

Image: Earthed by William Clark



Linen
Biennale
N.Ireland

LINEN BIENNALE CONFERENCE 2018

Lagan Valley Island,
Lisburn,
Northern Ireland



Welcome from the Linen Biennale Team



Anthea McWilliams and Robert Martin Co-Curatorial Directors, R-Space Gallery and Linen Biennale

Linen is a timeless and truly European fabric. In Northern Ireland it has been a huge historical industry – at its peak 70,000 people were employed in its manufacture on 37,000 looms. But now the incredible versatility of linen is beginning to be recognised again, even after decades in the wilderness at the hands of globalisation. Once again, we are seeing its adaptability and value in staggering new ranges of design-led innovations.

The Linen Biennale Conference 2018 we hope will expand new thinking associated with both linen and flax fibre heritage. This Conference will look to stimulate collaboration between industry, trade bodies and academia, with a focus on technology, design and research. Linen may be Ireland's oldest textile, but the current range of artefacts and cutting-edge design mean that it has never been more exciting and relevant. And in a market that is increasingly aware of "slower" and more responsible attitudes to sustainability, linen is a smart choice for the future.

Over this packed two-day conference there will be speakers from France, The Netherlands, Canada and The United States, lending the biennale a lively cosmopolitan feel and we warmly welcome them to Northern Ireland. We are looking forward to hosting you all at the conference dinner and at the Fashion Showcase in Belfast's PRONI on Thursday evening.

Linen may have a timeless quality, but it is undergoing an astonishing renaissance; we are seeing countless opportunities and possibilities unfolding: its longevity, its durability and its aptitude for practical applications seem almost limitless. We look forward to hearing your thoughts during this conference and please stay in touch afterwards.



Linen
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N.Ireland



Funding raised by
The National Lottery
and awarded by the Heritage Lottery Fund



We would like to take this opportunity to thank the Arts Council Northern Ireland, British Council Northern Ireland, Heritage Lottery Northern Ireland and Lisburn and Castlereagh City Council for their funding and support for the Linen Biennale Conference 2018.

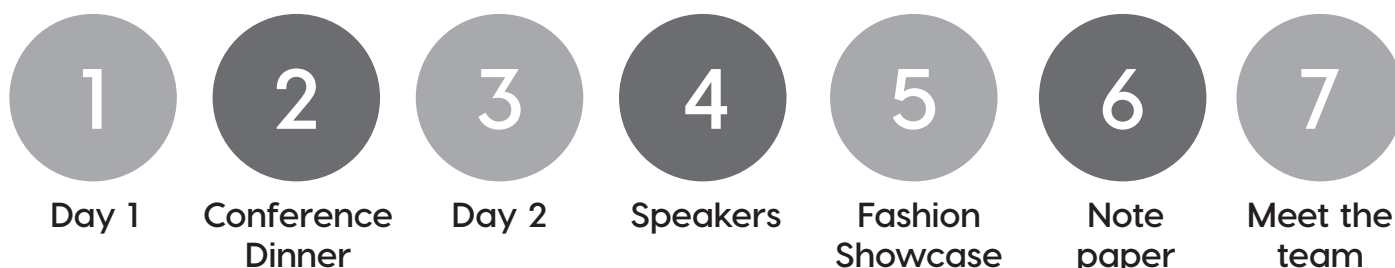


DURING THIS CONFERENCE PLEASE CONNECT WITH US ON

📌 LinenAliveNI 📷 LinenAliveNI 📷 linenaliveni

DON'T FORGET TO TAG US AND USE OUR HASHTAGS WHEN POSTING ABOUT YOUR EXPERIENCES AT THE LINEN BIENNALE CONFERENCE:

#LINENBIENNALECONF18 #LINENB18 #ILOVELINEN #LINENALIVE



Wednesday 3rd October 2018

(Chair - Valerie Wilson, National Museums NI)

| | |
|----------------|--------------------------------------------------------------------|
| 8.30am | Registration |
| 9.15am | Welcome address Robert Martin and Professor Jane McCann |
| 9.30am | Sylvie De Coster, Texture Museum |
| 10.15am | Mary Mullin, Trustee Robin and Lucienne Day Foundation |
| 11.00am | Refreshments and networking |
| 11.45am | Mario Sierra – Mourne Textiles in conversation with Fiona McKelvie |
| 12.15am | Trish Belford, Ulster University |
| 12.45 – 2.00pm | Lunch and networking |

Rethink (Chair – Chris McCreery, NI Science Festival)

| | |
|--------|-------------------------------------------------------------------------|
| 2.00pm | Gill Gledhill, GGHQ Fashion Intelligence Ltd |
| 2.45pm | Malgorzata Zimniewska, Institute of Natural Fibres and Medicinal Plants |
| 3.30pm | Refreshments and networking |
| 4.00pm | Adrien Landry, CTCM |
| 4.45pm | Tara St. James, PRATT Institute |
| 5.30pm | Conference close |
| 7.00pm | Conference dinner at Tap Room, Hilden Brewery |

