Fiber Fever Summercamp 2022 – 2025

Timelab / report

A four-year series of Summercamps hosted by Timelab between 2022 and 2025, Fiber Fever explored dialogue and exchange between artists, designers and engineers through the lens of different fiber-related practices and techniques.

collaboration dialogue experimentation production

Contents

Introduction: Summercamp at Timelab

Since 2008, Timelab has organized annual ten-day Summercamps, inviting local and international participants with a background in design, art or engineering. The Summercamp's informal learning environment offers a free, experimental environment, with no specific predetermined goal for the participants.Through the Summercamps, Timelab aims to conduct artistic practice research in the field of shared space use, commoning, and accessibility. From year-to-year, the format is refined based on the acquired knowledge and collective ways of working. In each iteration, formats for creating an equality between scientists, designers, organizers and critical thinkers are further explored. Timelab's extensive lab environment and a network of makers, entrepreneurs, organizations and coaches form the practice-oriented context that has a lasting impact on the participants and their artistic journeys.

Fiber Fever

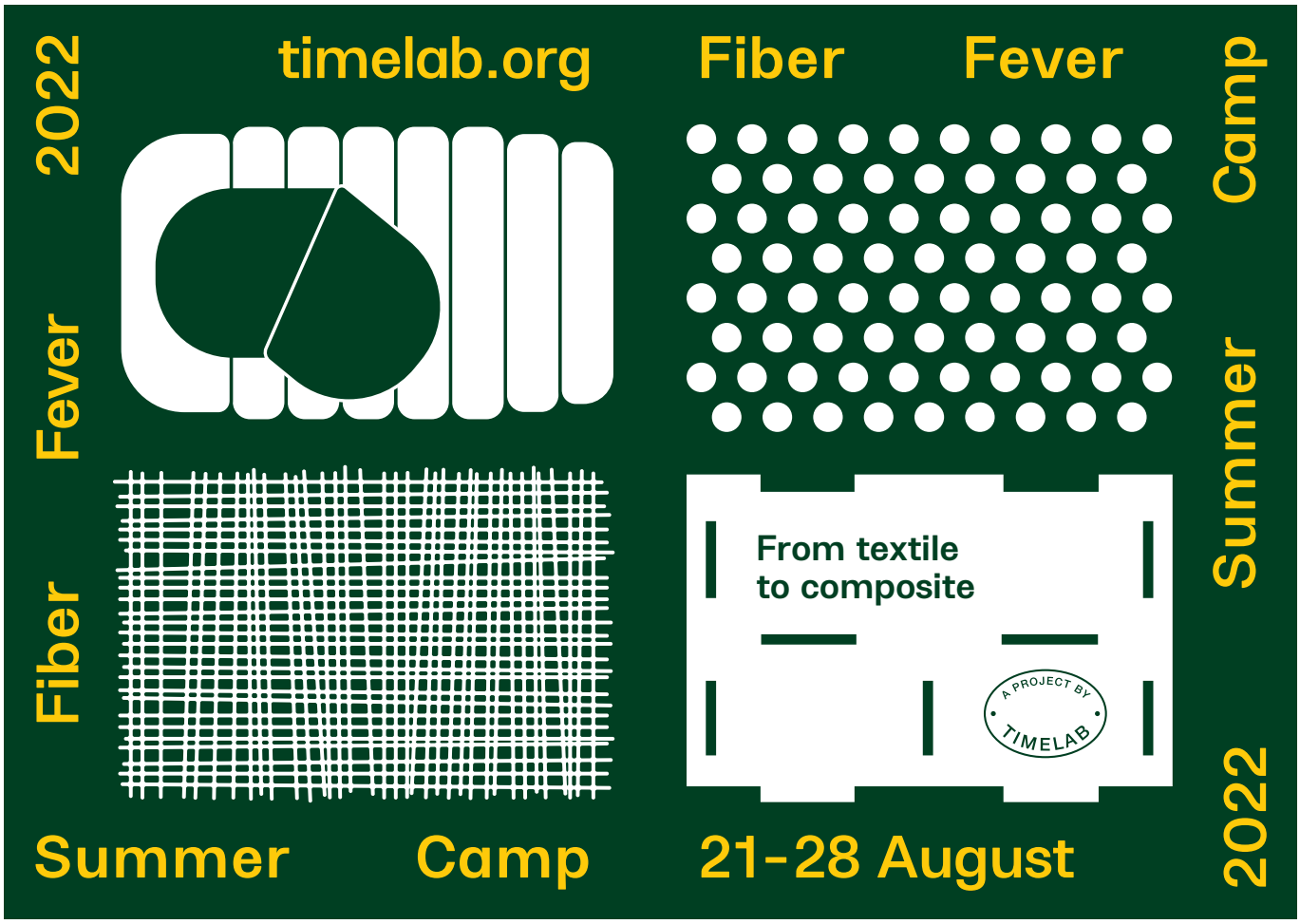
The 2022-2025 editions of Sumercamp were thematically linked under the name "Fiber Fever". These four sessions were initiated through a partnership with the KASK research group Soft Connection Lab, and collaboration with coaches Lieven Standaert (Vrije Universiteit Brussels), Jesse Howard (Design Academy Eindhoven), and Helena de Smet (KASK & Conservatory – School of Arts).

The four Fiber Fever Summercamps addressed a wide range of approaches and techniques related working with fibers: from exploring craft practices of braiding and basketry to investigating the role of fibers in bio-material production and 3D-printing.

The first two editions were formed through close collaboration with the Soft Connection Lab, with the introduction of techniques such as maypole braiding and basket twining in the 2022, and braiding – both manually and mechanically – in 2023. The final two editions continued by exploring the theme of biomaterials, linked to Timelab’s Critical Biomass program and research of resident Eugenia Morpurgo.

Collectively, the Fiber Fever Summercamps resulted in explorations of technique, material, collaborative research and public activation. Iterations from year-to-year continuously explored new methods for creating equal dialogue, exchange and collaboration between artists, designers and engineers.

Editions
2022 — 2025



Fiber Fever 2022: From Textile to Composite

We are not looking to design anything that replaces something that already exists. The role the artifact takes as a counterpart is what we are looking for. As a being in reciprocity. We are striving to design tangible systemic transformations using fibers and connections. From Textile to Composite! This can be on product level, supply chain, making process, or ownership.

The 2022 edition of the Summercamp was initiated through close collaboration with the Soft Connection Lab. During the introduction to the camp, the Soft Connection researchers introduced may-pole braiding as a method to literally weave together the newly-arrived participants in space.

During the initial days of the Summercamp, additional techniques were introduced such as basket twining. In part, this led to collectively made artifacts that were completed during the 10 days, and activated in public space.

While later camps were organized around more structured group-projects – with group-forming as part of the program – the 2022 edition gave space for individual and collective experimentation outside of a formally defined focus. Similarly, the end presentation was not put forward as a necessary conclusion to the camp, but left to the discretion of the participants. Ultimately, a public end presentation was organized where individual experiments and collaboratively made artifacts were shown together highlighting open-ended structure of the camp.

Fiber Fever 2022: Participants

Charlotte Callens is a fashion student at KASK School of Arts, Ghent. Her creations work with materials that are convenient. During her work process, Charlotte embraces open mindedness and awareness of the things that happen, big and small: trusting the process and knowing that the flow shows the way.

Isabeau Goddé °(1998) is a Belgian designer with a Master's degree in textile design from KASK School of Arts in Ghent. For Isabeau, an end product is not the most important step in the design process. With her hands-on working method, she manages to strike a balance between science and crafts.

Renée Strikkeling is a designer with a Master's degree in textile design. In her work, the thread acts as an important starting point. The thread can be an aesthetic object, an inspiration, a transitional object or an essential point for textile manufacturing. Renée approaches research from various angles, such as: ecological, cultural, literary, historical, philosophical or social.

Freja Kræmmer Nielsen is a Danish designer, artistic researcher and soil activist. Her work investigates the intersection of humans and ecosystems, art and science, and critical thinking and making. Freja is based in Eindhoven, the Netherlands.

Ankit Kumar's experience working with Indian traditional craftspeople and communities, underline the importance of culture and regional practices in Design, and inclined his interest towards studying Social Design. After his bachelor study in Textile Design, Ankit worked across India and Asia with hand loom weavers and handicraft makers to address various local problems.

Selina Vanstalle is designer interested in experimenting. In her work, she embraces uncertainty and challenges herself to become deeply immersed in context. Conceiving and developing custom, natural materials stems from a passion for organic design.

Dariya Trubina (dar) is a visual artist, researcher, and performer. She has a background in physical theater and linguistics and is currently studying at the Gerrit Rietveld Academie, Amsterdam (txt: text and textile department). From tangible materials to inter-relational practices, Dariya's interested in themes of connectivity, collaboration, tactility, oral and material storytelling, voice as matter and a mechanism of emancipation. Dar loves wandering, cooking and listening to radios.

Fiber Fever 2022:
Projects and
Experiments

Fiber Fever 2022 Program & Events

Welcome Braid Dance, Soft Connection Lab
20:00 Sunday, 21 August 2022
The Soft Connection Lab presents maypole braiding for participants to braid-dance their first connections.

Lecture, Lieven Standaert
9:00 Tuesday, 23 August 2022
Maker/engineer/architect/teacher Lieven Standaert shares his insight on open hardware and the importance of small-production automation.

Workshop, Knotfactory
20:00 Tuesday, 23 August 2022
Marieke Maertens introduces the Knotfactory workspace for local production and experimentation through a hands-on workshop on biodegradable composites made from Japanese Knotweed

Presentation, Social Fibers
9:30 Wednesday, 24 August 2022
Ankit Singh, Elien Haentjens and Helena De Smet will initiate a conversation on the concept of 'social fibers'. They address traces of Indian textile crafting communities, lifestyle, practice, and intellect of craftspeople that form the very base of rural livelihood.

Presentation, Isabeau Goddé
9:30 Wednesday, 24 August 2022
Isabeau Goddé presents her work using industrial textile waste in the production of acousitc sound panels.

City Tour, Traudi Helmberger
20:00 Thursday, 24 August 2022
Traudi Helmberger takes participants on a neighborhood tour, visiting the beehives she helps maintain at the Sint-Baafsabdij.

Closing Presentation
18:00 Saturday, 27 August 2022
A closing presentation moment is foreseen in the schedule, with format and details to be determined collectively.

