INNOVATION

_An introduction
When something new becomes innovation.
With every collection, big fashion designers create something new and creative. Small and medium-sized textile and clothing enterprises often take those market trends and develop new ideas out of them.

But are new ideas always innovative? Do new products instantly become innovative products? This is a very common equation. But it takes a lot more to be innovative than just a dazzling idea.

In their work, the partners of the Baltic Fashion EU project followed this the guideline: innovation is about change and renewal which, applied to textiles and clothing, must increase values—for the customer or the producer.

And this is what fashion is ultimately about: it is about innovatively changing the existing into something new. A new fashion collection aims at presenting renewals, either small renewals or something radically new. Radical renewals will affect the design and the production process to a high degree but small renewals can also increase value, both for the customer and the producer.

Baltic Fashion EU located these renewals of values primarily in the fields of digital technologies, tradition and sustainability. The project partners developed forward-looking, innovative concepts which do not only challenge existing values, but deliver inspiring approaches to making a change in the world of textile and fashion.

This brochure introduces the reader to a variety of innovative concepts, technologies and materials — all combined in nine project activities.

Some projects are primarily dedicated to new design concepts in order to make design more social and reflect on traditional values. Others mainly experiment with new digital technologies. Here, dramatic changes have taken place, as it is now possible to digitally design and construct garments and even to integrate electronic components into clothing, which is referred to as wearable technology. Other projects deal with the use of new materials, for example, to make textiles and clothing durable and thereby more sustainable.

All of these projects challenge the notion of what fashion is.

These nine examples of innovation were brought to life by our partners from Estonia, Sweden, Finland, Latvia, Germany and Poland. They developed workshops, studies, projects, exhibitions and fashion labels in the name of innovation. And they all tried to seek answers for highly diverse questions.

Can fashion empower? Are smart textiles the next generation of textiles? What is the future of upcycled garments? Will digital technologies be the new standard tools for designers? Is it easier to succeed alone or in a team? Can traditional patterns become innovative products? What is the market potential of sustainable design practices? How can we design valuable clothes? And what happens if you dress a public space with textiles?

The activities will not end with the ending of the EU project. The initiators are hoping for contacts, suggestions, communication and cooperation.
“The Fashion Empowerment team felt that the time was right to open a new, more sustainable and human-oriented perspective on the fashion industry. A perspective that values local traditions and indigenous innovations, and involves the users in the fashion design process.”

Kati Reijonen, conceptual supervisor of Fashion Empowerment

**Fashion Empowerment**

*A design-for-all concept*

Fast-moving trends, mass production, and distorted body images are inherent in today’s fashion industry. How do socially marginalized groups that do not fit the high-end fashion profile find their place in fashion?
The Tallinn-Turku 2011 Fashion Empowerment Project was a collaboration between design and fashion students from Finland’s Novia University of Applied Sciences and the Estonian Academy of Art.

Six highly enthusiastic teams worked with different target groups to come up with a new, socially sustainable perspective on clothing design. They developed a design-for-all concept which aims to empower groups such as wheelchair users, nursing mothers, blind and homeless people.

After kicking off the project and documenting it on blogs, the designs were ultimately shown at the Fashion Empowerment exhibition in Tallinn and in Turku. At the same time functional and beautiful designs proved that fashion can indeed empower.
“WE LEARNT THAT YES, FASHION CAN EMPOWER. WE LEARNT THAT THERE ARE NUMEROUS PEOPLE OUT THERE, MARGINALIZED BY THE MAINSTREAM FASHION BUSINESS, WAITING FOR DESIGNERS EMPHATIC ENOUGH TO ADDRESS THEIR NEEDS AND DESIRES. AND WE LEARNT THAT THERE ARE DESIGNERS READY TO SEIZE THE CHALLENGE OF CHANGING THE WORLD WITH FASHION.”

Kati Reijonen, conceptual supervisor of Fashion Empowerment
»Nowadays, fashion is created for a very limited number of target groups. Beautiful and functional clothes can make the wearer feel better and boost their confidence, but many people do not belong to the fashion brands’ target groups due to the peculiarities of their body. The project tries to provide innovative fashion solutions which take into consideration the needs of people.«

Lilli Jahilo, Estonian fashion designer and project manager of Fashion Empowerment

left: Team Textural Visions: fashion for visually impaired people
right: Fashion Empowerment exhibition on Usedom
»IN MY WORK AS A STYLIST, I CAN OFTEN SEE THAT FASHION CAN EMPOWER PEOPLE, WHICH IS A GOOD AND NECESSARY THING TO DO IN MY OPINION. CALL ME NAIVE, BUT IT’S US WHO MAKE THE WORLD WE LIVE IN AND FOR ME THIS PROJECT IS ALL ABOUT PEOPLE BEING HONEST AND DOWN-TO-EARTH.«

