

Alia
Blow

INTERWOVEN

Reclaiming the Domestic Fibre

This textile collection explores knitting as a contemporary design practice, rethinking its associations with domesticity through a feminist and sustainable lens. The collection is composed of a series of rug-weight knitted wall panels, designed for interior settings where material, narrative and composition are central to the spatial experience.

Constructed entirely from second-hand yarns, the collection is grounded in a 'found colour' approach, where palette and material are determined through sourcing rather than selection. This process is supported by a zero-waste methodology, where knitted panels are laser cut and reassembled into interlocking compositions, allowing materials to be continuously reconfigured across multiple outcomes. Through this, the work combines traditional craft with contemporary processes to create textiles that are both materially conscious and visually resolved.

The collection is structured across three sub-collections, Inherited, Interpreted and Reconstructed, which trace the evolution of floral motifs into increasingly abstract geometric forms. This progression reflects a broader narrative of femininity, moving from historically defined ideals towards more fluid and self-determined expressions. Alongside this, the Reclaimed sub-collection extends the technical development of the work through material and process experimentation.

Positioned within the high-end bespoke interiors market, the collection is designed for spaces that value craftsmanship, material integrity and narrative-driven design. Each panel operates as both a functional textile and a considered visual statement, offering adaptable compositions that respond to different interior contexts. Through the integration of reclaimed materials, tactile processes and embedded storytelling, the work aims to create textiles that not only occupy space, but contribute meaningfully to it.

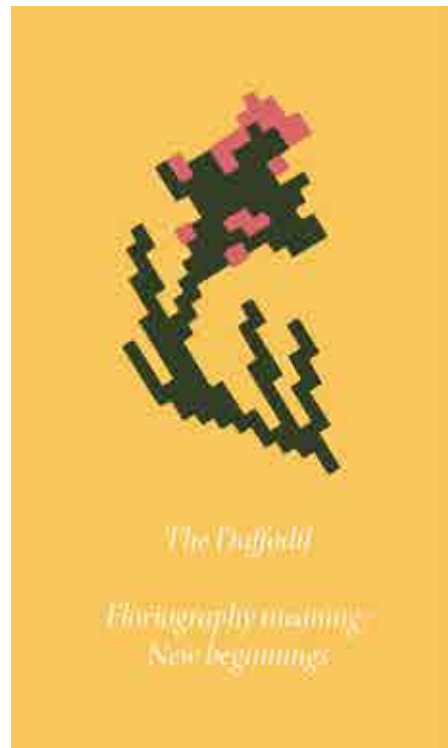
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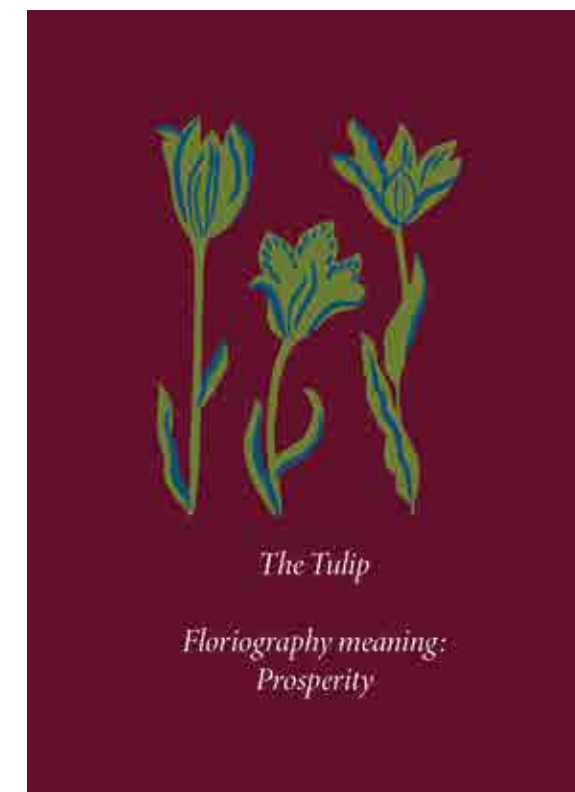
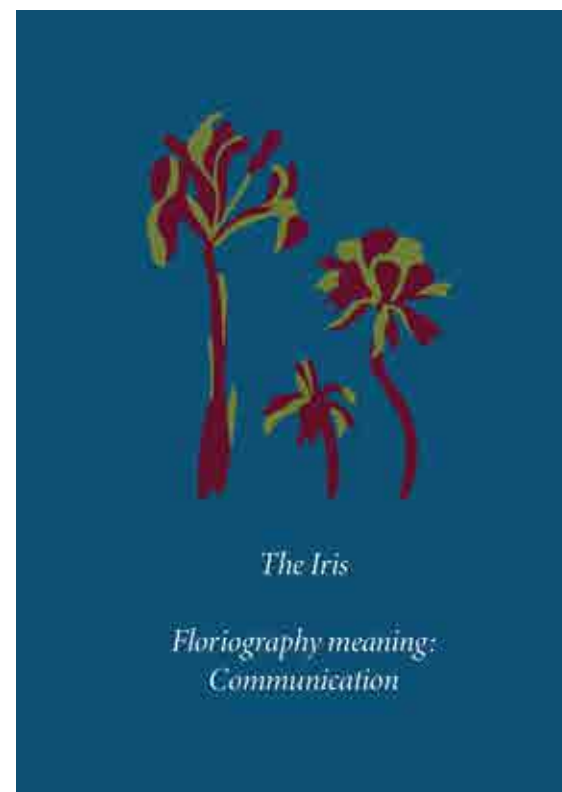
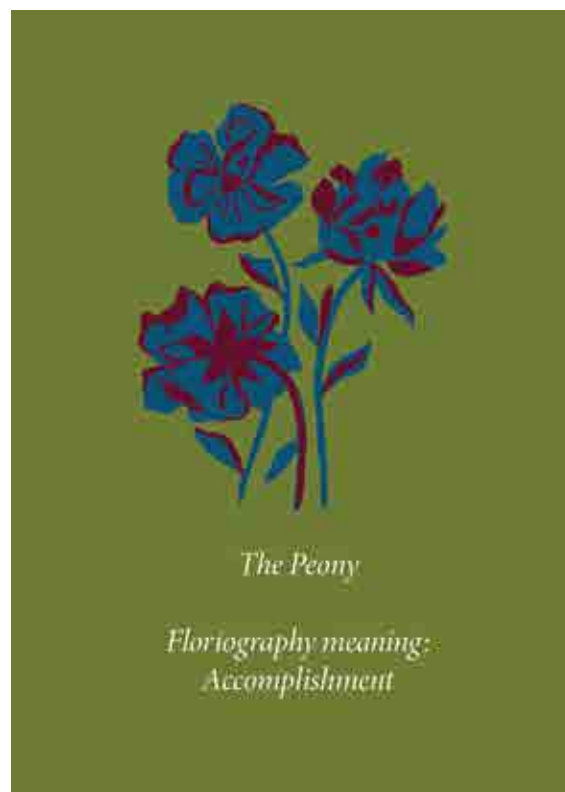
Story