Thursday 4th October 2018

Reform (Chair - Malgorzata Zimniewska)

| | |
|-----------------|----------------------------------------------|
| 9.15am | Christien Meindertsma, Designer |
| 10.00am | Elles van Vegchel, Textiel Museum |
| 10.30am | Stijn Roodnat – Label/Breed |
| 11.00am | Refreshments and Networking |
| 11.30am | Lisa Bloomer, London Metropolitan University |
| 12.00pm | Tim Parry-Williams, Bath Spa University |
| 12.30pm | Brian Anderson, University of Illinois |
| 1.00pm – 2.00pm | Lunch and Networking |

(Chair Linda Jamison – INVEST NI)

| | |
|-----------------|----------------------------------------------|
| 2.00pm | Dilip Tambyrajah, NFC Design Platform |
| 2.45pm | Dr Hom Nath Dhakal, University of Portsmouth |
| 3.30pm | Dr Jan Ivens, KULeuven |
| 4.00pm | Refreshments and Networking |
| 4.30pm – 5.15pm | Panel Discussion |
| 5.15pm | Closing address |
| 6.00pm | Bus departs for PRONI |
| 7.00pm | Fashion Showcase at PRONI, Belfast |



We are grateful to GP Journeys in Design Edinburgh for support in funding transport for delegates to this evenings event at PRONI. GP Journeys in Design seeks to support international collaboration through exhibitions and events devoted to Design. GP Journeys in Design is currently touring with Our Linen Stories and invites all delegates to their exhibition and special events at Lisburn Cathedral 3-6 October 10am to 4pm daily.

Fashion Showcase

The Linen Biennale 2018 is excited to share that CARYN FRANKLIN, MBE is to introduce the Linen Biennale Fashion Showcase. The former fashion editor and co-editor of i-D Magazine and a BBC broadcaster for 15 years on prime-time programmes such as The Clothes Show, Style Challenge and many others, Franklin has explored the politics of image and self-esteem extensively over 37 years of fashion practice in commercial, educational and activist positions. She is therefore a fabulous fit for the Showcase which aims to elevate the value of textiles that have been eroded by a lack of transparency in the global supply chain.

This flamboyant finale to the conference will be staged on the evening of Thursday October 4th at the PRONI building in the Titanic Quarter and has been brought together by the talented and creative Professor Jane McCann. Jane has been a huge source of advice and guidance to the Linen Biennale Team helping to bring about our shared vision for linen. This Fashion Showcase is a fitting tribute to her skills and expertise.

Fashion Showcase will celebrate the relative sustainability of linen and flax fibre in clothing that promotes longevity of design as opposed to fly-by-night fashion. The focus will be on enduring styling for everyday life: clothing that is both elegant and inclusive for a range of figure types and age groups.

Collections will be from established designers including Maria Cardenas, Grainline, Loft Trading, as well as from Celia Homewood (France) Sirpa Morsky (Finland), Claudia Escobar (Scotland) Tara St. James (USA) and from, the Showcase host, Jane McCann. Student collections will celebrate emerging talent from at the China Women's University (presented by Professor Wang Lu, Dean of Art and Design) Belfast Metropolitan College, Ulster University and Chelsea College of Art.

The Fashion Showcase will prove a fascinating finish to the conference; the final practical conclusion of the catwalk. After all, after we have been talking about textiles for two days it's probably best to see them worn!

The Linen Biennale Showcase team wishes to acknowledge the invaluable support of William Clark and Sons, Loft Trading, Stoker Mills, Style Academy, Gayfield Projects, The British Council, Arts and Business and styling by Anne Chaisty in the Titanic Quarter's wonderful venue provided by PRONI.





SPEAKERS

1 Chair - Valerie Wilson



NATIONAL MUSEUMS NI

Valerie Wilson has a background in costume and textiles stretching over more than thirty years. Following a training in textile design she progressed to working in the Textiles department of the Ulster Folk and Transport Museum at Cultra where she now has curatorial responsibility for a major collection of Irish costume, linens and textile crafts. Valerie has research specialisms in costume, embroidery, and quilting and has, over the last 20 years, lectured regularly on these subjects. She has curated, and co-curated, exhibitions on a variety of textiles-related areas, such as the shirt making industry in Ireland (Fabrics and Fabrication), sewing tools and techniques (Through the eye of a needle), and costume and embroidery for Irish Dance (A Step in Time) amongst others. The collection of linen material at NMNI includes objects dating from the early 1800s to present day, also photographic images and oral recordings in the Living Linen archive.

