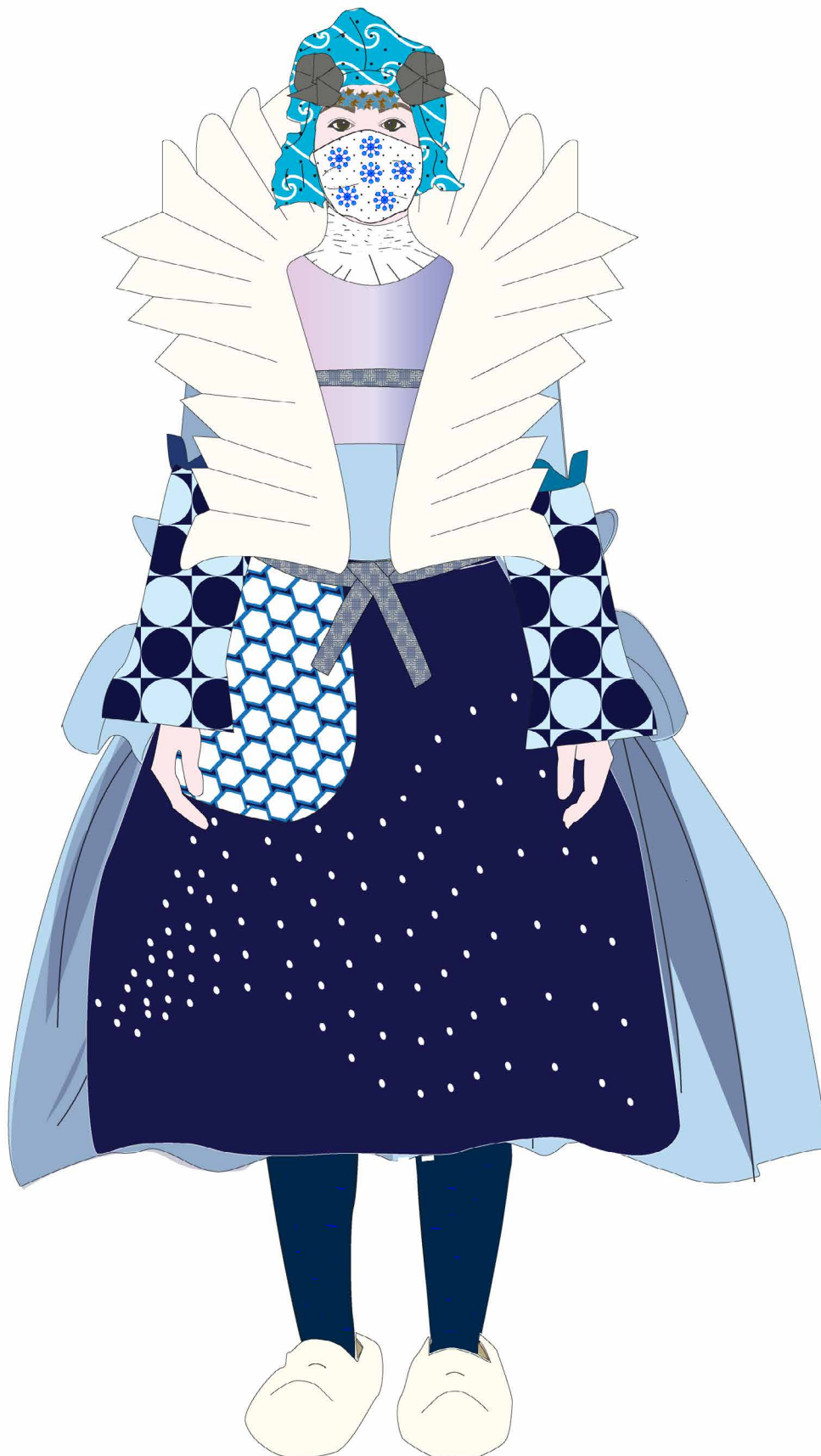


**HOPECHEST2090 I
ZAANS REGIONAL DRESS
AFTER THE WORST
THINKABLE FLOOD**



FINAL REPORT AND PROJECT ACCOUNT

This speculative design project arose from a great yearning for new land and new beginnings, in what can hopefully be seen as the twilight era of the oil age, industrial capitalism and the time of international financial markets; the age of mass consumption, mass tourism, mass media and mass fashion, of unprecedented and uninhibited mass waste, mass pollution, mass destruction and the massive ruin of the living environment for future generations of living beings.

Nothing shows better how very beautiful the world is, how wonderful everything living, than new land where second chances are up for grabs. Nothing makes the heart swell larger than a deep sense of gratitude for being alive and starting over—and for that, needing clothes to begin with.

Amsterdam, July 2021



PEOPLE LIVE IN THEIR OWN TIME AS IF IT WERE ETERNITY. BUT 'ETERNITY' IS ALWAYS, IMPERCEPTIBLY, A LITTLE DIFFERENT. VERY OCCASIONALLY DRAMATIC DEVELOPMENTS TAKE PLACE THAT DISRUPT THE PLEASANT IDEA OF STEADY IMMUTABILITY. THEY ARE THEN CALLED 'PANDEMIC' OR 'CRISIS' OR 'PARADIGM SHIFT' OR, IN THE DUTCH PROVERBIAL SENSE, 'DYKE BREACH'.

