

001

SEEING BEYOND HUMAN

RETHINKING SPECIESISM

1. THIS RESEARCH TRACES HOW HUMANS



CONSTRUCT RELATIONSHIPS WITH NONHUMAN BEINGS—THROUGH ETHICS, PERCEPTION, SHARED SPACE, EMOTIONAL PROJECTION, AND EVERYDAY PRACTICES OF CARE. BY MOVING FROM IDEOLOGICAL CRITIQUE TO LIVED INTERACTIONS, IT REVEALS HOW COMPANIONSHIP EMERGES AS A NEGOTIATED, MULTILAYERED EXPERIENCE SHAPED BY BOTH REAL AND ARTIFICIAL FORMS OF CO-EXISTENCE.

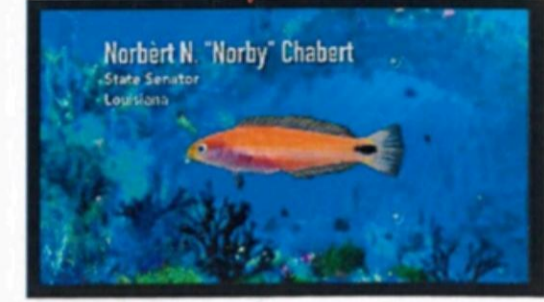
RESEARCH

2024-2025  
MASTER PROJECT

LONDON UAL/ MA  
FASHION FUTURES

.....  
DESIGN BEGINS WITH DECENTERING OURSELVES:  
RETHINKING SPECIESISM IS THE FIRST STEP  
TOWARD CREATING SYSTEMS THAT RECOGNISE  
THE AGENCY OF MORE-THAN-HUMAN LIVES.

Critters Speak, Rachel Warlen



Exploration of "Animal language" and "Human projection"

Co-living environment  
shared life

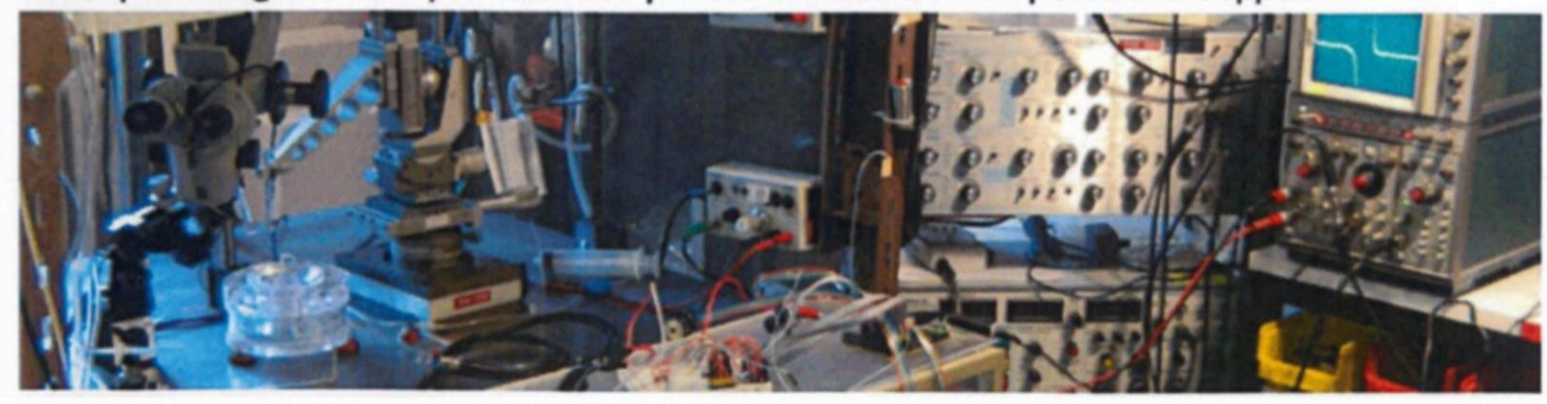


Boundaries

**ENKi Technology**  
Experimental Bio-Interfacing +44 (0) 7816 163 921 | info@enkitechnology.net

Examine the boundary between care and control

Home | Electrogenic Fish | Bio-interface | Documentation & Press | Credits & Support



Differences Research between Human Brain and Fish.



Installation view at "AI: more than human", The Barbican, London, UK, 2019

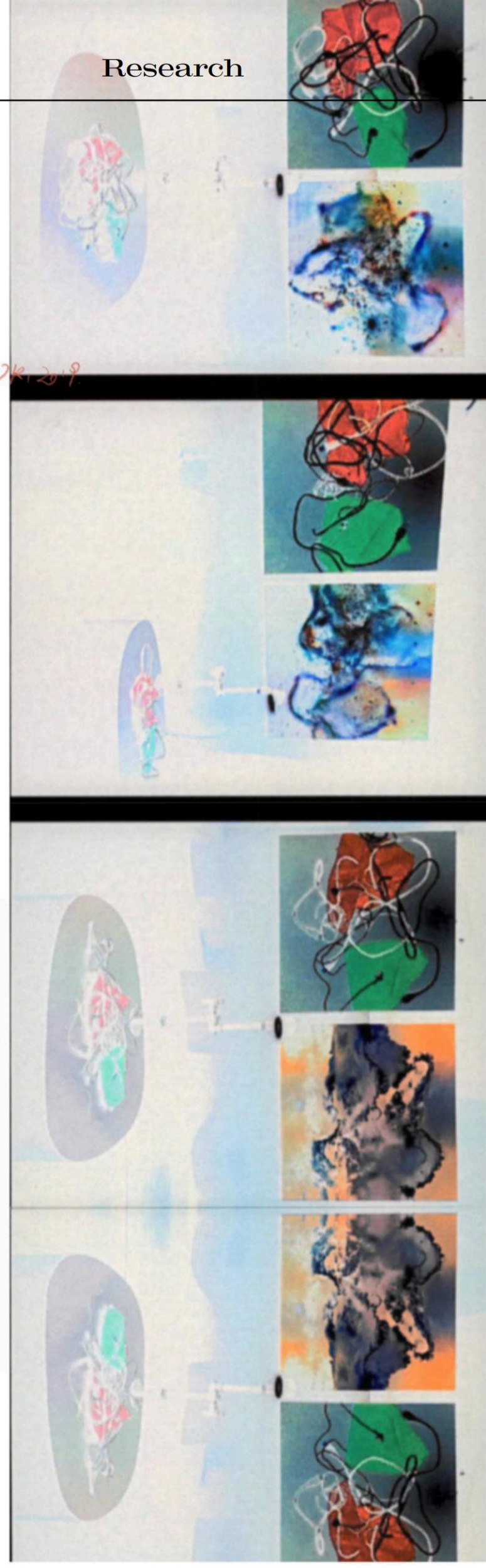


What we see is processed through the brain, and everyone sees things differently. There are different ways of processing information between people, which leads to different ways of understanding things.



**THROUGH THEIR EYES**

To adopt an animal's view is not to mimic its vision, but to acknowledge the limits of our perception and the porous boundaries between species.





O' Reilly, K., Falling asleep with a pig, 2009

Peter Singer, in *Animal Liberation*, challenges the moral hierarchy that allows people to cherish dogs while consuming pigs — a structure built upon speciesism and anthropocentrism.

This hierarchy does not end at the boundary between species; it quietly extends into our emotional lives. Even when humans share space with pets, affection is governed by ownership. Love becomes conditional — granted only to those who fit within the human framework of companionship.

In fashion, this structure reappears. We treat clothes as extensions of our identity, obedient companions that must comfort, protect, and reflect us — yet never express their own will.

Through my research, I began to question: If garments could respond — breathe, expand, or withdraw from human touch — could they also resist? Could they become more than objects, bridging the gap between affection and autonomy?



Exploring Boundaries with Non-Human Beings



McRae, L. (2020) Compression Cradle. [online] Lucy McRae

Figure (up): The work connects the human body with surrounding elements such as scent, sound, and heat, reminding us that the body does not end at the skin.

Figure (down): By blending domestic scenes with entertainment viewing, it reveals voyeurism and being watched in everyday life.

They explore the boundaries between body, technology, and environment, blurring these lines through interaction and sensory experience.



Bea Camacho, Enclose (Video Stills), 2005

Bea Camacho, a Harvard graduate and artist, is renowned for her crochet cocoon performances like "Enclose" (2005), where she cocooned herself in red wool for 11 hours, symbolizing home and security, while her later works, such as the "Memory Apparatus" series, explore the fragility of memory, and she also serves as a Design Director at IDEO.

If clothes come to life and become the identity of pets, they also become a companionship and comfort in people's minds (although some people have thought that clothing carries memories, emotions, etc., emotion heritage), such as it has life, then how people get along with these clothes in that world, how to wake people in that world and this concept to wake people about the relationship between fashion and pets in this world- further criticizing anthropocentrism



Bea Camacho, Enclose (Video Stills), 2005



Bozica Radjenovic, Pieta, 2013

ZZZN SLEEP APPAREL SYSTEM



Reflection → logically  
not to compare pets and clothes themselves, but to compare "how people treat others."

pet are "life others"  
clothes are "material others"

in both, human beings show selective care → love when they want to, and lose when they want to

power structure →

not "pet" ≠ "clothes"

but "pets and clothes both human beings are in a dominat can dominate the fate of others"



n.d from Pinterest

the attachment to non-living entities like fake pets.