✉ valerie.wilson@nmni.com
🌐 [@valeriewilson57](https://www.instagram.com/valeriewilson57)
t: 028 9039 5167

2 Sylvie de Coster



TEXTURE MUSEUM

Sylvie De Coster (° Halle, 1981) studied modern history, followed by an advanced master in cultures and development studies (CADES) at the University of Leuven. She then worked as a project coordinator on international contemporary art exhibitions such as Beaufort, Triennial for Contemporary Art along the Belgian coast or the Europalia.Europe festival in Brussels. In 2010 she started working at the Stedelijke Musea Kortrijk as a research assistant in the Broelmuseum. Today she is curator of Texture. This museum is the successor of the National Flax-, Lace- and Linenmuseum and reopened in October 2014, after a complete transformation.

Texture is a museum about the flax and linen industry. The museum has a unique collection, allowing it to share an internationally relevant, historical narrative that is deeply rooted in the region's DNA. In 2010, the museum faced a major challenge: it was forced to professionalize to reconnect with the contemporary museum landscape as well as reaching a completely new audience. A wide-ranging transition was necessary.

The museum still uses flax as the main theme, but the story has been expanded and extended. Today the museum offers an inspiring experience about entrepreneurship and craftsmanship in the flax and linen industry. The move to a new location, the new name, the new presentation and audience strategy symbolize this radical transformation.

3 Mary Mullin



TRUSTEE ROBIN AND LUCIENNE DAY FOUNDATION

Mary Mullin is a trustee of the Robin and Lucienne Day Foundation, Chairman of the Sir Misha Black Awards Committee for Distinguished Services to Design Education based at the Royal College of Art in London.

She was closely associated with Kilkenny Design Workshops and remains a Founder member of the Crafts Council of Ireland. She served as Secretary General for the International Council of Graphic Design Associations for 14 years and was the first woman to be elected to the Board of the International Council of Societies of Industrial Design.

4 Mario Sierra



MOURNE TEXTILES IN CONVERSATION WITH FIONA MCKELVIE

Mario Sierra is Creative Director of Mourne Textiles, a family-run design-led manufacturer of handwoven products based in Rostrevor, County Down. The company was set up in the 50s by his grandmother, Norwegian design pioneer Gerd Hay-Edie. Mario developed a close relationship with his grandmother as he was growing up. He lived with his mother, also a designer and weaver, in a small flat attached to the workshop, so from an early age he was playing under the looms. He says "I don't think there was ever a different route for me, I studied Textile Art at Winchester School of Art in 1995 and then I moved to London and worked for 15 years in television and photography. But my heart wasn't in media, I had to come back to weaving." Eight years ago Mario decided to focus full-time Mourne Textiles. He has since revived the workshop with his mother Karen Hay-Edie, training a new generation of handloom weavers and reissuing many of his grandmother's iconic designs – a number of which were originally used by designers such as Robin Day, Terence Conran and Sybil Connolly. Mourne Textiles stays true to its roots and continues to use high-quality custom-spun yarns and vintage looms to produce a range of contemporary home furnishings inspired by a rich weaving heritage.

www.mournetextiles.com



ULSTER UNIVERSITY

Belford works collaboratively across architecture, science and fashion, manifesting itself in very different projects, subverting textiles for new uses and diverse audiences: Main practice spans collaboration between Architecture, Science and traditional textile processing methods.

Formed a collaboration 13 years ago with Professor Ruth Morrow, Queen's University Belfast, developing new surfaces through experimentation of textile techniques and concrete manipulation.

2017 – AHRC follow on funding to research and collaborate with MYB Textiles, with Professor Ruth Morrow

2016 - Heritage Lottery funded project 'The revival of The William Liddell damask plate collection' with Dr Barbara Dass

2013– Published 'The Beauty of Experiment' P C Belford and Dr Philip Sykas funded by The Leverhulme Trust.

This conference paper will chart the progress of two different projects with the common thread of linen blending knowledge from industry, academia and archives. The first; an AHRC (Art & Humanities Research Council) grant to collaborate with MYB textiles a lace damask weaver in Scotland re-forming their existing technology to weave new linen lace fabrics to embed in concrete. This is an extension of a 13 year collaboration with Ruth Morrow Professor of Architecture, at Queen's University Belfast. The designs for this project are inspired by a Heritage Lottery funded project, to clean digitise and re make new woven and printed designs from the lost archive from The William Liddell weaving industry. 1600 photographic glass plates recording many of the design from this once famous Company, who in their prime produced linen for the Titanic and beyond. Working with weaver Barbara Dass new work will be woven and printed, responding to the narratives and information gathered during the research process.

f Trish Belford

t @Trishtwet

ig t.belford

6 Chair – Chris McCreery



NI SCIENCE FESTIVAL

Chris McCreery is the Founder and Director of the annual Science Festival in Northern Ireland. Focused on the wonders of science, technology, engineering and mathematics, the 11 day festival attracts an audience of over 65,000 people and is one of the largest events of its kind in Europe.