Although, proverbial? Whether in a few years, or in a few hundred, unless there comes nothing less than a miracle, the western Netherlands will disappear under the North Sea. Gradually or drastically, centimeter by centimeter or after the 'Worst Thinkable Flood' (in Dutch abbreviated 'EDO', an official term of the Delta Commission, rescue services and other experts).

This is the harsh and unstoppable reality of human-induced global warming.

The project *HOPECHEST2090*.

Zaans Regional Dress after the Worst Thinkable Flood, financed with a *Ruimte voor Talent* work grant from the Creative Industries Fund NL, explores how survivors, pioneers and settlers on a newly formed Wadden Island in the former Zaan region in the year 2090 will dress then. What do they wear and what do they make within set limits of scarce materials and lost knowledge about textiles, sewing and clothing construction?

Stientje Molenaar

A woman on the Wadden Island of Zaankogerland, let's call her Stientje Molenaar, will at least make five sets of clothing for herself. One for each season of the year, and one for festivities and holidays, part of which will be saved for when she dies—her bridal gown is also her shroud. Her clothes are handmade with needle and thread or with a treadle sewing machine, made from the little fabric she can get, simply and economically put together with pleats, wrinkles, smocking and creases to make the clothes fit. Stientje doesn't throw anything away. She uses and reuses until something wears out beyond repair, and then the 'tod' (Dutch for rag) goes into the rag basket as raw material, for example as

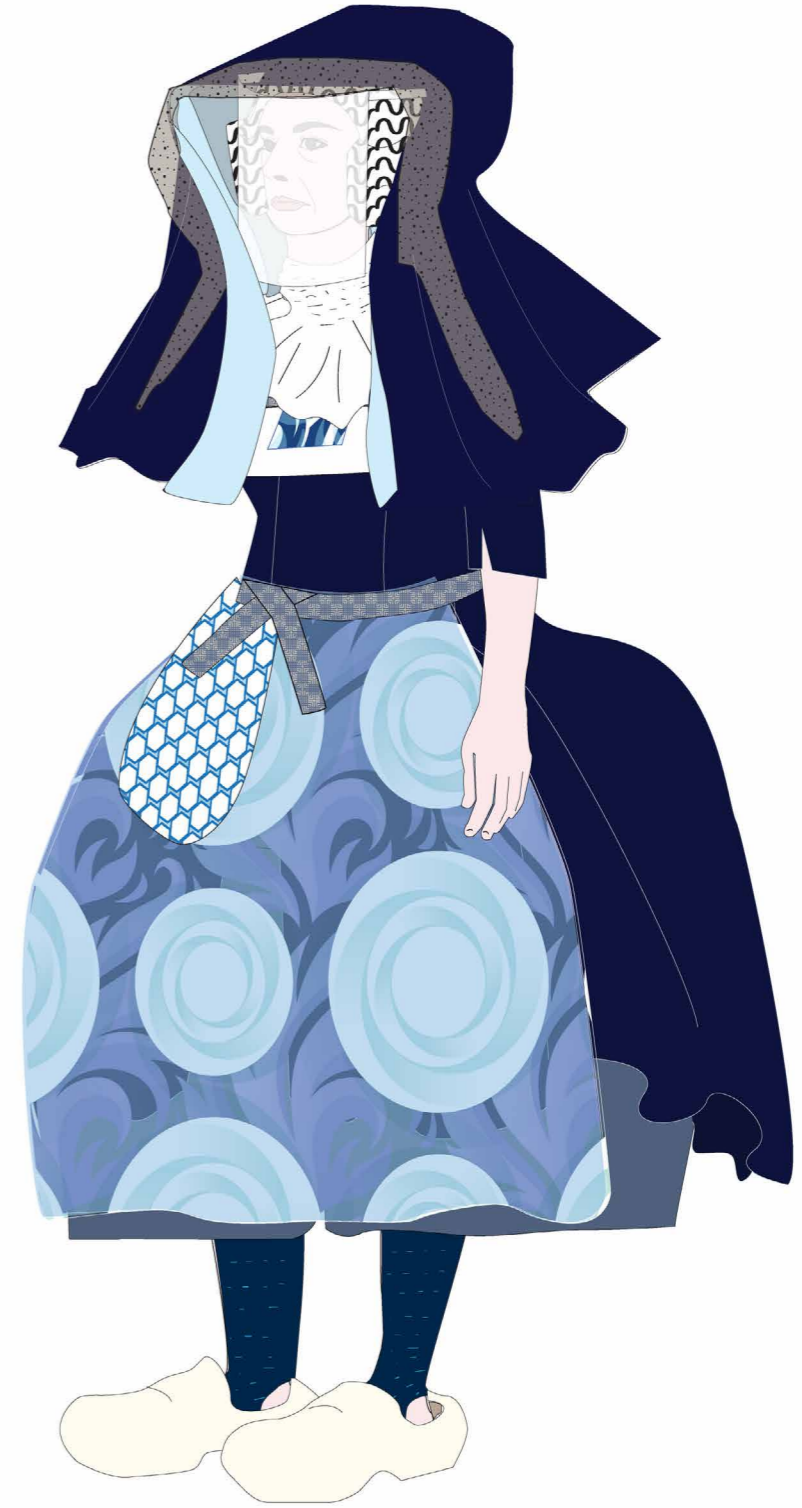
filling, or for making rag paper.

Stientje does all her dyeing, coloring and decorating with pigments extracted from flowers and roots from native plants that grow on the silted land and in the clay of the polders that the Zaankogelanders managed to reclaim from the sea with 'brave courage'. Wind-powered digital machines, such as the laser cutter and the 3D printer, enable her to respectively process leftover pieces of fabric into 'modules' that yield new 'weaves', and to print out sturdy hinges and locks, exactly. enough and just right.

In Stientje's small community of Zaankogelanders, all people make their own clothes. They share their knowledge, are inspired by each other's ideas and they imitate each other. In this way they develop and co-create a new Zaans regional costume.

A new land, a new beginning

Zaankogerland is new land. New Land After the Worst Thinkable Flood. New land that has arisen on the ruins of the old, which is both attached to the old and completely detached from it. Stientje Molenaar is a 'new Zaanse'. Together with her community of Zaankogelanders, she is focused on a still unknown reality, but also harks back to the Zaan traditions and regional dress from centuries ago. Like a tree that feeds on what is in the soil as it stretches out its leaves to the expanding starry sky, so wears pioneer Stientje Molenaar on the virgin island of Zaankogerland a traditional Zaandam 'kaper' (typical head dress). With a rim of self-tanned fish leather.



PROJECT ACCOUNT I HOPECHEST2090

CREDITS

THIS PROJECT WAS FINANCED WITH THE WORK GRANT 'RUIMTE VOOR TALENT' FROM THE DUTCH CREATIVE INDUSTRIES FUND AND WAS A COLLABORATION WITH THE TEXTILELAB AT WAAG, AMSTERDAM. SUPPORTED BY FORBO GROUP. WITH SPECIAL THANKS TO INGE BOSMAN, COSTUME GROUP DE ZANSE KAPER, MINKE DRAAISMA (TERSCHELLING), KLAAR VAN DER LIPPE / BURO SPELEN, STUDIO DE MAAN, ELZE VAN DER AKKER, CECILIA RASPANTI, ISTA BOSZHARD, MARGHERITA SOLDATI, BEATRIZ SANDINI, MARITT KUIPERS, ISABEL BERENTZEN EN HENK BUURSEN. 2019-2021 |
© TERESA VAN TWUIJVER | WWW.INDIGENOUSDUTCH.NL





LARGE SCALE CLIMATE CATASTROPHIES IN THE THIRTIES OF THE 21ST CENTURY PUSHED THE WESTERN NETHERLANDS UNDER THE NORTH SEA. THE YEAR IS 2090. ON THE NEWLY FORMED WADDEN ISLAND OF ZAANKOGERLAND, HISTORIAN STIENTJE MOLENAAR IS RESEARCHING TEXTILES AND CLOTHING AFTER THE GREAT FLOOD (OR 'WTF': 'WORST THINKABLE FLOOD').

This speculative design project is exploring the production and processing of textiles on the fictional island of Zaankogerland in the year 2090. The research includes materials, designs, patterns, digital manufacture, handmade crafts and innovative manifestations of homemade clothing and regionally developed styles. The final result is a wearable wardrobe for all seasons and special occasions, from underwear to outerwear, all based on three guiding principles. (Essays and documented research can be found on indigenousandutch.nl under the heading 'research'.)

GUIDING PRINCIPLES AND DESIGN FOCUS

1. FROM SUSTAINABILITY TO DURABILITY
2. SEWING IN A POST-DIGITAL (ANALOG) CONTEXT
3. REGIONAL DRESS IN FUTURISTIC PERSPECTIVE

1. Durability

Sustainability sounds like a sensible concept in an economy of disposables that has to drastically stop wasting ('make it sustainable') in order to at long last maintain a liveable biosphere on the planet. But sustainability still has an expiry date: the lifespan is admittedly longer, but in the end the durability is 'exhausted' and the product, article, object or garment is still buried in the landfill. 'Durability' proposes that a garment should last 'forever', at least for decades, as long as the fabric wear allows it and the wearer is alive.

But what exactly is a durable piece of clothing? And how is it made? Such a garment is radically basic in shape and design. It consists of few pattern pieces and is principally functional, intended to cover and protect a part of the body in a customised manner. It is made in such a way that it can be easily repaired and remade ('hacked') over time. Other than pretty designs with a regional identity and ornate embroidery, there's nothing on it that does not function, and nothing that can't be easily repaired or replaced. The starting point for construction is the available material (often little, due to scarcity, and sometimes worn, secondhand or of poor quality). Based on few or damaged (or both) fabrics, the maker decides which garments can be made and how these can ultimately be modeled and functional within the boundaries of limited yardage and rare resources. Every piece of clothing is gradually 'engineered' (iterately-wise put together) instead of being produced from a pre-conceived image or concept, although the silhouette of the traditional Zaan regional costume did serve as a source of inspiration (because people in the unknown, such as the pioneers on Zaankogerland, like to fall back on what was earlier generations' knowledge, experience and taste). The pattern pieces make maximum use of the fabric widths so that there is little to no residual material or waste. The available material has been cut as little as possible to maximally reduce leftover scraps. Superfluous materials have been incorporated into the garment itself (sometimes in a hem, sometimes in extra folds), so that there is always extra material in >>

PROJECT ACCOUNT I HOPECHEST2090

PROJECT

case of wear or changes in body size due to pregnancy, menopause, weight gain/loss and normal ageing. Each piece of clothing therefore contains enough 'excess' fabric to be able to carry out future repairs and adjustments.

