

The Language of Misinterpretation

How is
meaning
constructed
when
information is
incomplete ?

Because when a dyslexic brain reconstructs information,
it doesn't simply replace what is missing.



Sometimes it creates entirely new
connections.



Perception is unstable,
but instability can generate new realities.



Concept

Statement

This project originates from my experience of dyslexia, where reading is not a passive act of decoding but an active process of reconstruction. Faced with incomplete information, my mind instinctively forms connections between fragmented letters, words and patterns to create meaning. Rather than viewing this as an error, I see it as an alternative way of perceiving the world—one that values intuition, association and the possibility of multiple readings.

This understanding of perception resonates with anthropologist Tim Ingold's philosophy of making, which describes creation not as an act of control imposed upon materials, but as a correspondence between maker and material. Instead of forcing materials into predetermined forms, Ingold suggests that meaning emerges through responding to their inherent qualities and behaviours. Working with reclaimed hair-on leather already marked by irregular openings, I did not attempt to erase or disguise these interruptions. Instead, they became the starting point for dialogue. Through wet-felting wool into and across the existing cuts, the materials respond to one another, forming new tactile connections that transform fragmentation into continuity.

The wool does not repair the leather; it reconstructs relationships within it. In the same way that a dyslexic mind instinctively creates meaning from incomplete information, the materials negotiate their own connections through making. The resulting textile reflects individuality not as perfection or uniformity, but as the unique ways we perceive, interpret and correspond with the world around us.



Mood board



Sometimes it creates entirely new connections.

Material breakdown: A material investigation into nonlinear perception, fragmentation, and alternative ways of understanding the world.

Leather scraps donated by Romanian local shoemakers



Tim Ingold proposes that we do not simply impose ideas onto materials but think through making itself. In this project, wool and leather become active mediums of thought, where knowledge emerges through touch, repetition, and material interaction rather than written instruction.



Natural Spinning Fleece from farms from Orkney

Material breakdown and rational

Tim Ingold is an anthropologist whose writing focuses on how people learn, think, and understand the world through **making and doing rather than abstract planning or written language**. In his theory of “material engagement,” he argues that knowledge is not simply transferred into objects but **emerges through hands-on interaction with materials** as they are worked. He doesn't separate thinking from making; he sees making as a conversation with the material. This project explores how meaning emerges from incomplete information through a dialogue between perception and material.

As natural materials, wool and leather possess their own histories, textures and behaviours..

Rather than controlling these characteristics, the making process responds to them, allowing the material itself to participate in the reconstruction of meaning



Chosen leather scraps & making process

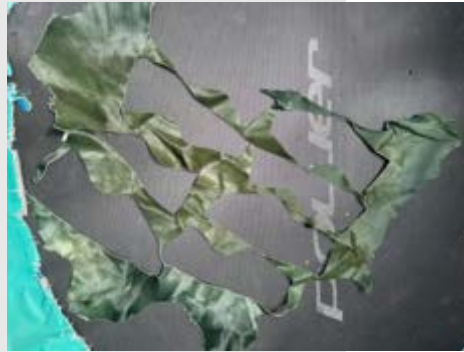


The leather contains absence while the wool creates alternative meaning.

In reading, when information becomes unstable, the brain often fills gaps, guesses patterns, and reconstructs meaning.

That would feel closer to cognition than simple repair.

The wool wouldn't be acting as a patch. It would be acting as a thought process.



Fill the cuts with wool



Fill the wool with leather



The wool is **negotiating** the gaps. Sometimes it fills. Sometimes it bridges. Sometimes it expands beyond them. Sometimes it simply connects two interrupted edges.

One of Ingold's main arguments, particularly in *Making: Anthropology, Archaeology, Art and Architecture* (2013), is that:

Materials are not passive substances waiting to be shaped. They have their own properties, tendencies and possibilities, and making is a process of responding to them rather than imposing a preconceived form.

Washing the wool



carding



Wool making process :

The wool does not
repair the
leather; it
reconstructs
relationships
within it.



Sun-dried wool



Wet- felting procces :

The information is incomplete,



so, my mind creates
new connections.

Garment
inspiration:



Sketches : *Out of the ordinary*



Final Design:

DRESS DESIGN – WITH SEPARATE BRA



Square neckline with wide straps. Underbust line sits right under the chest, revealing the bra.

A-line silhouette with sculptural wool-filled connections.

Dress length mid-calf.

DEEP OPEN BACK CREATES VULNERABILITY AND CONTRAST



Deep open back creates contrast and shows the separate bra band.

Wool connections continue around the body for continuity.

The cuts in the leather represent interruptions – missing parts of information

Felted wool forms connections, creating new pathways and alternative readings.

Meaning emerges from incomplete information

TECHNICAL FLAT



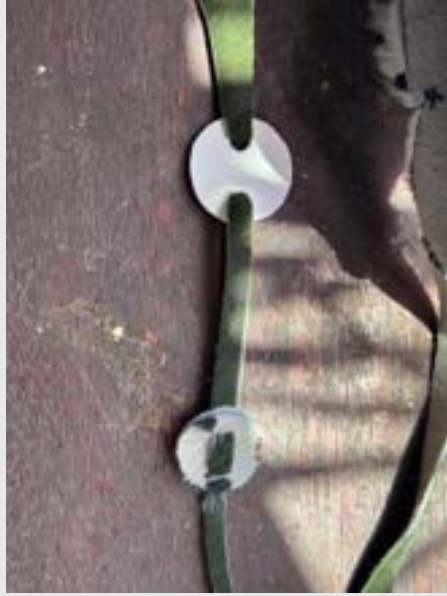


Felt used to link the two leather parts



Work
process

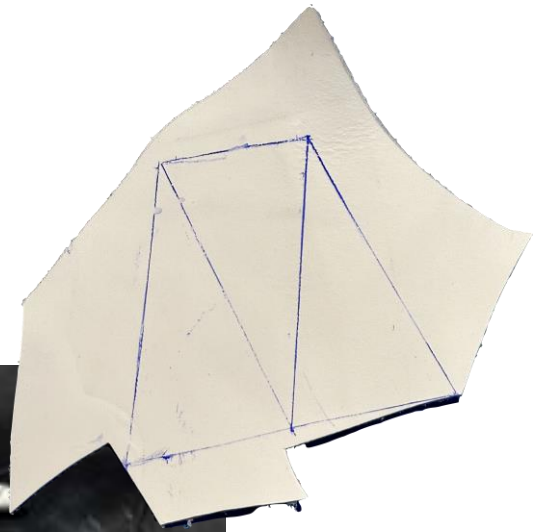
Details :



Adjustable
bra straps
made
entirely
from
leather
scraps



Buttons
made from
the cuts
remains



Work
process

Work process



No central
seam design





work
process

Garment:



