

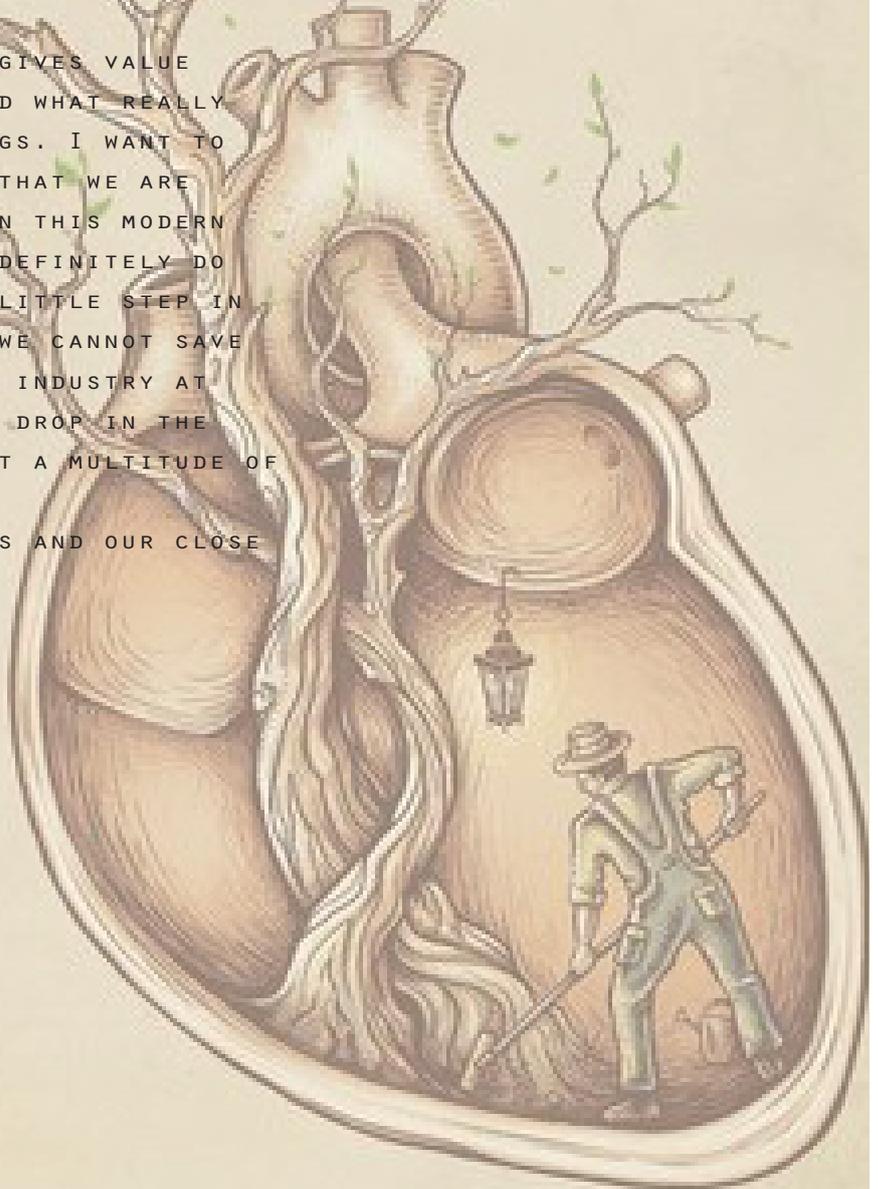
# MOTIVATION

SINCE THE INVENTION OF INDUSTRIAL DESIGN - THE BUSINESS OF DETERMINING THE FORM OF OBJECTS WHICH ARE TO BE MADE BY MACHINES, RATHER THAN PRODUCED BY HAND - EVERYTHING GOES MUCH FASTER AND THEREFORE THE ATTENTION FOR THE MAKING-PROCESS IS LESS IMPORTANT AND DIRECT. THIS MASS-PRODUCTION IS AT THE EXPENSE OF HUMAN LIVES, ENVIRONMENT, AND HEALTH. HARDLY ANY DESIGN-PROCESS OR MAKING-PROCESS IS GIVEN THE ATTENTION IT NEEDS TO BE FULLY AWARE OF THE SOCIAL, ENVIRONMENTAL AND ECONOMIC CONTEXT IN WHICH IT TAKES PLACE.