In principle, every piece of clothing can be taken apart to make a new (different) piece of clothing, eventually after stitching the separate pieces of fabric together again with flat seams. Utility and everyday use have taken precedence over fashionable style. Because for clothing that has to last extra long (which has to be 'durable'), spectacular design is an expensive luxury, something that may perhaps fit in an abundant 'disposable' society of extreme temporality and dirt cheap textiles, but not in a small isolated community where scarcity, time-consuming handicrafts and practical comfort for clothes predominate. This is not to say that the clothing is not beautiful and stylish. After all, who doesn't want to look attractive? Fashion is natural to humans and typical for the species, not necessarily only for a certain period in history or specific culture. A durable piece of clothing has no fashion pretensions and therefore gives satisfaction, pride and pleasure for a long time because the cut and make give the wearer a good feeling about herself, her own body and the community of which she is part. The aspect of 'DIY' is also important because it contributes to the beneficial feeling of 'ownership', uniqueness and love for care and maintenance. Durability is also achieved with the use of natural dyes which are extracted from indigenous flora, fruits and vegetables. Natural pigments of tansy, elderberry, red cabbage, etc., are beautiful in color, although not colorfast, so the clothes must be dyed again every season (and again with a new one). Fortunately, there is nothing more 'durable' than plants that go through their seasonal cycle: the plants grow by themselves and every year again.

2. Post-digital context

Technology or 'smart tech' seems for many people a solution for large, urgent problems such as climate destruction caused by overmobility, overconsumption and overpollution. If something is biodegradable, or renewable, or genetically modified, or is powered by wind, sun and/or a smart robot, yes, then we will stop global warming and climate destruction, even if we don't stop throwing away after one-time use, even if we don't stop the growth economy, even if we maintain dirty industrial infrastructures and revenue models held!

However, technology in itself (think of massive computer use, digitisation, automation, social media, smartphones, apps, 'the cloud') has a gigantic and serious, often hidden, ecological footprint. Server farms, the geostructure of thousands of satellites launched into space with rockets, the physical infrastructure of machines, power plants, storage areas and cell towers, to name but a few, are large-scale users of fossil fuels and electricity, currently running on the destructive combustion of oil. In principle this applies to anything that has a plug. Once advancing climate destruction will eventually result in economic and social destruction (mass extinction of life forms not taken into account), then 'smart tech' will largely disappear as a resource. Analogisation will then be necessary. On the fictional Wadden Island of Zaankogerland in 2090, access to electricity is in any case very limited and expensive. Available power is generated by windmills and only used for vital matters (production and processing of food, shelter, care, hygiene and protection, including clothing and household textiles). In this post-digital 'born-again analog' reality, many activities (such as sewing) are once again done by hand, using bodily dexterity and muscle strength. Clothing is made without any significant electronic instruments, mainly applying mechanical tools and traditional handicrafts. Digital tools do exist, both soft-

ware and hardware, but they are only used when needed, or when sufficient power is generated, for example when the wind is blowing hard on blustery autumn days and there is a surplus of energy; on such days, the communal fab lab on Zaankogerland is used more intensively.

Stientje Molenaar, the Zaankoger woman who makes her own clothes, uses a mechanical treadle sewing machine for stitching long seams. She sews almost everything else by hand, using a needle and thread, a technology that already exists for hundreds of thousands of years. She uses 'computer screen time' from the public power grid to digitally design lasercut textile modules and 3D printed haberdashery, as well as to have her digital designs cut or printed by machines in the textile workshop at Zaankogerland.

3. Regional dress in futuristic perspective

HOPECHEST2090 takes regional dress as an artistic starting point, not as 'invented history' but as imagined future through speculative design. Without exception, Dutch regional 'indigenous' dress styles are regarded by friend and foe as something of the past. Apart from a handful of fashion designers who are inspired by crafts and typical styles from Dutch regional costumes for a single collection, hardly anyone dares to take a futuristic view of traditional costume as a phenomenon - while this is, certainly from a contemporary socio-cultural perspective, a very interesting example of self-make practice, co-creation, community building and locality. And let these just be things that form the basis of modern (democratic) principles like 'shared participation', 'shared responsibility', 'co-determination' and 'circular economy'.