Kewpie Doll



Qoobo, Tail-Wagging Emotionally Responsive Robot,

n.d from [interest



Fashion editorial November 2020



Jean-Charles de Castelbajac Fall 1988



Zara



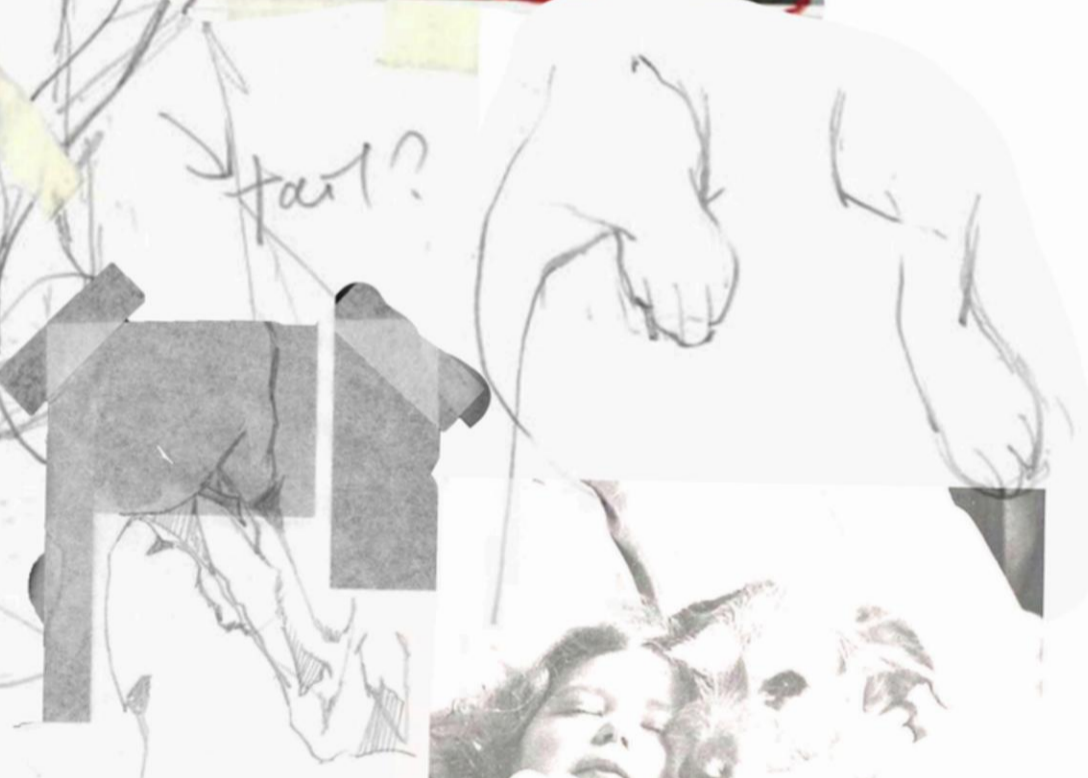
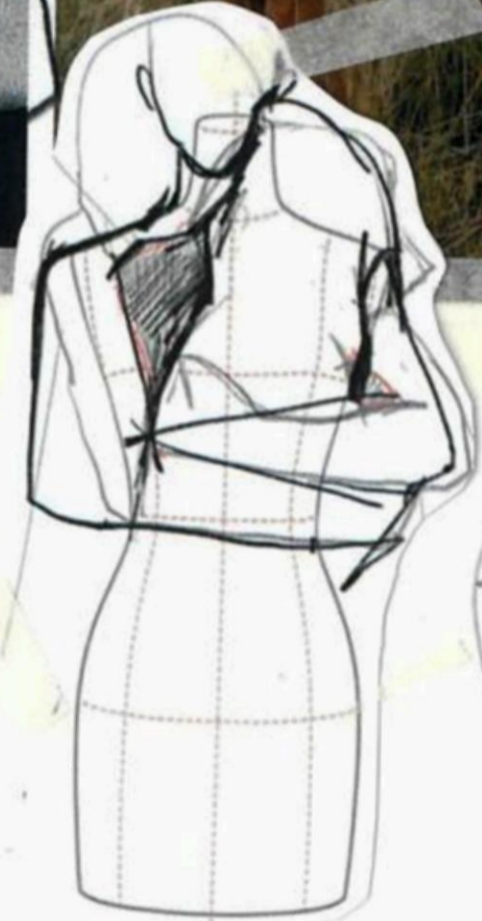
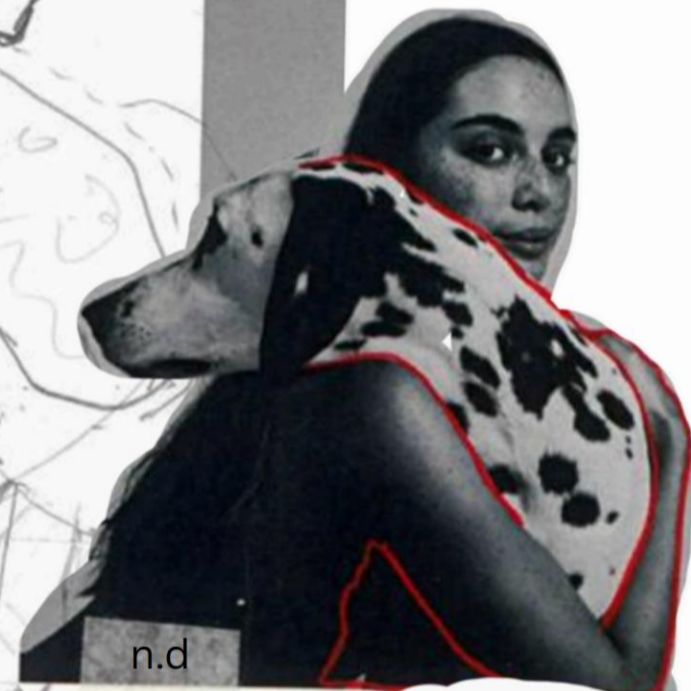
2. BUILDING ON INSIGHTS GATHERED FROM MY RESEARCH, I BEGAN EXTRACTING VISUAL, BEHAVIOURAL, AND MATERIAL CUES TO SKETCH OUT EARLY CONCEPTUAL DIRECTIONS. THROUGH EMBODIMENT EXPERIMENTS AND INITIAL PROTOTYPING, THIS SECTION LAYS THE GROUNDWORK FOR THE DESIGN DEVELOPMENT THAT FOLLOWS.

Sleeping Boy and Dog, Photo by Pentti Sammallahti, 2000

From Research to Concept & Sketch

"Companionship"

Decompose the core metaphor in the text into spatial relationship.



Based on the concept of "pet-human clothing", this reminds me of "companiment/dependence", so I did the research based on the actions of people's pets embracing/expressing dependence and emotions, and tried to transform these behaviors into clothing language

Attachment Surround Parasites

The emotional mechanism of pet-clothing-human relationship.

Draping as Dialogue



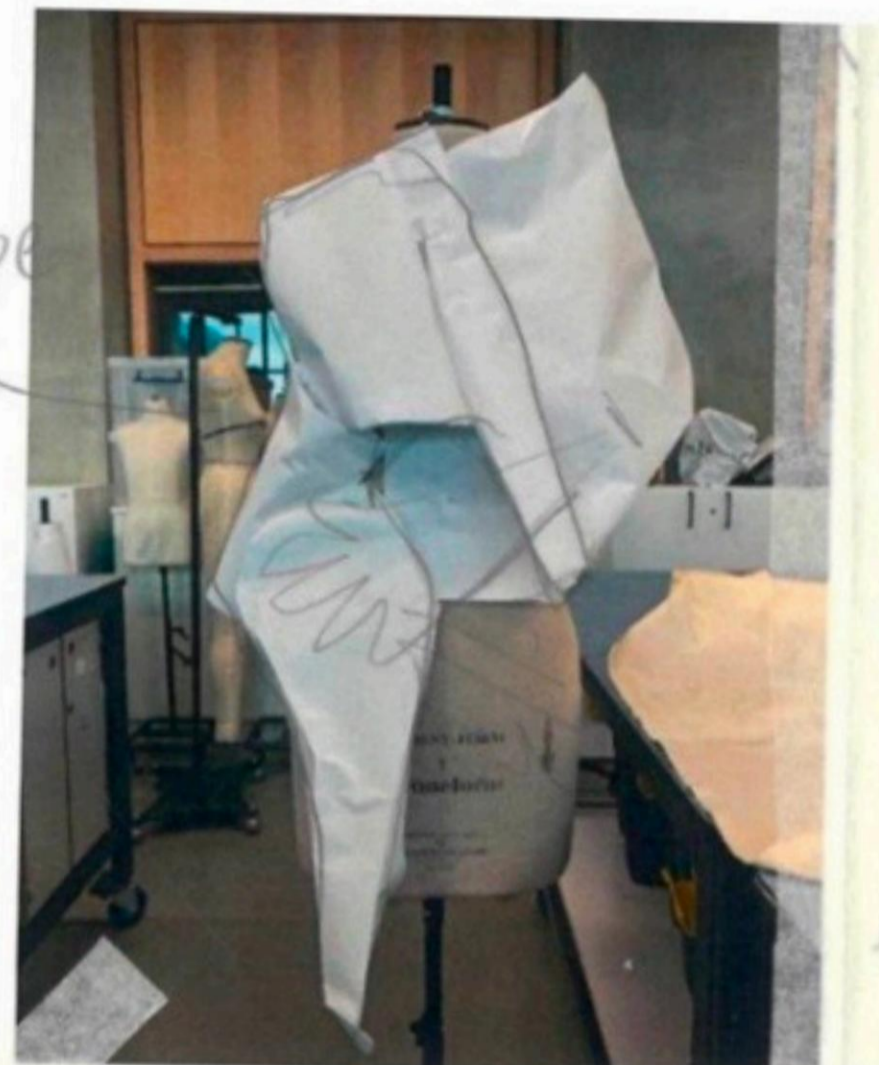
Clinging without over-covering, giving people a feeling of both independence and mutual penetration.

imagination of "hand" elements

This material naturally has the characteristic of "intimate but not heavy", which just echos the gentleness of companionship.