This collection's story begins with floriography, using the symbolic language of flowers to construct a feminine narrative through my samples. The drawings translate these meanings into visual forms, allowing ideas of femininity, emotion and identity to be communicated through motif and composition.

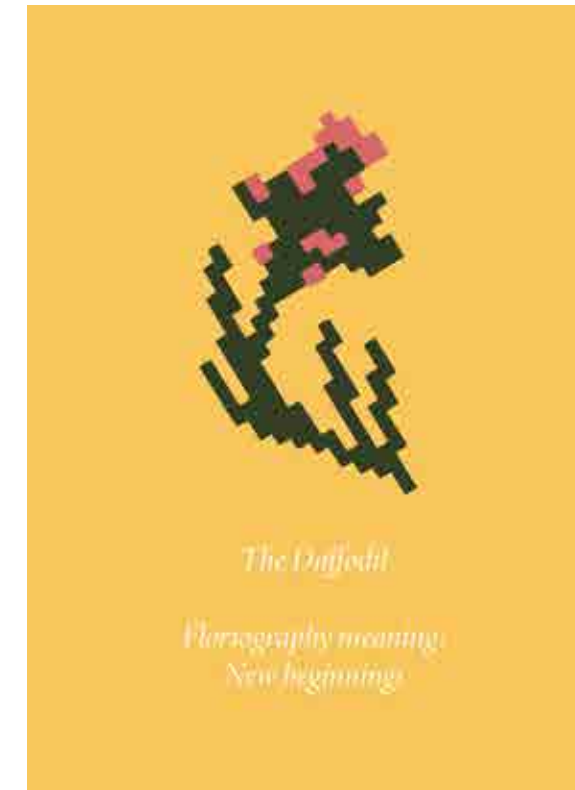
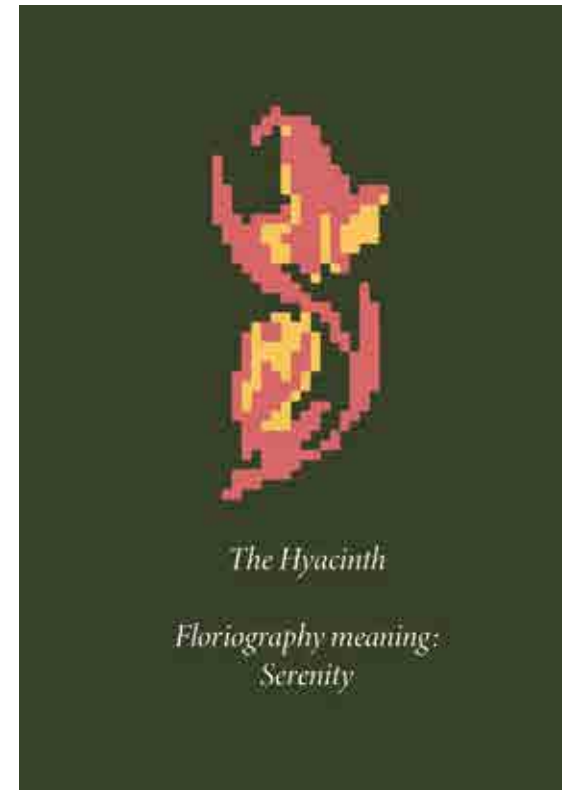
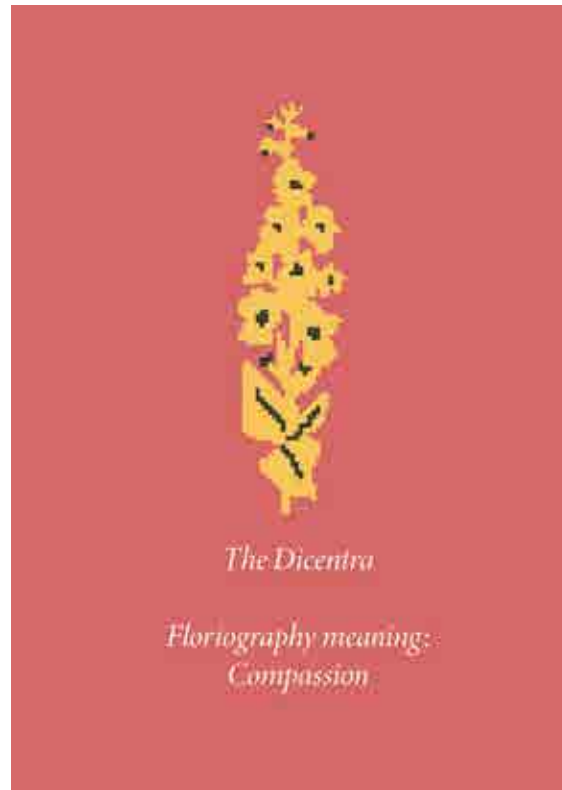
*The approach is informed by my dissertation research into the feminisation and marginalisation of knitting as a craft. As explored by Rozsika Parker in *The Subversive Stitch*, textile practices associated with women have historically been undervalued and positioned as inferior to other forms of labour. In response, I use floriography as a way to reclaim and reframe these associations, embedding meaning and narrative directly into the visual language of the work.*