Regional dress is not folklore. Regional dress is a social phenomenon of shared values translated into clothing; clothing that is locally created by the community. It is therefore not at all inconceivable that regional dress

will reappear at the end of this century, when climate destruction converts to economic scarcity, limited mobility and limited internet use, when large-scale energy scarcity forces radical analogisation, retrenching, reuse and long use of the little that is available. Why should people in post-capitalist times not opt for solutions found in textile use as their ancestors in pre- or early-capitalist times? All our pre-capitalist ancestors were masters in making the most of scarcity. Incidentally, also in keeping up appearances. In the Zaan region of the 18th century, women showed off the most expensive laces on their sleeves and cuffs. But these were attached to loose pieces of fabric ('garrets') that were immediately pinned off at home and kept in tissue paper for the next tea visit. By the way 'regional dress' has never really disappeared. It only has been given a different name, namely: 'identity', thoroughly detached from location. With 'identity dress' people show to which social and cultural class or "tribe" they want to belong. Brands, labels and retail chains bind these groups of people, who recognise each other all over the world by their specific way of dressing. The Dutch artists Arie Versluis and Ellie Uyttenbroek have been recording such 'identity dress' for decades by photographing people in their 'group uniform'. Some of these portraits can be seen on their website exactitudes.com.



PROCESS

SURELY NO PROJECT GOES EXACTLY AS PLANNED AND HOPED, BUT SUDDENLY HAVING TO DEAL WITH A GLOBAL CORONA PANDEMIC AND A STRINGENT LOCKDOWN THAT LASTS MORE THAN A YEAR DOES CREATE QUITE SOME UNUSUAL CHALLENGES.

Government-imposed travel bans, workplace restrictions, curfews and mandatory home working (let alone long-term voluntary home isolation for people with fragile health conditions, such as myself): it truly turned out to be impossible to make much use of the machines in the WAAG fab lab. Fortunately, part of the wardrobe had already been made before the last lockdown, such as laser-cut hats and corsets, and 3D-printed nesting rings for the summer corset.

However the project has been seriously delayed for too long a time due to the corona pandemic, it has even been halted for months, partly due to illness (in my case: long-term covid). All in all, the project took much longer than anticipated.

Proposed study trips were canceled except for one (to the Waddenisland of Terschelling, just before the corona outbreak). Only one planned additional study trajectory (a five-day 'Intensive Textile Course' at the Textile Research Center in Leiden) was, after several cancellations, ultimately allowed to take place in the summer of 2020, when lockdown restrictions were temporarily eased. Materials were difficult or impossible to acquire because textile markets, thrift shops (where I searched for cheap and second-hand fabrics) and haberdashery supply stores were closed for months on end.

Me, myself and I

As a maker I was faced with the *fait accompli* of serious limitations, which, funnily enough, closely resembled the limited possibilities that the fictitious islanders on the Zaankogerland from my imagination are confronted with. Closed off from the world, closed off from resources and materials, cut off from collaborating in a larger context

and in person (which works better for a design project than collaborating remotely), closed off from machines in communal workshops: I mainly had to do it with me, myself and I in my tiny sewing loft, with what I had in materials in my stash, with what I could make myself, by myself.

This essentially made the project 'performative': it does what it says. This has allowed me to conclude experimentally:

- a. that the aforementioned guiding principles for clothing production on Zaankogerland, which I formulated on the basis of theory and artistic imagination, are feasible in practice;
- b. that in a overseeable timespan (say a year) a complete wardrobe can be handmade of fabrics from a limited stock, supplemented with textiles from second-hand clothing;
- c. that home sewing can satisfy all the requirements of clothing and can even meet with the need for an entire wardrobe that satisfies, both pragmatically and emotionally;
- d. that for basic clothing construction only few skills and an elementary level of knowledge and experience are required, and that the learning curve is very steep: with every garment manufactured the level of knowledge has been raised - learning to sew well is rather the same as learning to ride a bike well, you get better at it every time you do it;
- e. that sometimes trained craftsmanship is required (for clogs, headgear, pattern design, laser cutting, 3D printing) but that usually experienced amateurism is sufficient (for knitting, dyeing, making fish leather, applying decorations);
- f. that sewing is a lengthy and time-consuming activity, but at the same time a pleasant activity that provides relaxation and entertainment;>>



PROJECT ACCOUNT I HOPECHEST2090

PROCESS

g. that ia contemporary woman migfht (partly) dress as a fictitious woman of Zaankogerland in order to no longer support the clothing and fast fashion industry (just like a vegetarian or vegan who no longer supports the meat and dairy industry), and thereby making a contribution,however small and modest, to a greater awareness about climate destruction and the devastating floods that the western Netherlands may expect because of it.

Together, us and we

Yet something must also be said about sewing together as a group. In the start-up phase of the project, in the third quarter of 2019, I became a member of the historical costume group De Zaanse Kaper (zaansekaper.nl), where Zaanse regional dress (18th century) is studied and replicated with old techniques, old patterns and sometimes even antique materials. Under the guidance of Inge Bosman, textile expert, textile artist and longtime volunteering textile collection manager at the Zaanse Museum, I learned to sew a historical Zaanse costume in a historical way, from shirt to apron, together with other women/students. During instruction evenings we worked together on the costumes and were helped with the techniques by several experienced members of De Zaanse Kaper.

These kinds of meetings are a source of valuable knowledge-sharing, partly because they are so pleasant and inspiring, but also because as a student you often do not know what your questions are until someone explains, demonstrates or shows something. Moreover, the motivation to learn something, to master a technique and then show what you have made, is extra high when you know that there are people who are looking forward to the garment-in-the-making ('the harvest', as Inge Bosman likes to say).