Sille Sarapuu, Estonian fashion designer and participant of Fashion Empowerment

»THE AIM WAS TO PROVOKE A DISCUSSION ON THE TOPIC AND RAISE AWARENESS OF SOCIAL-ORIENTED FASHION DESIGN AMONG CONSUMERS AND DESIGNERS.«

Tuula Bergqvist, Finish fashion designer and project manager of Fashion Empowerment

Novia University of Applied Sciences
Mari Krappala
Novia University is the largest Swedish-speaking university of applied sciences in Finland. High-class and state-of-the-art degree programs provide students with a proper platform for their future careers.
www.novia.fi

Estonian Academy of Arts
Mariliis Soobard
The Estonian Academy of Arts is the only public university in Estonia providing higher education in fine arts, design, architecture, media, visual studies, art culture, and conservation.
SMART TEXTILES AND WEARABLE TECHNOLOGIES

_The next generation of textiles_

The integration of multifunctional values in clothes has become a special field of interest in recent years. But what are the commercial prospects of smart textiles in the clothing industry? A study reveals interesting facts on the relation between technology and fashion.

»THE INTRODUCTION OF SMART MATERIALS AND COMPUTING TECHNOLOGY IN TEXTILE PRODUCTION OFFERS AN OPPORTUNITY TO DEVELOP TEXTILES WITH A NEW TYPE OF BEHAVIOUR AND FUNCTIONALITY. SMART TEXTILE AND COMPUTING TECHNOLOGY ARE INTRODUCING A SHIFT IN TEXTILE, FROM A PASSIVE TO A DYNAMIC BEHAVIOUR, FROM TEXTILES WITH STATIC FUNCTIONALITIES TO PRODUCTS THAT EXHIBIT DYNAMIC FUNCTIONALITIES.«

Lena Berglin, senior lecturer at The Swedish School of Textiles
Smart textile is a generic term for textiles which react to their environment in a predefined manner. The vision behind smart textile is to create textile products that interact by combining smart materials and integrated computing power with textile application.

Within the EU project Baltic Fashion, Lena Berglin from The Swedish School of Textiles wrote a study giving an overview of different research and commercial activities in the field of smart textiles in Europe. Berglin’s work centers on the question of how smart textiles can be successfully introduced into the fashion and clothing sector. For this purpose, a survey was conducted among European projects, universities and fashion companies. It showed that EU projects and universities strongly focus on the area of health care and workwear, whereas clothing companies specialize in sports and fashion. Aside from production costs and ethical issues of constant monitoring and tracking, one of the reasons why smart textiles have not yet had a breakthrough in fashion is the issue of necessity. Here, Berglin finds a disconnect between research and customer needs and claims that industrial and commercial activities in smart textiles are still in their infancy.

*cover page:* Sound-absorbing textile “Cullus” made by Ulla Bodin, a smart textile project at The Swedish School of Textiles

*left:* Weaving lab at the Swedish School of Textiles

*right from top to bottom:* Health monitoring prototype by The Swedish School of Textiles; coating machine at the Swedish School of Textiles; invisible bicycle helmet by Hövding; technology + fashion = wearable technology
»THERE ARE PROMISING SMART-TEXTILE PROJECTS THAT HAVE THEIR ORIGIN IN ARTISTIC, SOCIAL AND DESIGN CONTEXTS. THE INVISIBLE HELMET IS AN EXAMPLE OF HOW ADVANCED WEARABLE TECHNOLOGY, INCLUDING SENSOR AND AIRBAG TECHNOLOGIES, AND TEXTILE TRANSFORMS OUR VIEW OF WEARING A HELMET.«

Lena Berglin, senior lecturer at The Swedish School of Textiles

The Swedish School of Textiles
Lena Berglin
Within fashion and textiles, The Swedish School of Textiles is considered one of Europe’s most interesting education arenas: a multidisciplinary environment where practical experience is combined with research in artistic development. In 2008, the school founded Smart Textiles, a centre for research and innovation in smart textiles. The centre has many company-driven projects, especially in the field of health monitoring.

www.theswedishschooloftextiles.se
Studies show that more than 1 million tonnes of textiles are thrown away every year in the UK alone. At least 50% of the textiles we throw away are recyclable. As the first industrial upcycler in the world, Trash to Trend extends the life of textile leftovers and brings them back into the production cycle.
Trash to Trend aims to share design globally while finding and using leftover textile materials locally. The idea behind Trash to Trend is the creation of upcycled garments with minimal environmental impact and a transparent production cycle that still allows a serial production. This is achieved through their internet platform—a network for manufacturers with leftover textiles, for designers in need of textiles, and for consumers looking to buy upcycled designs.