Other roles: Chairperson at Cathedral Quarter Arts Festival - Providing strategic direction and oversight to one of the most vibrant and dynamic arts festivals in the UK. The Cathedral Quarter Arts Festival also organise Out to Lunch in January, an award winning series of lunchtime Comedy, Theatre and Music.

7 Gill Gledhill



GGHQ FASHION INTELLIGENCE LTD

Gill is a fashion journalist who established a business specialising in marketing and communications for the textiles and clothing industries, called GGHQ Fashion Intelligence. Everyone at GGHQ has a bachelors or masters in fashion or textiles – she trained as a woven textile designer at Chelsea College of Arts and Central Saint Martins. And from there she went on to do post-grad journalism at London College of Communication. GGHQ has been the strategic partner in the UK and Republic of Ireland for the linen authority CELC – the European Confederation of Flax and Hemp - since 2015. Together the CELC and GGHQ teams devised and executed the consumer-facing I LOVE LINEN programme which went live across the UK in spring with more than 50 brand and retail partners. Throughout the year we are flax and linen advocates and product specialists, supporting colleagues in the fashion and interiors markets with training, be that in-store or in a flax field; information about the latest product developments; and marketing initiatives.

In 2016 CELC, the European Confederation of Flax and Hemp, embarked on its first consumer-focused promotional campaign co-financed by the European Union: an ambitious three-year, three-country, multi-channel programme called I LOVE LINEN. Its aim was to raise awareness of the fibre's advantages and help drive sales of flax and linen. In a multi-media presentation, we will discuss the programme's aims, the reality and the outcomes of the campaign, focusing on our achievements in the UK.

**@gghqlondon @gillgledhill @wearelinen
#europeanflax #ilovelinen**

8 Malgorzata Zimniewska



INSTITUTE OF NATURAL FIBRES AND MEDICINAL PLANTS

Malgorzata worked as Head of Department of Innovative Textile Technologies and the Laboratory of Physiological Influence of Textiles on Human Body. Her main area of interest is development of linen and hemp fiber processing, technologies and evaluation, to meet the specific needs of different fiber applications, development of pro-healthy textiles with positive influence on human physiology and evaluation of their effect on the body. She also lead a research team working on bast fibers application to reinforce composites.

She has been a Member of the Textile Institute since 1996 r., currently she is a Chair of Polish Section of Textile Institute. She served as a Chair of DNFI - Discover Natural Fibers Initiatives Network from 2013 to 2016, also as an Expert of: Task Force on the Challenges from Competing Fibers of International Cotton Advisory Committee in USA; European Technology Platform for the Future of Textiles and Clothing, the National Centre for Research and Development in Poland.

She has led many international, European and national projects. She has authored and co-authored more than 150 scientific articles and 4 patents.

9 Adrien Landry



CTCM

Adrien Landry has been teaching at the Centre des textiles contemporains de Montreal (CTCM) for over 25 years. Passionate about textiles and related processing techniques, he teaches textile technology, dyeing and basic structure. He is also head of weaving workshops and coordinator of Jacquard weaving production activities for CTCM students and for Canadian and international professional artists. Involved in a development project in the Philippines, Adrien Landry has worked as a consultant for firms in the field of weaving raffia, abaca and pina to help them improve their production efficiency.

Flax-loving, he is the initiator and founding member of the Biennale internationale du lin de Portneuf. He is a member of the board of directors of the organization and a member of the artistic direction committee of the event, who acts as curator of exhibitions. Passionate about basketry for over 20 years, he explores the different traditional techniques of eastern Canada and the United States. Adrien holds a BA in Visual Arts from Concordia University and a Diploma in Weaving from the New Brunswick College of Craft and Design.

10 Tara St. James



PRATT INSTITUTE

Born and raised in Montreal, Canada, Tara St James moved to New York City in 2004. She now calls Brooklyn home. St James graduated in 1997 from LaSalle College School of Fashion Design in Montreal, one of Canada's top design programs, with a degree in menswear tailoring. Prior to graduation she spent a year studying French art & literature in Toulouse, France.

After 10 years designing mens and womenswear in both Canada and the US, Tara launched the New York based label Study NY. Conceptual design & sustainability define this women's RTW brand. Study cuts & sews collections in NYC's garment district using both ethical fabrics and production methods. Many elements from the collections collaborate with artisans around the world; for example, locally sourced Peruvian alpaca is used in much of the knitwear.