It is moreover quite interesting to observe how at such meetings it immediately becomes clear how regional dress takes shape: women come

together, show each other their work, admire each other's work and start to imitate each other, by which they develop a kind of 'group taste' or 'group style'. At the Zaanse Kaper, for example, there is a predilection for replica chintz caraco's and jackets, while the original collection of the Zaanse Museum contains many examples of silk and brocade caraco's and jackets.

Halfway through the course at De Zaanse Kaper, the corona pandemic broke out and the sewing nights could no longer take place. In the end, only months later, the final instructions were given online via Teams.

Alas working remotely on a sewing project together isn't the same after all. My 'historic' Zaanse costume was left in the basket while I worked on the 'future' Zaanse costumes of *HOPECHEST2090*. Since the last relaxation of the lockdown (October 2021), De Zaanse Kaper has happily organized a monthly 'walk-in' sewing morning in the Honig Breethuis museum in Zaandijk, where members can work on their own projects among each other.

During the 'darkest months' of the lockdown, when there was even an evening curfew, the FHP or Feminist Handiwork Party (feministische-handwerkpartij.org) organized through Teams a number of online meetings called 'the Sewing Wreath', where participants were sewing, knitting or embroidering while they listened to a lecture, a debate and a textile technique demonstration (darning, needle binding). These five online meetings of the Sewing Wreath have emotionally pulled me through the curfew times. Maybe it's a personal preference, but I find it valuable and downright nice to work with fellow makers, and to learn or discover something together, even if everyone is working on something of their own. I hope that the FHP will continue the Sewing Wreath, whether or not live, digital or hybrid. I'm in.





PROJECT ACCOUNT I HOPECHEST2090

COLLABORATION WITH TEXTILELAB WAAG

THE PROJECT WOULD NOT HAVE BEEN POSSIBLE WITHOUT THE ESSENTIAL CONTRIBUTION AND SUPPORT OF WAAG'S TEXTILELAB. UNFORTUNATELY, THE CORONA PANDEMIC ALSO THREW A SPANNER IN THE WORKS HERE: THE COLLABORATION WAS FORCED TO BE LESS INTENSE AND MORE REMOTE THAN PLANNED AND DESIRED.

Nevertheless, the input and influence of the TextileLab is significant for UITZET2090. For example, all techniques and technologies that are covered in Fabricademy, the international learning trajectory for innovation and sustainability in the textile and fashion industry, which is provided in Amsterdam by the TextileLab at Waag, are processed in UITZET2090. (With the exception of biological plastics and other bio-degradable materials because they do not last long enough). See: <https://class.textile-academy.org/>. UITZET2090 is essentially a serious experiment in putting the Fabricademy research into practice - how can this knowledge be integrated and how can these technologies be used by (future) self-makers who are forced to be frugal - and take a long time - with scarce materials? What can be done with such new sustainability methods? In other words, how useful are they for someone who needs clothes in a world where ready-to-wear retail is no longer automatically and dirt-cheaply rolled off the assembly lines? Answer: significant, meaningful and inspiring. I do not want to comment on the deployable of the Fabricademy research within the current textile industry, because I believe that the current textile industry as a whole must first be drastically regulated, slimmed down and reformed if there is ever going to be real sustainability instead of cosmetic 'greenwashing'. But for an ambitious and climate-conscious homemaker, the Fabricademy research is fantastic. First of all, it offers a wealth of material knowledge, indispensable for 'home fabrication'. The expansion mainly consists in considering more things as possible material. Fish skin (becomes

leather), alum and salt (become solid crystals on fabric) and roadside plants (become dyes) fall into the 'outside category' of the attitude; a more 'standard category' is the processing of old or simple textiles into 'new' composite fabrics, for example by connecting a worn velvet to an unbleached cotton, whether or not pleated or with or without an adhesive layer. The TextileLab's material archive is a permanent source of information, recipes and inspiration. Material knowledge is in any case a great asset for clothing makers, as British textile historians Dyer Serena and Chloe Wigston Smith argue in their compendium *Material Literacy in 18th-Century Britain A Nation of Makers* (Bloomsbury Publishing Plc, 2020). That is why for this project I also followed the intensive five-day training 'basic knowledge of textiles' at the Textile Research Center in Leiden, given by textile expert and textile archaeologist Gillan Vogelzang-Eastwood, to deepen my own 'material approach' - to be able to distinguish a silk fiber from a wool fiber from a linen fiber, to name one. Afterwards I walked over the Amsterdam weekly textiles markets shaking my head, wondering why so many home seamstresses settle for such worthless polyester and such shapeless lycra. Second, the Fabricademy research provides insight and applicability of digital technologies that make it possible to create garments and haberdashery on a small scale and with limited resources (sometimes even with reuse). Machines like the laser cutter and the 3D printer work fine with stand-alone software that are not >>