Fiber Fever 2022 Team & Partners

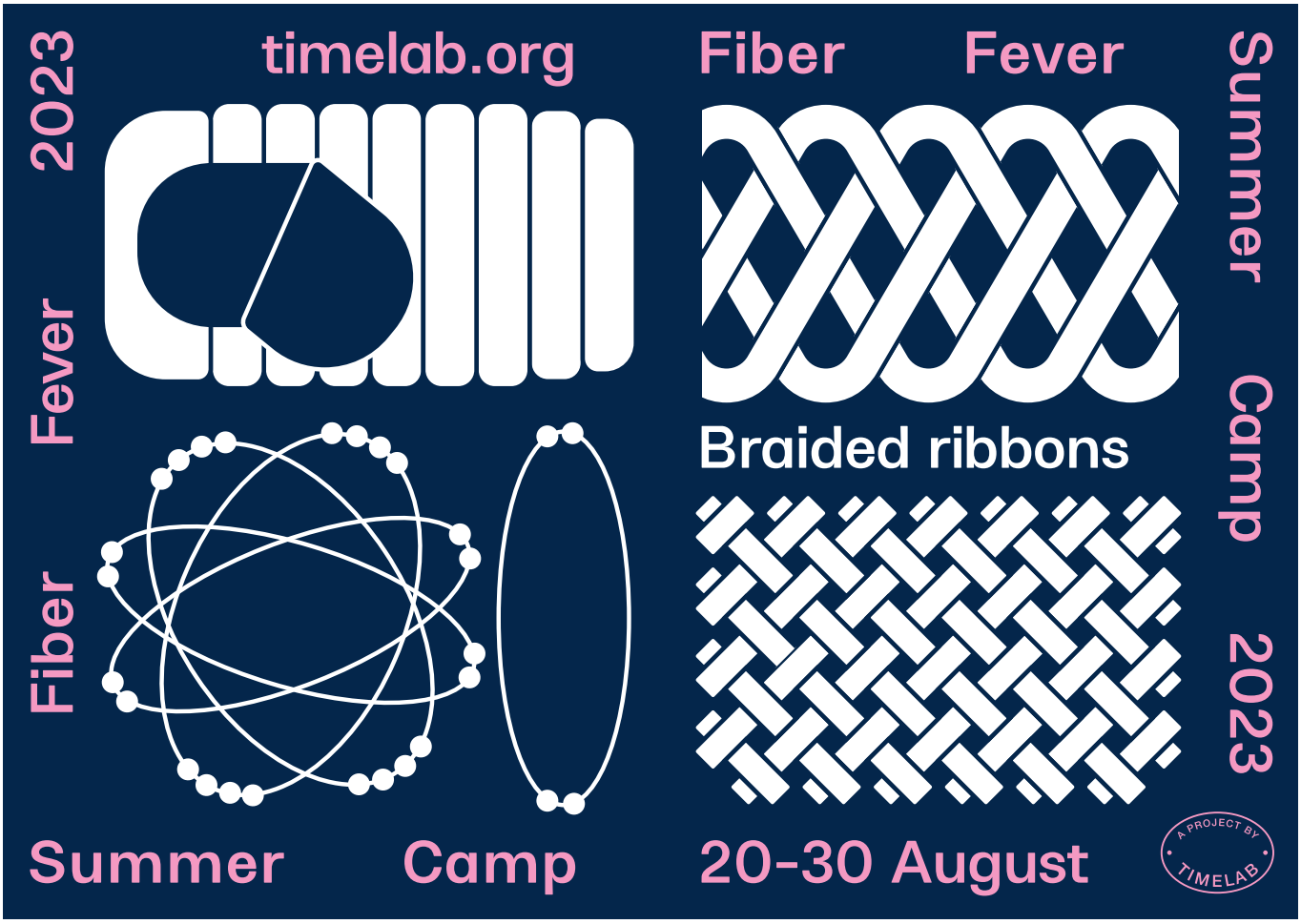
Coaches
Helena De Smet *(KASK)*
Lieven Standaert *(Vrije Universitiet Brussel)*
Jesse Howard *(Design Academy Eindhoven)*
Louise Dumon *(Universiteit Gent)*

Timelab Team
Evi Swinnen
Marieke Maertens
Veronique De Mey
Torben Vandevelde
Shareef Gheed *(Timelab Volunteer)*
Alaa Abu Asad *(Timelab Resident)*

Soft Connection Lab
Helena De Smet
Vera Roggli
Veerle Tytgat
Elien Haentjens
Dirk van Gogh
Annelies Clerix *(Intern)*

Catering
Martha T'Hooft

Photography
Aaron Lapeirre



Fiber Fever 2023: Braided Ribbons

We use them every day. Maypole braided textile items, like ropes or shoelaces or the string of your hoodie, are the most ordinary objects. However, they have multiple associations, meanings, and functions. These objects collect historical, cultural, technical, social and systemic layers that make braided ribbon the inspiration for our Fiber Fever Summercamp 2023.

Continuing the close collaboration with the KASK Soft Connections Lab, the 2023 edition was framed around the specific technique of braiding. The Soft Connection lab brought along mechanical braiding machines acquired during a recent research trip in India. In parallel, Lieven Standaert provided components to collaboratively build an open-source motorized braiding machine together with participants.

Maypole braiding was again introduced to bring participants, collaborators and technique together in space, but this time with a more experimental approach: braiding horizontally, and exploring how different movements led to different patterns and outcomes.

After the introduction, participants formed working-groups under specific pre-defined and interconnected themes of Color, Pattern, Material, and Shape. As a result, four collaborations were formed early in the process to develop methods, experiments, and tangible outcomes over the course of the 10-day camp. The format of a public end presentation was decided in advance, and groups worked the final days to transform the ground floor of Timelab into a exhibition of results, process, demonstration and performance.

Fiber Fever 2023: Participants

Julija Česnulaitytė is a Lithuanian artist currently studying at Design Academy Eindhoven. In her creative process, Julija relies heavily on tacit knowledge and conversations beyond verbal expressions. Julija holds a degree in ecology and has an interest in philosophy, and as a result likes to work in a multidisciplinary way, where these fields join together in the design/art context. Lithuanian folk practices are reoccurring in her work, bringing values of gentleness, autonomy, and an embodied relationship with the natural world.

Teresa Carvalheria is a multidisciplinary designer, project manager, seamstress, maker and events organizer. Teresa works mostly in the Fashion sector on topics such as creative process, sustainability, garment construction, functionality, identity, and heritage and is passionate about intersectional environmentalism.

Rosan Pille is a Master student Industrial Design at the University of Ghent, and Design for Impact at LUCA School of Arts.

Craft and textile designer, **Lou Cruard** develops a hybrid practice where artisanal techniques are reinterpreted through contemporary approaches. She draws on skills such as weaving and basketry, which she reworks to create modular and evolving systems. Her work also explores how traditional gestures can be transformed, reactivated, and extended.

Kaan Kaftar is an engineering student at VUB. Kaan has a big interest in robotics and mechanics, likes the convenience of modern electronics, but also solving problems using as little electronics as possible and relying more on mechanical principles. Kaan is working on many projects in parallel, from tinkering with mechanical watches, machining metal pens, to restoring vintage lighters. Kaan believes in learning from doing things rather than just reading from textbooks.

Annelies Clerix is a Brussels based textile designer and art historian

Textile designer **Magdalena Sophie Orland** has been living and working in Leipzig since completing her Master's degree in Conceptual Textile Design at Burg Giebichenstein Kunst-hochschule Halle (Saale) in 2019. Her artistic research approaches in her textile works are multifarious. They include experimental material investigations, interdisciplinary connection building, merging of traditional craft and manufacturing techniques with contemporary interpretations and methods, as well as the role of textile design within society.

Antonella Valerio began her studies by crossing art history and ethnology, with a boundless passion for Afro-Brazilian culture. Through her practice, she tries to open up a dialogue that bears witness to the deep connection between our everyday consumer choices and the environment surrounding us. In her research, she explores old traditional textile techniques in search of new artistic/aesthetic languages capable of communicating the ephemeral relationship between people and objects.

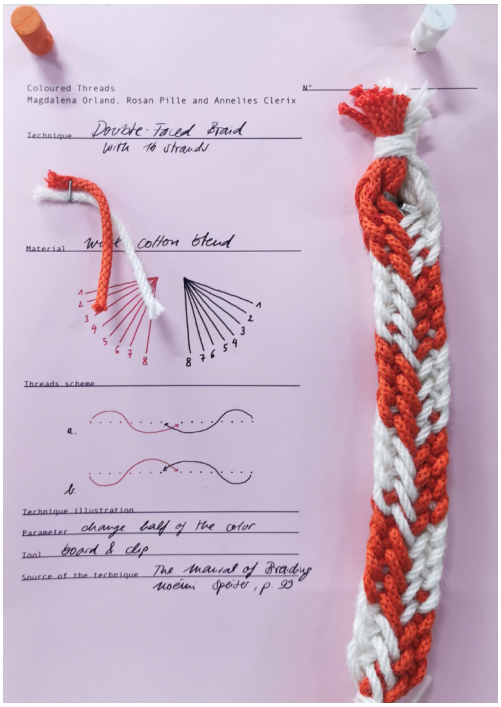
Fiber Fever 2023: Projects

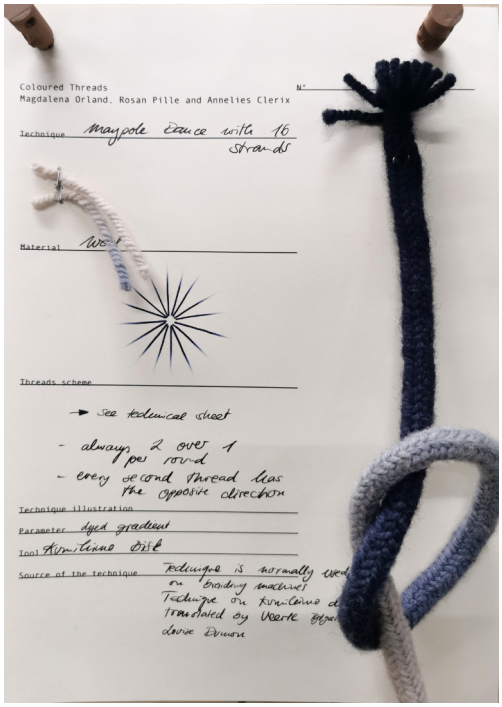
Intertwined *by Teresa Carvalheria and Julija Česnulaitytė*

Spinning flax into linen, together. In search for balance between modern and traditional ways of craft performing, we find answers in togetherness. How can a yarn tell a story of belonging and how can it be spun in a collective performance of a traditional craft? During this research we look for ways of interdependence between actors of craft performance. We wonder if a tool can become a facilitator of such action, requiring communal participation instead of individual efficiency.

Abitino *by Antonella Valerio and Agatha Prieto Jeanty*

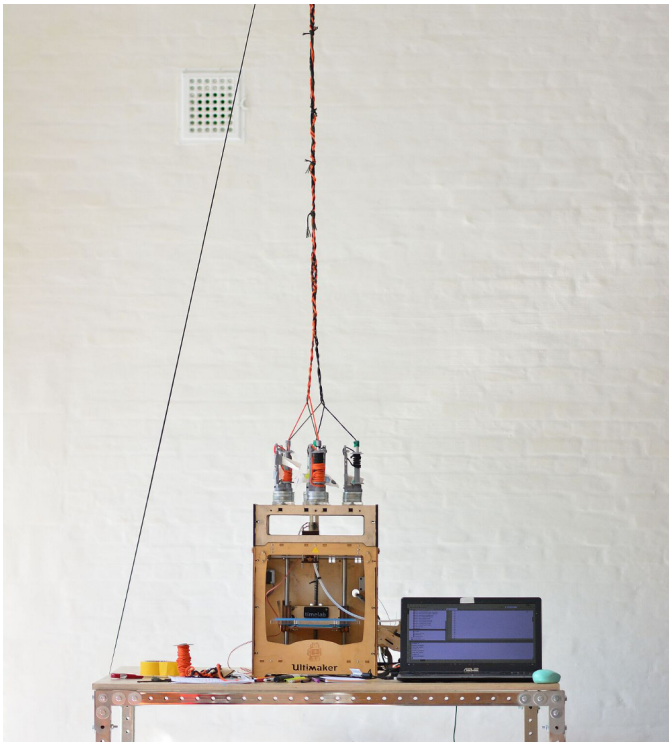
Inspired by the tradition of wearing protection objects in different human cultures, Abitino is a research project that questions the relationship we have with the objects and the meaning they have in our life. Playing with shape and scale, how can we braid a void shape or fill it with objects we have a connection with?





The Colored Thread *by Magdalena Sophie Orland, Annelies Clerix, and Rosan Pille*

The Colored Thread is a research about how color facilitates insight into different braiding techniques. Defined parameters that are executed in a structured way form the basis for the research process.