Shortly after starting Study NY, Tara focused on educating the next generation of designers on the importance of sustainability in design. She has extensive lecturing and teaching experience in NYC. Some of the courses Tara has taught as a part of FIT's Sustainability Certificate include: Corporate Social Responsibility, Supply Chain, and Sustainable Materials & Eco Labels. She has also critiqued and lectured at Parsons, Pratt and FIT. Currently Tara is working as Production Coordinator and Research Fellow in the Sustainable Strategies Lab for Pratt's new Brooklyn Fashion + Design Accelerator.





DESIGNER

Since 2009 with her flax project Christien Meindertsma has been dedicated to promoting the application of flax fibre in novel processes and products.

Works such as the Flax Project (2012), and its numerous offshoots, are also typical of Meindertsma's dedicated approach: Meindertsma purchased an entire harvest of a dutch flax farmer with the ambition of exploring how flax products might be a more locally produced. Many commissioners have invited Meindertsma to turn her particularly investigative method of design and documentation onto a specific subject matter, subsequently Meindertsma has produced works that explore such wide-ranging subjects as Forestry in the Flevopolder region in the Netherlands, the relationship between Japanese porcelain and Dutch linen, Guatemalan Worry Dolls and the landscape of northern Canada.

Meindertsma's work is in the collection of MOMA (New York), The Victoria & Albert Museum (London) and the Vitra Design Museum (Weil am Rein). She won three Dutch Design Awards (2008) as well as an Index award (2009) for PIG 05049. The Flax Chair won the Dutch Design Award and Future Award (2016). Meindertsma graduated from the Eindhoven Design Academy in 2003.