The Trash to Trend workshop for the Estonian Academy of Arts’ students was held in November 2012 in Tallinn. The workshop was organized by Reet Aus, the founder of Trash to Trend. Its aim was to introduce the students to upcycling fashion design, and to eventually bring them closer to this process. The students learnt about waste mapping and waste management and how to make use of textile waste in fashion design. Ultimately, they created their own collection out of local industry waste.
"WE NOW KNOW THAT UPCYCLING CAN RADICALLY REDUCE THE ENVIRONMENTAL IMPACTS OF THE GLOBAL TEXTILE INDUSTRY." «

Dr. Reet Aus, founder of Trash to Trend

"WE HEART UPCYCLING." «

Trash to Trend on Twitter

"IT’S GOOD THAT BALTIC FASHION EU PROVIDES LECTURES ABOUT SUSTAINABILITY AND BRINGS TOGETHER STUDENTS FROM DIFFERENT COUNTRIES. THE PRESENTATIONS GIVEN BY PEOPLE WORKING IN THE FIELD CONNECTED WITH SUSTAINABILITY WERE ESPECIALLY INTERESTING TO ME." «

Piret Mägi, Estonian fashion designer and workshop participant

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**Estonian Academy of Arts**
Mariliis Soobard

The Estonian Academy of Arts is the only public university in Estonia providing higher education in fine arts, design, architecture, media, visual studies, art culture, and conservation.

[www.artun.ee](http://www.artun.ee)

**Trash to Trend**
Dr. Reet Aus

Reet Aus is a fashion, theatre and film designer and the founder and head designer of Trash to Trend. The platform of the same name emerged from Reet Aus’ doctoral studies at the Estonian Academy of Arts.

[www.trashtotrend.com](http://www.trashtotrend.com)
[www.reuse.ee](http://www.reuse.ee)
INNOVATIVE TECHNOLOGIES

_Innovative ways of textile and clothing production_

As the global production of textile fibres is growing, so are investments in research and development in new fields of application. The textile and clothing production generates a variety of innovative technologies: from digital pattern making to the use of soy as a natural material to the application of electronics in textiles.
In a study on innovative textile materials and technologies in the fashion industry, INNtex, a German company dealing with innovative textiles, registered a strong growth in the use and continuous innovation of natural fibres—corn, milk, soy, stinging nettle—, high-strength fibres—glass and carbon—, metal fibres as well as intelligent fibres—gold and silver coating. Another fascinating and expanding business is the field of textile surfaces: clothes and textiles can have an innovative look by 3D weaving or digital printing. A further trend is the integration of electronics into textiles, such as solar cells, LED, and sensors to measure heart rate, as well as new textile functions which benefit the customer’s health, e.g. circulation improvement, reduction of bacterial growth, UV protection. Nowadays, more and more textile designs can be created electronically. The benefits of digital design, which is possible through the use of computers and graphic design software, range from the variety of the designs to experimental possibilities. During the EU project, a business training on digital technologies and a workshop were held by the German lead partner and the Polish partners from Gdynia Design Centre, respectively.
»I GAINED A LOT OF NEW INFORMATION ABOUT TEXTILE DESIGN SOFTWARE AND HOW I CAN USE IT FOR MY WORK AS A FASHION DESIGNER.«

Tomasz Szadel, fashion design student at Berlin Weissensee School of Art and business training participant on Usedom
»IT IS INCREDIBLY PRACTICAL TO HAVE A SOFTWARE WHICH LETS YOU DESIGN CLOTHES ON 3D MANNEQUINS.«

Martyna Wygonna, workshop participant in Gdynia

»FOR DESIGNERS AND STUDENTS IN THE TEXTILE INDUSTRY, IT IS VERY HELPFUL TO LEARN A NEW WAY OF PATTERN MAKING THAT IS FASTER AND MORE PRECISE.«

Philip Rudzinski, fashion designer for BALAGANS and business training participant on Usedom

_left from top to bottom:_ Digital textile design; how to digitally construct a garment; business training on Usedom: Berlin fashion designer Esther Perbandt and Latvian fashion student Sabine Skarule

_right from top to bottom:_ 3D textiles by the Polish designer Aleksandra Gaca; from handmade sketches to handmade digital design; water drop on shellflower
THE EVENT WAS VERY INTERESTING AND USEFUL FOR DESIGNERS BECAUSE I GAINED NEW INFORMATION ABOUT INNOVATIVE TEXTILES.«
Joanna Real, StudioLOKO