Animal shape  
Pet Cotton inside

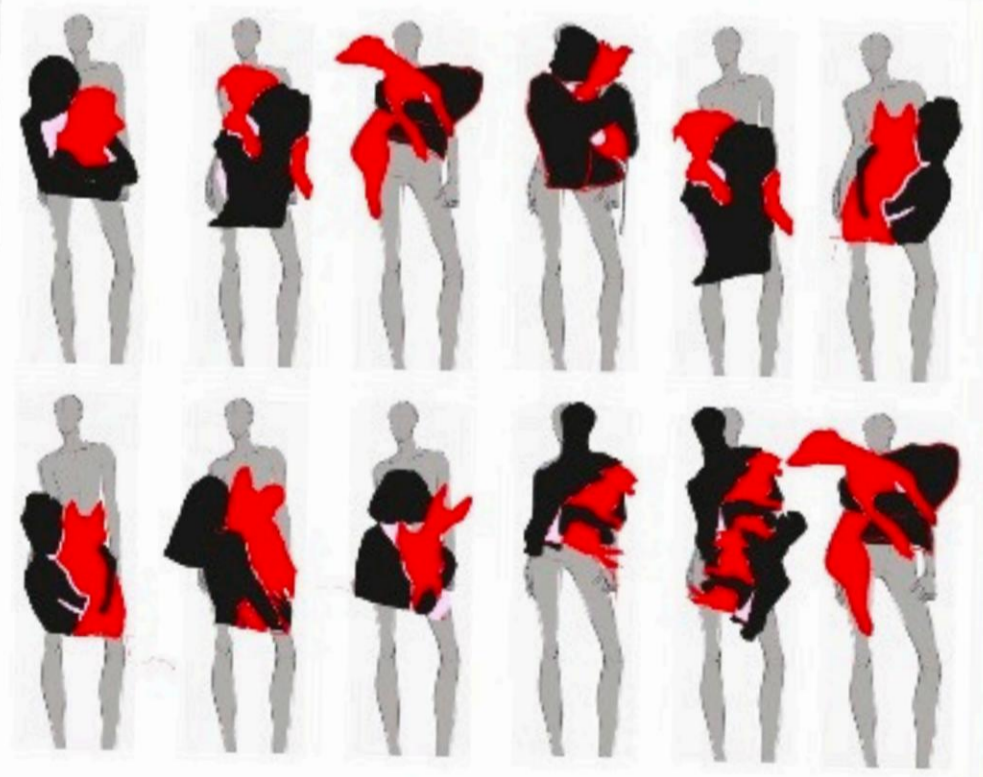


hands  
Control tightly hug - Warm



Attachment  
love, soft, sweet.  
intimate but not too heavy

Pattern/color  
human pet images



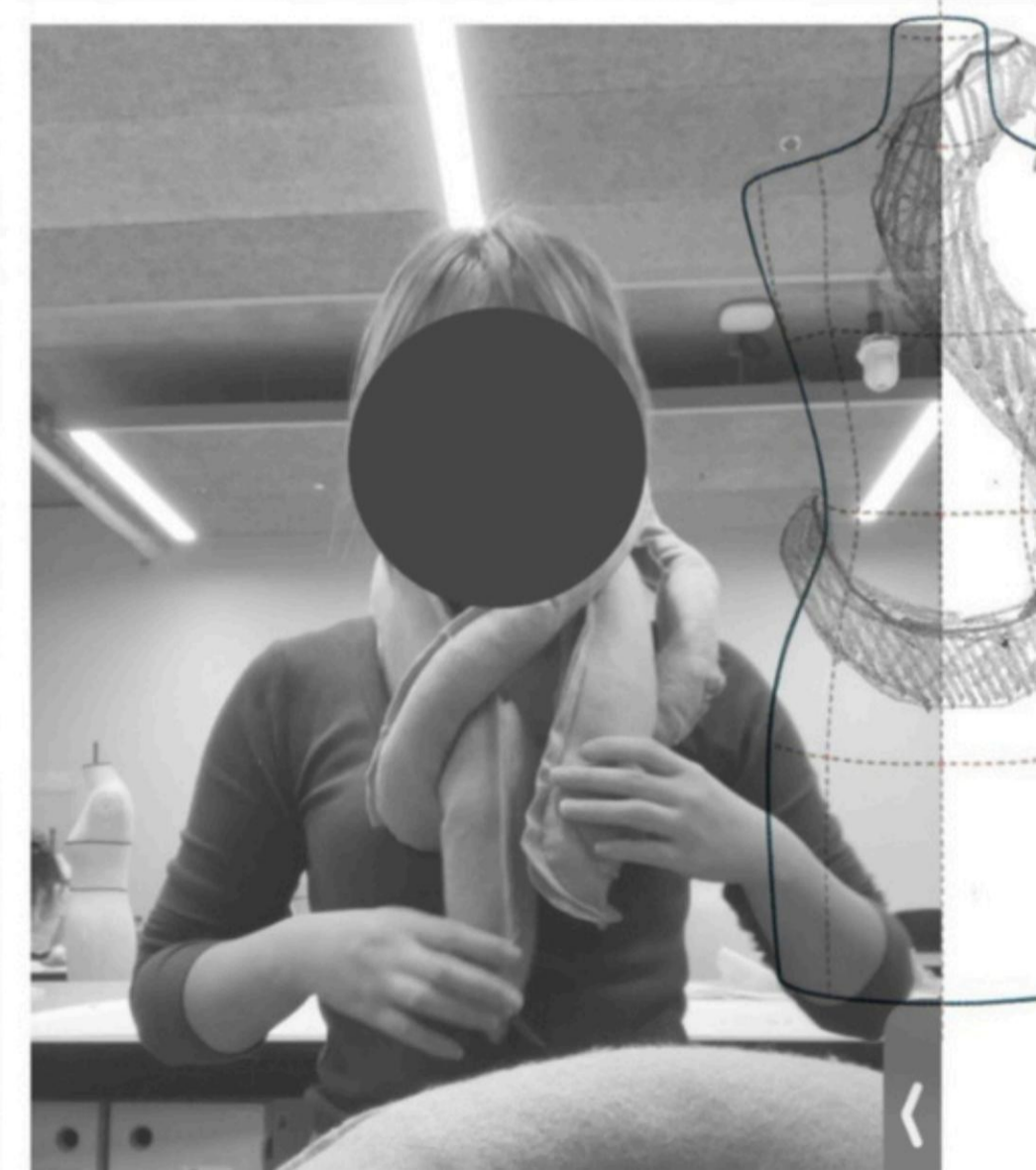
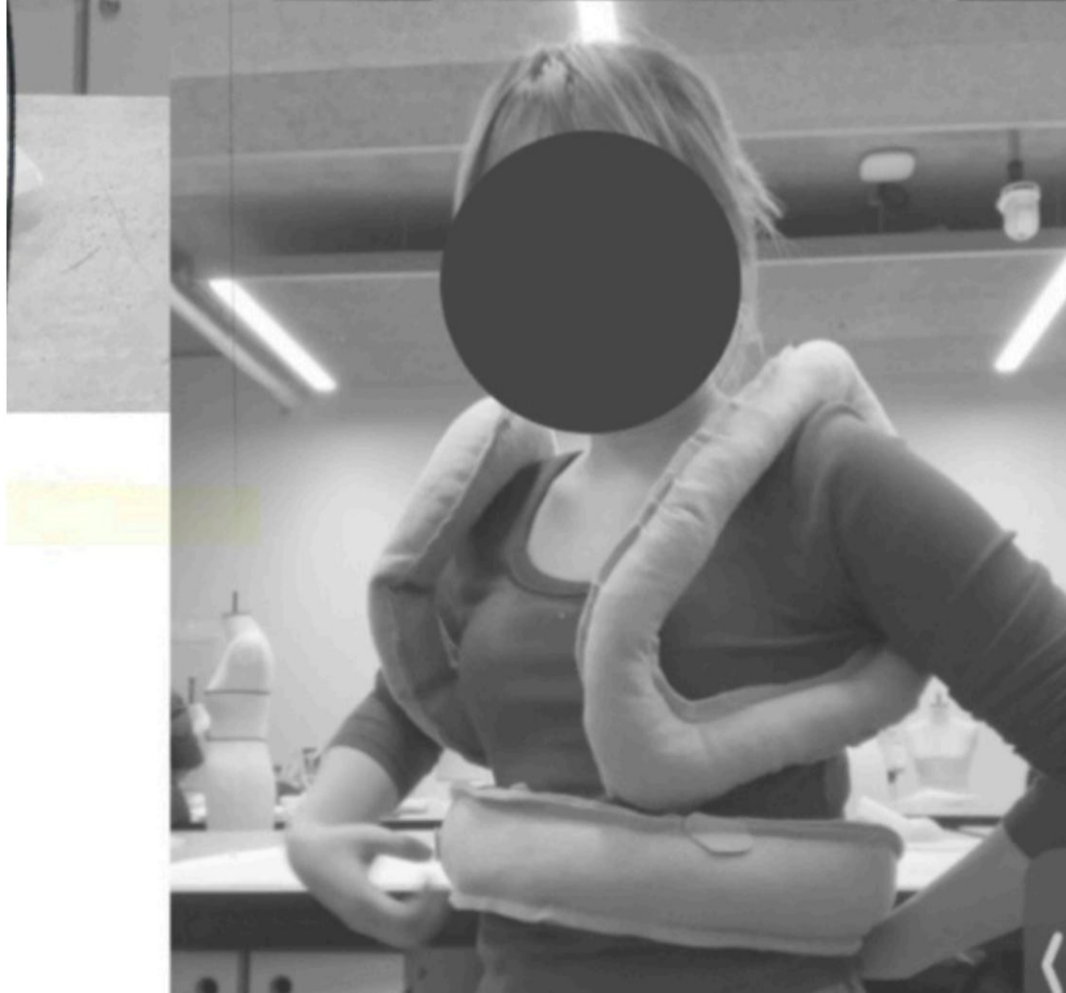
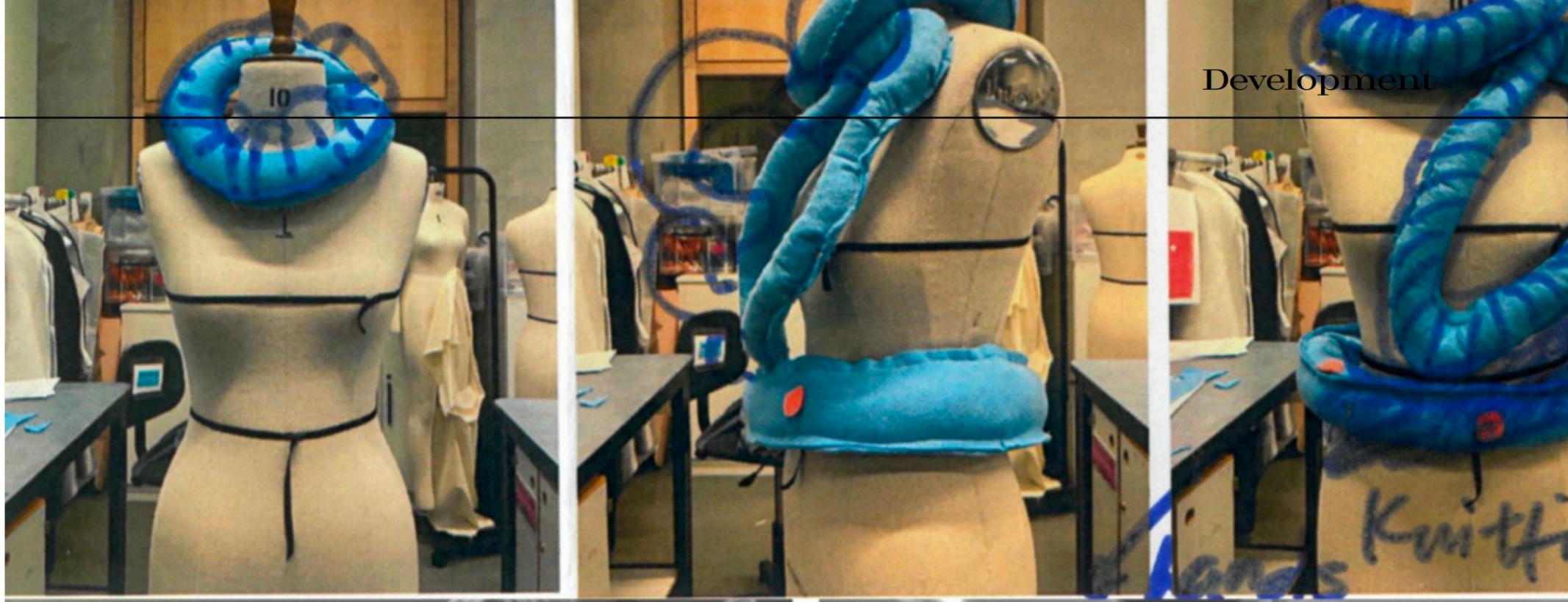
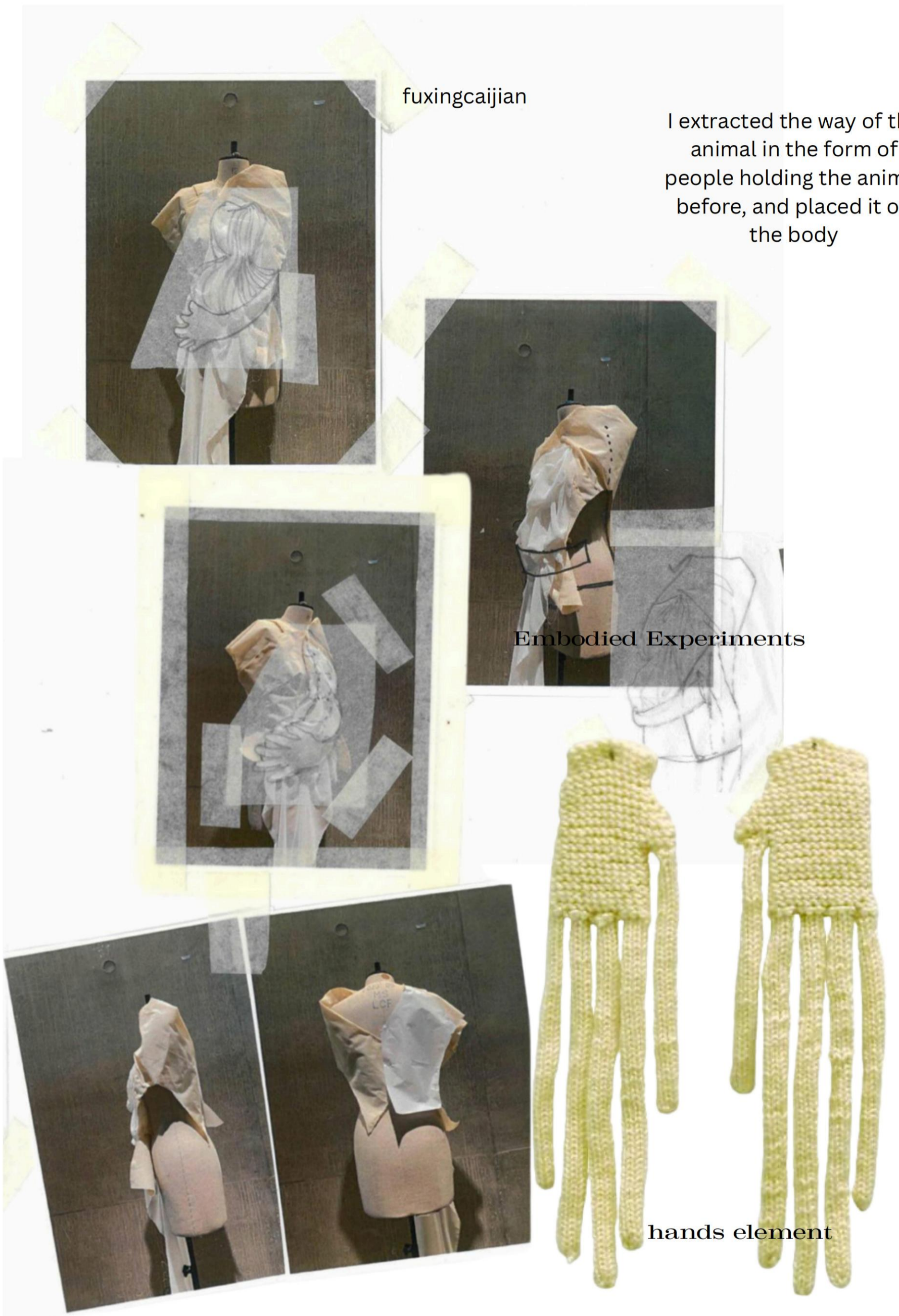
The clothes "lie" on their bodies, like pets sticking to their owners.

fuxingcaijian

I extracted the way of the animal in the form of people holding the animal before, and placed it on the body

Embodied Experiments

hands element



Reflection and Record of Experiment.