CAPITALISM IS THE MALEFACTOR OF THE FASHION INDUSTRY, WHEREBY PROFITS ARE SOUGHT AT THE PRICE OF HUMAN DIGNITY, WHILE IF WE WERE ALL TO LOOK CLOSER IN OUR HEARTS WE WOULD KNOW THAT MONEY IS NOT THE MOST IMPORTANT THING IN LIFE.

I WANT TO LOOK CLOSER AT WHAT GIVES VALUE TO A PROCESS/FINAL PRODUCT, AND WHAT REALLY IS IMPORTANT FOR US HUMAN BEINGS. I WANT TO MAKE PEOPLE AWARE OF THE FACT THAT WE ARE ALL HYPOCRITS IN TAKING PART IN THIS MODERN CONSUMER SOCIETY, BUT THAT WE DEFINITELY DO HAVE A CHOICE, EVEN IF IT'S A LITTLE STEP IN THE RIGHT DIRECTION. AFTER ALL WE CANNOT SAVE THE WORLD AND CHANGE THE WHOLE INDUSTRY AT ONCE, EVERY STEP MAY JUST BE A DROP IN THE OCEAN, BUT WHAT IS AN OCEAN BUT A MULTITUDE OF DROPS?

SO WHY NOT START WITH OURSELVES AND OUR CLOSE SURROUNDINGS?



# INTRO

THERE ARE OVER 7 BILLION PEOPLE ON THIS PLANET. IF YOU COUNT ONE NUMBER A SECOND WITHOUT STOPPING UNTIL YOU REACH A BILLION, YOU'D BE COUNTING FOR 31 YEARS, 259 DAYS, 1 HOURS, 46 MINUTES, AND 40 SECONDS. THAT'S HOW MUCH A BILLION IS.

IF EACH PERSON OWNED ONLY ONE PAIR OF PANTS, ONE SHIRT, AND ONE JACKET, THAT WOULD BE 21 BILLION ARTICLES OF CLOTHING. IF YOU WERE TO COUNT EACH OF THOSE, ONE PER SECOND, IT WOULD TAKE NEARLY 672 YEARS. AND IT'S SAFE TO ASSUME THAT MANY OF US OWN MORE THAN THREE ITEMS OF APPAREL.

GIVEN THAT THERE ARE SO MANY OF US, AND CLOTHES ARE ONE OF THE THREE BASIC NEEDS, ALONG WITH FOOD AND SHELTER, THE STATISTICS SURROUNDING THE TEXTILE AND FASHION INDUSTRY ARE NOTHING SHORT OF STAGGERING.



# INTRO

ACCORDING TO THE WORLD WILDLIFE FUND'S 2012 LIVING PLANET REPORT, 40 PERCENT OF THE WORLD'S POPULATION LIVE IN RIVER BASIN AREAS THAT EXPERIENCE DROUGHTS AND SEVERE WATER SCARCITY AT LEAST ONE MONTH PER YEAR. FOR INSTANCE..... THAT MAY HAVE SOMETHING TO DO WITH THE FACT THAT THE AVERAGE T-SHIRT TAKES SEVEN HUNDRED GALLONS OF WATER TO PRODUCE.

A LOT OF PLACES IN THE WORLD STRUGGLE WITH THE WASTE OF PRODUCTION FROM THE FASHION INDUSTRY. HEAVY CHEMICALS, LIKE CHROMIUM OXIDE, POLLUTE LOCAL FARMING AND EVEN DRINKING WATER. FAR FROM THE EYES OF THE WORLD, MAJOR WESTERN BRANDS ARE ABLE TO SOURCE CHEAP MATERIAL WHILE AVOIDING ALL RESPONSIBILITY FOR HUMAN HEALTH AND ENVIRONMENT.



IMAGE: JARED FERRY/ IPS

# INTRO

THE EFFECT OF HEAVY CHEMICALS IN LOCAL  
WATERSOURCES IS SHOCKING. IT CAUSES  
SKINDISEASES, LEPRA, CANCER AND SO ON.