IN MY OPINION INNOVATIVE TEXTILES ARE THE FUTURE OF FASHION DESIGN.«
Beata Kwiatkowska, StudioLOKO

»SAVING MATERIAL AND REDUCING THE AMOUNT OF WASTE IS THE GREATEST VALUE OF THIS TECHNOLOGY.«
Borys Lewandowski, workshop participant in Gdynia

Gdynia Design Centre
Malwina Studzinska
Pomeranian Science and Technology Park. The GDC supports the development of the city’s creative industry with emphasis on entrepreneurship and projects dealing with industrial and graphic design as well as multimedia and architecture. GDC is also involved in international projects and educational enterprises.
www.centrumdesignu.gdynia.pl

INNtex Innovation Netwerk Textil e.V.
Prof. Dr. Franz Rudolph
Founded in 2000, INNtex coordinates and manages innovative projects in the textile industry.
www.inntex.de
COPPICE
_A student label for innovative fashion

COPPICE unites new talents and introduces them to new audiences. It stands for green thinking and the use of innovative tendencies in Latvian fashion.

»THE BRAND FROM THE ART ACADEMY OF LATVIA, COPPICE, IS A STARTING PLATFORM FOR YOUNG AND PROMISING LATVIAN FASHION STUDENTS, WHO WANT TO AND CAN PROVE THEIR TALENT.

Māra Binde, expert on fashion design at the Art Academy of Latvia
The brand COPPICE was created within the framework of the project Baltic Fashion by the Art Academy of Latvia. It stands for bright and innovative design, a green and contemporary approach as well as for conceptual creative expression. All clothing lines of COPPICE are made in Latvia and are displayed at Pavilions, a fashion and lifestyle concept store located in Riga.

The idea was born while searching for innovative opportunities to support students. In a creative discussion game played by a circle of experts, the idea of a brand under the auspices of the Art Academy of Latvia evolved, which aims at making highest quality and advanced student work accessible to the public. The label helps the school pursue the idea connecting designers and producers.

Funds from the project Baltic Fashion provided a basis for the further development of innovative ideas and a sustainable development.
"THE BRAND COPPICE IS AN ADDITIONAL VALUE TO OUR STUDIES. FOR YOUNG STUDENTS, THIS IS A UNIQUE CHANCE TO SHOWCASE COLLECTIONS TO A WIDER PUBLIC. IN MY OPINION, A STUDENTS’ BRAND IS AN ALTERNATIVE TO ALREADY ESTABLISHED FASHION NAMES. COPPICE PROMOTES ESPECIALLY AVANT-GARDE AND FRESH FASHION BECAUSE THE STUDIES ALLOW STUDENTS TO FREELY EXPERIMENT WITH SHAPES AND MATERIALS — INDEPENDENT OF COMMERCIALIZATION AND MARKET TRENDS. IT GIVES BUYERS, PRODUCERS AND CUSTOMERS THE CHANCE TO FOLLOW UP ON THE NEWEST DESIGN TENDENCIES AND DESIGNERS TO CONNECT WITH THE INDUSTRY."

Anete Krisjanova, fashion design student at the Art Academy of Latvia
IN A COSMOPOLITAN TIME IN WHICH EVERYTHING SEEMS ALIKE, TOPICS SUCH AS TRADITION, WHICH OFFER ROOM FOR IDENTIFICATION, ARE BECOMING MORE IMPORTANT.

Andrej Subarew, lead partner Baltic Fashion EU, Municipality Heringsdorf, Germany

FREEST FISHER CARPET

_Traditional pattern in new design_

The sole creation of innovative products is exceeded when innovation is based on tradition, as cultural heritage is the driver for identification and inspiration.
The Freest Fisher Carpet originated in the early 19th century when fishermen in the German region of Mecklenburg-Western Pomerania began to knit carpets due to lack of work.

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

The workshop was a successful and interactive collaboration between designers, technicians, and producers. The results were showcased at the University in Wismar in April 2013 and during the Baltic Fashion Days from May 1 to 5, 2013 on Usedom. Furthermore, the exhibition travelled through the Baltic Sea Region, e.g. to Riga and Helsinki.