Jacquard Braiding Machine *by Lou Cruard, with Maximilian Ernestus and, Lieven Standaert*

With traditional braiding machines, the braiding track is determined mechanically and fixed to a single configuration. What kind of machine could allow constant reconfiguration and experimentation with the movement of the spools? With Jacquard Braiding machine an out-of-use 3D-printer is reconfigured to create a platform for free experimentation.

Fiber Fever 2023 Program & Events

Welcome Braid Dance, Soft Connection Lab
20:30 Sunday, 20 August 2023
The Soft Connection Lab re-introduces the maypole braid-dance with a more experimental physical setup.

Introduction, Documentation and Wiki
14:00 Tuesday, 22 August 2023
Jesse Howard leads a practical introduction to using the Timelab wiki.

Presentation, Eugenia Morpurgo
20:00 Tuesday, 22 August 2022
Designer Researcher Eugenia Morpurgo presents her work on Syntropic Materials: an attempt to design regenerative production processes.

Deep Dive, Helena De Smet
9:30 Wendesday, 22 August 2022
Helena De Smet leads a deep drive into braiding: history, patterns, and techniques across cultures.

Deep Dive, Jesse Howard
14:00 Wendesday, 22 August 2022
Jesse Howard leads a deep drve into documentation: sharing projects in which the process of documenting is central to the final outcome.

Deep Dive, Louise Dumon
9:30 Thursday, 22 August 2022
Louise Dumon leads a deep dive into her research on ecological sustainability through 'design for circularity'.

Deep Dive, Lieven Standaert
9:30 Thursday, 22 August 2022
Lieven Standaert leads a deep dive into CNC-machine components, sharing examples of machines produced for creative exploration.

Closing Presentation
18:00 Saturday, 27 August 2022
A closing presentation, in the form of a public exhibition is planned from the onset of the camp.

Fiber Fever 2023 Team & Partners

Coaches
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Louise Dumon *(Universiteit Gent)*

Timelab Team
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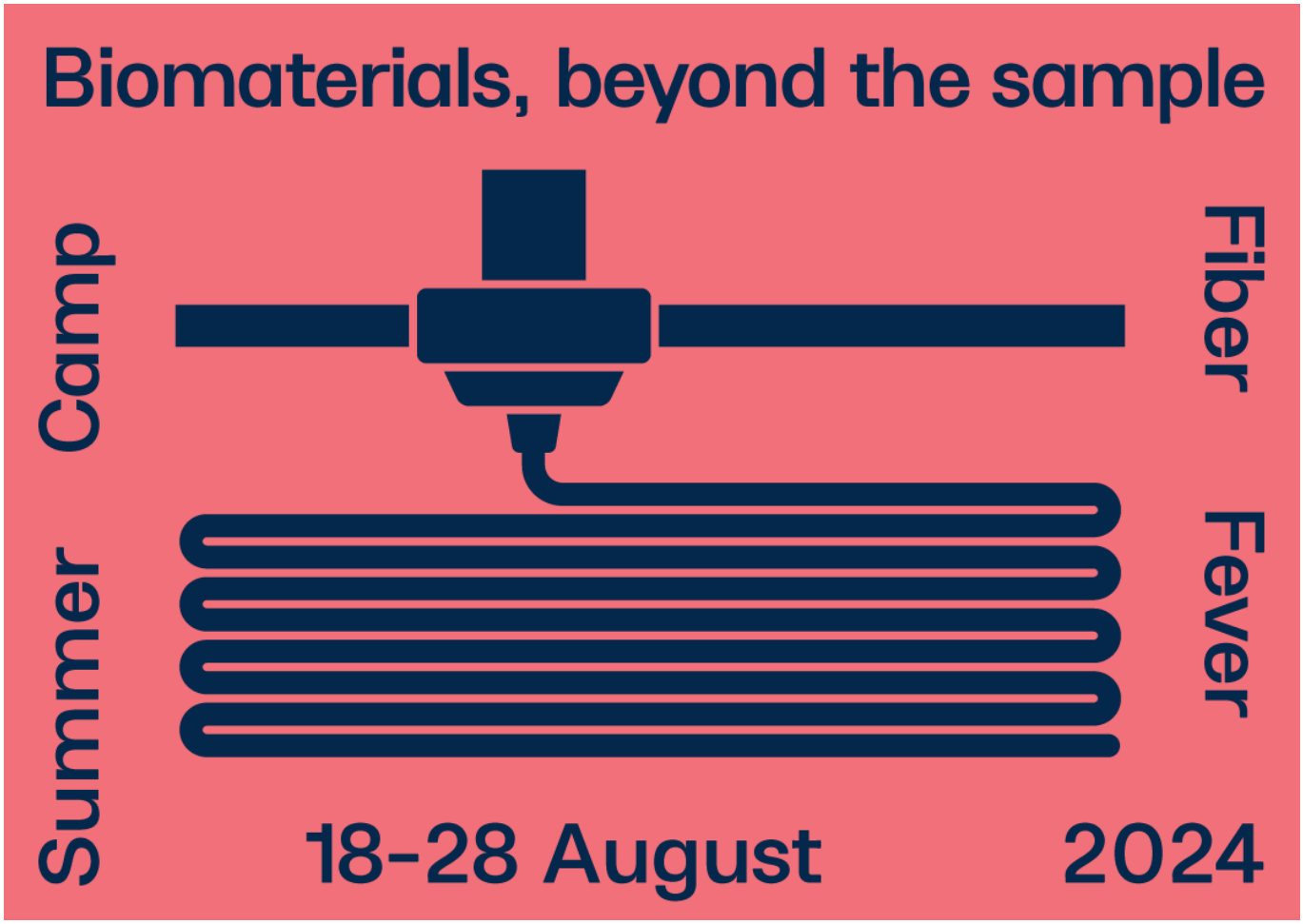
Marieke Maertens
Veronique De Mey
Yasmin Bayoum *(Timelab Intern)*

Soft Connection Lab
Helena De Smet
Vera Roggli
Veerle Tytgat
Elien Haentjens
Dirk van Gogh
Annelies Clerix *(Intern)*

Catering
Helena Schoeters

Photography
Aaron Lapeirre



Fiber Fever 2024: Biomaterials, Beyond the Sample

An invitation to experiment: Starting with water-based materials and low-cost mechanical extruders, we invite participants from diverse professional backgrounds to critically assess these materials' potential. We aim to experiment with processes that transcend mere replacements of existing methods, and instead re-imagining design, production and natural systems. We invite the participants to reflect on the value chains of tomorrow. What if we could create objects from locally sourced bio-waste materials? What if we could combine conventional fabrics with 3D-printed organic materials? What if we adapted clay printing machines for water-based pastes? How will a design process evolve when biomaterial properties influence use and design characteristics? How can we create functional objects from less strong, non-water-resistant materials? How is the use of bio-materials influencing the existing value chains?

As a departure from starting points more closely linked with textile-inspired research and techniques, the third edition of Fiber Fever started from an investigation of water-based bio-materials. In preparation, various 3D-printing techniques were prepared, giving a possibility to further explore small or large scale printing during the camp. In parallel, an introduction to Timelab's ongoing Knotfactory project and Reshaping Industry research stream framed the wider significance of reconsidering material, process, and application.

After a collective introduction, participants positioned their own interests in relationship to large-scale themes of transformation: Resourceful Humans, Local Production, and Material Replacement. Four working groups emerged and four projects were developed during the 10-day camp.

In part due to the technical nature of the topic, the working period became intense and more goal-oriented the previous open-ended and explorative editions. Ultimately, diverse outcomes were realized: ranging from innovative bio-paste materials, playful production techniques, and social neighborhood interventions. These outcomes were presented as demonstrations and works-in-progress during a public closing event.

Fiber Fever 2024: Participants

Marta Boniakivska is from Ukraine and has been studying in Germany for a few years now. She completed her Diploma in classical industrial design and is now studying at the Master's program Material Culture in Hochschule Wismar. Marta is currently focused on exploring new materials and incorporating them into product design on a new level. She enjoys working with different textures, natural materials, eye-catching color combinations and light.

Maximilian Ernestus sees computers as means of production that may or may not be owned by their users, and as political artifacts that shape us as much as we shape them. Consequently, his practice involves writing rhetorical software to explore computers whose basic building blocks are points and lines instead of bits and bytes. Due to their more geometric nature, he hopes to find more accessible models of computation that allow a larger fraction of its users to truly participate in shaping the technology that surrounds them, ultimately fostering a culture of permacomputing.

Jamie van Duuren is a product designer with interest in social impact. Originally from Switzerland, Jamie is naturally curious and eager to learn; she constantly seeks new challenges to expand her understanding of materials and design. She is open to experimentation and is motivated to discover new methods and perspectives.

Growing up in Rio de Janeiro, Brazil, **Isabela Cotecchia** connected deeply to the nature that makes the city. Her journey began with clothes, creating a locally produced fashion brand. This ultimately led her to Bocconi University in Milan to study Economics and Management for Arts, Culture, and Communications. Realizing the environmental cost of production and creation, Isabela shifted focus to developing sustainable materials.
As a designer, economist, mycologist, and researcher, her goal is to drive ECOnomic and ECOlogical innovation in sustainable material design.

Jelle De Decker, 28, born and raised in Brussels, is the self-proclaimed "idiot who founded two student raceteams", first at the VUB, where the fablab become a second home at times. After his engineering studies in Brussels, Jelle conducted two years of research in Ghent where a second race team was born. After this research, Jelle lived, worked and prototyped on a farm in southern France.

Leonard De Causmaecker studied electromechanical engineering technology at Vrije Universiteit Brussel, but tries to see this training as a blueprint for how the world functions, rather than defining a role in it. Accordingly, Leonard tends to focus on a multifaceted approach: passionate about digital fabrication, world building, materials science, indigenous art, interdisciplinary design and synthetic biology and, if relevant, he strives to combine those to contribute to ecological research.

Fiber Fever 2024: Participants

Jierui Fang is a visiting researcher in the Sustainable Design Engineering department of IDE at TU Delft. She's interested in how biological and nature-based processes, on both the human and ecological scales, shape development opportunities and well-being. Her research at TU Delft focuses on the potential of biodesign practices and mycelium biomaterials in bridging human and planetary health. She holds a masters from Stanford University and bachelors from MIT in design.

Leonie Goejer is a material designer driven by a deep passion for craftsmanship, sustainability, and the beauty of nature. With a background in Industrial Design Engineering, she strives to combine nature with innovation. She has a love for making by hand and sees a lot of beauty in its slow pace and calmness. At the same time there is interest in new production techniques and combining traditions with innovation.

Sophia Guggenberger studied fashion, shoe and product design in Vienna, London and Berlin. She worked as a designer for the shoe company Camper in Spain. Since 2015 she has been working as an independent designer researching production as a tool for transformation and has received a number of grants, including from the Akademie Schloss Solitude, the Austrian Ministry of Culture and the European Union. Her work investigates sustainability and the development of multi-perspective approaches for the conception and production of objects with a holistic view on social, technical and material aspects. Which tools, knowledge, partners, materials do we engage with to create our environments?

Ellen Leemans is a doctoral researcher in Architectural Engineering at VUB. In her master thesis, she created an optimized primary structure serving as the backbone of a secondary cladding system through modularization and prefabrication. With current research, she aims to create a reusable building system for lightweight temporary structures mainly used in the event sector. Her approach for this research is rather hands-on, making lots of models and prototypes, as it allows to easily gain insights in the feasibility of the system.