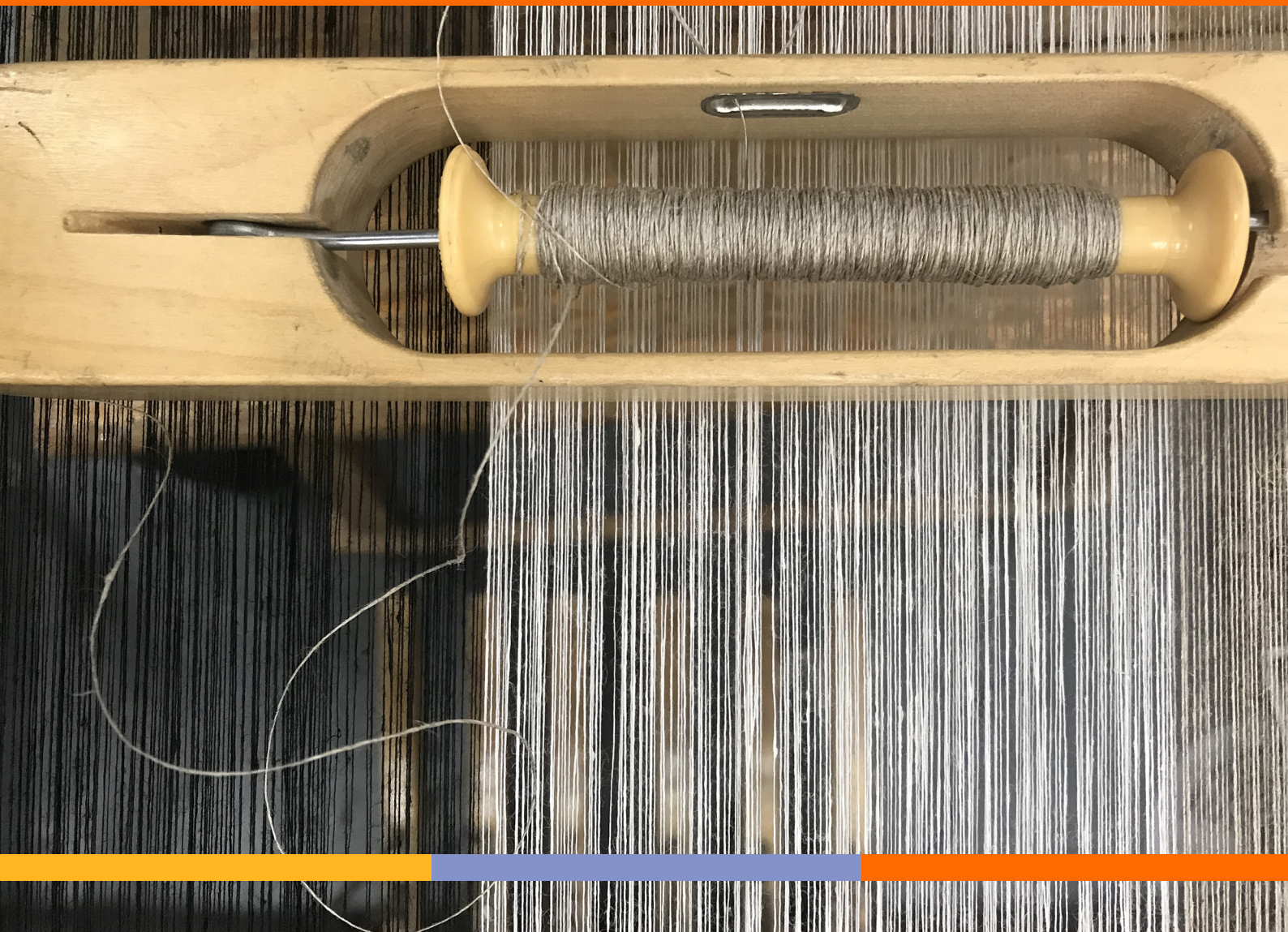
TEXTIEL MUSEUM

Tilberg Textiel Museum incorporates the TextielLab, where education and training are the core values. Here innovative designers can create textile product.

Elles van Vegchel will elaborate on the environment in which designers such as Cecilia Stephens can have the opportunity to work with technicians and designers to produce both textile art and commercial products.

The Textile Museum Tilburg is a working museum. It brings inspiring exhibitions in the field of design and art and offers educational programs in a former textile factory. The TextielLab of the TextielMuseum is a unique knowledge centre that is both a highly specialised workshop for producing experimental knits and woven fabrics as well as an open atelier where innovation can take centre stage. National and international designers, architects, artists and promising students are coached by product developers and technical experts to discover the endless opportunities in the field, from yarns, to computer-controlled techniques and handicrafts. The extensive library, museum collection and temporary exhibitions are an important source of information and inspiration for the TextielLab's clients. The presentation takes a look at this unique way of working and show innovative projects made in the Textile Lab.

[f](#) [i](#) [@](#) #Elles van Vegchel



13 Stijn Roodnat



LABEL/BREED

Stijn Roodnat, creative director of the Label, graduated in 1999 from the Design Academy. Afterwards, he and his partner Marleen Kaptein created KapteinRoodnat. The interiors, furniture, art products and applications they design are clear and understandable, but never simple. Stijn guides the creative vision of Label Breed. He has a passion for the way things are made and believes that the manufacturing industry has the ability to create beautiful things for a better world with the help of talented designers.

LABEL/BREED is an initiative focused on the development of sustainable and innovative interior objects by establishing collaborations between designers and manufacturers. A joint search for innovative designs that are technically makeable and economically feasible and can validate the entire chain from waste stream to unused technical capacity.

LABEL/BREED is working on establishing a reputation as a serious player and pioneer of sustainable production. They produce smarter and more effective, use bio-based materials that they partly develop themselves, and use residual and waste flows from the producers they work with. In addition, LABEL/BREED acts as a knowledge and innovation centre in the field of natural materials and sustainable production methods for other companies.

14 Lisa Bloomer



LECTURER, BA TEXTILE DESIGN, CHELSEA COLLEGE OF ARTS, UAL

Lisa Bloomer is a textile designer and lecturer. Educated at the RCA, her work is material and process led and prioritises sustainable and ethical concerns. Using combined techniques – weave, dye and print – she creates bespoke fabrics for interiors and fashion. Currently leading the BA Textile Design weave pathway at Chelsea College of Arts, UAL, Lisa comes from a long line of Northern Irish linen workers and flax growers.

Chelsea College of Arts BA Textile Design students responded to a brief set by GGHQ Fashion Intelligence and The European Confederation of Flax and Hemp (CELC). Students were asked to communicate the benefits of flax and linen and explore their physical properties, resulting in a series of events and showcases of the work at Première Vision, Paris, and the V&A, London.

15 Tim Parry-Williams



BATH SPA UNIVERSITY

Tim Parry-Williams, is a practicing weaver and design-maker, educator, writer, curator and consultant. Initially trained at Farnham (now UCA) and later in Japan, he has worked on an extensive portfolio of projects with leading designers and makers, industrial partners, traditional craft weavers and museums, contributing to commercial and developmental projects, collections, exhibitions and conferences, world-wide. With over twenty years experience in Japan and extensive knowledge of local textile craft and industry, he is an internationally recognised expert, publishing regularly on the subject, particularly with *Selvedge Magazine*, UK. Broader research interests are interconnected and include: Material culture and inherited knowledge systems in textile crafts; Craft:Industry interface - Investigating cross-situational practice in woven textile research and development; and design practice in historical woven textiles. He is currently Course Leader, MA Design: Fashion & Textiles, Bath Spa University, UK; Visiting Professor, Shuttle (advanced woven textiles education programme), Linz University of Arts/Textile Centre Haslach, Austria; Trustee and Acquisitions Panel Member, Crafts Study Centre, UK; Trustee, Stroudwater Textile Trust; and Member of the Gloucestershire Guild of Craftsmen. He continues to lecture, publish and exhibit nationally and internationally and sustains a studio practice focused on the hand-making of fashion and interior accessories, and applied arts.