*cover page:* Baltic symbols in new design by Andrej Subarew

*left:* Skirt inspired by the Freest Fisher Carpet designed by Andrej Subarew

*right from top to bottom:* Graphic designer Robert Seegler at work; getting to know the weaving technique at the Kulturhof Mölschow on the island of Usedom
»REINTRODUCING THE DISTINCTIVE COLORS AND SYMBOLS OF THE FISHER CARPETS TO THE WORLD IN A TIMELESS MANNER CONTRIBUTES TO THE DISTINCTIVENESS OF THE REGION, WHICH IS THE RIGHT WAY TO GO.«

Dietmar Gutsche, lead partner, Director of Tourism Kaiserbäder, Island of Usedom, Germany

»THE NORDIC SYMBOLS, SIGNS AND PATTERNS IN THE FREEST FISHER CARPETS ARE PERFECTLY SUITABLE FOR A CREATIVE WORKSHOP WHICH DEALS WITH TRADITION AND INNOVATION. «

Andrej Subarew, Baltic Fashion EU

»WORKING WITH FASHION, JEWELLERY, PRODUCT AND GRAPHIC DESIGNERS IS EXCITING BECAUSE IT MAKES YOU DEVELOP CREATIVE THINGS YOU WOULDN’T BE ABLE TO ACHIEVE ON YOUR OWN.«

Robert Seegler, graphic designer

»OLD DOESN’T MEAN DUSTY OR BORING TO ME. I FIND IT EXCITING TO DISCOVER NEW SHAPES AND PATTERNS IN THE OLD FREEST FISHER CARPETS. «

Katrin Sergejew, fashion designer

Kaiserbäder Insel Usedom
Andrey Subarew
The workshop was organized by the lead partner of the Baltic Fashion EU Project, Kaiserbäder Heringsdorf/Usedom, in collaboration with the University of Technology, Business, and Design in Wismar.

www.drei-kaiserbaeder.de
SUSTAINABLE FASHION

Zero Waste Pattern Cutting

Designing and cutting without waste: the method of “Zero Waste Pattern Cutting” can enable sustainable design practices and ultimately provide new perspectives for fashion design in the future.

> IT IS A STEP AWAY FROM EGOCENTRIC, HIERARCHICAL DESIGN MODELS THAT PREVAIL AND A STEP TOWARD A NEW MODEL FOR GARMENT DESIGN AND PRODUCTION. «

Holly McQuillan, Zero Waste Pattern designer, educator and researcher, New Zealand
Zero Waste Pattern Cutting (ZWPC) refrains from the standard technique "cut and sew", which usually produces 15% fabric waste per garment. ZWPC follows the method of integrated pattern making and fashion design which enables the elimination of fabric waste from garment production. The design researchers who put this approach back on the map and refined it are primarily Timo Rissanen and Holly McQuillan from New Zealand.

Within the project Baltic Fashion EU, the Aalto University in Helsinki organized a ZWPC workshop conducted by Holly McQuillan. The participants included university lecturers, students and designers from partnering organizations of Baltic Fashion EU. Together, they gained practical knowledge on garment production without leftover waste and created sustainable fashion products.

The project is documented on a blog—www.zwpcworkshop.wordpress.com—which informs about the basics of the ZWPC method and shows some of the project outcomes of the workshop.

cover page: Cutting without waste
left: Andrej Subarew draping a ZWCP-dress
right from top to bottom: Silkscreening by hand; Final dress by Andrej Subarew; participants at work
»IN GENERAL, ZERO WASTE FASHION MEANS A BETTER FUTURE FOR MY CHILDREN.«
Mara Binde, Latvia

»THE ZWPC-WORKSHOP SHOWED ME A FUNDAMENTALLY DIFFERENT WAY OF PATTERN MAKING.«
Andrej Subarew, Germany

»IT CHALLENGES THE TRADITIONAL THINKING AND HELPS ME WORK IN A MORE SUSTAINABLE WAY.«
Pia Mouwitz, Sweden

»ZERO WASTE TECHNIQUE IS LIBERATION IN PATTERN MAKING.«
Tuula Bergqvist, Finland

Aalto University, The School of Arts, Design and Architecture, Helsinki, Finland
Kirsi Niinimäki
The school produces specialists and innovators in art, design and architecture with strong artistic and technical skills.
www.arts.aalto.fi
TO MAKE CLOTHES THAT MATTER

_From tradition to new design aesthetics_

Many years of fast consumption of fashion and clothing have forced us to search for new solutions. To gain a new design perspective, we need to understand the values of clothes. The project “To make clothes that matter” is focused on design aesthetics so as to communicate selected values through garments.

»IT IS IMPORTANT TO GIVE DESIGNERS AND PRODUCT DEVELOPERS A NEW POINT OF DEPARTURE WITHIN THE DESIGN PROCESS. THROUGH PRACTICAL RESEARCH ABOUT HIDDEN AND INVISIBLE VALUES, WE CAN CONTRIBUTE TO A NEW DESIGN BASED ON TRADITION AND MAKE INNOVATIVE CLOTHES THAT MATTER.«

Pia Mouwitz, senior lecturer for fashion design at The Swedish School of Textiles
The aim of this project is to look at how we can design valuable clothes. How can we challenge old and new ideas of values of clothing? To attain a new design perspective, we need to understand the value of clothes, communicated through expression or hidden values. Knowing more about values can help us to understand the way we want our garments to be perceived and used, to design and make clothes that matter.