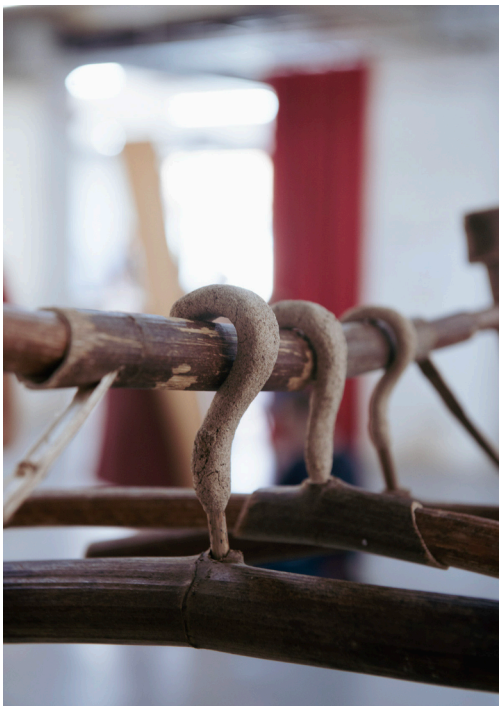
Lison Guéguen is an artist, designer and researcher. Trained at the ENSAAMA metal workshop, then to social design at the Design Academy in Eindhoven, NL. She was laureate of the 2020 Vocation Prize. Lison uses the material and its narrative potential to invent and transmit new ways of thinking and new ways of making society. Her research focuses on two main axes: the sustainability of production systems and the democratization of knowledge.

Mahe Plancke is a Belgian industrial product designer passionate about biomaterials and sustainability, finding methods to combine these with design. Over the past years, she has been developing a type of biomaterial with upcycled biowaste as the main ingredient. Next to enjoying the beauty of upcycled biowaste, Mahe also enjoy exploring different ways of creating prototypes, from working with electronics to making fully functional models. With a love for the outdoors, she sees nature as a source of ideas: the beauty of fauna and flora bringing great inspiration.

Vincent Rennie is a microbiologist and material designer. After completing his PhD in 2021, he decided to engage more actively in materialising socio-ecological transitions. Vincent co-founded his non-profit Hier&na VZW. He believes in the power of material design to change the way people perceive their surroundings, and started professionalising this by completing a masters in 'Design through New Materials' at Elisava in Barcelona. Since this time, Vincent has been consulting for a research group in Paris looking at 3D-printing waste materials for further activation and strengthening via microbial processes.

François Sadot graduated from École Boulle in 2022, and is currently in the course of obtaining a Masters in Social Design at Design Academy Eindhoven. Finding interest in the whole spectrum of technologies, François has an experimental and hands-on approach, through which he aims to understand their potentials, impacts and limits. He also likes to question and challenge our current societal models, such as the ways we produce, consume, and live together.

Jeffrey Thielens (1970) has been working for Equans for 34 years as a technical draughtsman and supporting project leaders and the organizing committee. He has been a member of the Timelab creators' group for many years. His great passion is the harmonica, which he plays in various groups (Sitting Duck / Brother Root / 0600AM). Jeffrey engages with an incredibly broad network of people from all walks of life and sectors, whom he manages to inspire with his inexhaustible enthusiasm.



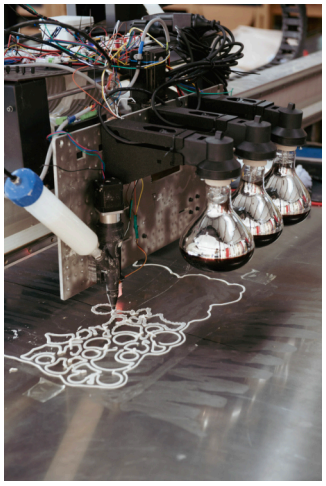
Knot Knot *by Lison Gueguen, Mahe Plancke, Jamie van Duuren, Jeffrey Thielens, and Isabela Cotecchia*

Knot Knot aims to instigate a change in perception of Japanese Knotweed. How can the plant – as it exists today in the local environment – be valued as a material resource? The Knot Knot group worked in parallel to investigate booth new technical solutions for digital fabrication, such as 3D printing, and hand-crafted joinery.

The Last Earthbenders *by Maximilian Ernestus, Sophia Guggenberger, Leonie Goeier, and François Sadot*

A contemporary reinterpretation of the ancient building technique of earth throwing. The Last Earth Benders critically reconsidered how an automated fabrication machine might relate to the material it uses and the people who interact with it. The result: pneumatic ‘soil spitter’. A machine that you work together with, rather than one that ‘works for you’.

Fiber Fever 2024: Projects



Layer Slayers *by Marta Boniakivska, Jelle De Decker, Jamie van Duuren, and Ellen Leemans*

A playful experiment in 3D-printing with cellulose. The result: a method for making reusable costumes and interior furniture. The Layer Slayer team worked iteratively to define a recipe for a material that is strong and light after drying and easy to 3D print. Working in parallel, the team also created prototypes for biodegradable furniture.

Relational Resources *by Jierui Fang, Vincent Rennie, and Leonard De Causmaecker*

This project bridges cultural and ecological differences by engaging in dialogue about living together – not just with each other, but also with plants and objects. Through door-to-door engagement with residents surrounding Timelab, the team initiated exchange: offering a bio-material as a practical resource for the neighborhood.

Fiber Fever 2024 Program & Events

Intro Experimentation: Extruding Desserts
20:00 Sunday, 18 August 2024
Helena De Smet guides a experimentation with dessert recipes and piping-tools as a playful introduction to bio-pastes and extrusion.

Workshop: Preparing Bio-pastes
20:00 Monday, 19 August 2024
Helena De Smet introduces the process of preparing water based bio-material from a stock of different binders, fillers and fibers.

Introduction: Paste Printing and Extruders
09:30 Tuesday, 20 August 2024
Lieven Standaert introduces the large- and small-scale 3D printers and paste extruder-technologies prepared for the summercamp.

Introduction: Timelab Wiki
18:00 Tuesday, 20 August 2024
Jesse Howard introduces the history of the Timelab Wiki and guides participants through making their own personal pages and first edits.

Presentation: Basse Stittgen
20:00 Tuesday, 20 August 2024
Designer Basse Stittgen gives a public lecture presentation showcasing the material and social role of bio-materials in his practice.

Documentation Session
20:00 Thursday 23 August 2024
Jesse Howard leads a discussion into creating finals documentation: sharing projects and formats that showcase process.

Q&A Session Wim Grymonprez
Saturday, 27 August 2022
A closing presentation, in the form of a public exhibition is planned from the onset of the camp.

Information Session: Timelab
14:00 Friday, 24 August 2024
Evi Swinnen hosts an informal discussion about Timelab's history and future planned collaborations.

Closing Presentation
18:00 Saturday, 25 August 2024
A closing presentation, in the form of a public exhibition is planned from the onset of the camp.

Fiber Fever 2024 Team & Partners

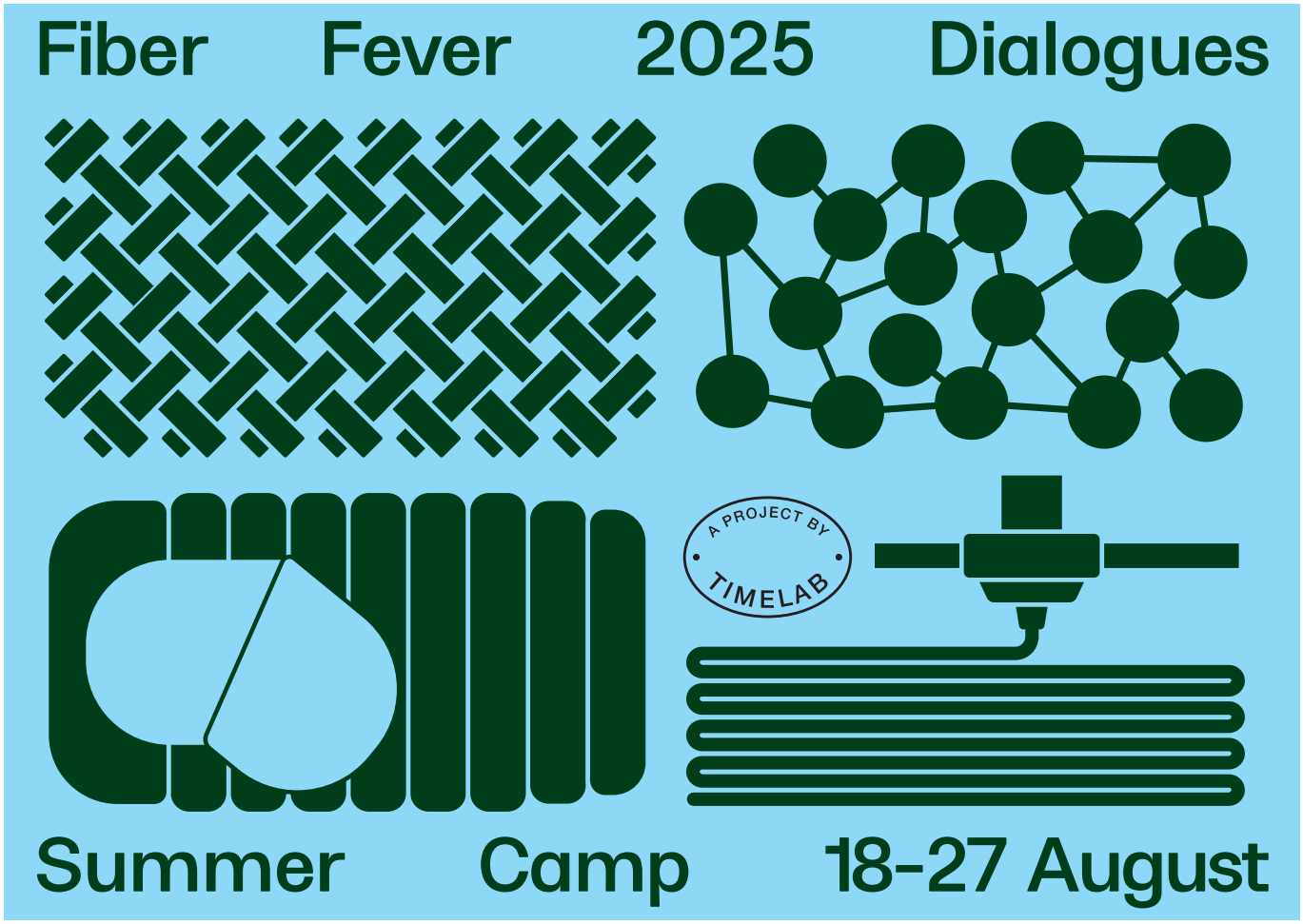
Coaches
Helena De Smet *(KASK)*
Lieven Standaert *(Vrije Universitiet Brussel)*
Jesse Howard *(Design Academy Eindhoven)*
Louise Dumon *(Universiteit Gent)*

Timelab Team
Evi Swinnen
Marieke Maertens
Veronique De Mey
Ralph Nafzger
Dimitri Machas *(Timelab resident)*
Klaas Bakker *(Timelab intern)*

Contributors
Basse Stittgen *gave a presentation and lecture showcasing his design and material research practice.*
Wim Grymonprez *Hosted an online Q and A session sharing his experience from working within the plastics industry.*

Catering
Annelies Carbonnelle
Timelab Team
Nathalie Decoene
Sundance Kit *(catering company)*
Gewoon Anders *(catering company)*

Photography
Aaron Lapeirre



Fiber Fever 2025: Dialogues

Bio-material production with the ecosystem in mind: If making isn't just a solitary act, but something that emerges from relationships — between people, materials, nature, heritage, the digital and analogue, across time and space — then making is by nature a shared, open-ended growing experience. Fiber Fever Summercamp 2025 brings together engineers, artists and designers to create hybrid forms that merge traditional and digitally crafted bio-materials. Participants gather around 4 focal topics on the production of bio-materials, taking the entire ecosystem in mind:
How to deal with unpredictable resources in standardized production?
How to build an open, adjustable process that is still viable?
What is the impact of biodegradability on the value of the application?
How to create a inclusive workspace for bio-material production?