*The collection develops across three stages, *Inherited* presents the floral motifs in their natural form, then *Interpreted* translated them into pixelated compositions referencing knitting punch cards, and finally *Reconstructed* shows them as fully geometric structures. This progression reflects femininity as something fluid and evolving, continuously shifting into new visual languages.*

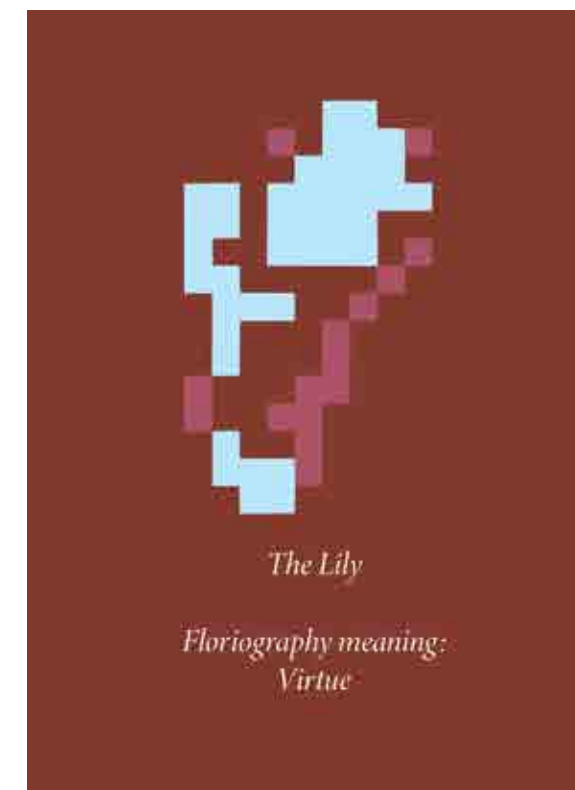
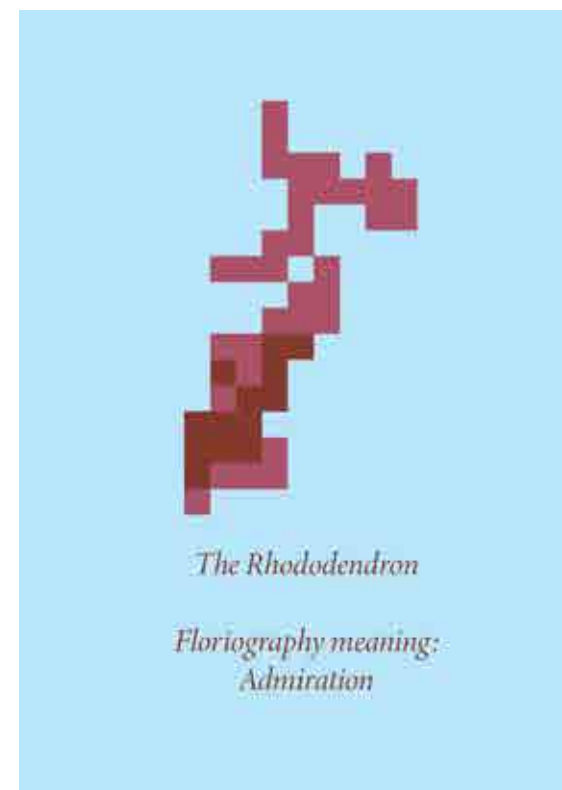
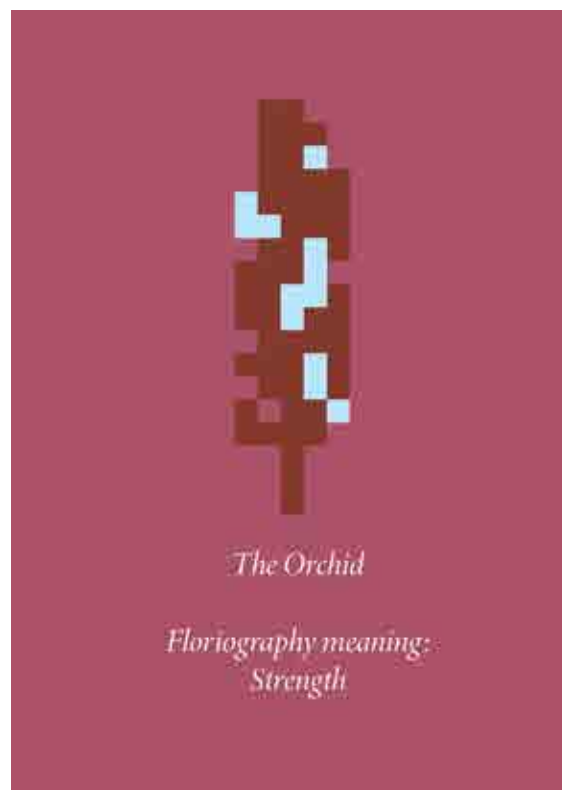
Inherited



Interpreted



Reconstructed







Materiality

This collection is constructed entirely from second-hand yarns, sourced through charity shops, local makers and resale platforms such as Vinted. Working in this way allows materials to remain in circulation, while also introducing a layer of narrative, as each yarn carries traces of its previous use, origin or ownership into the making process.

Rather than selecting colours in advance, the palette is developed through 'found colour'. The yarns used in the collection establish a fixed palette, where colour decisions emerge through availability and discovery rather than control.

To extend this palette beyond the yarn itself, I used MX synthetic dyes to colour match fabrics for the backing of each piece. Through a process of testing and refinement, the dyed fabrics are carefully aligned with the tones of the yarns, creating continuity between the knitted surface and its supporting layer.

Grounded in a tactile and colour-led approach, the collection is shaped by the inherent qualities of the materials, allowing the yarns and their associated processes to guide both the development and final outcomes.

Construction

The construction of the panels is centred around a zero-waste methodology, where each stage of making is designed to retain and reuse material. Knitted panels are produced in different colour compositions and then laser cut using a consistent set of motifs, arranged in varying layouts within each panel.

These motifs are removed to deconstruct the original compositions, creating a series of individual elements that can be reassembled across multiple panels. Through this process of extraction and reintegration, each cut piece is repositioned rather than discarded, forming new interlocking arrangements of colour and form.

By building on the zero-waste nature of knitting itself, this approach increases the circularity of the collection, ensuring that all material remains in use. The outcome is a construction process defined by repetition and reconfiguration, where each panel is part of a wider, evolving system.

1.

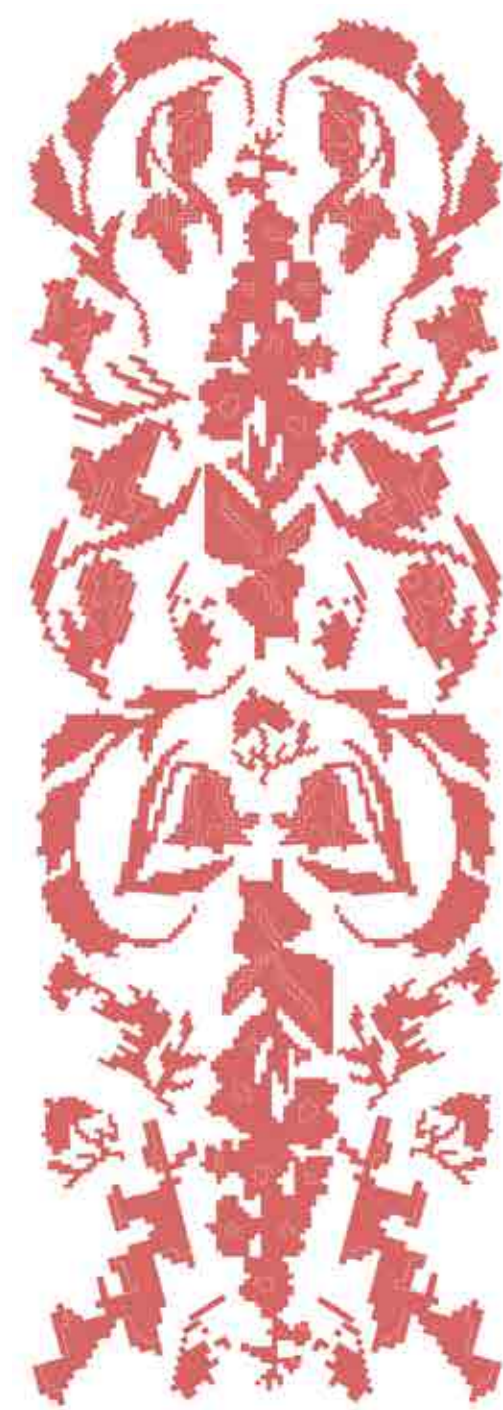


Laser cut the panel

2.



Deconstruct the panel

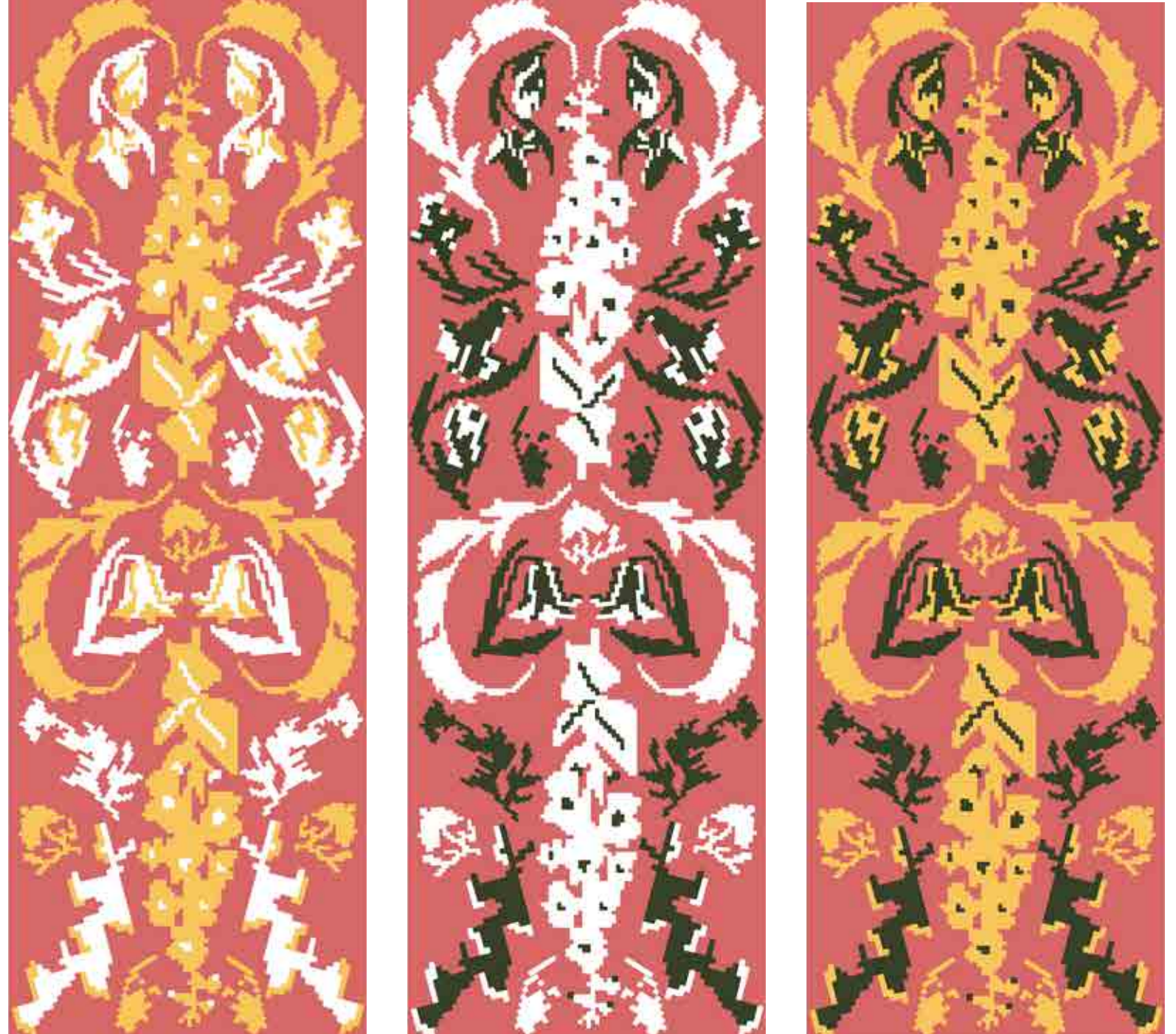


3.



Extract the pieces

4.



Reconstruct the panel



Inherited

The Inherited sub-collection draws on floriography to explore traditional Victorian constructions of femininity, using fully floral motifs to create dynamic compositions across three panels scales. These selected flowers act as symbolic carriers of meaning, reflecting how femininity has historically been defined through ideals of beauty, virtue and emotional sensitivity.

Motifs such as the orchid, lily and tulip reference qualities of delicacy, purity and admiration, echoing cultural narratives that positioned women as ornamental and morally refined. Within this context, femininity was often associated with the domestic sphere, where expression was channelled through decoration, subtlety and visual language. Flowers became a means of communicating identity, emotion and social value in ways that were both coded and constrained.

Additional motifs, including the iris, poppy and peony, introduce themes of memory, devotion and aspiration, suggesting the emotional depth that sits beneath these surface ideals. Together, the compositions reflect a version of femininity that is both constructed and inherited, shaped by expectation yet rich with symbolic meaning.

By working with floral forms in their most recognisable state, this sub-collection establishes the foundation of the narrative, presenting femininity as it has traditionally been understood, before it is transformed in later stages of the collection.









Interpreted

The Interpreted sub-collection marks a transition within the narrative, where traditional floral motifs are translated into pixelated forms and arranged into more structured compositions. Referencing the symmetry and repetition of damask wallpaper, these designs introduce a sense of order and control, shifting the floral motifs from expressive symbols into organised systems.

The process of pixelation draws directly from knitting punch cards, where imagery is broken down into a grid to be mechanically reproduced. By applying this visual language, it extends the technical methodology into the design itself, embedding the logic of knitting within the surface pattern. As a result, the motifs begin to lose their naturalistic qualities, becoming simplified and mediated through structure.

The florigraphic references within this stage, including the dicentra, hyacinth and daffodil, suggest a shift in the narrative of femininity. While still rooted in symbolic meaning, these flowers introduce themes of change, resilience and emotional complexity, reflecting a movement away from fixed ideals and towards a more self-defined identity.

The compositions present femininity as something in transition, no longer purely inherited, but actively reinterpreted through systems, structures and processes. This stage is a bridge within the collection, where traditional symbolism is not abandoned, but reworked into a new visual and conceptual language.