Six modules will deal with the value of expression, tradition and techniques combining both theory and practice.

In the first three modules, participants with experience from different fields of the fashion industry, as well as from fashion and art academies, are to present their own work, each representing different traditions and aesthetics—Sami culture, new cultures, Swedish folk costumes, tailoring, mass production, accessories, functional clothing with integrated electronics—and various techniques and methods—weaving, embroidery, “from denim to dressed” and “to begin from the end”. These presentations ought to determine the value of clothes.

Module four is focused on selected values with the aim to understand how values can be communicated through an outfit and enhanced to the viewer and/or user. Module five deals with the garment production. The outfits will be photographed in the final module.

The project terminates with an exhibition showcasing the results.
“Aesthetic values are visually perceived and we normally judge things by their looks. It is with our personal perception that we judge clothing. A hidden value is not obvious when you look at a garment. But for some people, who know the story behind it, it can be an obvious, important value.”

Pia Mouwitz, senior lecturer for fashion design at The Swedish School of Textiles
Objects used in public spaces not only fulfil purposes but can beautify the environment. Those objects are usually immobile and consist of robust materials. But what happens if you dress a public space with textiles?
The goal of this project was to introduce textiles as a material in public spaces and to explore how the use of textile materials could improve functional as well as aesthetic values of a public space. 

During a five-day workshop, textile design and architecture students from the Estonian Academy of Art were tasked with developing concepts on how to dress public spaces.

After theoretical input given by Mare Kelpman (EAA) and Lena Berglin (The Swedish School of Textiles), the workshop participants mapped out conceptual ideas on how to beautify the courtyard of the Estonian Museum of Applied Art and Design in Tallinn. By the end of the workshop, the team had five months to bring their vision to life.

The course resulted in a design concept visualized as material samples and designed objects in full scale. The students developed a kite-like LED-roof, LOHE, and crochet chairs, PUNUD, based on leftover materials from Estonian automotive companies for the museum’s courtyard.

The well-attended project opening was held in June 2012 at the Estonian Museum of Applied Art and Design. With the project coming to an end, the chairs found their new home in an Estonian school for children with disabilities.
»WE ENDED UP USING A GREAT DEAL OF SURPLUS MATERIALS LEFT OVER FROM MANUFACTURING PROCESSES, WHICH WOULD OTHERWISE HAVE BEEN SCRAPPED. SO, IN THE COURSE OF THE PROJECT, WE ACTUALLY OFFERED ESTONIAN COMPANIES AN OUTPUT, SHOWING THEM HOW THEIR SURPLUS MATERIALS COULD BE USED IN A NEW WAY.«

Mare Kelpman, head of the Department of Textile Design of the Estonian Academy of Arts

»I THINK WE ALL LEARNT SOMETHING FROM THIS: HOW TO MOBILIZE OURSELVES DURING A VERY LIMITED PERIOD AND HOW TO CREATE IMPRESSIVE OBJECTS WITH VERY SIMPLE MEANS.«

Mare Kelpman, head of the Department of Textile Design of the Estonian Academy of Arts

Estonian Academy of Arts
Marilis Soobard
The Estonian Academy of Arts is the only public university in Estonia providing higher education in fine arts, design, architecture, media, visual studies, art culture, and conservation.

www.artun.ee
GERMANY

The German Institutes for Textiles and Fiber Research Denkendorf (DITF)
www.ditf-denkendorf.de
The German Institutes for Textiles and Fiber Research Denkendorf (DITF) are among Europe’s largest textile research centers, they conduct applied research along the whole textile production and supply chain in cooperation with international networks. DITF are comprised of three facilities: Institute of Textile Technology and process Engineering Denkendorf (ITV), Institute for Textile Chemistry and Chemical Fibers (ITCF) and Center of Management Research (DITF-MR).

Hohenstein Institutes
www.hohenstein.de
Hohenstein Institutes, a family-run company, is considered one of the most significant independent research facilities in the textile sector. The core of their business is applied research and development of innovative products and methods. Hohenstein Institutes also offer consulting and trainings.

FINLAND

Federation of Finnish Textile and Clothing Industries
www.finatex.fi
The Federation of Finnish Textile and Clothing Industries, short Finatex, is an organization aimed at improving the profile and global competitiveness of companies in the textile and clothing sector. Finatex also seeks to generate new businesses, innovative products and jobs in Finland by promoting training and education, research and product development.