I tried to wear those pieces while doing ordinary tasks, imagining that they were living with me - quietly accompanying me against the skin, while the cotton filling created a gentle resistance when I held or leaned against it. The tactility was comforting yet strangely intimate, as if the object was quietly responding to my presence.

When I placed it around parts of my body - on my lap, against my chest, or across my shoulders - I realised that each position changed the sense of companionship. Holding it close to my chest felt the most natural and emotional engaging, almost like an unconscious gesture of protecting and care. It reminded me of the quiet bond between humans and companion animals, where comfort and dependency are intertwined.

Through this bodily engagement, I began to sense that "wearing" could extend beyond functionality or fashion.



I tried to wear those pieces when I am doing something else, try to imagine they are living with me and accompanying me, which position makes me feel best

### Participant Observation

- Let 2-3 people of different body types try it on to observe changes in posture, holding pressure points, and visual sense of volume.

#### Observation Record

Participant Number: Barmna Mandal (01)

Test date: 14th Oct

Scene setting: 10th floor LCF

Description of posture and action:  
comfortable to stand on sit, like holding on object (not alive yet :))

Body feedback (touch, pressure, rhythm):  
like a baby carrier, like hugging a teddy

Psychological feedback (sense of security, attachment, alienation):  
\* attachment, like a comfortable corner of your couch with favourite cushion

Designer's observation and reflection:  
why this size? why front not back? but I liked the...

Sylvia Palacios Whitman, Passing Through - performance alla Sonnabend Gallery, New York 1977 - photo Babette Mangolte



#### Hands Elements

- Creature Hands Antenna
- Human Hands Fingers



#### Observation Record

Participant Number: close to the body ★

Test date: \_\_\_\_\_

Scene setting: CatBen

Description of posture and action:  
心字

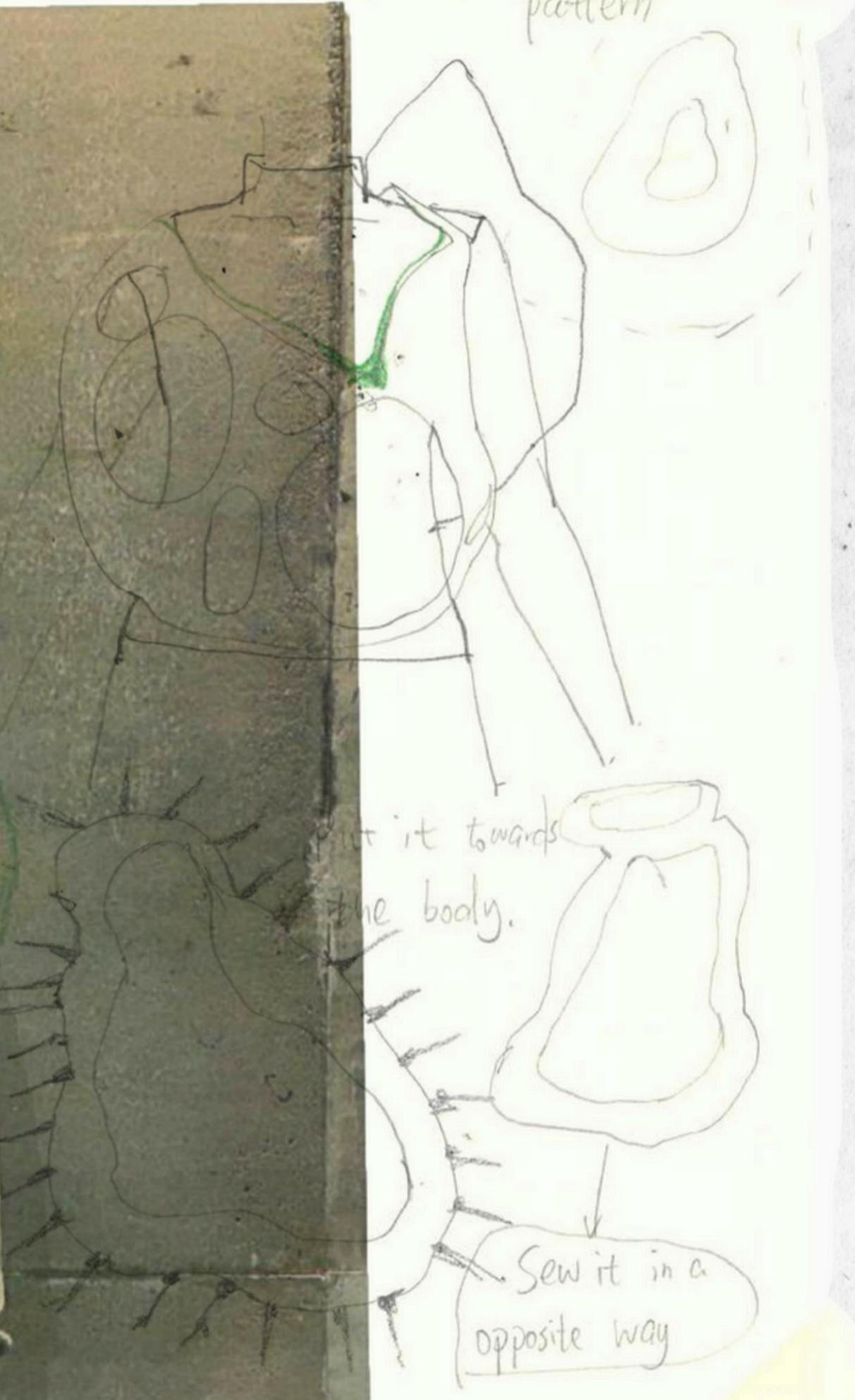
Body feedback (touch, pressure, rhythm):  
don't care of companionship don't need to

Psychological feedback (sense of security, attachment, alienation):  
有些人有呢啲嘢但并唔觉得 Attachment. emotionally attach

Designer's observation and reflection:  
bigger. not enough. puppy baby like  
反着穿更舒服 hugging comfortable  
如果反着穿, 向你们更 feel. touching.



n.d



Use the diary template to record the feelings of each wearer (weight, pressure, sense of security, etc.)

00 4

HOW ABOUT CREATING A "LIVING" CREATURE?



MATERIAL  
AGENCY

DEVELOPMENT

2024-2025



material  
creature like research



Pictoplasma\_ Characters mit Charakter



CREATURE AND MATERIAL  
MOODBOARD



### Knitting development

The knitted section uses green because the colour evokes organic growth and natural forms, reinforcing the idea of the garment as a living entity. Its association with vitality and renewal helps communicate the project's theme of non-human life and gentle, animistic presence.