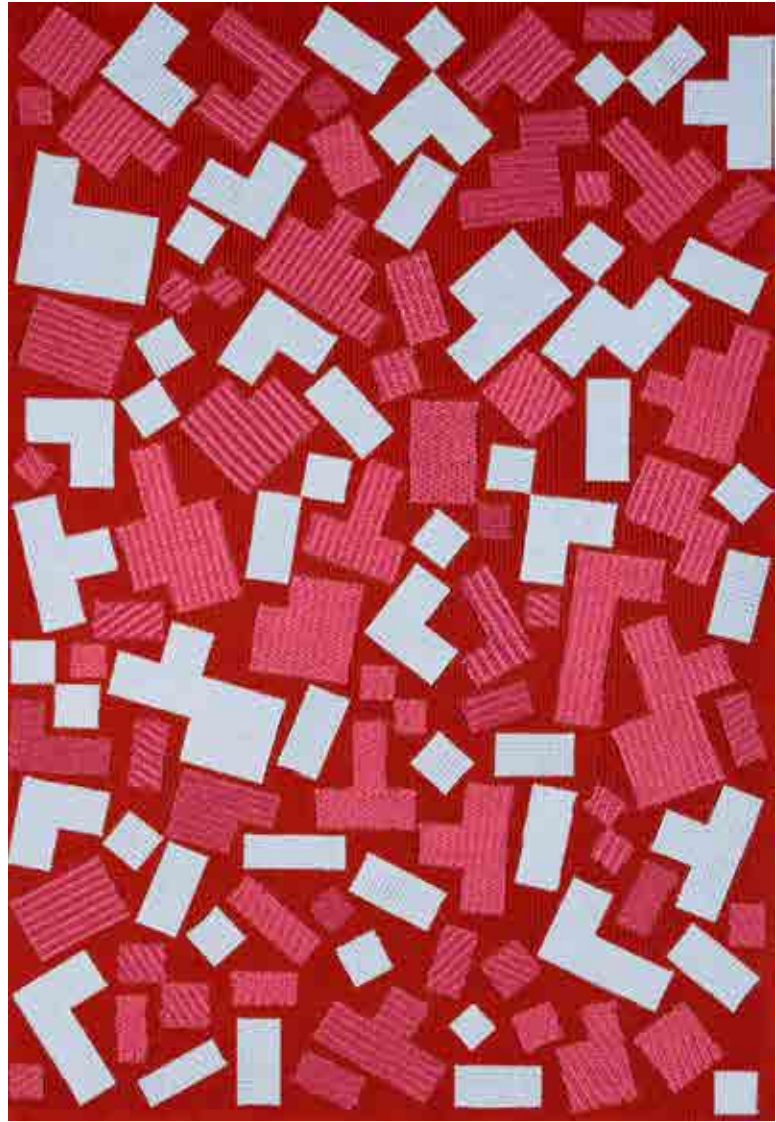
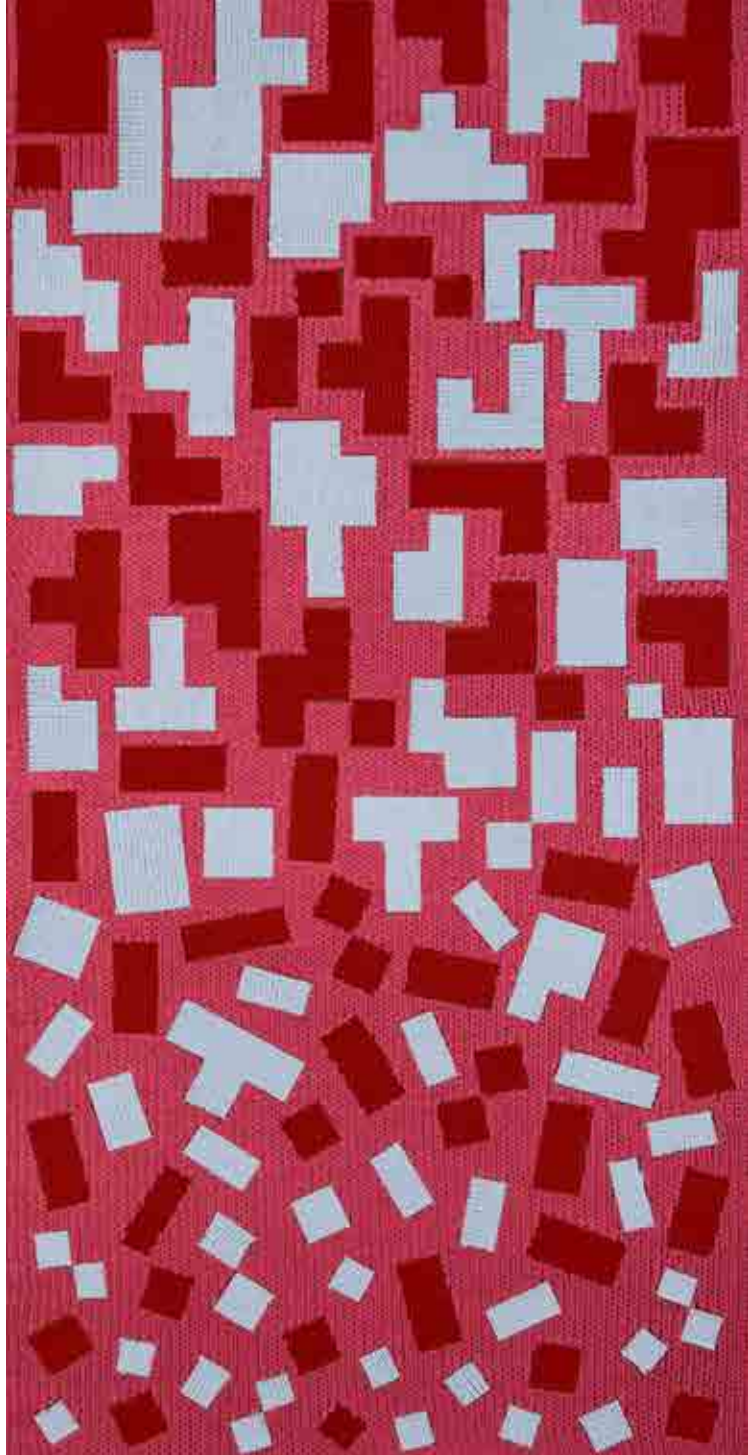
Reconstructed

The Reconstructed sub-collection represents the final stage in the evolution of the feminine narrative, where floral imagery is fully abstracted into geometric forms. Derived from highly pixelated drawings, the original motifs are broken down to a point where their source becomes almost unrecognisable, leaving behind a language of shape, structure and composition.

