by parallels traced between dress in traditional office environments and leisure-time settings.



These parallels are translated into garments that combine the two contexts into one piece, for example, by exploring work/leisure references and front/back incongruency.

Draping, sketching and traditional garment types led the shapes for the collection. The different styles rely mostly on draping experiments. In the collection, garments and patterns traditionally found in the office space are reconsidered through the lens of leisure wear. Here, stripes and argyle play a vital role and were employed in knitwear, devoré print, and fabric manipulation.

"The shapes I found through my draping were more playful and feminine than the starting point. After draping, I started to add recognisable details from office wear and leisure wear to my patterns and prints."

CLOCK IN, CLOCK OUT



NANNA MARIE CHRISTENSEN

(MA) | nannamarie.christensen@aalto.fi | +45 2094 9001 | [@xnanna_mariex](https://www.instagram.com/xnanna_mariex) (IG)

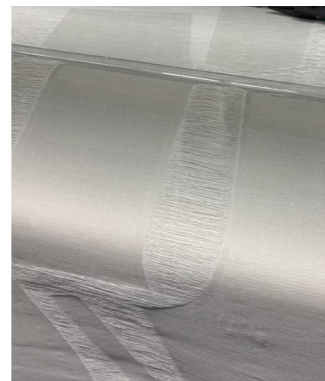
Supervisor: Julia Valle Noronha
Advisors: Elina Määttänen
Morten Ussing



'The idea was to make clothes that can't seem to make up their mind.'

In her MA collection, Hódosi aims to narrate her design process through the clothes themselves—ideas overriding one another, last-minute changes of mind, or a somewhat overindulgence in newness that leads back to where it began but never quite settles. Garments start and end in a simplified format, with all the 'could-have-beens' laid among them.

In the project, clothes are primarily designed in a two-dimensional space, which they never fully leave. Treated almost as visual compositions, this becomes both a way of working and



ENJOYING HESITANCY



a visual language that is carried through the collection. Garment patterns are used for their two-dimensional qualities, suggesting ideas without further committing to them.

The work moves between digital and manual processes and techniques, with a strong emphasis on materiality, where ideas are carried, shifted, and reworked through the handling of textiles and surfaces.

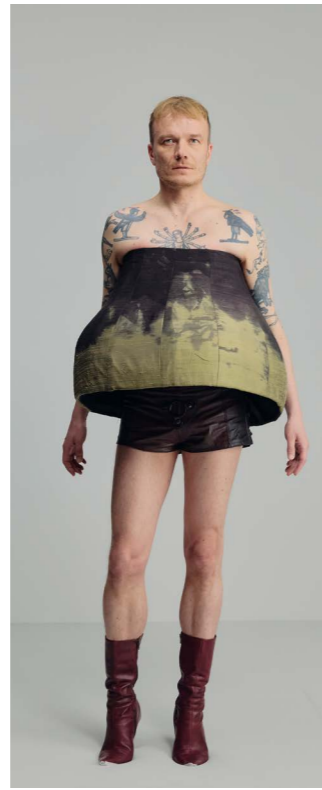


NATASA HÓDOSI

(MA) | natasa.hodosi@outlook.com | +36 303079625 | [@natasahodosi](https://www.instagram.com/natasahodosi) (IG)

Supervisor: Ervin Latimer
Advisors: Anna-Mari Leppisaari
Elina Peltonen

GOD TUCKS



Noora Bragge's BA thesis collection works as a bridge and as a dialogue between queer and Christian identities. It explores the two identities, combining elements from both queer leather culture and the history of queer fashion, as well as Christian liturgical aesthetics and language.

Material exploration is at the core of the development of the work. While not every material could be understood as a winner, each of them held an important part in the process and carried a particular force within it. In this way, the different materials shaped the collection into its final form. One of the most highlighted materials in the collection is the leather, applied to multiple looks in different finishes and dyes.

For the project's research, Noora collected a range of cultural elements, from the Pope's red shiny shoes to queer leather in bondage, discipline, dominance, and sadomasochism (BDSM) culture. The research analysis allowed the designer to find silly little bridges between Christianity and queer culture.

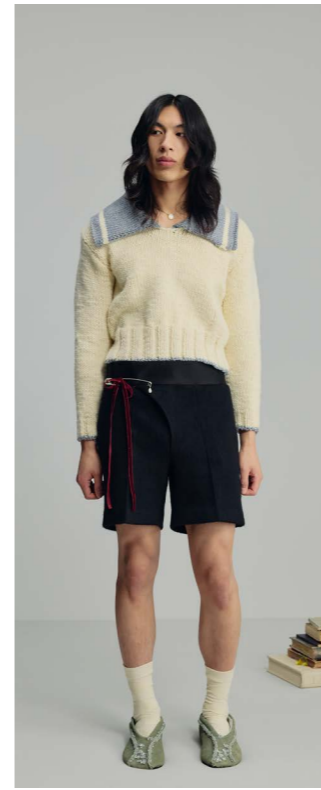
"I wanted to create a collection that showcases the diversity inside the Christian communities, presented through joy and emancipation, freed from shame. [The collection] is for the inappropriate people at church, who might not have always felt most welcome there, but have remained as part of these communities, either visibly or not."



NOORA BRAGGE

(BA) | noorasofia.bragge@aalto.fi | 0442807775 | @braggge (IG)

Supervisor: Elina Peltonen
Advisors: Elina Peltonen
Annamari Vänskä



BEAUTIFUL MEN – DANDYISM THROUGH THE LENS OF OSCAR WILDE

Velure's MA thesis collection, Beautiful Men – Dandyism Through the Lens of Oscar Wilde, focuses on the social ambience surrounding Oscar Wilde in the 19th century.

'I was curious about the creation of the queer stereotype, which culminated with the trials of Wilde, accused of homosexuality in 1895'.

As this lays the foundation for the theoretical research – the visuality comes from the Aesthetic Movement and especially a 1884 Janus-faced teapot, depicting a limp-wristed man in a rather feminine appearance. This sparked curiosity for the relation between gay aesthetics, the arts, and historically normative menswear. The collection combines elements of dandyism while following Wilde's philosophy of beauty, joy, and soft drapery in men's clothing.

The collection explores knit as a replacement for traditional woven fabrics in classic tailoring. By challenging traditions, Velure creates soft



surfaces with luxurious tactility for the wearer. This adds an interesting modernity that reinterprets the historical research while challenging traditional woven garments. The effect is achieved through brushing, heat pressing and reinforcing the fabric with tailored canvassing and extensive hand stitching.

'The idea is to implement femininity through softening classical menswear. I want to express a romantic nostalgia that draws upon the rich history of decoration and effeminacy in men's dress.'

Ultimately, the garments pay homage to beauty and ostentation in men's clothing. This can be seen in the collaboration with Hailey Robinson on the shoes designed for the collection, which implement adornments such as bows and sensuality through texture and form. Thus, the collaboration is a creative partnership that helps shape the menswear we want to see in 2026 – dainty, beautiful and colourful.



OLA VELURE

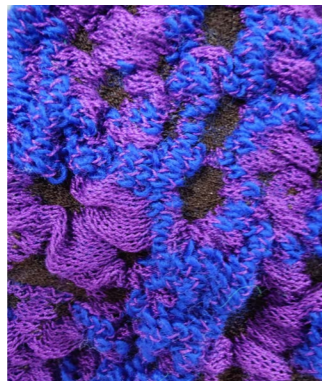
(MA) | ola.velure@yahoo.com | +47 99102026 | @olavelure (IG)

Supervisor: Annamari Vänskä
Advisors: Anna-Mari Leppisaari
Nicola Brajato



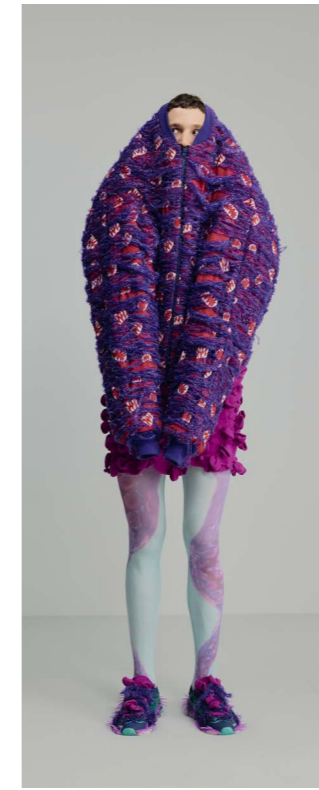
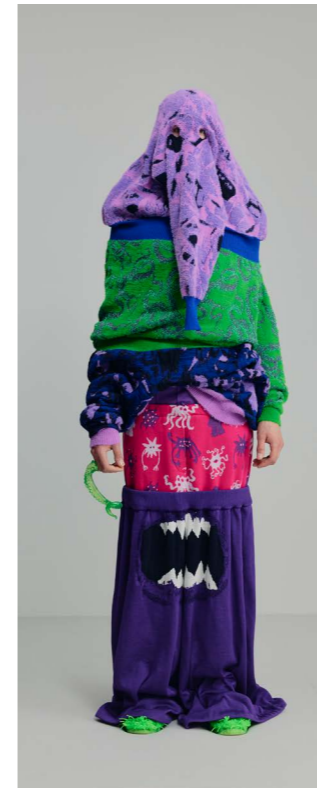
This MA thesis collection explores the concept of monsters and monstrosity. Viewed through a contemporary, feminist lens, monsters are in this work seen as manifestations of an existence without boundaries. Limitless, non-defined, ever-changing. The scariness of these monsters doesn't come from violence, but from their ability to disrupt the pre-learned and the systematic.

As a child, I was always scared of monsters hiding under my bed. Due to their ability to be anything, and not be defined by logic, I was not able to reason that there could not be a monster there. This prevented me from sleeping, but there also was an inexplicable draw to know more about these monsters. This concept of going beyond human understanding was very intriguing to me in this work.



OLLI AUTIO

(MA) | olli.2.autio@aalto.fi | @ollionihautio (IG)



THE NAMELESS THINGS

The collection is heavily focused on material development, with knitted, woven, printed and hand-crochet fabrics. An internal dissonance and a feeling of aliveness inspire the material choices, with non-traditional yarns and three-dimensional textures. There is a clash between familiarity and unfamiliarity, comfort and disgust. Surface patterns are combined in the techniques to create an overwhelming visual world.

The materials are the starting point for me. In this work I wanted to specifically aim to create confusing materials that you'll want to touch and feel to find out what they actually are and how they are made.