IMAGE: THE TRUE COST- ANDREW MORGAN

INTRO

PART OF WHAT YOU WANT TO BE A

# INTRO

IN THE YEAR OF 2013 I WENT TO DOCUMENTA IN KASSEL AND STUMBLED UPON AN ARTWORK OF ISTVÁN CSÁKÁNY. THE ARTWORK CONSISTED OUT OF TWO SEPERATE PARTS, ONE WOODEN STATIC SWEATSHOP AND ONE PART WITH AGRESSIVE DOLLS IN NICELY MADE SUITS. THIS ARTWORK REPRESENTS WHAT IS GOING ON IN THE FASHIONINDUSTRY AND POIGNANTLY SHOWS THE INJUSTICE BETWEEN WESTERN SOCIETY AND THE REST OF THE WORLD.

CSÁKÁNY (1978, SEPSISZENTGYÖRGY, ROMANIA / LIVES IN BUDAPEST) MAKES ART THAT IS A REFLECTION OF SOCIAL TRANSFORMATIONS. MORE PARTICULARLY, HIS WORK CAN BE DESCRIBED AS A CRITICISM OF THE PERSISTENT MODERNIST DESIRE/ SEARCH FOR EFFICIENCY AND PROFITABILITY. PARTLY BASED ON HIS PERSONAL EXPERIENCE OF THE LIVES OF MANUAL WORKERS AND BUILDERS, HE INVESTIGATES VARIOUS NOTIONS OF LABOUR IN HIS ARTISTIC OEUVRE, WHICH ARE RELATED TO CRAFTSMANSHIP AND INDUSTRY, AS WELL AS TO ARTISTRY. THROUGH THE FIGURE OF THE WORKER, WHO IS EITHER ABSENT OR MODELLED ON THE ARTIST HIMSELF, HE REFERS TO THE END GAME OF MODERNITY AND TO EMPTY SPACES AND NEW CONSTELLATIONS THAT MAY POSSIBLY BE ACTIVATED IN THE NEAR FUTURE.



IMAGE: KUNSTBEELD.NL

<http://artycok.tv/lang/en-us/16155/istvan-csakany-at-documenta-13>

# IDEALISM

## SLOW FASHION

AS OPPOSED TO THE MODEL OF PRODUCTION OF THE MODERN CONSUMER SOCIETY, SLOW FASHION SEEKS TO PAY MORE ATTENTION TO THE PROCESS OF CREATION. PARTICULARLY, IT DOES SO WITH AN AWARENESS OF THE ECOLOGICAL, ENVIRONMENTAL AND SOCIAL IMPACTS OF THESE PROCESSES.

SLOW FASHION CAN BE PRACTICED IN A NUMBER OF DIFFERENT WAYS. SOME PEOPLE TRY TO ONLY BUY SECOND-HAND CLOTHING, THUS AVOIDING CONTRIBUTING TO EXCESSIVE WASTE IN THE FASHION INDUSTRY. OTHERS BUY ONLY NATURAL FIBRES SUCH AS COTTON AND ANIMAL SKINS, WHICH PRODUCES ORGANIC, AND THUS BIODEGRADABLE, WASTE. OTHERS STILL CRITICISE THE USE OF NATURAL FIBRES WHICH OFTEN REQUIRE THE USE OF PESTICIDES AND OTHER CHEMICALS THAT ARE HARMFUL FOR THE ENVIRONMENT.

APART FROM BEING A CONSUMER-BASED IDEA, SLOW FASHION CAN ALSO BE PRACTICED BY DESIGNERS THEMSELVES. THIS IS ALSO DONE IN A NUMBER OF DIFFERENT WAYS, INCLUDING ETHICALLY SOURCES FIBRES AND TEXTILES, KEEPING THE MAKING- AND PRODUCTION PROCESS LOCAL (WITH A LOCAL WORKFORCE - SOME CORPORATIONS GO SO FAR AS TO 'IMPORT' CHEAP WORKFORCES) AS OPPOSED TO OUTSOURCING TO LOW-INCOME COUNTRIES. ANOTHER (THING) WOULD BE TO MAKE COLLECTIONS NOT LIMITED TO SEASONS, BUT USEFUL FOR THE WHOLE YEAR, AND WITHOUT HAVING TO RUSH COLLECTIONS TO BE FINISHED IN TIME FOR THE NEXT FASHION WEEK OF THE SEASON.