While the 2024 Summercamp took a more technical approach to exploring and working with bio-materials, the final 2025 edition built further on the knowledge gained from a systematic perspective. Prior to the camp, the research questions above were formed to investigate bio-material production within an ecosystem: one that includes unwanted and unintended resources, human and non-human actors, and social complexities. During an introductory walk through the urban landscape surrounding Timelab, led by Lisbeth Leplae, participants were introduced to the local setting and the species of plants growing in a little-maintained urban environment.

With this knowledge at hand, along with introductions to the tools and technologies available for working with bio-materials and plant fibers, participants formed working groups and developed three multifaceted projects which incorporated a wide range of experimentation and reflection. In the closing event – positioned as an open-working session rather than a final exhibition, experiments – research and results were shown in an active and on-going way.

Fiber Fever 2025: Participants

Elna Aurand is a French-Swedish textile and social designer. Her practice brings design into dialogue with scientific and social disciplines, driven by a fascination with the invisible systems that shape our relationship to the environment. Through workshops, she invites the public to engage with issues such as the management of toxic and polluting substances. She shares her investigations through filmmaking.

Egon Beeckman studied architecture and is driven by a deep love for drawing — a practice that has always felt fundamental. While in high school, he discovered graffiti and became fascinated by exploring forgotten corners of the city and pursuing pseudo archeology for unclear marks.
Egon's master's thesis explored animism and ritual space, themes he continues to develop today in his drawing and tattoo work. Egon reflects on the relationship between architecture, art, humans, and non-humans through drawing, painting, assembling and creating public interventions.

Oliver Child is a PhD candidate at the University of Bristol exploring democratized scalable fabrication of electronic devices with 3D printing.
His research involves both novel printing techniques with hobbyist machines as well as understanding making and hacking communities' experiences with personal fabrication tools.
He navigates between practical fabrication and machine mediated user-material interactions. Oliver also likes shapes, patterns, machines, and slugs.

Coming from an industrial design background, **Mathis Claeys** is fascinated by how things can be re-purposed and given new value. He enjoys the process of combining different perspectives to discover fresh approaches in projects.

Jenna Downs is a student entering her senior year at University of Michigan's Stamps School of Art and Design. Within her practice, Jenna is focusing on textiles, illustration, and graphic design.

Ynne De Wever is a multidisciplinary visual artist, writer and snippet enthusiast. As a wild collector, she obsessively gathers images of her surroundings, building up an archive of snapshots. She blends melancholy with playfulness and seeks out the points of contact between these extremes. She pours her daily life into words, writings and images. She does this to capture them, reflect on them and let them sink in. But sometimes simply to relive them.

Iwan De Valckenaere studied Industrial Engineering at VUB, where he discovered a strong passion for rapid prototyping. This interest naturally evolved into a focus on research and development, with a particular emphasis on product development. In his free time, Iwan enjoys working on various types of vehicles and other hands-on projects he has collected over the years. When not immersed in a new build or repair, he likes to unwind with (board) games or simply enjoys the peace and quiet of nature.

Fiber Fever 2025: Participants

Irene Diliberto is an Italian freelance artist and art designer born in Milan. Her work is developed across three main areas: online communication and education, bringing art and design into eveyday life trough podcasts, videos, and lectures; collaborating with agency teams to design visual and communication identities for clients, often including illustrative elements; and lastly, the creation of personal art projects.

Ana María Gómez is a textile designer whose practice explores the visual, tactile, and spatial dimensions of textiles through creations ranging from wearable objects to eclectic functional furniture. At the core of her work, she adopts a collaborative and experimental approach, enriched by exchanges with artists and crafts from diverse cultural and disciplinary backgrounds.

Guy Walker is a student of Fine Arts at Lancaster University, while also working towards becoming qualified as a Clean Language Coach and Facilitator for a career. Guy is interested in creating interactive sculpture/video exhibitions, tabletop game design and problem solving.

Stéphanie Vilayphiou worked for 10 years as a graphic design and web developer within Open Source Publishing. Then she redirected her interest in the digital onto textile practices, especially knitting. Powered by free software philosophy, she likes to tinker and hack all sorts of textile techniques. After 10 years of teaching at école de recherche graphique, she joined Green Fabric, a textile fablab in Brussels to share and learn around traditional crafts and digital machines.

Paulina Mucha is a master's student in Design and research at the Academy of Fine Arts in Warsaw, Poland. In 2024, she graduated with a bachelor's degree in Ceramics from the Eugeniusz Geppert Academy of Art and Design in Wrocław, Poland. In her artistic and design practice, Paulina is engaged in themes broadly related to nature and human beings. The act of finding answers through the process of making is crucial to her practice. In her free time, Paulina enjoys walks, especially those in the forest.

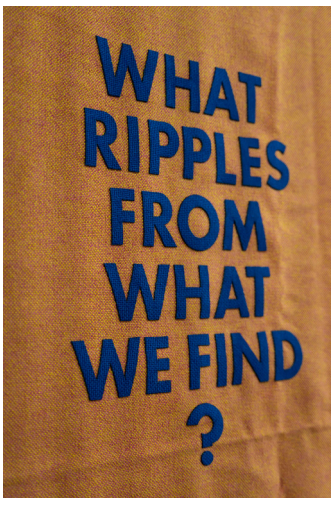
Niklas Steenackers is a PhD candidate in Mechanical Engineering, currently researching self-repairing tire technologies. With a background in Industrial engineering electromechanics, he combines technical expertise with a hands-on mindset—his first instinct when something breaks is always: “Can I fix it?”
Passionate about lightweight vehicles, from bicycles to motorbikes and cars, Niklas also explores small living concepts, interior design, and the craft of beer brewing. His work and hobbies reflect a deep curiosity for innovation, sustainability, and practical problem-solving.

Violeta Perez is a social designer whose work blends storytelling, material experimentation, and critical reflection to explore the cultural, political, and emotional dimensions of food. Her practice draws from domestic rituals to historical memory, and everyday tools in order to question contemporary habits around consumption, care, and community.

Fiber Fever 2025: Projects

Flaws as Features *by Oliver Child, Ynne De Wever, Niklas Steenackers, Stéphanie Vilayphiou, and Ana Maria Gómez*

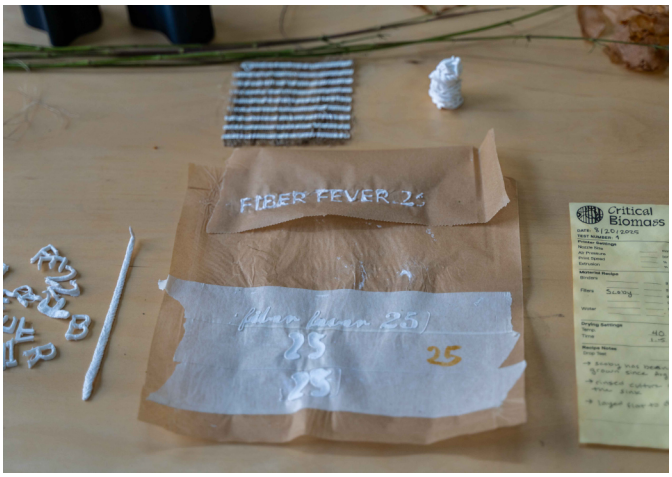
Flaws as Features explores properties of biomaterials that are traditionally considered undesirable. Starting from the temporality of biodegradable materials, our group has investigated through scientific and artistic inquiry the unique behaviors of a range of materials. These include the tendency of water based pasts to warp during the drying process. and natural dues to fade over time. How can we approach these commonly unwelcome flaws as opportunities for more sustainable and purposeful use of materials?



Rippling Biostuff *by Elna Aurand, Egon Beeckman, Irene Diliberto, and Mathis Claeys*

Rippling Biostuff explores how available bio-materials around us can define our production and our creative and research practices in unexpected ways. On the first day, a stone was thrown on a map to define the location of the first foraging session in Ghent. This experiment allowed us to understand to which materials we were drawn and the possibilities they could offer: textures and prints, scent or color extraction.

Fiber Fever 2025: Projects



Netelsteen *by Guy Walker, Iwan De Valckenaere, Jenna Downs, Paulina Mucha, and Violeta Perez*

Focusing on producing value from an extremely common and often overlooked weed, Netelsteen devised a variety of projects involving the use of its strong natural fibers and binding agents present in its stems, and aromatic oils found in the leaves. Looking to single use products from festivals and events, we explored the value of the impermanent, investigating how localized resources and processes can integrate these temporary objects into the existing ecosystem.

Fiber Fever 2023 Program & Events

Field Visit: Liesbeth Leplae
20:00 Sunday, 17 August 2025

Timelab volunteer Liesbeth Leplae leads the group on a walk through the “green banana” a little-managed strip of land bordering Timlab. In the tour, Liesbeth highlights abundant plant species.

Demonstration: 3D Paste Printers
20:00 Monday, 18 August 2025

Lieven Standaert and Jesse Howard give an introduction to the bio-paste extruders and controllers, showcasing materials and outcomes from the 2024 Summercamp.

Workshop: Fiber Processing
9:30 Tuesday, 19 August 2025

Helena De Smet hosts a hands-on workshop on processing fiber from harvested plants: demonstrating different processes of fiber-extraction, and uses of short and long fibers.

Facilitating Collaboration: Julia Česnulaitytė
14:00 Tuesday, 19 August 2025

Former Summercamp participant Julia Česnulaitytė facilitates a session in which participants articulate their personal interests and form working groups.

Deep Dive: Bio-Paste Printing
9:30 Wednesday, 20 August 2025

Lieven Standaert gives a in-depth overview of the development, configuration, and use of the bio-paste 3D printers.

Introduction: Timelab Wiki
14:00 Wednesday, 20 August 2024

Jesse Howard introduces the history of the Timelab Wiki and guides participants through making their own personal pages and first edits.

Demonstration: Bio-Based Binders
14:00 Monday, 18 August 2025

Pieter Beerten (Ugent) leads a round table discussion and demonstration on the use of binders in bio-material production.

Documentation Sessions
22, 24, 26 August 2025

Jesse Howard hosts sessions in which groups compile and upload documentation on the Timelab wiki. .

Closing: Open Work-session
18:00 Tuesday, 26 August 2024

The closing evening is organized as an open work-session in which the public is invited to experience the Summercamp projects as ongoing works-in-progress.

Fiber Fever 2025 Team and Partners

Coaches

Helena De Smet *(KASK)*

Lieven Standaert *(Vrije Universitiet Brussel)*

Jesse Howard *(Design Academy Eindhoven)*

Timelab Team

Evi Swinnen

Marieke Maertens

Veronique De Mey

Catering

Michael Blanckaert *provided lunch in the Timelab Eatery, and prepared evening an meal for participants to serve and share.*

Andrijs Arnout *took over the kitchen on the days when the Eatery was not open to the public, preparing and joining meals with the group.*

Photography and Videography

Selina Vanstalle

Mediaraven

Reflections

Interviews by Elien Haentjens

Following the 2024 and 2025 Summercamp editions, journalist Elien Haentjens caught up with several participants to reflect on their experiences. The following interviews took place several months after each edition, giving participants time to reflect not only on the camp itself, but potential ways in which it changed their own mindset, research, or working methods.

Marta Boniakivska on Fiber Fever 2024

How did you get in touch with Timelab?