Despite recent trends towards 'provenance', we continue to live in cultures disconnected with the making of useful things and in particular, woven textiles. Early, highly efficient and profitable industrialisation has long since put the making of cloth somewhere 'over there', available quickly and cheaply with out much regard. Similarly, we are used to buying and using 'throwaway' textiles, with the handmade often thought of as 'too nice to use'. Some cultures however, regularly enjoy the use of the singularly created object, their place in daily activity being part of both conscious and unconscious aesthetic living. Indeed, there is the notion that the true quality and beauty of an object only really emerges through loving use and continued enjoyment (Eames).

Emerging from pilot projects [Towel] 2011, and [Beautility] 2016, the research draws on findings arising from, and concepts relating to, the design and hand making of 'timeless', high-end craft textile products. The work addresses the specific vocabulary of 'traditional' woven textile design, and considers both western and eastern discourses around crafted objects including Japanese mingei (Yanagi), and wabi-sabi, or an appreciation of 'the natural condition of things' (Koren et al).



UNIVERSITY OF ILLINOIS

Brian Anderson examines the craft of design, combining traditional and advanced fabrication techniques to consider material-based meaning in designed objects. Informed by the chemical science, the craft traditions, and the technical possibilities of material inquiry, his practice explores the labor and aesthetics of creative production. Developed as innovative forms, novel methods, and hybrid materials that demonstrate new ways of knowing, his work is as insistent in its reverence for what has come before as it is on imagining new possibilities.

As an academic, Brian Anderson investigates the history, nature, and structure of making from the scale of artisan and craftsman to that of factories. He is Assistant Professor of Industrial Design at the School of Design, University of Illinois at Chicago, and holds degrees in chemistry, education, writing, and design from the University of California San Diego, Harvard Graduate School of Education, and The School of the Art Institute of Chicago.

Extraordinary Ordinary is an ongoing investigation into the forms and fabrication of domestic objects ultimately destined for landfill. The current study of theoretical bio-composite systems suggests a range of opportunities from the starting point of tube- and CAD-knitted natural fiber. While the work looks to technology while embracing tailoring potential in additive fabrication, it rests on the more primitive ideal of biodegradable natural materials as ideal constituents in ordinary designs. This talk contributes to a broader narrative of inquiry into ideal sustainable practices that acknowledge and respond to local and global material ecologies.

 [@studiobriananderson](https://www.instagram.com/studiobriananderson)



INVEST NI

Linda Jamison is Collaborative Growth Manager at Invest NI. Over the past 9 years, Linda has had the opportunity to work across many industry sectors supporting the emergence of new industry led collaborations.

Graduating from the University of Ulster, firstly with a Degree in Design and Diploma in Education and then returning some years later to complete a Master’s in Business Development and Innovation. Linda has had the opportunity to develop and apply her skills and capabilities in industry, education and more recently in the public sector.

Linda has presented at many global conferences on the topic of Clustering/Collaboration, an area of interest she has nurtured since 1994.

She is one of four people in NI to have been trained by School For Start Ups to deliver Strategyzer Business Model Canvas and facilitates numerous workshops across a variety of industry sectors. Linda continues to develop her network of international partnerships and is currently a partner in an Interreg CLUSTERS3 project and a member of The Competitiveness Institute as well as contributing to a international working group focusing on developing cluster evaluation methodologies.



Dilip Tambyrajah (1953) is a co- founder and Secretary of the International Natural Fiber Organization (INFO), representing more than 80% of the worlds production of hard fibers. He is an active member of the UN FAO Inter Governmental Group on Hard Fibers, Jute, Kenaf and Allied Fibers and the team leader responsible for R & D and for Sustainability Management & Harmonization of Standards. Dilip was a member of the UN-FAO international steering committee responsible for the International Year of Natural Fibers 2009 as declared by the UN General Assembly. Recently initiated the Natural Fiber Composites Design platform supported by the Ministry of Economic Affairs and Innovation and the Technical University of Delft, The Netherlands.

Dilip is the Managing Director of Zylion International B.V., The Netherlands. Zylion develops, manufactures and markets natural fibers and products. Founded the company in 1991 focusing on renewable materials from developing countries. Has developed and marketed several natural fiber products, with focus on coir (coconut fiber). Is engaged with the European automotive industry for use of coir in car seat production. At present developing Natural Fiber Composites (NFC) for a wide range of applications.

Dilip, born in Sri Lanka, lives and works in The Netherlands since 1977. Studied Environmental Engineering at the University of South Bank, London. Studied Marketing Management at the Institute of Social Sciences, The Netherlands. Also holds a Master Degree in Business Administration from the British business school Henley Management College/Brunel University, London.