The garments are designed to support and uplift the intricate materials with simple, oversized shapes. The garments also carry a dissonance, starting from normal, regular garments, rethought and distorted to create monstrous shells. The garments disguise the human form and reshape the wearing experience, giving the garments and materials their own agency.



Supervisor: Maarit Salolainen
Advisors: Anna-Mari Leppisaari
Murat Turkmen

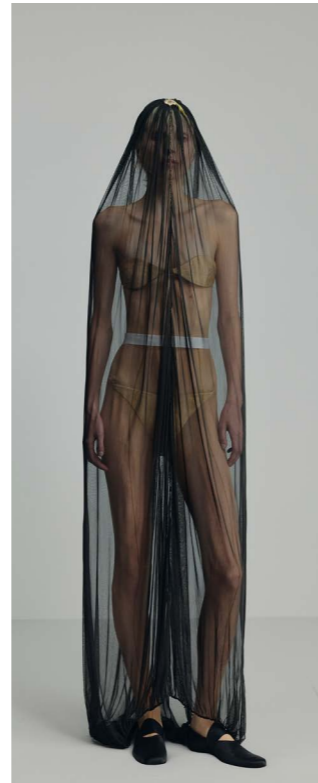


The frame of Paju Hyvärinen's BA thesis collection's background research is Luis Buñuel's film *Belle de Jour* (1967), in which the protagonist, Séverine, lives a seemingly normal life with her husband while secretly working in a brothel during the daytime. The theme of a double life provides a starting point for examining the boundaries between visibility and concealment through clothing.

On the one hand, Paju wanted to make the double life visible in a very literal way, so they created garments that can literally be divided into two parts using hook fastening.

A significant part of her working methods is a collection of vintage garments, sourced from thrift store free sections, which plays a central role in shaping the collection's silhouettes, formal language, and colour palette.

Her design practice focuses on the body and presence in different garments: how clothing shapes movement, how posture and gesture



affect presence, and how garments can function as a form of masking or hiding something.

"I explore how clothing changes a person's presence and how one can hide within the garment, even when there's almost nothing on."

An important part of Paju's work is doing all the finishing by hand; creating the finished garment is part of their starting point, not just a working method, as it defines the essence of the piece. The shoes in the collection have been made entirely by hand, using traditional techniques from start to finish. The shoe-making process gave Paju's work a second layer, allowing the designer to consider the models' posture and profile.

"I want to bring out different characters through my clothes, affecting the mood with small changes. I enjoy seeing the entire atmosphere change when I alter the heel height or place an apple in the model's hand."

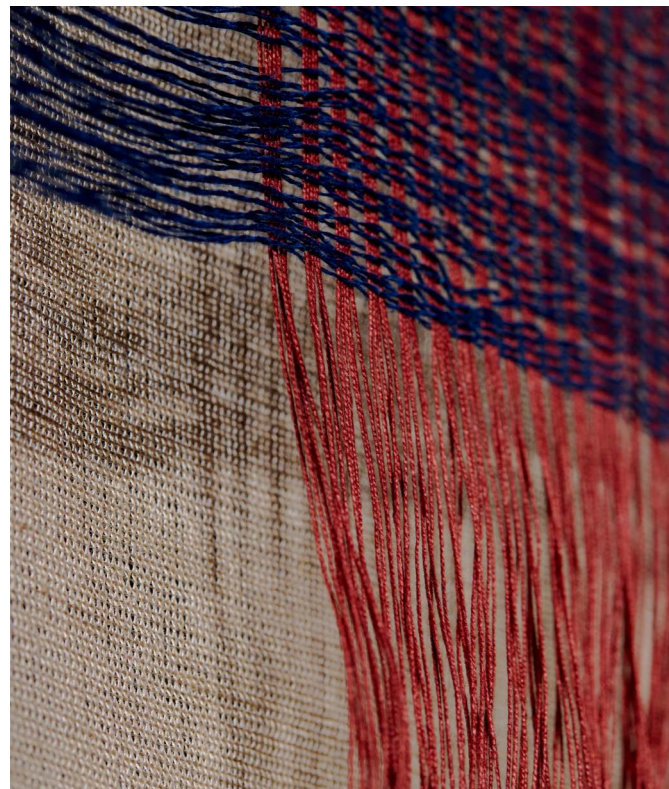


THE HORSE'S STRIDE (HEVOSEN ASKELLUS)

PAJU HYVÄRINEN

(BA) | paju.hyvarinen@aalto.fi | +358 453480424 | @pajuhyvarinen (IG)