ESTONIA

Estonian Clothing and Textile Association
www.textile.ee
As a voluntary non-profit organization of individuals and legal entities, the Estonian Clothing and Textile Association (ECTA) promotes the development of the clothing and textile industry in Estonia and represents the common interests of Estonian manufacturers.
LITHUANIA

Lithuanian Apparel and Textile Industry Association
www.latia.lt
The Lithuanian Apparel and Textile Industry Association (LATIA) represents the interests of the Lithuanian textile sector in social and industrial matters on both a national and international level. LATIA’s aim is to strengthen the profile of Lithuanian fashion and textile brands. The association creates intelligent sourcing solutions, efficient production possibilities, and offers educational support and business consulting. LATIA also organizes ‘Baltic Textile + Leather’ in Vilnius, the biggest textile and fashion trade show in the Baltic States.

Agency for Science, Innovation and Technology (MITA)
www.mita.lt
As the main governmental institution, the Agency for Science, Innovation and Technology (MITA) is responsible for the implementation of innovation in Lithuania. MITA coordinates national and international programmes in the field of research, technological development and innovation. The agency also offers services to innovators, entrepreneurs, and researchers looking for cooperation opportunities and financial support.

Lithuanian Innovation Centre
www.lic.lt
The Lithuanian Innovation Centre (LIC) provides support to enterprises, research institutions, industry associations and business support organizations with innovative ideas. The public organization aims at increasing Lithuania’s competitiveness in the field of innovation on the international market.

SWEDEN

Smart Textiles Business Innovation
www.smarttextiles.se
Smart Textiles Business Innovation is a research centre at the University of Borås. It aims to connect various competences for initiating, developing and operating research, prototype and product development projects in companies which collaborate within the framework of the initiative. The centre is divided into two parts: company-driven projects and prototype factory. The first one is directed at the industry and supports business-driven research in collaboration with R&D programmes, businesses and institutions. The latter supports the execution of an idea and is a centre for development through prototyping with access to full-scale laboratories.

Swerea Group
www.swerea.se
The Swerea Group is the leading research and development institute for the textile industry, collaborating with manufacturers and developers of technical textiles, clothing and other textile products. It creates, refines and procures research results within the fields of materials, process, product and production technology. The objective is to create business benefits for members and customers and to strengthen the capacity for competition and innovation in the Swedish economy.
**POLAND**

**Polish Federation of Apparel & Textiles Industry Employers**  
**www.textiles.pl**

The Federation of Apparel & Textiles Industry Employers (PIOT) represents textile and clothing companies before state authorities. PIOT is part of the Clothing, Accessories and Leather Goods Trade Promotion Program which is set to strengthen Poland’s economic competitiveness by establishing business contacts and promoting Polish export specialties among international partners.

**Pomeranian Science and Technology Park**  
**www.ppnt.pl**

The Pomeranian Science and Technology Park (PSTP) in Gdynia is a space for educational, research and development centres, business entities, consulting, financial and training institutions. The focus is the support of the development of the Pomeranian Provinces economic potential by establishing a venue that enables partnerships, innovation and entrepreneurship. PSTP promotes the development of high-technology-based ideas, mainly in biotechnology, environmental protection, computer science, electronics and telecommunication, and industrial design.

**LATVIA**

**Latvian Technological Center**  
**www.innovation.lv**

The Latvian Technological Center (LTC) is a non-profit organization which works to obtain the support of manufacturing SMEs for high-tech products. It promotes collaborations between the industry and research laboratories in the business sector on a national and international level.
The Baltic Fashion EU Project (2011–2013) is part of the Baltic Sea Region Programme, which is financed in part by the European Union. The project aims at improving the support provided to a high number of small and medium-sized enterprises (SMEs) and entrepreneurs throughout the Baltic Sea Region by compilation of knowledge and information, exchange of experience and transfer of innovations. Special attention is given to sustainability.

The project assembles a network of diverse partners, including regional authorities and business support agencies, fashion associations and educational facilities from seven BSR countries: Estonia, Finland, Germany, Latvia, Lithuania, Poland and Sweden.

Baltic Fashion EU brought forth a variety of activities: workshops, case studies, analyses, round-tables, business cooperation events, training modules, good practices collections, pilot courses, roadmaps and action plans.

The focus was to find new ways to support Baltic fashion, especially through best practices of support measures, new business trainings and methods, and innovative approaches to promote fashion from the Baltic Sea Region.

In the future, Baltic Fashion will continue to exist in various forms: national and BSR-wide action plans, a roadmap for innovations, a database for local production in the seven partnering countries and, most importantly, the information portal www.balticfashion.eu.