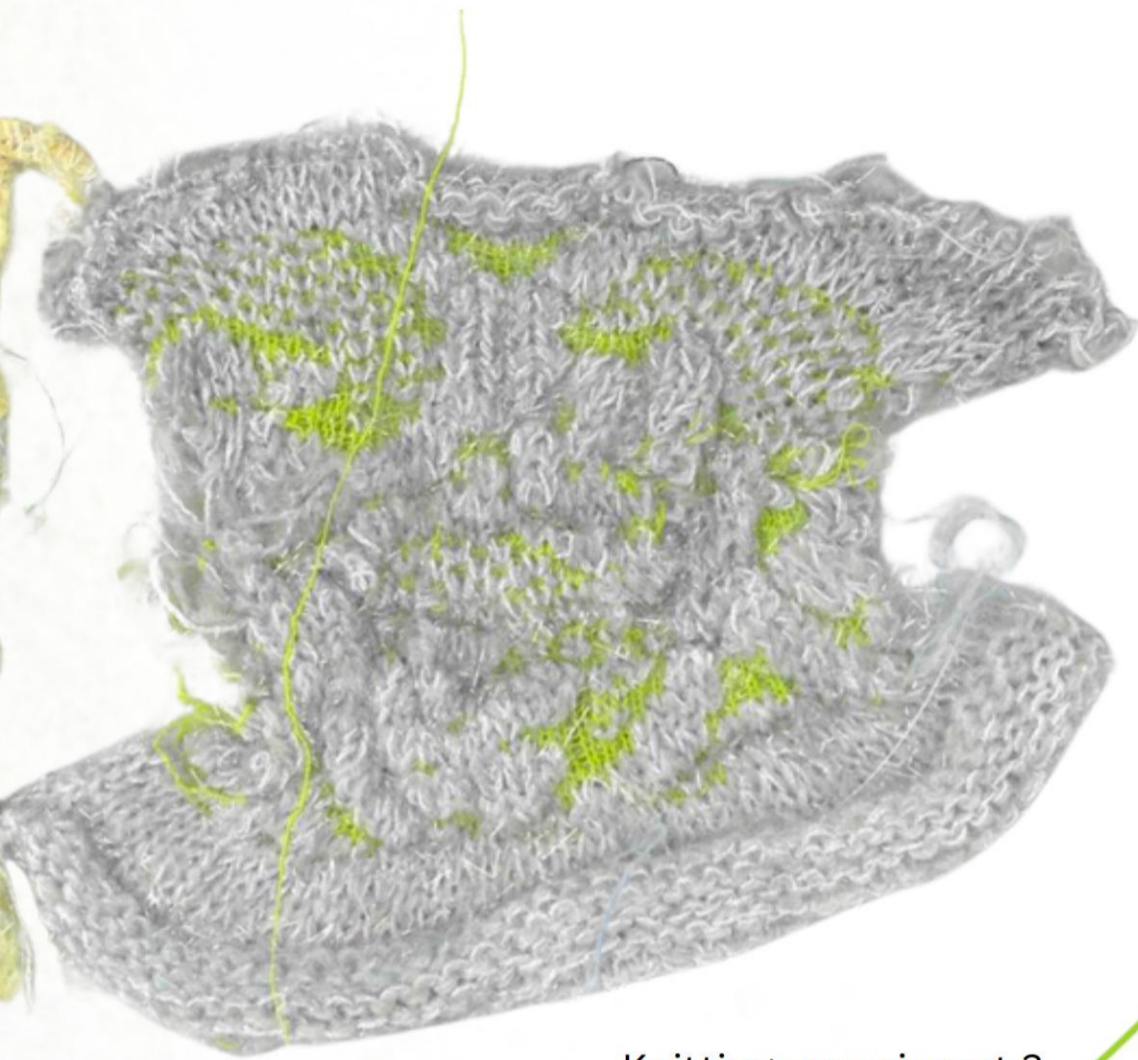
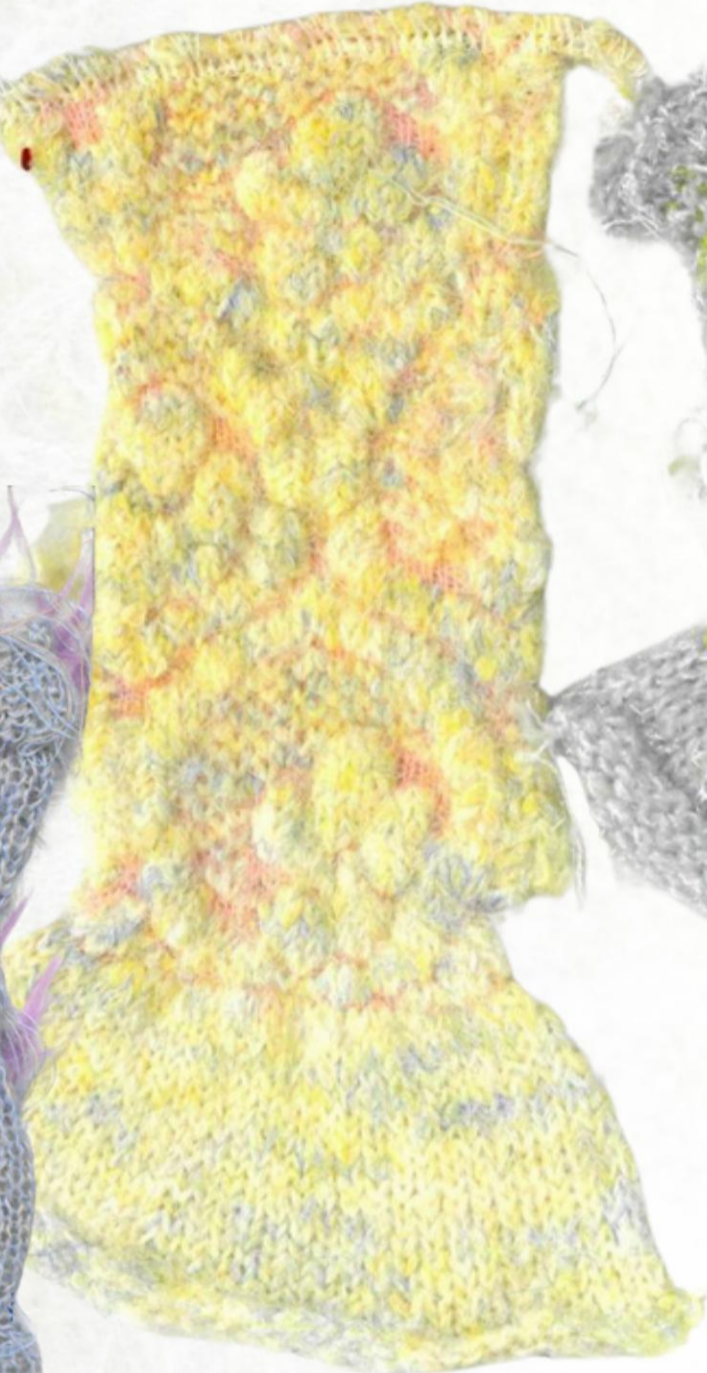


best domestic machine

lastic



Knitting experiment 2



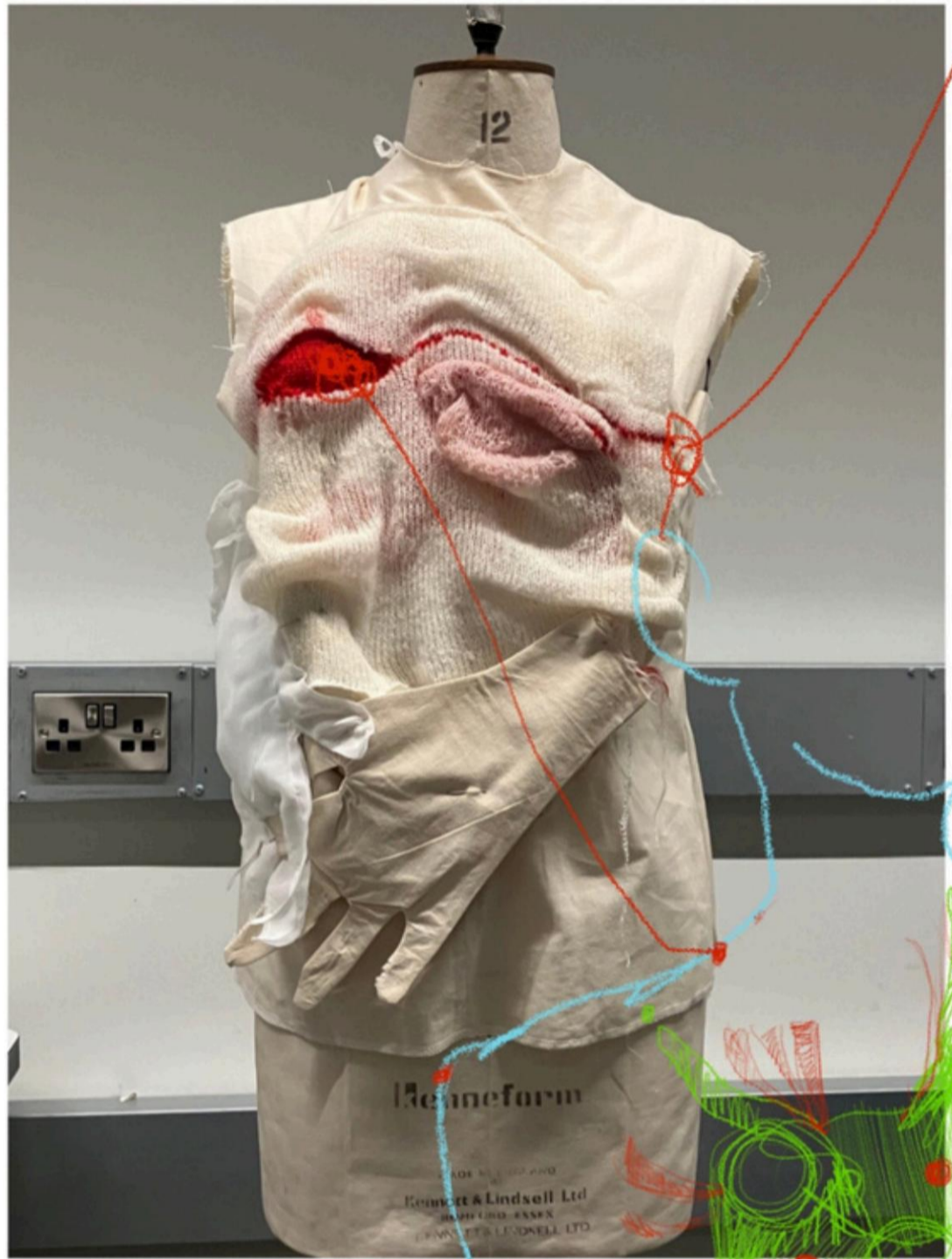
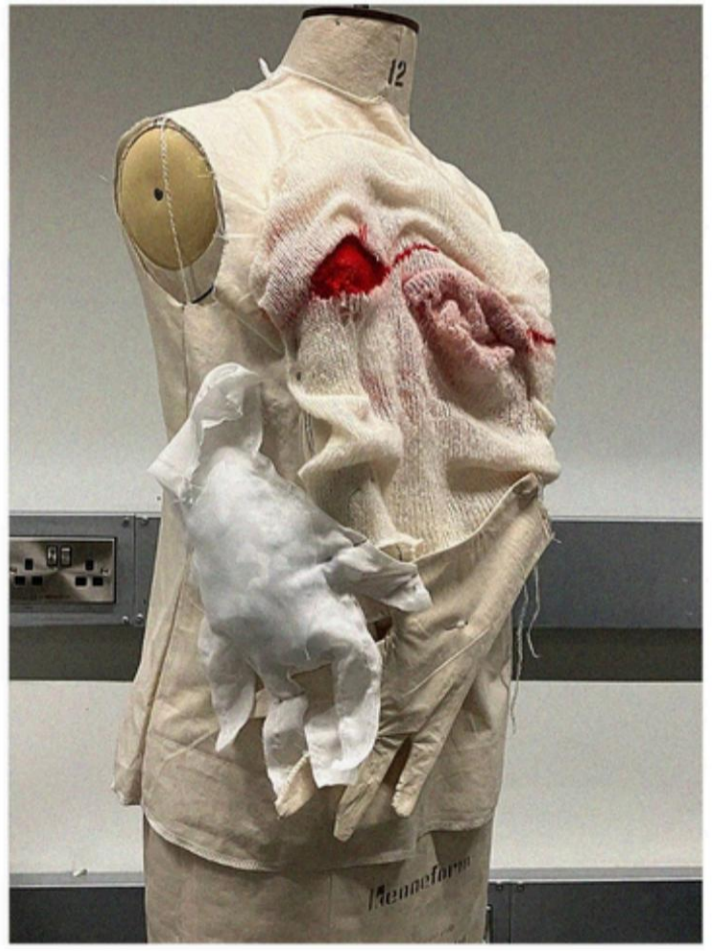
Knitting experiment 3