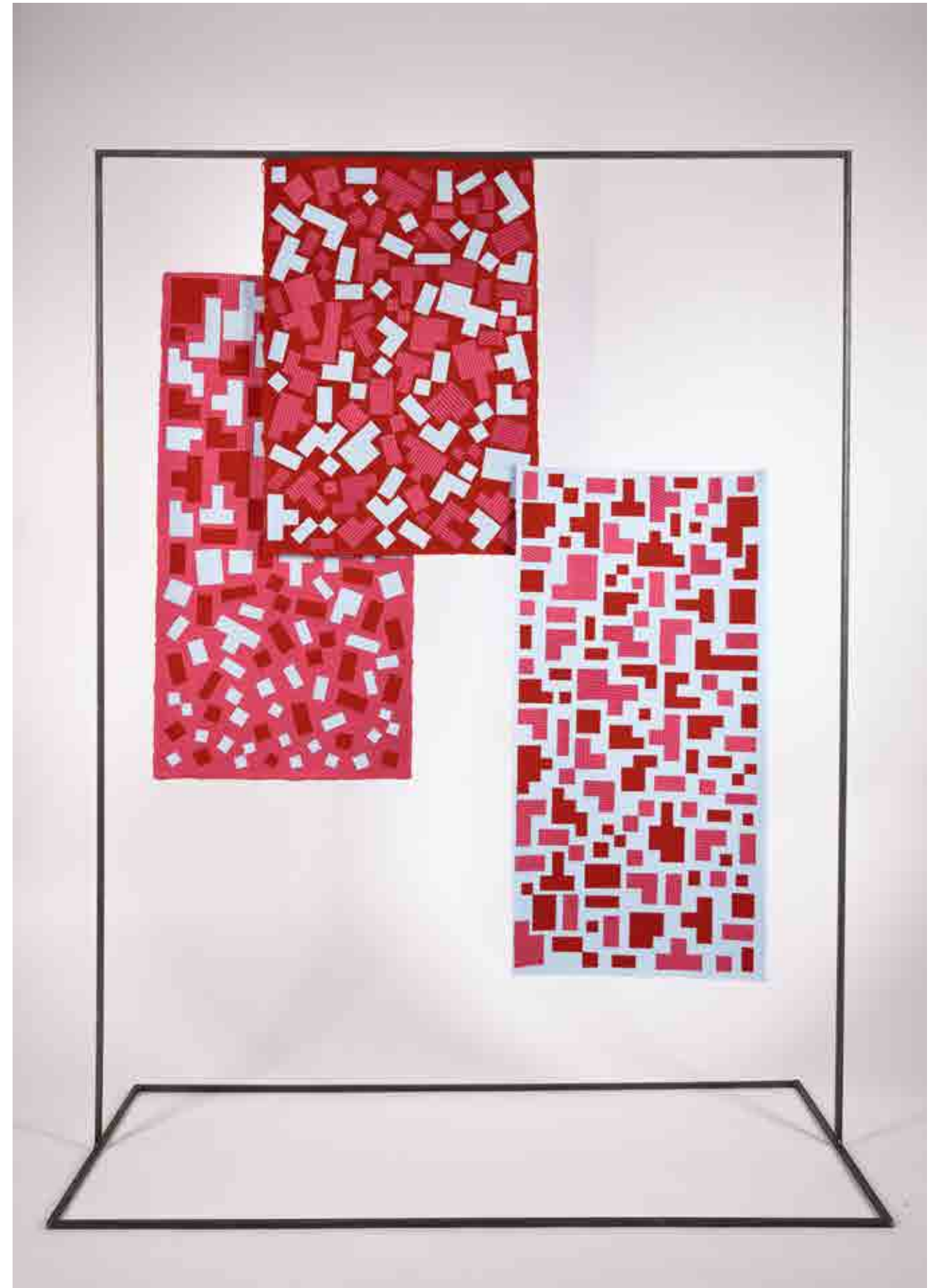
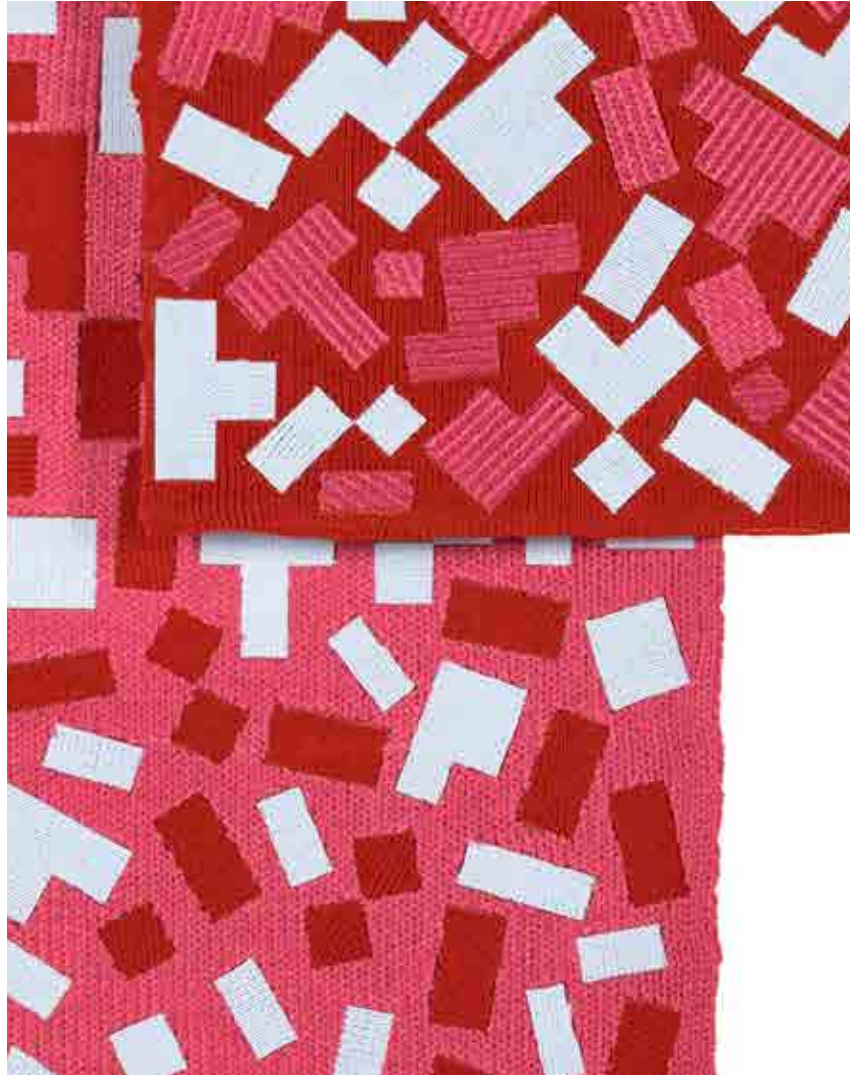
This process of extraction transforms the florals into a new visual system, where meaning is no longer communicated through recognisable symbols, but through arrangement, rhythm and spatial relationships. The softness and ornamentation associated with the original imagery is replaced with clarity and precision, signalling a shift away from traditional representations of femininity.