UNIVERSITY OF PORTSMOUTH

Dr Hom Dhakal is a Reader in Composite Materials at the School of Mechanical and Design Engineering, University of Portsmouth, UK. In addition, he is also a Docent (visiting) Associate Professor of Bio-based materials at the Faculty of Textiles Engineering and Business, University of Borås, Sweden.

Dr Dhakal leads the Advanced Materials and Manufacturing (AMM) Research Group within the School of Mechanical and Design Engineering. His principal research interest lies in the design, development, testing and characterisation of sustainable lightweight composites, nanocomposites, natural fibre composites and biocomposites, including their mechanical (tensile, flexural, low-velocity impact and fracture toughness), thermal and environmental properties (dimensional stability under various environmental conditions).

He is a Fellow of the Higher Education Academy (FHEA), Chartered Engineer (CEng), a Fellow of the Institution of Engineering and Technology (FIET), Fellow of the Institute of Materials, Minerals and Mining (IOM3) (FIMMM) and a member of the American Society for Composites (MASC).

Dr Dhakal is the author/co-author of over 100 publications in the area of light weight sustainable composite and biocomposites that have attracted well over 2000 citations with an h-index of 20; i10-index of 38 (Google Scholar); ResearchGate score of 32.13, and higher than 90% of ResearchGate members. He has successfully supervised many PhDs as a Director of Studies; and been an external examiner for numerous PhDs nationally and internationally. He is a member of international scientific research committees; established national and international industrial, professional and academic networks.



KULEUVEN

Jan Ivens is professor at KULeuven in the field of materials engineering, and more specifically in composites and foams. He obtained his PhD in 1993 was on fibre-matrix interaction on carbon composites and performed post-doctoral research on properties and modelling of. He initiated the first research at KULeuven on natural fiber composites in 1993 and was involved in several industrial projects, predominantly on flax fibre composites in collaboration with the Flemish flax industry. Between 2000 and 2005, he worked in industry as R&D and engineering manager for Arplama Group, a group of SME's producing thermoset composites. He returned to academia end of 2005, taking up organizational responsibilities as campus chair and vice dean of the faculty of engineering technology. He currently is campus chair of one of the KULeuven campuses and supervises the research in the field of "process and application development of composites", focusing on the development of improved cost-effective manufacturing processes and novel applications for composites and foams, including natural fibre composites.

Natural fibre composites have many advantages when their specific mechanical properties are taken into account. They can compete with glass composites and metals, and under specific circumstances they can even compete with carbon! Yet as natural and biorenewable resource, they are environmentally much more interesting than the synthetic fibres. Amongst all natural fibres, flax and hemp exhibit the best performance. These interesting properties have lead to ever growing industrial interest, and has resulted in the development of a wide range of natural fibre preforms, applicable in several composite manufacturing processes. An overview of these processes will be given. In addition, some interesting and "less expected" properties of flax and hemp composites will be presented, creating additional advantages for the end user.

NOTES

A series of 15 horizontal dotted lines for writing notes.



Meet the team



L-R: Prof Jane McCann, Anthea McWilliams, Robert Martin, Jo Watson and Mags White
Special thanks to Heather McGarrigle, Zara Lyness and Sharon Adams

Anthea McWilliams and Robert Martin

Co-Curatorial Directors, R-Space Gallery and Linen Biennale

Anthea has been a freelance arts and culture professional since 1988, including her contemporary dance practice and work within R-Space. Robert spent 13 years as Visual Arts Officer for Arts Council England. He heads up the Gallery's creative programming, which is primarily funded by Arts Council Northern Ireland, and produces a blend of exhibitions and community events across the year.

Robert and Anthea established R-Space Gallery CIC in 2011. The Gallery's opening exhibition was The Art and Science of Linen with Anna Dumitriu, which planted the first seed of what would blossom into the Linen Biennale. Inspired by The British Ceramics Biennial (founded and run by former colleagues of Robert) and further encouraged by the success of their 2015 collaboration with Professor Jane McCann, the Linen Biennale is a celebration of the Recall (past), Rethink (present) and Reform (future) of linen.

Professor Jane McCann, M Des RCA, M.Phil, C Text FTI.

Clothing and Textiles Professional

Based in Northern Ireland, McCann is involved in the user-driven design research and development of technical and smart functional apparel as well as creating and curating new clothing and product applications for linen / flax fibres. She continues to have international academic involvement in performance sportswear design, provides expertise to textile-oriented projects, presents at events and contributes to publications. A recent interest is in the application of flax fibres in composite materials.

Jo Watson

Project Manager, Linen Biennale 2018

Jo secures funding, stakeholder management and production aspects of the project. She is responsible for the continuing development, production and delivery of events, exhibitions and workshops. Jo works alongside Mags White, Heather McGarrigle and Zara Lyness who all work tirelessly to bring the Linen Biennale to life.




Linen
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