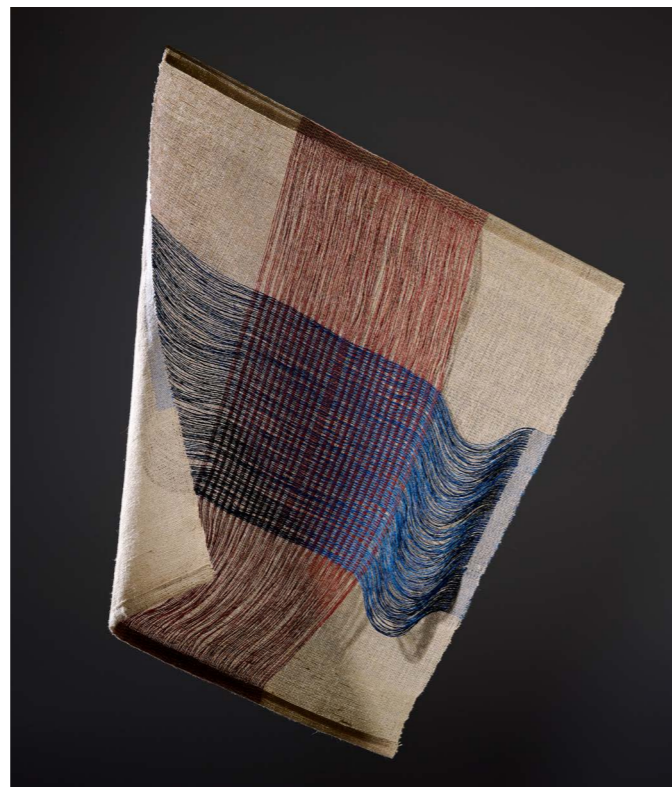
Supervisor: Elina Peltonen
Advisors: Elina Peltonen
Annamari Vänskä



Step up to an Empty Table is a series of three art textiles that serve as a meta-commentary on the expressive qualities of woven textiles and the fragile nature of contemporary craft culture. The series is conceptually rooted in a vague grief stemming from the distance between the present moment and the last generation of crafters in the family, who have left behind artefacts of a past in which making textiles was an intrinsic part of everyday life.

"I have received an inheritance no one else wanted. Looms, spinning wheels, linen tablecloths, and heirloom lace doilies have no place in most contemporary lives and homes. It sometimes feels like stepping up to an empty banquet table long after the party is over."

Works within the series rely on abstract ways in which woven textiles communicate narratives: warp, weft, structure, and material choices are used purposefully to convey both disconnect- edness and unity. Weaves in the handwoven fabrics stem from traditional folk patterns such as dala träll and plain weave, engaging with them in a new way.



Tie/Path and Risteys/Crossing pieces were woven on a shaft loom; Kivijalka/Foundation was woven on a hand-operated TC2 jac- quard loom. Hand-weaving the pieces was a time-consuming process that allowed bodily actions to connect with emotional and intellec- tual reflection, giving the process a meditative quality. Tie/Path and Risteys/Crossing pieces were executed on custom warps. Designing the warp enabled Laaksoharju to build a mean- ingful foundation for the work. The textiles have been woven from vintage linen yarns, likely decades old. Working with these rare and limited materials connects the designer to the long tradition of weaving.

"In the process of making, I have been able to reflect on what it means to be a weaver and a crafter in the 21st century and engage meaningfully with my family's textile heritage. When I'm weaving, I'm not only crea- ting fabric, but also weaving stories and time into an artefact that contains these narratives within."

STEP UP TO AN EMPTY TABLE



RIIKKA LAAKSOHARJU

(MA) | r.t.laaksoharju@gmail.com | www.rtlaaksoharju.net

Supervisor: Maarit Salolainen
Advisors: Kaisu Savola
Hanna-Kaisa Korolainen



Sasu Takko's BA thesis collection explores human appearance, beauty ideals, and material-driven design. Norms can limit how the human body is perceived, while irregularities and deviations may reveal more honest and meaningful aspects of humanity. Materials play a central role in the design process, particularly through their surfaces and Variations.

Transparent leather is a key material, chosen for its unique ability to show imperfections such as scars and color variations, which make each piece one-of-a-kind. The transparency of the leather also highlights the connection between the garment and the body, allowing the wearer's form to be visible beneath.

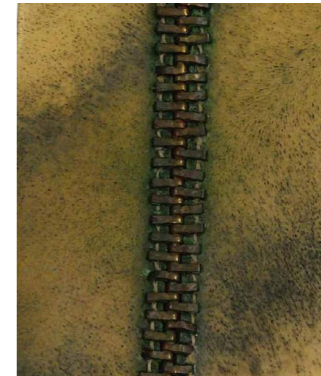
"With transparent leather, we're reminded that what we wear is tied to life itself, showing the animal's skin and, in turn, connecting it with the human body that wears it."



IHOKAS

"While humans choose their marks as expression of individuality or culture, animals are often marked for identification or control." Copper is used in the collection for its ability to develop a greenish patina over time, adding an aged look to the garments. Zippers are repurposed from old clothes, with each tooth carefully removed and reattached by hand, emphasizing craftsmanship. Wood is used as an alternative to fur, creating a textured look that mimics the feel of fur.

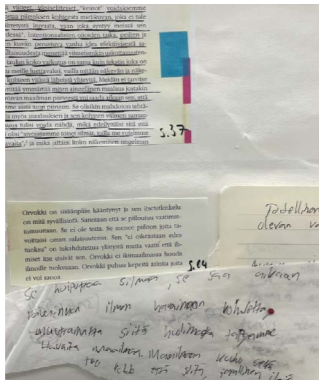
The shoes in the collection are made entirely by hand, starting from scratch using orthopedic lasts which support feet's natural shape in an exaggerated form.



SASU TAKKO

(BA) | [sasutakko@aalto.fi](mailto:sasu.takko@aalto.fi)

Supervisor: Elina Peltonen
Advisors: Elina Peltonen
Annamari Vänskä



KÄVELISIIPÄ TALON LAPI (IF ONLY YOU WALKED THROUGH THE HOUSE.)