SLOW FASHION CAN ALSO BE PRACTICED EVEN EARLIER ALONG IN THE PRODUCTION CHAIN. IN USING FEWER CHEMICALS TO GROW COTTON, FARMERS CAN ALSO PARTICIPATE IN A MORE CONSCIOUS FASHION PRODUCTION. THERE ARE HOWEVER A LOT OF PROBLEMS RELATED TO THIS, PARTICULARLY IN POOR COMMUNITIES BUT ALSO MORE GENERALLY, WHERE FARMERS EXPERIENCE PRESSURE TO OPT FOR THE MORE EXPENSIVE, THOUGH ENVIRONMENTALLY VIABLE, PLANT STRAINS, AND METHODS. FOR EXAMPLE MONSANTO HAS THE MONOPOLIE ON THE SEEDS OF THE

# IDEALISM

BT COTTON, WICH IS A SPECIAL GENETICALLY MANIPULATED KIND OF COTTON THAT IS INAFECTIVE AGAINST PLANT BUGS AND COTTON PESTS ETC. SO ALL THE FARMERS HAVE TO BUY THIS EXPENSIVE SEEDS FROM MONSANTO (17000 PERCENT MORE EXPENSIVE) WICH LEEDS TO ENORMOUS DEBTS.  
(STORY OF COTTON INDUSTRY SEEDS- TRUE COST)

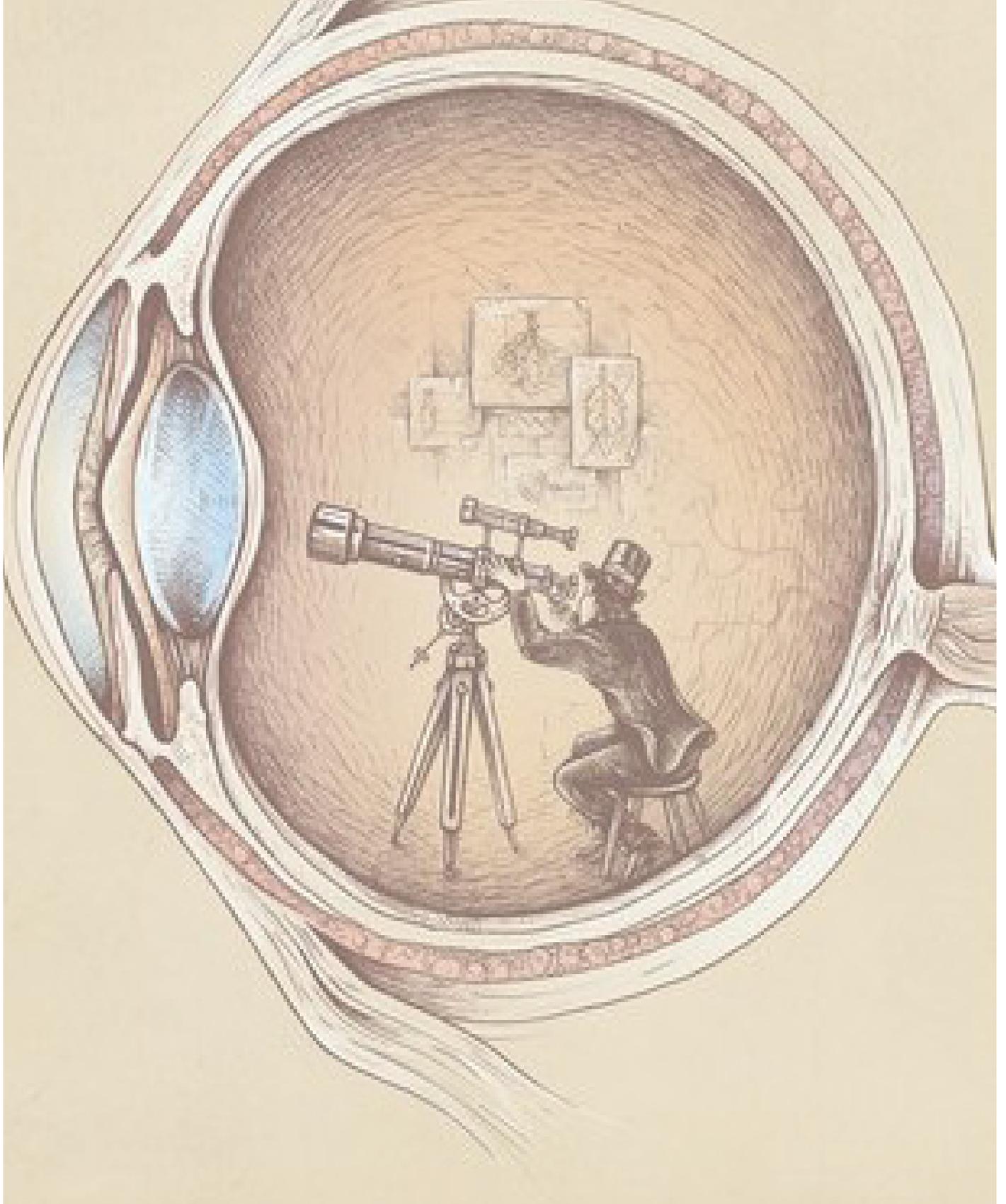


image: Emkel Dikia

# IDEALISM

## ARTS AND CRAFTS MOVEMENT

ARGUABLY SLOW FASHION FINDS ITS HISTORIC PRECEDENT IN THE ARTS AND CRAFTS MOVEMENT. THIS WAS FOUNDED IN THE 18TH CENTURY BY WILLIAM MORRIS (1834-1896) AND WAS INSPIRED BY THE WRITER AND ARTIST JOHN RUSKIN (1819-1900), WHO ACCORDING TO DAVID GAUNTLETT IN MAKING IS CONNECTING, YEARNED FOR THE "PAST BECAUSE OF AN ATTACHEMENT TO THE VALUES OF COMMUNITIES, LOCAL-LEVEL ORGANICE PRODUCTION, CARE FOR THE ENVIRONMENT, AND VALUING ALL WORKERS RATHER THAN TREATING THEM AS PARTS IN A MACHINE" (PG. 26). IT IS NOT HARD TO MAKE THE CONNECTION FROM THIS MAN TO SLOW FASHION TODAY. THE ARTS AND CRAFTS MOVEMENT STARTED AS A RESISTANCE AGAINST THE CHANGES AFTER THE INDUSTRIAL REVOLUTION, WHICH LED TO THE CHEAP AND UGLY MASS-PRODUCTION OF THE VICTORIAN AGE.

THE INDUSTRIAL AGE STARTED OF IN ENGLAND IN THE 18TH CENTURY LIKE THE PROTEST AGAINST IT. ACCORDING TO WILLIAM MORRIS THE INDUSTRIALISATION AND MECHANISATION DAMAGED THE WORLD OF SIMPLICITY, BEAUTY AND CRAFT AND NEEDED TO BE RESTORED. WILLIAM MORRIS AND JOHN RUSKIN WANTED TO RESTORE THIS INDUSTRIAL WORLD. THEY SAID, TRUE ART NEEDS TO BE USEFUL AND PRETTY

# IDEALISM

AND NEEDS TO COME FROM A SYNTHESIS OF  
ART AND CRAFT IN DUTY OF THE SOCIETY.  
FROM THE RENAISSANCE ON THE PROCES  
STARTED WHERE  
ART AND SOCIETY SPLIT UP, WITH AS A  
RESULT SAD PEOPLE IN AN UGLY WORLD.  
BECAUSE OF THIS CARE FOR THE SOCIETY  
THIS MOVEMENT  
DID NOT ONLY STRIVE FOR BEAUTIFULL  
PRODUCTS THAT WERE USEFULL BECAUSE OF  
THEIR PRETTYNESS, BUT ALSO FOR SOCIAL  
JUSTICE, IMPROVEMENT  
OF WORKERHOUSING AND PENSIONS.

## MAKERSCULTUUR

THE MAKER CULTURE IS A CONTEMPORARY  
CULTURE OR SUBCULTURE REPRESENTING  
A TECHNOLOGY-BASED EXTENSION OF  
DIY CULTURE[CITATION NEEDED] THAT  
INTERSECTS WITH HACKER CULTURE WHICH  
IS LESS CONCERNED WITH PHYSICAL  
OBJECTS (OPPOSED TO SOFTWARE) AND THE  
CREATION OF NEW DEVICES (OPPOSED TO  
TINKERING WITH EXISTING ONES). TYPICAL  
INTERESTS ENJOYED BY THE MAKER CULTURE  
INCLUDE ENGINEERING-ORIENTED PURSUITS  
SUCH AS ELECTRONICS, ROBOTICS, 3-D  
PRINTING, AND THE USE OF CNC TOOLS,  
AS WELL AS MORE TRADITIONAL ACTIVITIES  
SUCH AS METALWORKING, WOODWORKING,  
AND, MAINLY, ITS PREDECESSOR, THE  
TRADITIONAL ARTS AND CRAFTS. THE  
SUBCULTURE STRESSES A CUT-AND-  
PASTE APPROACH TO STANDARDIZED  
HOBBYIST TECHNOLOGIES, AND ENCOURAGES  
COOKBOOK RE-USE OF DESIGNS PUBLISHED  
ON WEBSITES AND MAKER-ORIENTED  
PUBLICATIONS.[1] THERE IS A STRONG  
FOCUS ON USING AND LEARNING PRACTICAL