Knitting experiment 4



Knitting experiment 1

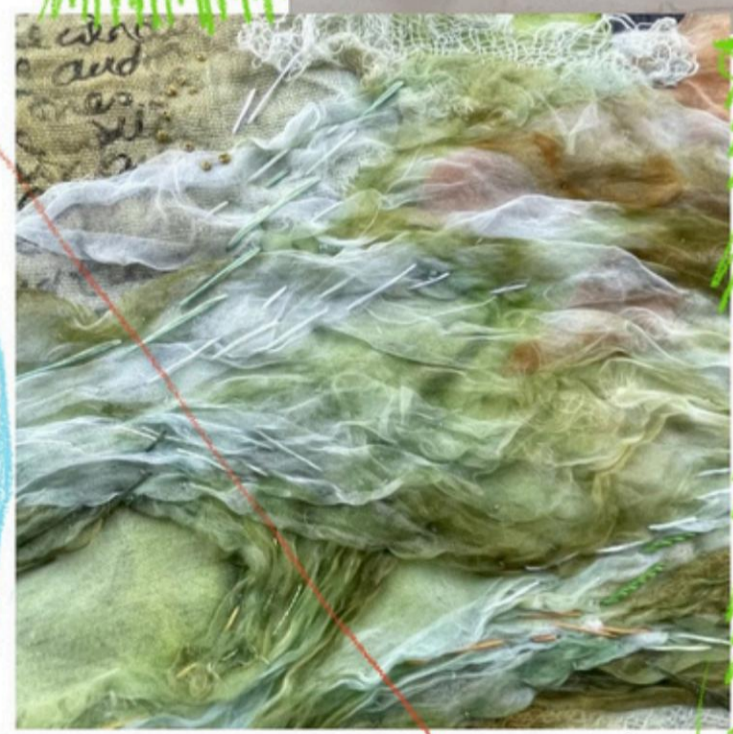




Maddy, knit <Escaping Swards>

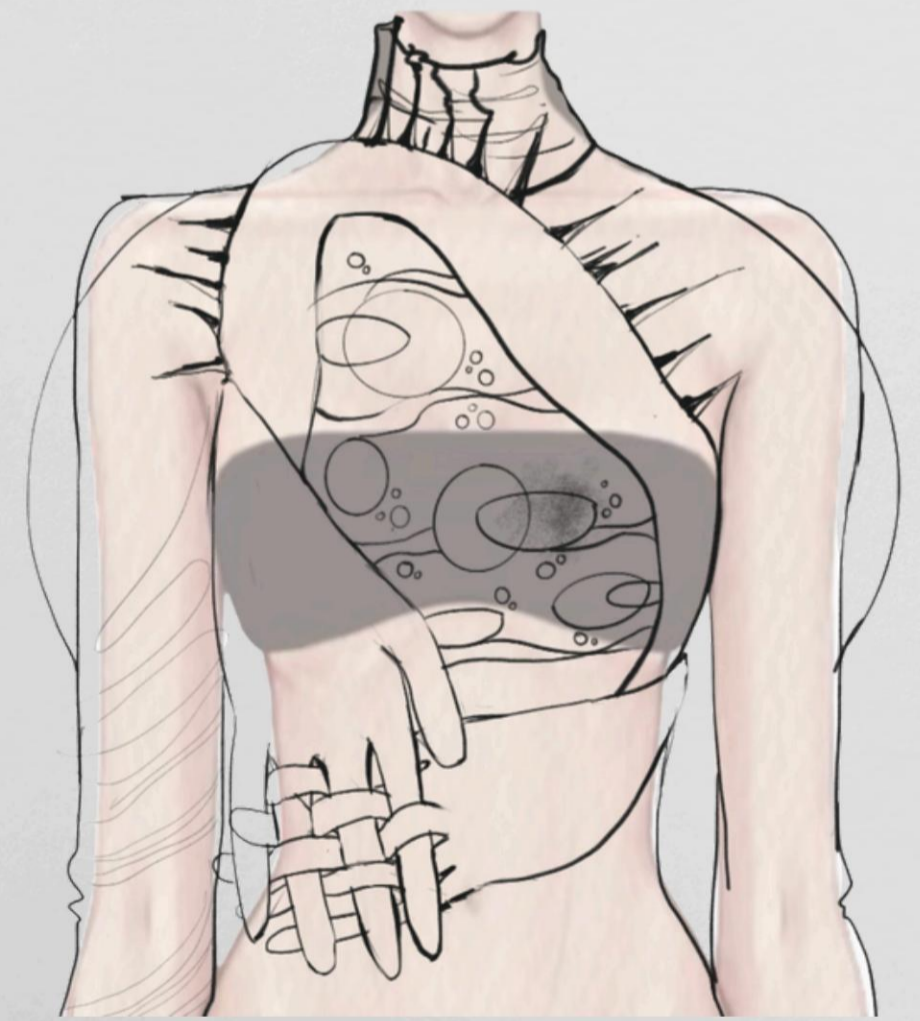
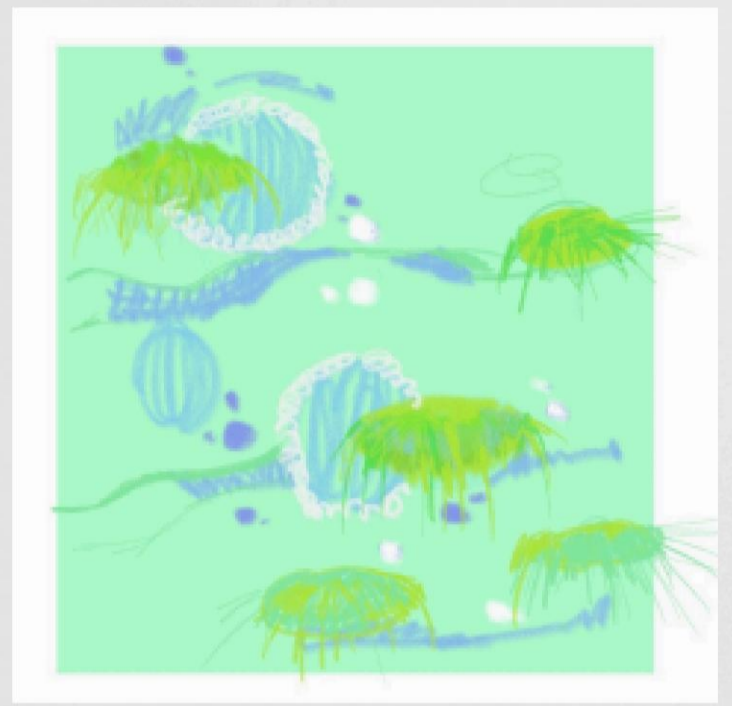
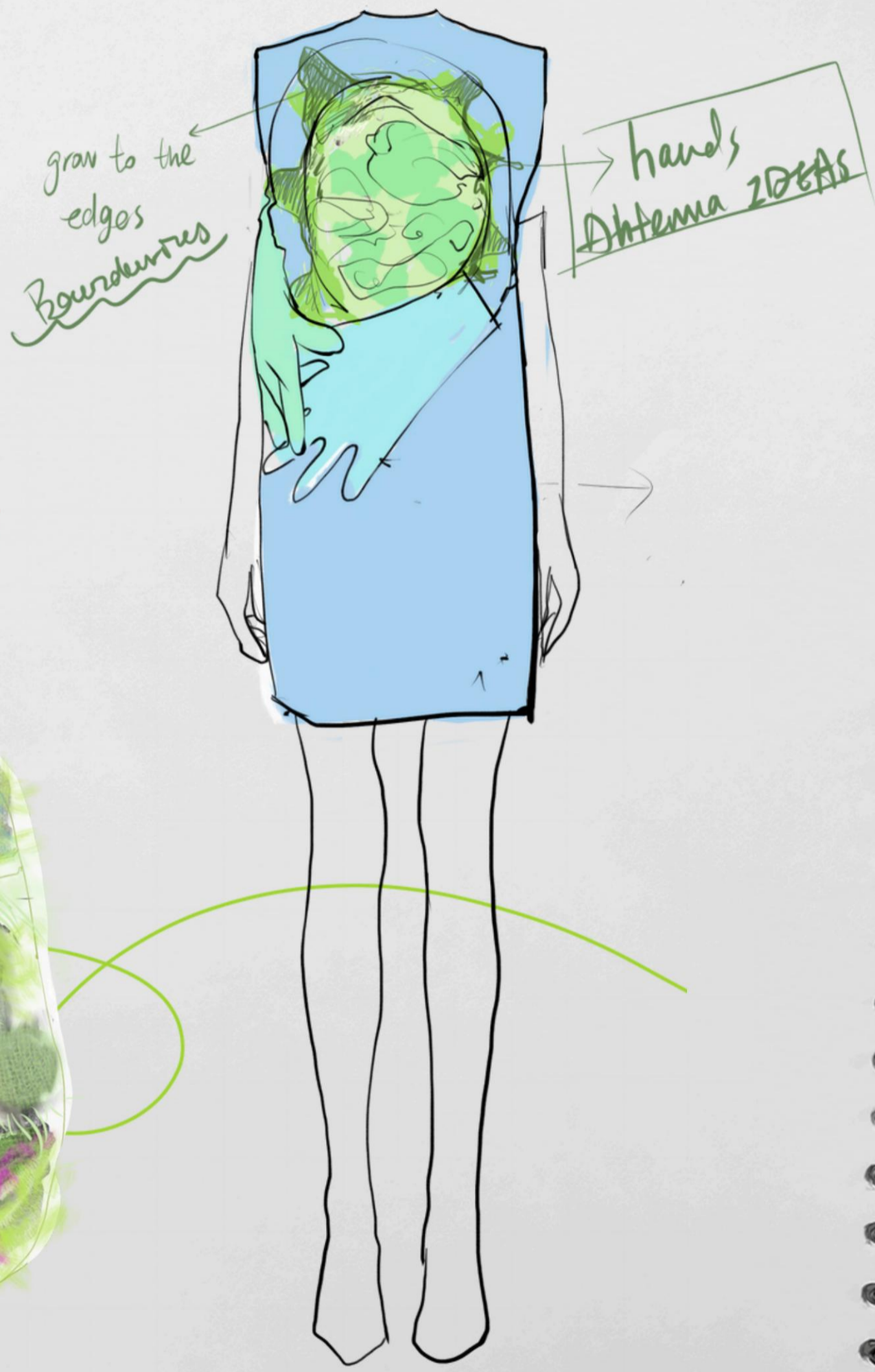
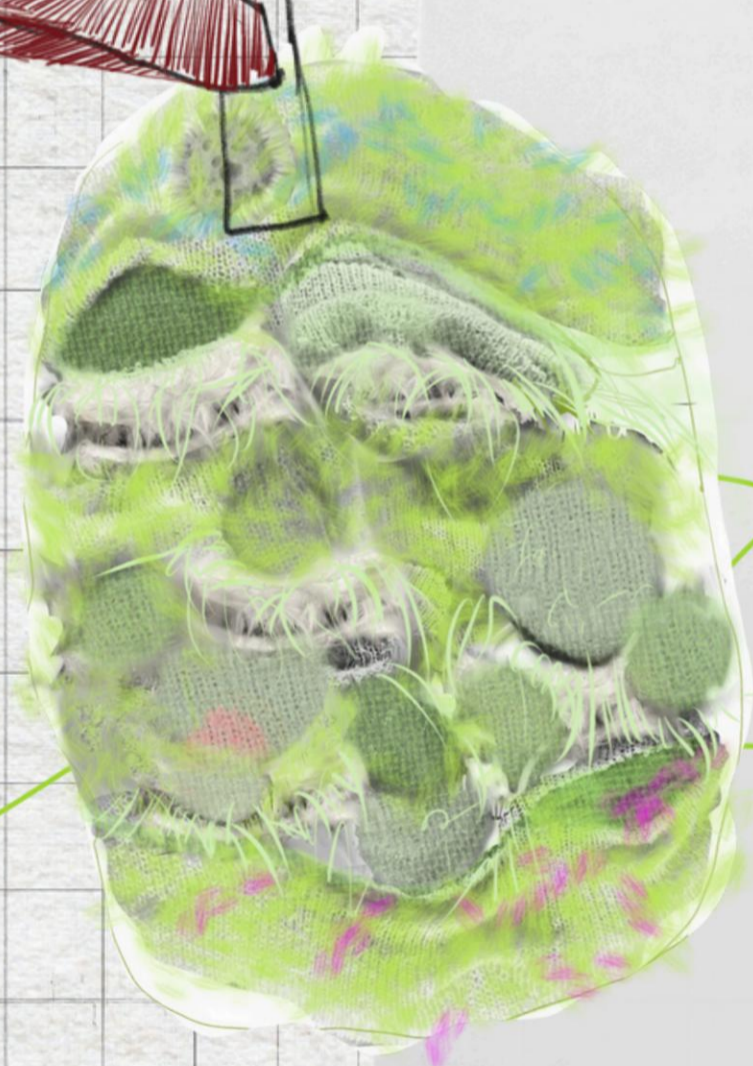


Stéphane Martello



Rachael Singleton 'Lentus'(Crop)







n.d



n.d

COLOR BOARD

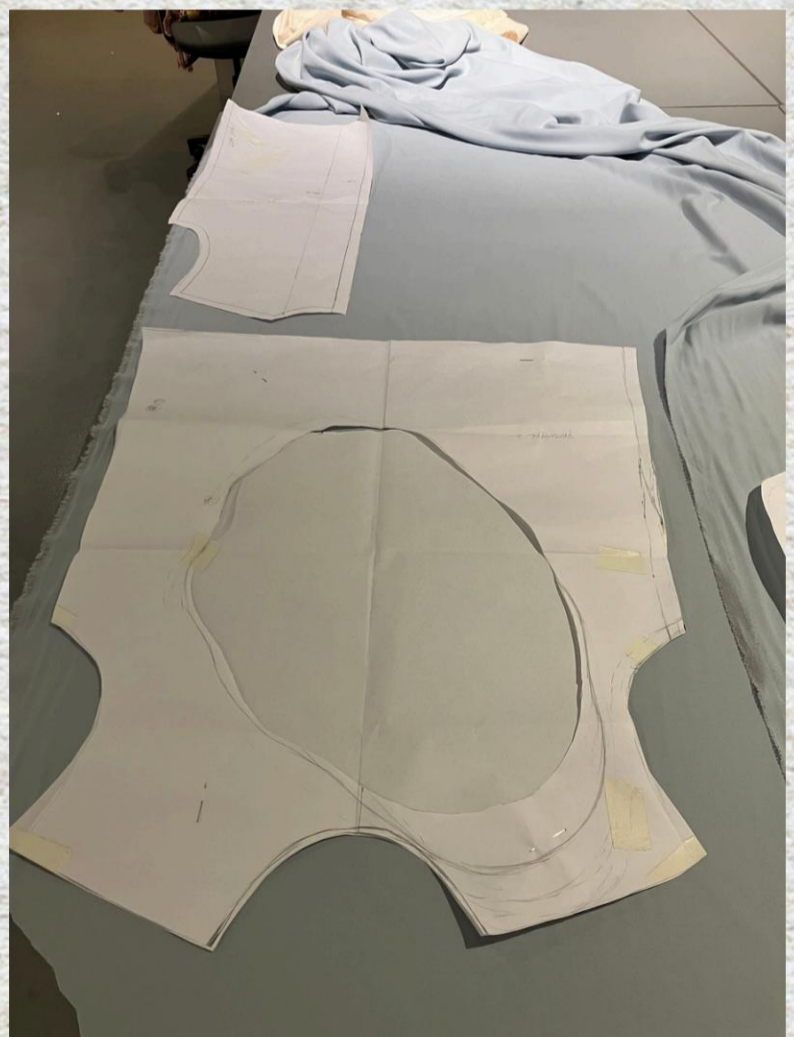
I use blue in the garment to evoke water—the elemental substance that flows through all living bodies and dissolves boundaries between species. Because the human body is largely composed of H<sub>2</sub>O, blue becomes a reminder that we are fundamentally fluid beings, interconnected with non-human life through the same circulating medium. Water moves, adapts, and permeates everything; it carries no fixed shape or hierarchy. By integrating blue, the garment embodies this fluidity and interdependence, shifting the focus away from human-centred narratives and toward a shared, multi-species existence.



Reference image (source: unknown)



MAKING PROCESS



Use a high-temperature hot press to make tpu airbags





KNITTING MAKING PROCESS