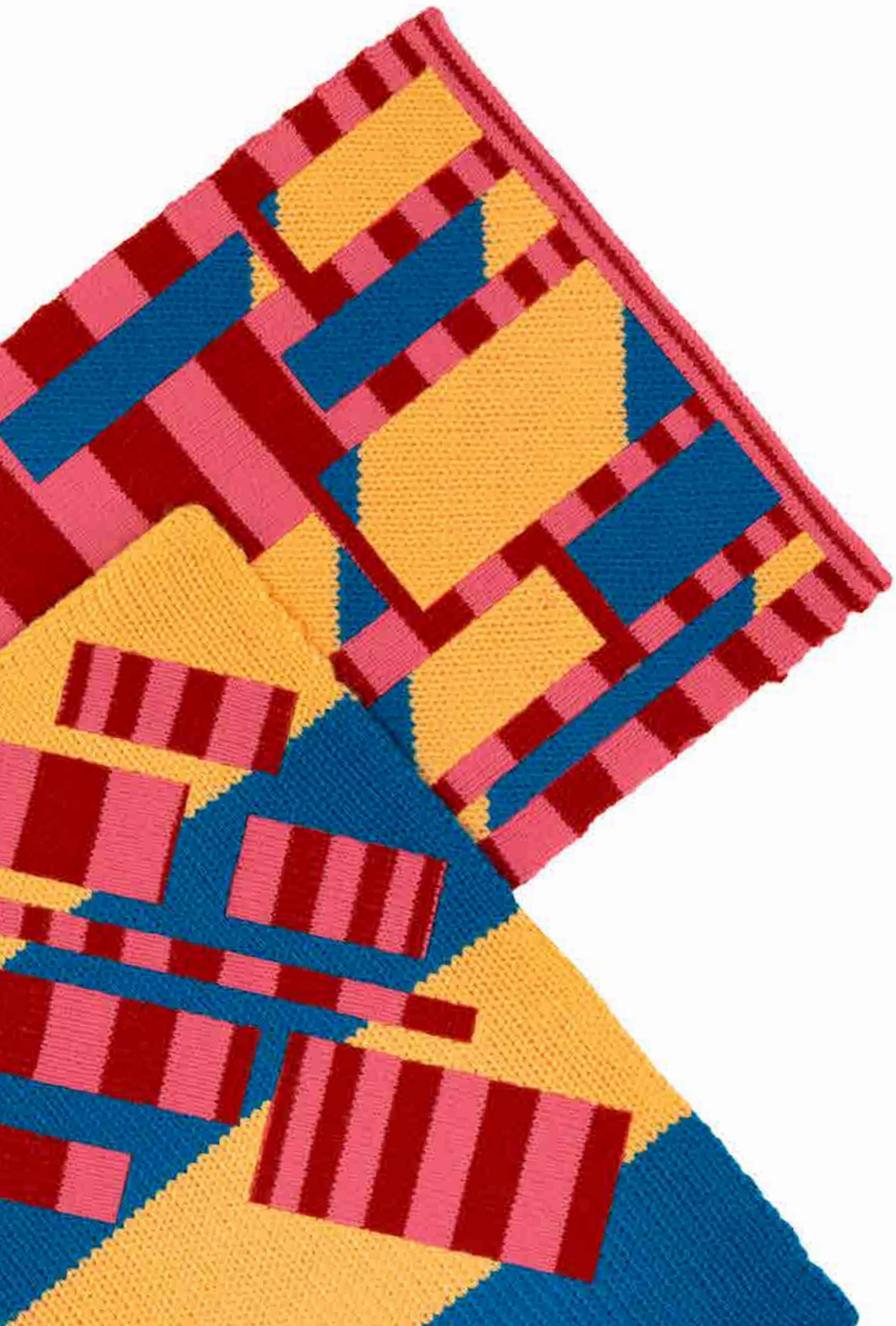
In this stage, femininity is no longer defined by inherited symbols or interpreted through existing systems, but reconstructed into something independent and self-determined. The work reflects a form of identity that has moved beyond expectation, existing instead as a fluid and adaptable visual language.

By translating the collection into a fully geometric aesthetic, this sub-collection also extends its relevance within contemporary interiors, offering a more abstract and versatile application of the narrative. In doing so, it broadens the potential audience while maintaining the conceptual foundations established throughout the collection.









Reclaimed

The Reclaimed sub-collection focuses on the continued development of the collection's core technique, using experimentation to expand the possibilities of laser cutting knit. Building on the established methodology, this body of work explores how knitted surfaces can be further manipulated, de-constructed and reassembled through alternative processes, positioning making as an ongoing site of investigation rather than a fixed outcome.

New approaches are introduced through the weaving of cut knitted strips back into the panel structures, creating layered compositions that disrupt and reconfigure the original surface. Variations in construction are explored by knitting stripes directly into the panels, introducing more complex compositions within the base panels and allowing colour and structure to interact in more dynamic ways. The incorporation of synthetic mohair introduces a contrasting softness and tactile variation, while knitting with multiple yarns simultaneously produces subtle shifts in density and surface depth across the work.

Through these investigations, the sub-collection moves beyond a fixed methodology and into a more exploratory practice. This sub-collection positions the technique not as a resolved outcome, but as an evolving process, where material, structure and method are being continuously redefined.

Strips of knit are laser cut and rewoven in varying widths to create layered compositions. The base panels are knitted with stripes at different scales, then reconstructed using warp-faced weave and 2/2 twill structures to explore shifts in texture, density and surface rhythm.





Linear stripes are used here to form more structured compositions. In one sample, strips are rewoven using a plain weave, while in the other, cut strips are reoriented and overlaid without weaving, allowing directional changes to create intersecting linear patterns.

Base panels incorporate stripes at varying scales before geometric shapes are laser cut and repositioned. These elements are reassembled in different orientations, allowing the direction of the stripes to shift across the surface and generate more complex compositions.





An enlarged floral motif is explored through a monochromatic blue palette. Panels are knitted using standard 2-ply yarn alongside synthetic mohair, highlighting the contrast between flat and textured surfaces.

Building on the previous technique, this set introduces a more vivid palette of blue and rust. The interaction between these contrasting colours enhances visual impact while maintaining focus on the motif silhouette and texture.





Panels are knitted using two yarns simultaneously, combining tones of yellow, rust, green and pink. This approach creates subtle colour blending and depth, introducing variation within the surface pattern.

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