# PHENOMENA

## INDUSTRIËLE REVOLUTIE

ONDER INDUSTRIËLE REVOLUTIE WORDT DE OMSCHAKELING VAN HANDMATIG NAAR MACHINAAL VERVAARDIGDE GOEDEREN VERSTAAN.

DE INDUSTRIËLE REVOLUTIE BEGON ROND 1750 IN ENGELAND. ZE VERVOLGDE BEGIN 19DE EEUW IN DE REST VAN EUROPA. AMBACHTELIJKE EN KLEINSCHALIGE WERKPLAATSEN GROEIDEN UIT TOT GROTE FABRIEKEN EN VORMDEN SAMEN EEN GROOTSCHALIGE INDUSTRIE. DOOR DIE GROEI DAALDE DE PRIJS VAN DE PRODUCTEN ENORM WAARDOOR STEEDS MEER MENSEN ZICH DEZE KONDEN VEROORLOVEN. DEZE OMMEKEER IS ONOMKEERBAAR GEBLEKEN, EERST IN EUROPA EN LATER IN DE REST VAN DE WERELD: HIJ BETEKENDE EEN BREUK MET VROEGERE TIJDEN EN WERD EEN GESTAGE REVOLUTIE. HET BETROF EEN RELATIEF SNELLE UITVINDING, ONTWIKKELING EN TOEPASSING VAN NIEUWE TECHNIEKEN.

- WAT VERANDERDE/GEBEURDE ER IN DE SAMENLEVING
- WEERSTAND TEGEN INDUSTRIALISATIE
- NIEUWE ARBEIDERSKLASSE

MASSAPRODUCTIE VS SLOW FASHION

WETENSCHAP

PARADOX VAN SLOW FASHION

PARADOX VAN ARTS AND CRAFTS MOVEMENT >

ALLEEN BESCHIKBAAR VOOR ELITE

PARADOX

DE ARTS-AND-CRAFTSBEWEGING HEEFT VEEL VOOR

# PHENOMENA

ELKAAR GEKREGEN EN HEEL VEEL INVLOED GEHAD IN DE WESTERSE CULTUUR. HET UITEINDELIJKE DOEL, OM KUNST EN HANDWERK MET ELKAAR TE VERBINDEN, WERD DOOR VOLGENDE GENERATIES VERTAALD IN HET VERBINDEN VAN KUNST EN INDUSTRIE. DEZE ONTWIKKELING IS WAARSCHIJNLIJK WEL TE VERKLAREN ALS LIGGEND IN HET VERLENGDE VAN DE IDEALEN VAN MORRIS EN BUSKIN. MAAR MOEILIJKER IS HET VOLGENDE TE VERKLAREN: ONDANKS HET FEIT DAT DE BEWEGING DE WERKENDE KLASSE WILDE VERHEFFEN DOOR GOED ONTWERPEN GEBRUIKSVORWERPEN (MEUBELS, BEHANG, TAPIJTEN, BOEKEN, BESTEK, ETC.), BLEVEN DEZE PRODUCTEN DOOR HUN PRIJS VERRE BUITEN HET BEREIK VAN DE ARBEIDERSKLASSE. HET IS IN DIT OPZICHT EEN ELITAIRE BEWEGING GEBLEVEN.

DUS WE KUNNEN WEL ZEGGEN DAT DE INDUSTRIELE REVOLUTIE EEN ENORME IMPACT HEEFT GEHAD OP DE PERSOONLIJKE WAARDE VAN HET MAAKPROCES. HET MAAKPROCES KREEG STEEDS MINDER WAARDE NAARMATE DE INDUSTRIE VORDERDE.