In 2024 I've participated in a summer school in Latvia organized by Sarmite Polakova, who's exploring new materials such as bark. She recommended me to have a look at Timelab. After a Diploma Product Design at the Hochschule Wismar, I started the master Material Culture. We're only three in class, and we're all exploring very different topics. Although I'm rather working on my own at school, I'm super motivated to continue my research. The Summercamp 'Fiber Fever: Biomaterials, beyond the sample' at Timelab has strengthened my motivation even more.

Which aspect made the Summercamp so special?

The team managed to bring an amazing crew together. As everybody was so competent and creative, it created a powerful whole. It was fascinating to work close together with engineers. Moreover, accompanist Helena De Smet prepared a huge set of specimens as a base to start from, and she documented everything very well. While Lieven Standaert was always available to help with the 3D-printer. At first, I was afraid I would not be able to work with this tool. Now I want my own.

What did you work on during the camp?

Together with Jelle De Decker and Jamie van Duuren I was part of the Layer Slayer project, which was researching the possibilities of printing with a cellulose paste on textiles. But I must confess that I was soon completely overwhelmed by the possibilities of the material itself, so I mostly worked on my own. I was so excited that I even couldn't sleep. I immersed myself in the cellulose, and changed the recipe to make it properly white, smoother to work with and at the same time as hard as a rock. Nowadays, I'm researching to make it shrink less and, in doing so, also deform less. As it looks almost like porcelain, it's fascinating. I try to convince my university to build our own 3D-printer for biomaterials based on Lieven's documentation. If they don't want to invest, I will build my own.

Why are you so fascinated by biomaterials?

As a designer, I don't want to use virgin materials anymore. I even got the idea of stopping to build prototypes for my products, as I consider them as a waste of material. But not all teachers agree. (laughs) We need to see our trash as a treasure, understand the full life circle of a product and have more respect for the environment. We must limit the production of new things to a bare minimum and change our perspectives. As a product designer, I want to introduce biomaterials in an industrial design context. I want to develop realistic applications, so my research about biomaterials doesn't stay conceptual but becomes really grounded.

Do you think consumers are willing to buy these new kinds of products?

Using my knowledge from the summer-camps in Latvia and at Timelab, I developed a lamp out of cellulose fibers and corn starch last semester. The construction of the lamp is modular and 3D-printed with PLA. This is covered with my biomaterial. The concept is quite remarkable and gives us the opportunity to easily repair or recycle the entire product in the future." "In my master's thesis, I'm looking deeper into the potential applications of biomaterials in industrial production and alternative consumption scenarios. Furthermore, I investigate how these materials will behave in the future and how we can deal with possible consumer skepticism. My focus is directed towards researching the emotional attachment to products and the impact of the story on the consumer, as it affects the conscious consumption, taking care of things and thus extending the life of the product.

How do you look back at your experience six months later?

The Summercamp still affects me. Not only because of all the knowledge about biomaterials I gathered, but maybe even more from a human perspective. It took me months to fully digest the experience. Afterwards, I think I was too passionate about my own discoveries. I wanted to understand everything at once. That's why I wasn't open enough towards the other participants or mentors. I should have listened more to their critical reflections. I was full of fire, but I just burnt myself. I feel that I'm learning to be more grounded and to communicate better with others. The power of working together and the way we've talked during the Summercamp, changed my mindset.

Leonard De Causmaecker on Fiber Fever 2024

Why did you accept the invitation to the summer camp?

During my studies, I always had a somewhat atypical profile. Lieven Standaert had noticed that too. I often wondered whether I had made the right choice of study. On the one hand, the summer camp made me painfully aware of what I had missed out on, but at the same time it made me realize what I am good at, and I now feel more confident professionally as an engineer. It was nice to be able to be myself and work with designers. That way, I was able to make a real contribution to the design processes with my engineering skills. I found it fascinating to be able to translate those creative brain sketches into a digital design. If exchanges like this had existed during our studies, it would have motivated me greatly.

What project did you work on during the camp?

Although I spent the last three days using my experience to help others, I mainly focused on Relational Resources during the first week. The summer camp offered the perfect sanctuary to do something that is completely outside my comfort zone. Through conversations with local residents, Jierui, Vincent, and I explored how people think about sustainability in their daily lives, how we can influence their ideas in a more fundamental way, and how we can integrate biomaterials into their activities. Since I apply strict principles to myself, the responses from local residents often felt like a culture shock.

Do you incorporate that experience into your current research?

The project has shown me once again that there are many different ways of thinking, and that in a saturated world it is very difficult to reach people. In that sense, a personal conversation is often effective. At the same time, it made me reflect further on the best approach in the climate debate. I notice more and more how those involved are slipt into two camps. For example, Sea Shepherd recently split into the original, more radical group following Paul Watson's vision and a more moderate group.
Although we are heading for a catastrophe and have no time to lose, the choice between moderation and more radicalism also continues to resonate with me. For example, four lynxes were recently illegally reintroduced in Scotland. Although this is theoretically correct—because the animals have traditionally kept Scottish biodiversity in balance—in practice, this action has jeopardized twenty years of diplomatic work.

What is your PhD about?

My group develops and researches laser-based biomonitoring methods and explores the possibilities for scanning a landscape to record the diversity and abundance of flying animals, especially insects. We also investigate how this data can inform large-scale management methods, so that we can respond to the biodiversity crisis." "As an engineer, I sometimes missed the bigger picture. I didn't feel that my work could contribute to a better world, even though I have the ambition to do something meaningful with my life. Since my work and vision are more aligned—and I have found a connection with the biology and physics departments—it is easier to devote myself to my work. Moreover, I am aware that it is thanks to the community that I am able to do research, and I see it as a great responsibility.

Why do you attach so much importance to that overlap?

When a project stems from a personal passion, it's usually stronger. I still believe that you have to give everything you've got to achieve something completely. I feel that the pieces of the puzzle have now fallen into place for me, allowing me to work on my research with confidence and peace of mind. I also just enjoy being able to collaborate in a personal way. For example, I found it very valuable that we were able to develop our plans organically during the summer camp, and I feel right at home with designers or artists who build a universe from a personal, artistic perspective. Although they have a different approach, I felt more connected to them than to most of my fellow students. It was interesting to gain a better understanding of what is happening in the world of design and art, and how they want to contribute to issues such as biodiversity and climate change. On closer inspection, art and science may meet at opposite ends of the spectrum.

Are there any other details from the camp that have stayed with you?

I have gained even more empathy for designers. Because a world of possibilities is open to them, they have to be able to deal with a lot of uncertainty. I was deeply moved by the fact that some described their experience at Timelab as ‘life-changing’ because their ideas were strongly nurtured and a new world opened up for them. I also really admire how the Timelab team—including the three mentors Helena, Lieven, and Jesse—managed to create a mediated yet very open community that's ambitious on a social, scientific, and societal level. It is ideologically inspired and progressive, yet remains accessible and leaves enough room for nuance and extra depth. I want to take that special mentality with me. By creating the right atmosphere, but also through the balanced, thoughtful composition of the group, this summer camp was particularly strong.

Paulina Mucha on Fiber Fever 2025

Looking back at the Summercamp, what's your general impression?

It was super motivating to work together with people from different backgrounds. The clash of ideas resulted in interesting new findings. I also discovered the potential of fibers, which I didn't categorize as biomaterials before. Last but not least, the environment and team at Timelab were especially welcoming. Sharing took a central stage.

Which project were you working on?

Together with some other people, I investigated myself in the research about nettles. We tried to experiment as much as possible to unlock the full potential. Using different technologies, we tried to reinvent the plant. Before the Summercamp, I didn't know that nettles have particularly good fibers. We transformed the fibers into pulp, which served as a base to create festival bracelets. At the end of a festival, people could just leave their bracelet on the grass, where they will disintegrate. We also worked out a proposal of cups.

What makes nettles so promising?

It's a common and invasive plant in different places around the world, which has a not so positive reputation. Although most people dislike it, this project shows that it can turn into something very useful and change our attitudes towards this plant, rather than simply eliminating it. Besides, it can help to establish new systems where people join forces to create products with local resources. Doing so, you avoid transport, which reduces the footprint of the product.

Did you integrate your experience into your current practice?

When I was back in Poland, I decided to dive into technology. Before my time at Timelab, I was rather unsure about it. I studied the bachelor Ceramics at the Eugeniusz Geppert Academy of Art and Design in Wrocław and was mainly intrigued by crafts and a hands-on approach. The Summercamp made me realize that it can be powerful to combine your hands and a machine.

Nowadays, I learn more about electronics and coding. I feel it's important to get a basic understanding of technology. This will help me to collaborate with engineers next time. For my master's project on Design & Research about hearing experiences at the Academy of Fine Arts in Warsaw, I research possible alternatives such as tactility, vibrations and acoustics. Besides, I'm involved in the Craftology residence in Poland, mingling technology, design and nature. The central topic is how we can stay human - and relevant designers - in times of artificial intelligence. Even though I recently became interested in technology, I still approach it critically and carefully.

What made the welcoming by Timelab so particular?

I especially appreciated the workshops to get to know each other. Dancing through the space helped us to remember everyone's name. While that might sound a bit silly, it was fun and it helped to break the ice. I also liked that the Timelab team joined the participants during lunch or dinner. It made me feel welcome and surrounded. During the projects, coaches Helena, Lieven and Jesse were at all times helpful in order to explain the materials or help with technical stuff. That's why I also helped as much as I could in order to keep the space or kitchen clean, to share my knowledge via the common Wikipage or to give this interview. The space of Timelab itself feels very generous. You can relax on the spider web or sit in the swimming pool to talk. It somehow feels like a kindergarten but in a more serious, adult way. The combination of this playful environment, the excellent food, the caring team, the connection with other people and the well-thought activities stimulated my creativity.

As a designer you are focusing on the more than human. Is there something in terms of hosting that we can learn from the natural world?

The first thing that we should keep in mind, is that we are guests on this planet. It gives us for example the opportunity to grow food, but if we're not careful, we can also be removed. It's a complex topic, but I do question how we design often only for our human needs and miss the point that it affects others. When it comes to animals, we slowly adapted some of them in order to live close to us, such as dogs or cats. At the same time, we don't want pigeons, rats or martens to be in our surroundings, while they naturally are. Even foxes now live closer to us in the cities. We also tend to think that "real nature" is only wild, far away from us but to be honest, few environments are truly wild because of our expansion. More than focusing on the distinction between nature and culture, we should see how they're interwoven.

We should think more about how we can live not as a single species, but as a community with other-than-human beings and better respond to their needs. Changing our thinking means moving away from an anthropocentric perspective and learning to better understand our surroundings. Over time that also makes us feel good. You could see nettles for example as your neighbors, and not as a bad and invasive plant. To understand how nature works can mean to revive forgotten and disappeared knowledge. During the Summercamp, Helena shared all kinds of wisdom about natural fibers that she found in old books. Finding the right balance between technological development and a primordial respect for nature is the challenge of our

Oliver Child on Fiber Fever 2025

Which insights did you take back home?

The Summercamp gave me the external motivation to dive into sustainability. I want to understand how people can use digital machines to make things in a more sustainable way. In this sense, it was super valuable to learn to use the paste 3D-printers or learn how to use foraged materials. The Summercamp gave me the credibility to say I do sustainable fabrication research. You don't often get the chance to use so many different tools and to get help from technical experts.

People use traditional plastics for rapid prototyping through 3D-printing, but both petroleum-based and bio-based plastics like PLA don't decompose correctly. Plastic should only be used for making long-lasting products. I want to research how we can use more sustainable materials to support experimenting."

Was it like a game-changing experience to work in a group with different backgrounds?