"I consider it intrinsically valuable that the otherwise so hollow nature of text can, in this context, be embodied as clothing, whereas it would usually take place through reading or speech. I would describe my process as a kind of sensitisation and a heightened awareness toward the momentary, event-like nature of my work."

This BA thesis is conceptually grounded in literature and verbal art. The research draws on fragmented quotations from Maurice Merleau-Ponty's *Eye and Mind* (1960) and Clarice Lispector's *Água Viva* (1973). The work includes no visual references, allowing language itself to take visual form. In the creative process, written texts are read and translated into garments. Rather than serving as direct instructions, the texts act as scores that initiate making, and the act of making (the process) is in itself the primary justification of the work.

The materials and colors entered the collection more or less by chance, as possible options, with the underlying tone of the process being free and unattached to the final outcome. The garments' forms include recurring details, and perhaps at their core is a hole — an opening in the fabric through which a limb passes.

"Ambiguity and openness to interpretation in the relationship between the texts and the produced garments are key. The texts themselves do not actually say anything about the garments that emerge from them, nor vice versa. The text, my reading of it, and the resulting garment are simply a structural whole that I follow. I don't want to explain everything, not even to myself."



TOMAS PILTONEN

(BA) | tomas.piltonen@aalto.fi | 0449785571

Supervisor: Elina Peltonen
Advisors: Elina Peltonen
Annamari Vänskä



MONUMEN- TALINEN MAKU (MONUMENTAL TASTE)

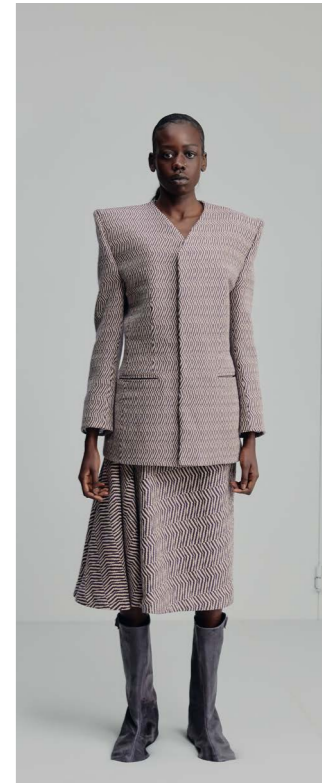
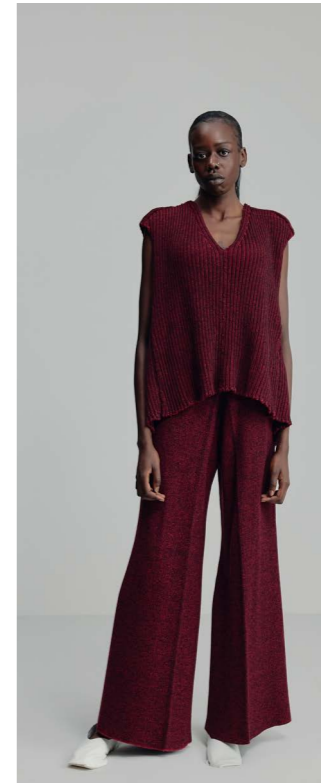
In their BA collection, Tuomo Martelius explores design through the lens of dignity. Martelius' material led process seeks to find the elements in garments that can enhance ones' feeling of self. Drawing inspiration from characteristics such as kindness, taste, and clarity, their collection explores various knitwear techniques. Developing most of the material from scratch, Martelius' silhouettes are informed by material qualities of fabric, such as composition, weight, and drape. Through yarns the abstract becomes material. Martelius has meticulously sampled yarns from which the garments are then developed.



Sense of dignity can appear through different avenues of expression, like restraint or grand gestures. Martelius has interpreted taste, composure, being human and monumentality into clothing through textile and fashion design. Shirts, pullovers, trousers and other recognizable garments are central in their design language, which usually thrives from restraint.

"People navigate their feelings through taste and the eye. I find people's experiences of a sense of dignity interesting because these experiences can vary significantly from one another. I usually prefer clear, simple clothes. Simple clothes are delightfully difficult to make"

Martelius' visual language is informed by particular works of art and well-known characters in culture. Major inspirations for the collection have been Rachel Whiteread's sculpture "Ghost," as well as the aura and habitus of Tilda Swinton and Jarvis Cocker.

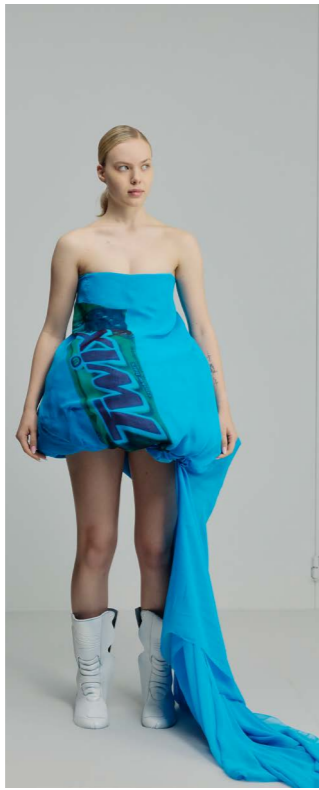


"Tactility and the product are important parts of my work. How a garment feels physically also shapes the experience in the mind. I want the clothes I make to be someone's favourites on a personal level."

TUOMO MARTELIUS

(BA) | tuomo.martelius@aalto.fi | +358 (0)45 266 8081 | [@t.martelius](https://www.instagram.com/t.martelius) (IG)

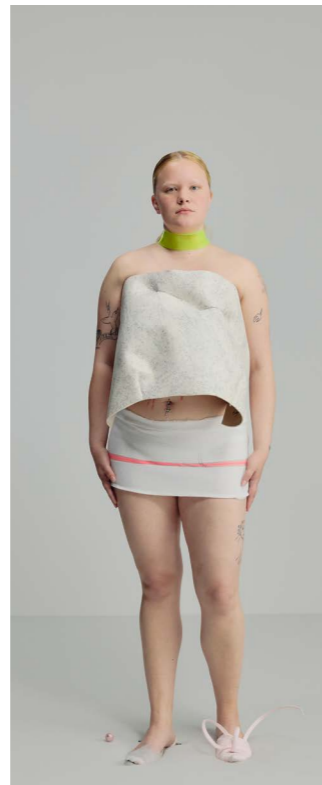
Supervisor: Elina Peltonen
Advisors: Elina Peltonen
Annamari Vänskä



I FOUND A PEPPERONCINI ON THE GROUND AND IT TASTED GOOD

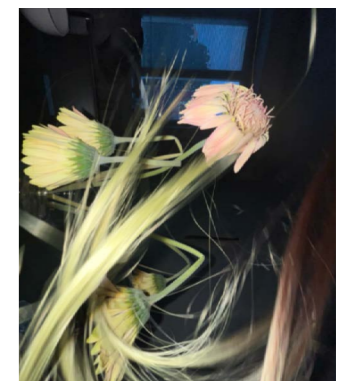
Venla Kokkola's BA thesis, *I found a pepperoncini on the ground and it tasted good* examines momentariness and immersion in the present moment, a state of being without a body, sensing existence through moments. It's a work that leaves room for wonder. The collection explores how everyday things begin to "glimmer" when observed closely, and how these moments only last briefly before disappearing. Through vibrant colours and prints based on and inspired by Venla's own photographs, garments and objects are brought to presence through a sense of being alive.

"My ideas arrive more like flashes than constructed thoughts. I live intensely in imagined moods and visual fragments, and making becomes a way of chasing and translating those inner worlds into something visible. Sometimes a tiny detail in my surroundings suddenly reveals itself to me, almost as if it lights up. An abandoned Twix wrapper in sunlight can become emotionally overwhelming, something I feel I need to hold onto before the moment disappears."



Venla's world combines elements of imitation of real-life objects and references. The collection has a mood that is simultaneously personal and universal: you can step into it whenever you want. The materials such as plastic and synthetic yarns create space for questioning what is real and what feels real. Mixing up mundane shapes with big volumes and bold colors was important to showcase the multidimensionality that comes within the created world. It is full of surprises that you can find along the way.

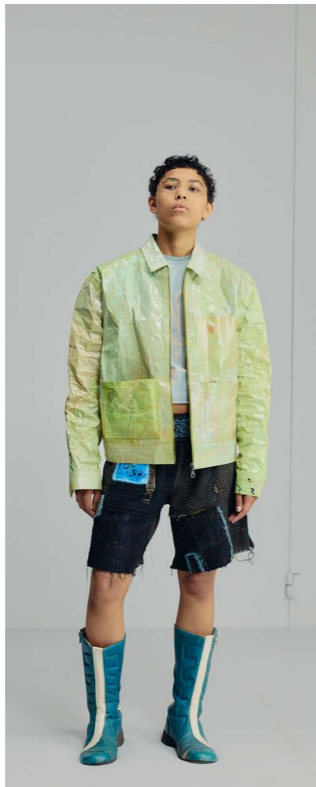
"It is like the sky above; now it is a bright spring day. The birds are silent, but the trees smell alive, and even though the day was completely ordinary, I notice a shimmering Twix wrapper, golden, floating in bright turquoise. I step on it and over it, because my phone has run out of space. Maybe fifteen photos of the same spot are enough [...] because I don't want to forget. Will I not forget?"



VENLA KOKKOLA

(BA) | venla.kokkola@hotmail.com | +358 452585445 | @venlakokkola (IG)

Supervisor: Elina Peltonen
Advisors: Elina Peltonen
Annamari Vänskä



CLUB CHROMOPHILE - COLOUR FIRST, THINK LATER



What happens when colour takes place as the first and defining design decision?

Viena Honkala's Club Chromophile is an exercise in unlearning chromophobia: a term coined by David Batchelor to describe the deep-rooted aversion to colour in European art.