PROJECT ACCOUNT I HOPECHEST2090

COLLABORATION WITH TEXTILELAB WAAG

embedded in an online environment (stand-alone are Rhino-3D software and various graphics software programs from Adobe). Leftover textiles and scraps can be cut by the laser cutter into modules that can be braided or interlocked together, which as such form a new length of textile. It is not necessary to set up an entire button industry and distribution system for something like a button: switching on the 3D printer for a day is sufficient. Finally, Fabricademy - and with it the TextileLab - is an unprecedented incentive to experiment and also to find your feet as a maker. The organizers and employees of the TextileLab are committed to the adage 'everything can be made, once you start you will find out how'. TextileLab's curious and inquisitive attitude, including their enthusiasm for pioneering and new discoveries, is an essential attitude for innovative design but also for the necessary confidence and guts. Something can be beautiful in your head while it seems an impossible task to make it really tangible and concrete. The 'can do' mentality of TextileLab always helps me get over the threshold, and not just in the difficult moments of being stuck. That is why I have found the distance imposed by the corona pandemic sad in the context of this project: developing together, blending in together, working together in a space, though not even necessarily working together as a team but acting as a sounding board for each other, to be each other's source of information, backstop, knowledge base, extra brains and extra hands... I missed it terribly, even though the job was eventually done without much meeting in person.



PROJECT ACCOUNT I HOPECHEST2090

RESULTS

A TROUSSEAU/WARDROBE OF FIVE COMPLETE, HANDMADE ATTIRES, BY SEASON AND FOR SPECIAL OCCASIONS, FROM UNDERWEAR TO OUTDOOR WEAR, FROM HEAD TO TOE

THE WEBSITE INDIGENOUSDUTCH.NL

THE BOOK UITZET2090 | ZAANS REGIONAL DRESS AFTER THE WORST THINKABLE FLOOD (DUTCH ONLY) WITH PATTERNS AND HOW-TO DESCRIPTIONS - FREE TO DOWNLOAD AS A PDF ON THE WEBSITE

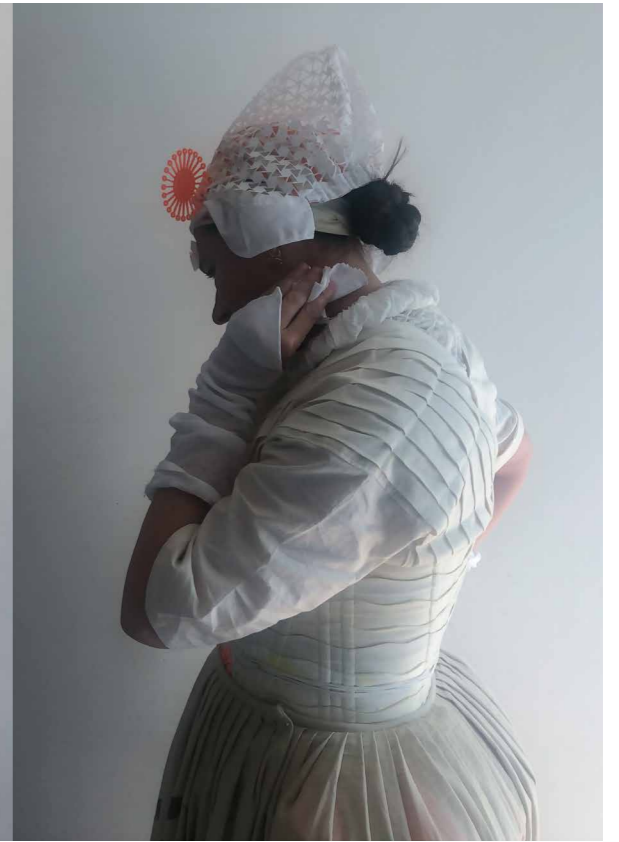
ILLUSTRATIONS - ALL DRAWINGS ON THE WEBSITE AND IN THE BOOK ARE BY ME

VIDEOS FOR EXPLANATION AND PRESENTATION

ESSAYS WITH RESEARCH ON CLIMATE DESTRUCTION, TEXTILE USE, TEXTILE CONSUMPTION AND SOME HISTORY







PROJECT ACCOUNT I HOPECHEST2090

RESULTS

List of essays with backgrounds and research (Dutch with English summaries)

Dat wat gaat (what goes)

Markt - <https://www.indigenoudutch.nl/2020/05/14/markt/>

Machines - <https://www.indigenoudutch.nl/2020/05/15/machines/>

Marketing - <https://www.indigenoudutch.nl/2020/05/19/marketing/>

Gecompleerd design - <https://www.indigenoudutch.nl/2020/06/06/gecompliceerd-design/>

Fashion - <https://www.indigenoudutch.nl/2020/06/26/fashion/>

Consumentenfundamentalisme - <https://www.indigenoudutch.nl/2021/03/17/consumentenfundamentalisme/>

Dat wat is (what is)

Covid-19 - <https://www.indigenoudutch.nl/2021/03/06/covid-19/>

Twee toekomst - <https://www.indigenoudutch.nl/2021/03/13/twee-toekomst/>

Bezieling - <https://www.indigenoudutch.nl/2021/03/13/bezieling/>

Belichaming - <https://www.indigenoudutch.nl/2021/04/03/belichaming/>

Dat wat komt (what comes)