Although a lot of designers work in human-computer interaction, I don't normally work with them directly. What struck me the most, is how we could just learn from each other so quickly. When you're all on the same level and when you're willing to spent a couple of hours to work through a problem together, you can reach a lot. The communication can be challenging, as you're talking completely different languages, but sharing your knowledge results in something complementary. While I could easily do the CAD drawings, other people were experts in presenting and communicating our research. Besides, It was very interesting to hear from the design students what is considered as a contribution within their field. It made me take a new perspective.

How did you experience Timelab as a host?

My favorite thing was the opportunity to eat together. Not only for the food itself, but for the culture of sitting together and sharing while you get kind of mixed up with a bunch of different people every time.

At the beginning, the introductions were very helpful. I'm really bad with names, but learning everyone's name was an activity in itself. It makes you more comfortable and confident talking to other people when you feel like you know something about them. Without the activities, we would have got to know each other naturally, but it would have been a different process. The help of Timelab to form groups and the instruction on how to do different things was nice.

Which project did you work on?

For Flaws as features, we explored some of the challenges with biomaterials and how they could be used to our advantage for example because they're temporal. We've spent a lot of time talking about natural dyes changing color over time. We did experiments with biopaste printing, exploring if we could use the warping or shape-changing behavior in interesting ways. We've printed flat leaf structures, which would peel up into more natural leaf shapes after dehydration.

We all had our groups, but we also helped other people. Every day before lunch, we had feedback moments. There was a lot of crosstalk, and it allowed everyone to understand what the others were doing. You could also join another project or share your ideas. It was always very open to sharing.

We didn't work on one particular thing, but the Summercamp functions more as a kind of catalyst for exploring different things. The experience gave us the ideas and skills in order to include them in our practice. When I was back, I suggested my university to buy a paste printer, as I learned how to work with it. Together with my colleagues I went to forage some clay from the local river and we've been printing pots in the shape of the river's meanders ever since.

Do you have experience with hosting yourself?

I've done some workshops and we have a regular meetup of people in Bristol who do strange things with electricity. It's part of a global community and it's vague on purpose. People who do kind of side projects that have some artistic and technical value can join. I'm currently reflecting about organizing a weekend for this group. After my experience at Timelab, I want to push for the food. In the UK, food is often regarded as something to just sustain yourself, but we need to eat good food, share it and have some nice talks. That's what I want to encourage.

How does the guest-host relation work in maker spaces or open source communities?

Similar to the Artist in Residence, you have the Makers in Residence, where an institution is hosting a maker. A particular initiative is the festival Electromagnetic Field near Bristol. It's like a music festival, but people come with their computers and can join inspirational talks about open source software or hardware. Although almost 3.000 people join, the whole festival is a volunteer run event. Nobody is paid and everyone buys their own tickets in order to be able to have toilets, showers or security. People just bring along their stuff and establish their own little villages within the space. It's a beautiful kind of gift style economy. Seeing what other people are working on and sharing ideas is super inspiring.

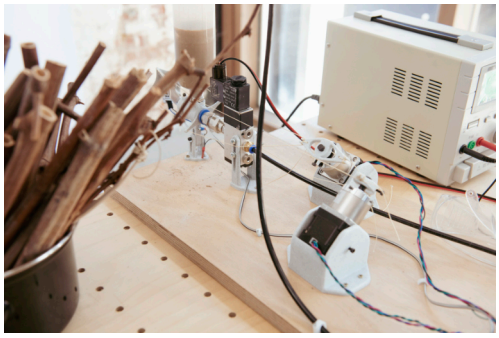
What's the secret why it works?

There's the nice answer and the not so nice answer. People are just so enthusiastic about this kind of super niche thing. They get enough intrinsic value that they want to return. At the same time, a lot of these people work in tech and have pretty good salaries. They can afford to go along and help support this short initiative. It just exists completely separate from the real world.

Just as in the makers community, it's about sharing ideas and this ping-pong of giving and getting. You're just creating a greater whole by sharing. The only thing that it takes away is time. At the maker or academic spaces that I've been part of, there was clearly like an equal belonging to the space.

That's super important. You always need somebody who's willing to put in really hard work. It's fine that people have different amounts of investment in a particular space or thing. Everyone just needs to be willing to put in more than they're taking.

If you put that in a broader societal perspective, it's about empowerment. You want to make everyone feel equally empowered to go and do something. Maker communities support this aim, as there's always people to help you and kind of empower you. Within the communities, people with more money can also support people with less access to tools such as 3D printing. It can make the world a bit fairer.



Reflections: Formats and Logistics

Each edition of Fiber Fever was influenced by the preceding Summercamp. Over the four-year period, this led to a process of iteration where adjustments to the program, preparation, and hosting were implemented, tested and reflected upon. The following reflections highlight these iterations, and their attempt to better facilitate dialogue and collaboration.

Arrival and Portraits
Each edition of Fiber Fever began with a large group coming together for the first time, in an unfamiliar setting. Coordinating travel agendas for a precise collective start proved to be difficult, so with each session a few welcoming preparations were prepared. A physical board with the schedule of the week, and the names and portraits of participants, Timelab team members, and coaches was created in order to have this essential information close at hand and in a tangible form. In the first three editions, portraits were made informally as participants arrived using an instant-print digital camera: creating this ‘faces’ board early in the process helped to quickly learn and remember one another’s names and roles.

During the final 2025 Edition, portraits were to be made by photographer Selina Vanstalle. The intention was to provide a more professional portrait for each participant. However, due to availability and timing, this happened later in the process. As a result, the portraits played less of a practical role in the first days of the camp. To compensate for this, a playful collective exercise of repeating names and a personal gesture were repeated during the first days to help link faces and names.

Personal Introductions
While first introductions happened informally during the day of arrival, a more in-depth and personal introduction-format was scheduled for the first full-day of the camp each year. Over the course of the four Fiber Fever editions, the Timelab team and visiting coaches refined and adapted methods for personally introducing the group to one another in a meaningful way. As the fundamental aim of the Summercamps were to build collaborations between artists, designers and engineers, these introductions proved crucial for creating a feeling of equality between participants.

For the first edition in 2022, participants were asked to prepare presentations introducing themselves and their practices in advance of the Summercamp. Most of the participants with an art or design background prepared (digital) presentations of their portfolios and past projects. While this gave good insight to their own interests and experiences, it also became alienating to those without an artistic background. Some participants were engineering students, who did not have similar experiences of working on creative projects, and therefore the introduction-style and even language used to describe works were unfamiliar. As a result, some of these participants felt out-of-place, and doubted their own role in the Summercamp.

In the 2023 Braided Ribbons edition, a new format was introduced to shift away from the 'portfolio' presentations of the previous year. Participants were again asked to prepare introductions, but rather than relying on portfolios or past projects, they were asked to bring a personal object through which to introduce themselves. For the introduction session, each was given a small jar and was asked to choose a place in the building to present themselves. During presentations, the rest of the group would write small notes or reflections to be collected in the jar. After all presentations, the group met in duos (in a speed-dating format) to read and reflect on the notes received. While this was successful in breaking from portfolio-style presentations, the duration was longer than initially planned, with introductions turning into longer re-flective conversations. For some, this was valuable and helped to form strong and ongoing collaborations; others, more eager for the hands-on experience of the camp, again felt that the discussion around the introductions did not match their expectation for the camp. This was especially the case for participants joining with an engineering background, who as a result were less involved in the camp overall.

For the 2024 and 2025 editions, the introduction format with jars, reflections, and 'speed-dating' was further refined. Rather than preparing in advance (aside from bringing along a significant object), participants, coaches, and team-members were given a short time to find a place in the building, and prepare a short introduction. This was followed by a similar process of making and receiving reflective notes, and reacting to these through a 'speed-dating' format. Finally, in the evening of these introduction days, a more hands-on workshop was organized, introducing a specific material or technique. While together, this gave a more balanced introduction to the programs, highlighting both personal reflection and hands-on experimentation, it ended in a slightly rushed tempo of introduction.

Group Forming
During the first edition of Fiber Fever, participants did not form specific working groups, but worked together in a fluid collaboration with space for individual exploration. At some specific moments, especially when making collective decisions for the entire group, this openness proved challenging. As a result, for the Fiber Fever editions 2023–2025, distinct working groups were formed which aimed to bring together participants with different backgrounds, perspectives and working-methods.

Reflections: Formats and Logistics

For the 2023 ‘Braided Ribbons’ edition, three interconnected challenges were defined related to: color and pattern, shape, and material. Participants chose the theme they felt most intrigued by, and groups were formed accordingly.

In 2024, a similar technique was used in terms of defining three overlapping themes, but this time these were broader and more overarching: Resourceful Humans, Local Production, and Material Replacement. Participants were asked to position their interests on a Venn-diagram representing these themes. Based on this collective diagram, the coaches and Timelab team made suggestions for possible working groups, which were adjusted and adapted by the group of participants.

After the 2023 and 2024 editions, it was concluded that facilitation is a necessary part of creating dynamic cross-disciplinary groups. For the 2025 Summercamp, the group-forming process was guided by Julia Česnulaitytė. Julia was a participant in Fiber Fever 2023, and therefore familiar with the collaborative format of the camp. In her own practice, she has developed methods for mediation and facilitation. With the 2025 participants, Julia used a mapping technique to spatially arrange thoughts and interests. Through these exercises, the collective interests of the group were made visible, and concise sub-themes and working-groups could be defined.

Daily Check-In

Living together for ten days while initiating creative processes raises many complexities. To address these, structured moments for clear communication were necessary. During each Summercamp, we organized two daily-moments for checking-in with one another. The first was more organizational, in which the Timelab team and coaches met to update one another on the daily program and happenings from the previous day. This preceded a larger collective meeting with all participants in which both practical concerns were addressed and, as the camp progressed, project updates were shared.

During the 2022 and 2023 editions, these meetings took place in the space where participants were working (the maker lab, Timelab Academy, or open space on the first floor). For the 2024 and 2025 editions, we found that a change of location – stepping away from laptops and works in progress – brought more focus to the meetings, and transformed them from an obligation to part of a daily rhythm. For these editions, pre-lunch meetings were held sitting around the 'swimming pool' on the ground floor with time given to collectively discuss practical matters and for each project-group to update one another and address any specific needs.

Documentation
The central aim of the Fiber Fever Summercamps was to create dialogue: creative collaborations between artists, designers, and engineers. The final outcome, or creation of 'finished' projects or products was never put forward as an expectation. Instead, the act of collaboration was of interest: not only what was created, but how different practices and expertise came together in a creative process. To better emphasize and capture this, reflection and documentation were introduced as a formal part of the program.

During the 2022 edition, participants were given small personalized notebooks and pencils upon arrival. During the Summercamp, specific moments in time were scheduled as “daily diary” time. This facilitated individual reflection, as well as discussion within the group. However, sharing this externally, or after the Summercamp was not possible.

Starting in 2023, the Timelab wiki was used to document both the Summercamp topic, theme, and logistics, as well for personal reflection and project documentation. While the open and collaborative aspects of writing on a wiki were stressed, the process of documentation required facilitation. During each of these editions, Jesse Howard gave an introduction to working with the wiki, bringing together practicalities of structuring and formatting content with examples of creative projects in which documentation plays a central role.

During the 2023 edition, the documentation process was left relatively unstructured. After the introduction, participants created individual wiki pages for each project, and were asked to use these pages to document the project in their own way. This led to different approaches to documentation: some keeping record of a process of experimentation with patterns and samples represented, others focusing on the outcome of the project and its conceptual underpinning. While all projects were well represented, this structure did not necessarily result in focus on the process of collaboration.

For the 2024 edition, working with the Timelab wiki and project-pages continued, but with a daily scheduled moment focused on documentation. Each group selected one person to be responsible for documentation. However, over the course of the camp, these daily sessions started to feel like an obligation. While the daily format did give a more complete overview of process and research, it also skewed toward a diary-style entries where practical steps were recorded, but with little space for reflection.