# PHENOMENA

Wat vinden wij waardevol

- modegevoelig
- tijdlijn

democratisering van individuele waarde

changed values timeline fashion

PHENOMENA

# PHENOMENA

## WHAT MAKES US HAPPY?

- RECENT STUDY OF HAPPINESS- MAKING IS CONNECTING
- DAVID GAUNTLETT

VALUE OF FRIENDLY SOCIAL CONNECTIONS  
IMPORTANT SOCIAL SCIENCE, ECONOMICS, OR SOCIAL POLICY.

RECENT STUDY OF HAPPINESS, WHICH SUGGESTS THAT INDIVIDUALS ARE MORE SATISFIED WHEN THEY ARE PART OF SOCIAL NETWORKS.

WHEN PEOPLE ARE ASKED ABOUT WHAT WOULD INCREASE OUR HAPPINESS, WE TYPICALLY THINK THAT 'MORE MONEY' MUST BE AT LEAST PART OF THE ANSWER.

INDEED, RICHER PEOPLE TEND TO THINK THAT THEY NEED MORE ADDITIONAL INCOME THAN POORER PEOPLE DO.

HOWEVER, AS HAPPINESS RESEARCHERS HAVE FOUND,

PEOPLE ARE VERY BAD AT PREDICTING WHAT WILL ACTUALLY MAKE THEM HAPPY - BEYOND THE INSTANT-

HIT BURST OF EXCITEMENT THAT THEY CAN IMAGINE

WHEN VARIOUS POSSIBLE TREATS ARE SUGGESTED TO

THEM. THE STARTING-POINT FOR MUCH CONTEMPORARY

HAPPINESS RESEARCH IS THE OBSERVATION THAT

ALMOST EVERYBODY THINKS THAT THEY WOULD BE

HAPPIER IF THEY HAD MORE MONEY, BUT THAT STUDIES

DEMONSTRATE THAT THIS IS SIMPLY NOT THE CASE —

WITH THE EXCEPTION OF THE VERY POOR. IN GENERAL,

WHEN PEOPLE GET MORE MONEY, THEY SOON GET USED

TO IT, AND RETURN TO MUCH THE SAME LEVEL OF (DIS)

SATISFACTION THAT THEY WERE AT BEFORE.

IF AN INDIVIDUAL BECAME RICH, THEY WOULD ONLY BE

HAPPIER IF THEIR POSITION WAS REASONABLY UNIQUE;

IF EVERYONE BECAME MUCH BETTER-OFF, THEY WOULDN'T

ALL BECOME MUCH HAPPIER.

RICHARD LAYARD, WELL-KNOWN AS AN ECONOMIST AND

NOW ONE OF THE LEADING AUTHORITIES ON HAPPINESS,

HAS DRAWN UPON NUMEROUS STUDIES AND DATASETS

TO PRODUCE WHAT HE CALLS THE 'BIG SEVEN FACTORS

AFFECTING HAPPINESS'.

# PHENOMENA

THESE ARE:

- FAMILY RELATIONSHIPS
- FINANCIAL SITUATION
- WORK
- COMMUNITY AND FRIENDS
- HEALTH
- PERSONAL FREEDOM
- PERSONAL VALUES

LAYARD EXPLAINS THAT THE FIRST SEVEN OF THESE ARE LISTED IN ORDER OF IMPORTANCE, WITH PERSONAL FREEDOM AND PERSONAL VALUES BEING ADDITIONAL CRUCIAL FACTORS. HE OBSERVES THAT EXCEPT FOR HEALTH AND INCOME, THESE SEVEN FACTORS 'ARE ALL CONCERNED WITH THE QUALITY OF OUR RELATIONSHIPS' HAPPINESS THEREFORE HAS A LOT TO DO WITH THE SOCIAL BONDS AND CONNECTEDNESS.

LOOKING AT LAYARD'S 'BIG SEVEN', WE MIGHT THINK THAT ALL WE NEED TO DO TO ATTAIN A SUPER LEVEL OF HAPPINESS WOULD BE TO ALIGN A REASONABLE NUMBER OF THESE FACTORS AROUND OURSELVES AND SIMPLY WAIT FOR THE HAPPINESS TO SHOW UP. IF WE MOVE TO AN ESPECIALLY DEMOCRATIC CANTON IN SWITZERLAND, GET MARRIED, TURN UP REGULARLY AT WORK AND CHURCH, INVITE SOME FRIENDS ROUND, AND GET SOME DECENT MEDICAL AND FINANCIAL ADVICE, WE SHOULD BE ABLE TO SCORE 100 PER CENT HAPPINESS.