The web portal is a source of information for all interested people, authorities, companies and media. It compiles the topics of education, business and events in the Baltic Sea Region.
Meet the 11 partners

GERMANY

**Municipality of Heringsdorf**
(*lead partner*)
www.drei-kaiserbaeder.de
Kaiserbäder is the Municipality of Heringsdorf on the island of Usedom. The BALTIC FASHION AWARD team initiated the Baltic Fashion project and contributed to innovative Baltic fashion as well as to a positive image transfer of the region. The BALTIC FASHION AWARD exists since 2002 and has developed into a recognized competition for young fashion designers from all Baltic Sea countries.

**Ministry of Economy, Construction and Tourism Mecklenburg-Vorpommern**
www.wm-mv-regierung.de
The federal state Mecklenburg-Vorpommern has supported the BALTIC FASHION AWARD from its very beginning. The competition has become one of its leading showcases. Mecklenburg-Vorpommern is an inspiring place for young creative people and innovative products.

FINLAND

**Novia University of Applied Sciences**
www.novia.fi
Novia University of Applied Sciences is an institution of higher education which focuses on clothing design and manufacture in small-scale productions and sample collections. It is mandated to support the regional development by providing regional businesses with practical solutions.

**Aalto University. School of Arts, Design and Architecture**
www.aalto.fi
The School of Arts, Design and Architecture is the largest of its kind in the Nordic countries and one of the most prestigious in the whole world. The school offers design, digital media, audiovisual presentation, art education and visual culture studies. Aalto considers the viewpoint of usefulness as the foundation of artistic activity.
Baltic Fashion Federation
www.bffederation.com
The Baltic Fashion Federation is a non-profit organization with the goal of developing the fashion industry on a national and international level. It promotes trade, industrial and technical cooperation and provides the Baltic States with relevant information. Moreover, the federation organizes fashion events in all Baltic countries.

Art Academy of Latvia
www.lma.lv
The Art Academy of Latvia is an academic institution where students can acquire higher education with specialization in design. During the study process, young designers gain both theoretical knowledge and practical skills in product and environmental design. All the lecturers are experienced design professionals.

The Lithuanian Apparel and Textile Industry Association (LATIA)
www.latia.lt
The Lithuanian Apparel and Textile Industry Association (LATIA) negotiates interests of the Lithuanian textile sector in social and industrial matters both domestic and international. Its aim is to strengthen the profile of Lithuanian fashion and textile brands. With more than 130 members, the association creates intelligent sourcing solutions as well as efficient production possibilities, and offers educational support and business consulting. LATIA also organizes ‘Baltic Textile + Leather’ in Vilnius, the biggest textile and fashion trade show in the Baltic States.

The Swedish School of Textiles, University of Borås
www.theswedishschooloftextiles.se
The Swedish School of Textiles is considered one of Europe’s most interesting education and research arenas. The school offers education programs at bachelor and master level in design, management and technology. It is a place where creativity and technology meet. What sets the Swedish School of Textiles apart from other textile schools is its access to extraordinary technology and to special-equipped laboratories as well as to workshops, studios and sewing rooms.
**POLAND**

**Gdynia Design Centre**  
**www.centrumdesignu.gdynia.pl**  
The Gdynia Design Centre (GDC) was established as part of the Pomeranian Science and Technology Park, a space for educational, research and development centres, business entities, consulting, financial and training institutions. The GDC supports the development of the creative industry with emphasis on entrepreneurship and projects dealing with industrial and graphic design as well as multimedia and architecture. At the same time, the GDC coordinates multiple design-related initiatives and events in the city of Gdynia, such as Gdynia Design Days. The GDC is also involved in international projects and educational enterprises.

**ESTONIA**

**Tallinn Business Incubators**  
**www.inkubaator.tallinn.ee**  
The mission of the Tallinn Business Incubator, founded in 2006 by the city of Tallinn, is to provide a supportive environment for sustainable start-up businesses. The incubator offers consulting, training, workshops, and network events. With help from the in-house coaching team and external mentors, businesses can improve their strategies. To become part of the incubator, applicants need to attend a business training course and submit a business plan. They are granted office spaces, studios, showrooms, seminar rooms, and financial support.

**Estonian Academy of Arts**  
**www.artun.ee**  
The Estonian Academy of Arts is the only university in Estonia providing education in art, design, architecture and art culture at three levels of higher education. While offering a wide selection of specialties, the Academy also offers unique, individualized curricula and personal mentorship by members of the faculty. The Estonian Academy of Arts collaborates with more than a hundred universities worldwide and belongs to several international higher education networks.