In the final 2025 edition, this was addressed by scheduling three distinct moments for documentation: an introduction, a mid-week update, and a final wrap-up. This gave a more comprehensive vision of projects, with enough flexibility for each group to determine their own methods. For example, a larger group divided documentation into separate pages of individual tests and experiments, while a smaller group worked collaboratively on a single structured page. Finally, it was apparent that an additional layer of editing was needed to make outcomes more clear, so after the closing of the camp the Timelab team adjusted the heading of each wiki page for consistency: including a list the project-contributors and images from the end event.

Food
As influential topics, content, and facilities may be on the dynamics of a group, equally relevant are the day-to-day necessities of living and working together. Eating and preparing food together played a crucial role in creating group dynamics and a collaborative atmosphere during each of the Fiber Fever Summercamps. From year to year, different formats for catering were put into practice. The program for each edition included a provided lunch and dinner – but how these meals were arranged and prepared had a noticeable influence on the groups present.

In 2022 the Summercamp was catered by Martha T’Hooft, who prepared meals from within the Timelab kitchen. With an open format, participants were welcome to lend a hand with food preparation and serving: adding to the collective-nature of this group. In addition to meals, Martha prepared small snacks and refreshments throughout the week. This also had the effect of encouraging participants to take time to step-away from working processes and seemed to elicit further collective discussion and reflection from the group as a whole.

In 2023, Helena Schoeters prepared meals from the Timelab kitchen. As in the 2024 edition, the open format of the food preparation allowed participants to step-in to help with preparation and serving meals. This happened fluidly and without obligation, with meals becoming an important collective moment each day.

For the 2024 edition, a new format was introduced: a catered lunch would be provided, and the Timelab kitchen was well-stocked in advance for participants to arrange their own dinner. The idea was to provide a more substantial lunch, and provide ingredients for participants to prepare simple dinners on their own schedule – giving more flexibility to the general daily structure. In practice, this anticipated simplicity was not always realized, and the extra task of preparing a collective meal for the group (though shared among participants) introduced an extra layer of complexity and unpredictable timing to the program.

Finally, the 2025 Summercamp roughly coincided with the public opening of the Timelab Eatery. For this edition, lunch and dinner was arranged by chef Michael Blanckaert, with Andres Arnout stepping-in on the weekend-days when the eatery was closed. This gave a clear rhythm to the daily schedule with lunches prepared in parallel to the Eatery opening times. While the collective moments of preparing food together were fewer, less structured evening meals brought back the collectivity of preparing and cleaning, but without the complexity of menu planning and cooking.

Photography and Videography
During the 2022 to 2024 editions, Aaron Lapeirre was hired as a photographer for the Summercamp end presentation. While this yielded high-quality images of end results, only having a photographer present on the final moment missed potential documentation of the process during the Summercamps. For the 2025 edition, photographer Selina Vanstalle was asked to come at three distinct moments: mid-week to capture “process”, prior to the end even for “preparation”, and during the end event for “results”. In addition to still-photography, Mediaraven, a local organization in which youth are introduced to working with digital media, provided video documentation of the process and final event. The involvement of Mediaraven was unique to the four editions of Fiber Fever: the organization defined their own format for reporting through video-documentation, and therefore gave a different perspective in narrating Summercamp than those directly involved with the program. Throughout all editions, in addition to professional documentation, the participants contributed their own images to a shared digital storage.

Timelab Resident
Each year, Timelab hosts two international artists to take part in a ‘presence residency’ in which the focus is on exchange between the artist and Timelab as a host. For the 2022 and 2024 editions, the Summercamp overlapped with residency periods of Alaa Abu Asad and Dimitri Machas. In each case, the residents were relative new-arrivals in Ghent. Practically, they were also sharing Timelab as a living space, and therefore took on an intermediate role between Summercamp participants and Timelab as an organization.

While this unfolded differently during these two editions, the residents were put in the position of representing Timelab - especially after working-hours when the rest of the team was not present. A reoccurring theme was caring for the space: being a co-inhabitant meant that the residents became partially responsible for ensuring that the living and working spaces of Timelab were treated with respect and care.

Otherness
Otherness is a tool developed by Timelab Academy that gives insight to an individual’s personal preferences and communication style - thereby revealing the dynamics and diversity of perspectives within a group. Each year, Marieke Maertens and Evi Swinnen facilitated an Otherness session with the Summercamp group. The session was always held after the mid-point of the camp, when working-collaborations were underway and participants had come to know one another personally. The intention of the session was not to define working methods or “matches” for collaboration within the group, but rather as a reflection on how certain group dynamics and working methods emerge, and can be addressed.

End Presentation and Closing
The four editions of Fiber Fever each ended with a public opening to which friends, neighbors, and people from the Timelab community were invited to see the outcomes of the Summercamp. While the format of an end-event was consistent year-to-year (projects were made accessible on the ground floor of Timelab to a general public) the organization and intention evolved from edition to edition.

During the 2022 edition, no expectation for a final event was provided. Instead, participants were given the choice whether to organize a public presentation or not. In practice, it became difficult to come to a group consensus on whether or not a closing event was wanted. Ultimately hosting a public event was decided upon. On reflection, putting this decision to the group created complications in the daily-dynamics of collaboration. It was therefore decided to plan a public closing moment in advance for the 2023 and 2024 Summercamps.

For both these events, the decision to end with a public opening seemed to imply an expectation for finished results, ready to exhibit. This was especially prevalent in the 2024 edition, where a goal-oriented approach to showcasing innovative materials and processes at times overshadowed moments of reflection and collective discussion.

For the 2025 edition, a final event was planned but explicitly described as an open work session where projects are shown as works-in-progress. While this hybrid between working and exhibiting introduced some unclarity for participants, the final outcomes tended more toward collections of samples and demonstrations of techniques (rather than final installations or performances). This set the presentation apart from previous editions, giving more of a focus on process.

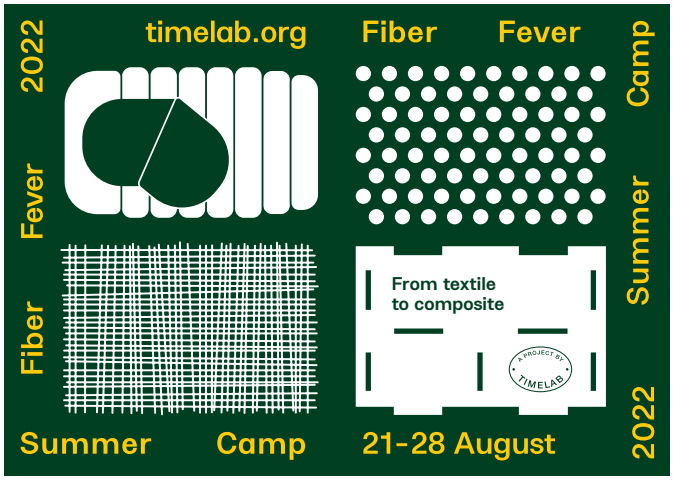
Evaluation
Gathering reflection and evaluation on the process and impact of the Summercamp was an important aspect of each session. Creating the right conditions for honest and insightful evaluation required care and was adapted through several iterations.

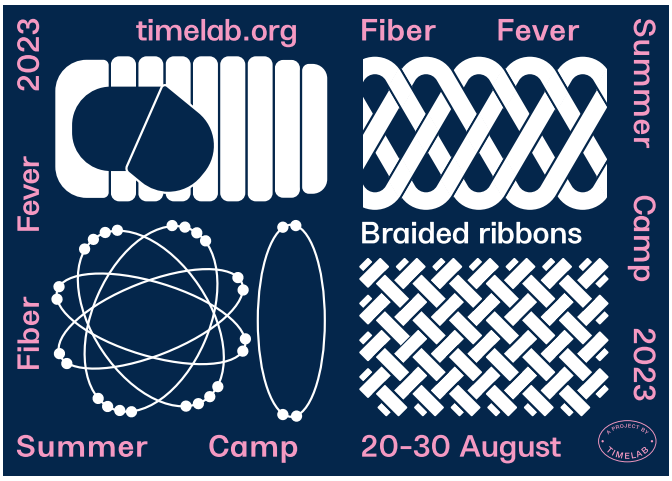
In 2022, a moment of reflection and evaluation was planned with the entire group, in an informal outdoor setting. This format led to both positive and negative reflections from participants. However, without a clear structure, it was difficult to moderate a discussion with equal space given for all opinions.

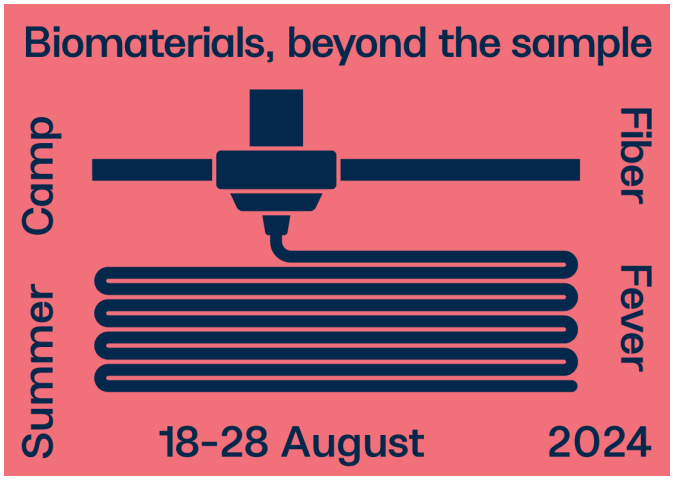
For the 2023 edition, evaluation moment was moved until after the closing of the camp. Due to the international character of the group, this required hosting an online feedback session. Familiar limitations of large-scale online meetings were a factor in this evaluation, with the opinions of the most vocal participants affecting those of the others.

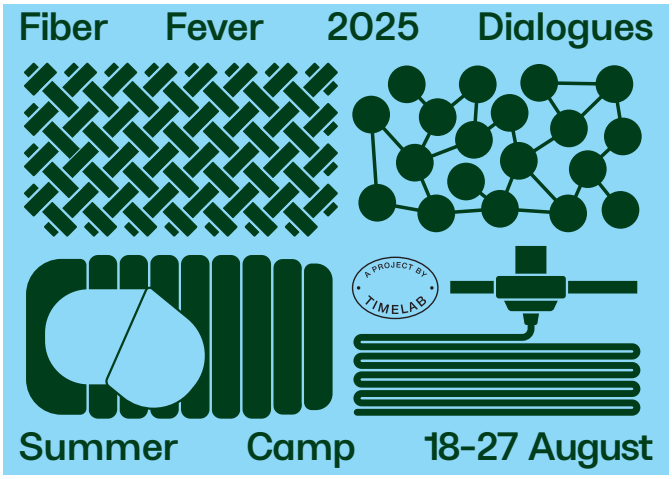
With the final two editions of Fiber Fever, Timelab Academy's Impactor tool was used for evaluation. On one of the days prior to the closing, the group gathered collectively to complete the Impactor: a physical canvas that leads participants though a process of evaluation based on criteria they choose as most significant. This tool gave a structured format to both facilitate independent and personal evaluations, as well as a way to collectively share impressions surrounding the Summercamp and the themes it addressed.

Next to this in-process evaluation during the camp, Timelab commissioned journalist Elien Haentjens to interview several participants several months after the Summercamp. These interviews, shared above, were structured around understanding potential impact the Summercamp had on participants' own practices or work, and were published online and in the quarterly newspaper produced by Timelab.









Fiber Fever Flyers *by Wim Vandersleyen*

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