Het magische getal 3 - <https://www.indigenoudutch.nl/2020/06/08/het-magische-getal-3/>

Doe-het-zelven - <https://www.indigenoudutch.nl/2021/03/06/doe-het-zelven/>

Hitte Water Honger Dood - <https://www.indigenoudutch.nl/2021/04/10/hitte-water-honger-dood/>

Moederschapseconomie - <https://www.indigenoudutch.nl/2021/04/24/moederschapseconomie/>

Oorsprong (origins)

Zaanse wortels: het land - <https://www.indigenoudutch.nl/2020/09/02/zaanse-wortels-het-land/>

Zaanse wortels: het lichaam - <https://www.indigenoudutch.nl/2021/01/05/zaanse-wortels-het-lichaam/>





WHAT I LEARNED

Skills

A grant may be more about facilitating a learning process than delivering stunning results. And I certainly went through a huge learning process. My knowledge about textiles, patterns, sewing and clothing construction has increased to such an extent that I can now consider myself an 'accomplished seamstress', although there are certainly areas where I have not yet taken a test of mastery (for example, I have never worked with lycra, tricot and other stretchy fabrics). I learned how to make fitting clothes based on predetermined body measurements. I learned how to draw and digitize patterns. In terms of software skills, I was able to further develop my skills in graphic design and digital illustration, which I now master at such a level that I will be able to design better and faster in the future. I starched collars and cooked pigment pastes from madder root with rice flour, dyed with bacteria in a petri dish and made nesting rings with the 3D printer, tanned fish leather in my own urine. I don't think I'm afraid of anything anymore.

Wisdom

A few years ago, I was intrigued by 'smart fabrics' and technological innovations in the field of high-tech textiles (such as fabrics with built-in sensors and nanofibres for extra warmth or coolness, for example), but now I have reconsidered. Through my research for this project, particularly in the area of climate destruction, I have become deeply convinced that large-scale climate disasters are inevitable, at least in the long term and unfortunately also in the shorter term, and that difficult to produce 'smart fabrics' are an expensive luxury that we 'as humanity' cannot afford. Essentially, I've come to see almost every 'smart' as 'a little bit stupid'. 'We' as humans should be content if we can clothe ourselves and our children in some decent, warm, dry and protecting garments in the future. Which is done better, more efficient and cheaper with natural materials (linen, wool) that can be produced locally (flax grows well on the heaviest clay, sheep are happy with the grass on the dike). Moreover, natural fibers are already 'smart' enough by means of millennia-long research and development (read: evolution), wool fibers are much better at body heat regulation than any state-of-the-art 'smart fabric' co-developed by AI. In the coming years I will therefore concentrate on analogising textile use and applications. My personal wish is that more biological-scientific research is carried out by scientists and farmers into a longer and more extensive use of natural fibers for textiles, in order to increase and improve their production without harming plants, animals and the climate. I would like to contribute ideas about sustainable applications for such 'super wool' and 'super linen'.



PROJECT ACCOUNT I HOPECHEST2090

FUTURE RESEARCH AND NEXT STEPS

In the future I will delve further into wearability, durability and comfort of clothing in physical, psychological and emotional sense. I want to do more study on historical textiles and historical clothing construction (say: everything that was worn and made for/by queen and peasant before the industrial era). I also want to know more about the social aspects of clothing and textiles in the pre-industrial era. To what extent does the community directly play a role in the making and wearing of clothing? I hope to make reconstructions that will reveal more about this than just studying ancient clothing, objects and writings in museum collections and history archives. Findings can serve as a platform for new speculative design.

For the documentation of this future research I want to take a new step that I find very exciting, namely the setting up of an educational video channel in which, for example, steps in the research and the making of reconstructions are explained, explained and demonstrated, so that the knowledge gained by me can be further distributed to interested parties. In the coming year I want to focus specifically on the study and reconstruction of clothing and textile use of seven of my direct ancestors in the male line. The first great-great-grandmother I want to highlight is Antje Jacobsdr. Vroon (1722-1767), who was married to Jacob van Twuijver, sheriff, dykegraaf and gentleman farmer in Westfriesland, whose original farmhouse is in the Netherlands Open Air Museum.



PROJECT ACCOUNT I HOPECHEST2090

MONEY AND NUMBERS



PROJECT BUDGET ARTIST

ARTIST € 9.300,-

STUDY TRIP

KNITTING AND WHALERS TERSCHELLING € 250,-

DOCUMENTATION TRIP MARKER WADDEN € 50,-

STUDY

INTENSIVE BASIC TEXTILES COURSE TRC LEIDEN € 800,-

COURSE 'HISTORICAL COSTUME' ZAAANSE KAPER € 100,-

PROFESSIONAL LITERATURE € 300,-

PERMANENT INVESTMENTS

€ 2,700

SEWING MACHINE (JUKI), SOFTWARE
(ADOBE, RHINO)

MATERIALS

€ 1,500
FABRICS, HABERDASHERY,
VARIOUS TOOLS

TOTAL ARTIST

€ 15,000

PROJECT BUDGET TEXTILELAB WAAG

SUPERVISION AND USE OF FACILITIES € 10,000

TOTAL PROJECT BUDGET

€ 25,000