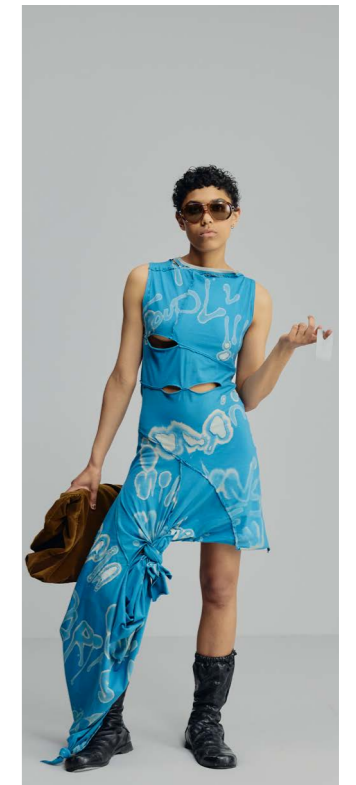
The BA Thesis collection's catalyst is Honkala's own experience of "catching chromophobia" after starting formal fashion education and wanting to consciously return to embracing colour: chromophilia. What follows is an ensemble of garments whose form has been dictated by colour: hand-knitting colour first without patterns, painting and taping paper and sculpting what comes to mind or hand-dyeing and printing silks aimlessly.



"My most important keywords right now are play and swag"

The project explores the relationship between fashion design and visual arts. Honkala's expression in fashion design is inseparably influenced by their background in visual arts. The techniques used, such as hand-embroidery, mending and dyeing, are as labour-intensive as they are personalised: the artist is present in each thread sewn and each line painted.

With references to Honkala's own inspirations Jean-Michel Basquiat, Stiv Bators and the film Trainspotting, the multi-media collection's world is born, and it consists of four looks worth of garments, a video piece, paintings and objects.



VIENA HONKALA

(BA) | viena.honkala@gmail.com | +358 452387036

Supervisor: Elina Peltonen
Advisors: Elina Peltonen
Annamari Vänskä

CREDITS

NN26 Team:

BA and MA graduates 26

Näytös/Näyttely26 Creative Direction:

Ilona Hyötyläinen, Maarit Salolainen,

Julia Valle Noronha

Production: Vanessa Agostini

Production assistant: Jere Vilo

Students' mentoring: Veronika Abbrederis,

Siru Juntunen, Krzysztof J. Łukasik,

Laura Scott-Rosales

Styling: Cristina Firpo

Social media management: Ervin Latimer

Award Juries Communication:

Anna-Mari Leppisaari

BA and MA Fashion and Textiles Faculty:

Maija Fagerlund, Petra Haikonen,

Ilona Hyötyläinen, Ervin Latimer,

Anna-Mari Leppisaari, Kirsi Niinimäki,

Paul Nyström, Jane Palmu, Elina Peltonen,

Maarit Salolainen, Julia Valle Noronha,

Annamari Vänskä

Workshop masters: Hanna Ahonen,

Alba Arillo García, Zachary Compton, Slate Grove,

Petra Haikonen, Eeva Heikkinen, Sari Kivioja, Joshua Krute,

Anna Leinonen, Reetta Myllymäki, Mikko Ristimäki,

Tiina Saivo, Santtu Teerihalme, Tatu Vuorio

Näytös26:

Creative Direction: Ilona Hyötyläinen and

Julia Valle Noronha

Casting direction: Oksanen+Tikanoja,

Ida-Sofia Tuomisto

Choreography: Berenike Melchior

Makeup: Fatma Bendris

Makeup Team: Jennifer Appleton, Maria Boucht,

Fatma Bendris, Titti Heinrichs, Noora Varrio

Hair: Mikko Vainio, Sanni Syd

Hair Team: Kaj Pronko, Meri Milash,

Panu Männikkö, Ella Myllymäki, Eiva Diana,

Karri Turunen

Näytös production support: Oksanen+Tikanoja

Production support and seating plan:

Jesse Brandelin

Backstage Photography: Kristian Presnal,

Joonas S'Diri, Juuli Kangasniemi, Lenni Liekkinen, Karoliina

Heiskanen, Sofia Kulianu

Runway Photography: Kristian Presnal

Näyttely26:

Creative Direction: Maarit Salolainen,

Julia Valle Noronha

Exhibition design: Emilia Lonka

Tech and Lighting Management: Laura Törnroos

Exhibition Construction: Hitomi Asaka,

Elisabeth Bureau, Eevi Hautanen, Jule Timm

Makeup And Hair: Kaisa Laitala

Models: Ada Anttikainen, Alois Auer, Siiri Kanto,

Kevät Kurjenpuu, Stefania Malkova,

Satu Paavola, Aleksandra Peus, Roope Pyykönen,

Melissa Sende, Malhar Shirur, Iska Strang

Jianpeng Teng, Johannes Wu, Stella Yellowhair

NN26 COLLABORATION

Amos Anderson Fund

CEO: Stefan Björkman

Director for Communcations and Development:

Mary Gestrin

Production, Lasipalatsikortteli: Marjo Sahi

AV technician, Lasipalatsikortteli: Antti Ikonen

VISUALS

NN26 Visual Identity and Communication Design:

Pier Elia Benetti, Karen Charlot-Wauquier,

Maya Kurella, Kristian Presnal, Marta Zannoni

VCD Team Supervision: Rupesh Vyas

Visual lead, printed matter and social media:

Maya Kurella

Motion Graphics and media for live streaming:

Pier Elia Benetti

Web design and implementation: Marta Zannoni

Photography for visual identity: Kristian Presnal

Graphic design assistant: Karen Charlot-Wauquier

PHOTOGRAPHY

NN26 Photography: Kristian Presnal

Photography assistant: Joonas S'Diri

Video, photo and light equipment: Aalto Studios

Photos technical support: Laura Törnroos,

Lassi Salo

VIDEOGRAPHY

NN26 Videography: David Bošnjak, Dāvis Gauja,

Philip Leierer, Moritz Scherzer, Ivar Vuori

Film Team Supervision: Rauno Ronkainen

EXHIBITION VIDEOS

Concept / Direction / Production: David Bošnjak

Direction of Photography / Lights / Grip:

Philip Leierer & Moritz Scherzer

Technical Production / Production Management: Ivar Vuori

Editing: Dāvis Gauja

LIVE STREAM

Direction: David Bošnjak

Live Editing: Dāvis Gauja

Cinematography / Camera Operators:

Philip Leierer, Moritz Scherzer,

Nadia Farghaly and Vitaly Petuhov

Motion graphics: Pier Elia Benetti

Video, photo and light equipment: Aalto Studios

Photos technical support: Laura Törnroos,

Lassi Salo

MUSIC PRODUCTION

Music Direction: Koray Tahiroğlu

NN26 Original Music Composition and

Performance: Mercedes Krapovickas,

Sirja Puurtinen

NN26 Sound Design Programming and

Performance: Mikael Hokkanen

Näytös Intro and Finale Music Composition:

Mercedes Krapovickas

SET CONSTRUCTION

Tech: Capital AV

Project Management: Ville Saarikangas

Sound technician: Henri Sertti

Sound technician: Jere Isberg

Light technician: Daniel Lindström

Set-up: Pågå

Project lead, constructions: Pertti Rantanen

Project management, catwalk: Mikko Poikolainen,

Ville Sorajoki

Project management, Bio Rex constructions:

Eero Joensalmi

Set-up: Stopteltat

Project Management: Lassi Lamminpää

Tent coordinator: Saku Laine

Tent technician: Roni Hatamaa

Tent technician: Santeri Jauho

Tent technician: Anton Halme

Tent technician: Onni Wiro

STUDENT INTERVIEWS

by Aalto Studios

Producer: Hetta Huhtamäki

Interview Director: Anna-Mari Leppisaari

Video technician: Lauri Heikkinen

Teaser editing: Lauri Heikkinen

Editor: Samuli Salonen

Motion graphics: Pier Elia Benetti

LOOKBOOK IMAGES

Creative Direction: Elina Peltonen

Movement Direction: Berenike Melchior

Photography: Kristian Presnal

Photography assistance: Joonas S'Diri

Photos technical support: Laura Törnroos,

Lassi Salo

Casting direction: Oksanen+Tikanoja,

Ida-Sofia Tuomisto

Lookbook makeup: Fatma Bendris

Lookbook makeup assistant Titti Heinrichs

Lookbook videos by Aalto Studios

Production: Hetta Huhtamäki

Video technician: Lassi Savola

Light technician: Laura Törnroos

Camera operator: Iisa Pellikka

Live editing: Hetta Huhtamäki, Maria Rantamäki,

Lassi Savola

Additional editing: Lauri Heikkinen

Lookbook models: Ada W, Ajak Kulang,

Aleksandra Peus, Alina Wikström, Alois Auer, Dion,

Grace K, Ilona Järvelä, Jeni Lohva, Joanna Wetterstrand,

Johannes Wu, Jonna O, Kaisla Viljakainen,

Katariina Haakila, Kiia W, Kim Nguyen, Liina Sivonen,

Liina Sivonen, Melissa Sende, Mikaela Manninen, Mikaela V,

Sofia Topinoja, Stella Yellowhair, Timur Samarskiuy, Vado J,

Vesa Kempainen, Yaroslav Hoi, Zalfa

Aalto ARTS Communications: Sini Koskimies,

Krista Kinnunen, Liivia Pallas

Video, photo and light equipment: Aalto Studios

Photos technical support: Laura Törnroos,

Lassi Salo

Workshops Student assistants: Iris Kareoja,

Markus Anttonen

Social media assistant: Iida Arvola

Events assistants: NN26 Student assisting team

Thank you:

Aalto School of Arts,

Design and Architecture

Main partner: Amos Anderson Fund

Mikko Jalas (Department of Design),

Jonna Kotiranta (Aalto Spatial),

Vuokko Meriläinen (Aalto Photostudio),

Pirita Posti (Aalto Corporate Relations),

Jesse Brandelin (Aalto Producer),

Sini Koskimies (Aalto Communications),

Tiia Hermansson (Controller),

Ida Nagy and Kiia Tolonen (Invitations),

Sirpa Tikkanen and Bratuš Anže (Tickets),

all friends and family members, all BA Fashion and FaTe MA

thesis supervisors and advisors, BA and MA students and

everyone else who has provided help!

Award Partners: Marimekko, Fiskars, Iittala, EMMA,

AD Museum, Suomen Tekstiili ja Muoti, Bloom Agency

Partners and collaborators: Juni Communication, Lumene,

Cutrin, As You Are Agency, Brand Model Management,

Paparazzi Model Management, VANELLI Textiles,

Capital AV, FilmLike, Pågå, ValoFirma, Forsman,

Kinos Rentals, Angel Films and private donors.



A black and white photograph showing the back and head of a man from behind. The man has short, dark hair and is looking slightly to the left. The lighting is soft, highlighting the contours of his back and the texture of his hair. The background is a plain, light color.

Näytös 26 Näyttely