HOWEVER, ALTHOUGH ALL OF THESE THINGS MIGHT HELP TO SUPPORT OUR EFFORTS, HAPPINESS DOES NOT FOLLOW FROM PASSIVE PARTICIPATION.

SIMILARLY, THE IDEA THAT YOU CAN BE HAPPIER IF YOU MERELY LOWER YOUR EXPECTATIONS, DOESN'T REALLY WORK. PEOPLE NEED SOMETHING TO STRIVE TOWARDS. RICHARD LAYARD PUTS IT VERY NICELY: 'PROUD ANY HAPPY PERSON AND YOU WILL FIND A PROJECT'. AS TIBOR SCITOVSKY ARGUED IN HIS 1976 BOOK, THE JOYLESS ECONOMY, INDIVIDUALS IN MODERN SOCIETIES TEND TO HAVE REASONABLE AMOUNTS OF MONEY AND FREE TIME, BUT THIS IS NO GOOD IF THEY ARE SIMPLY BORED. TRADITIONAL ECONOMICS HAS TENDED TO

# PHENOMENA

BE BLIND TO SUCH ISSUES, SINCE IT WOULD ASSUME THAT GAINS IN MONEY AND LEISURE ARE INHERENTLY POSITIVE. HOWEVER, HAPPINESS RESEARCHERS SUCH AS SONJA LYUBOMIRSKY AND HER COLLEAGUES KENNON M. SHELDON AND DAVID SCHKADE ARE ABLE TO POINT TO A NUMBER OF STUDIES WHICH DEMONSTRATE THAT GOAL-ORIENTED ACTIVITIES ARE A MAJOR CONTRIBUTOR TO HAPPINESS. INDEED, COMPARATIVE STUDIES HAVE SHOWN THAT THE INTENTIONALITY OF CHOOSING TO DO A PARTICULAR ACTIVITY ADDS CONSIDERABLY TO THE PLEASURE, WHEN COMPARED TO PLEASANT CHANGES IN CIRCUMSTANCE WHICH HAVE MERELY HAPPENED. AND, UNLIKE MOST THINGS THAT GIVE A BOOST TO HAPPINESS— EVEN MARRIAGE — THE PLEASURE OF WORKING ON PROJECTS DOES NOT FADE OVER TIME. YOU COULD SAY THAT THIS STATISTIC IS A LITTLE UNFAIR, AS PEOPLE CAN READILY CREATE NEW AND STIMULATING PROJECTS FOR THEMSELVES, WHEREAS EXCITING NEW MARRIAGES, OR DELIGHTFUL NEW HOMES, SAY, CANNOT BE GENERATED EASILY, AND COME WITH COSTS. BUT SUCH IS THE NATURE OF PROJECTS: RELATIVELY EASY TO CREATE, AND A SOURCE OF PLEASURE, EVEN WHEN YOU HAVEN'T REALLY DONE MUCH ABOUT THEM. HAPPINESS, THEN, IS ABOUT FAMILY, COMMUNITY, AND WELLBEING. IT CANNOT BE DETERMINED BY A CERTAIN LEVEL OF MATERIAL COMFORT. INSTEAD, IT STEMS FROM HAVING MEANINGFUL CONNECTIONS WITH OTHERS, AND MEANINGFUL THINGS TO DO. THESE PROJECTS ARE ESPECIALLY VALUABLE IF THEY ARE NOT CONTAINED AT THE INDIVIDUAL LEVEL BUT INVOLVE SOME FORM OF SHARING, COOPERATION, OR CONTRIBUTION TO OTHER PEOPLE'S WELL-BEING. AS RICHARD LAYARD SAYS AT THE BEGINNING OF THE CONCLUSION TO HIS HAPPINESS BOOK: A SOCIETY CANNOT THRIVE WITHOUT SOME SENSE OF SHARED PURPOSE. THE CURRENT PURSUIT OF SELF-REALISATION WILL NOT WORK. IF YOUR SOLE DUTY IS TO ACHIEVE THE BEST FOR YOURSELF, LIFE BECOMES JUST TOO STRESSFUL, TOO LONELY — YOU ARE SET UP TO FAIL. INSTEAD, YOU NEED TO FEEL YOU EXIST FOR SOMETHING LARGER, AND THAT VERY THOUGHT TAKES OFF SOME OF THE PRESSURE.

# PHENOMENA

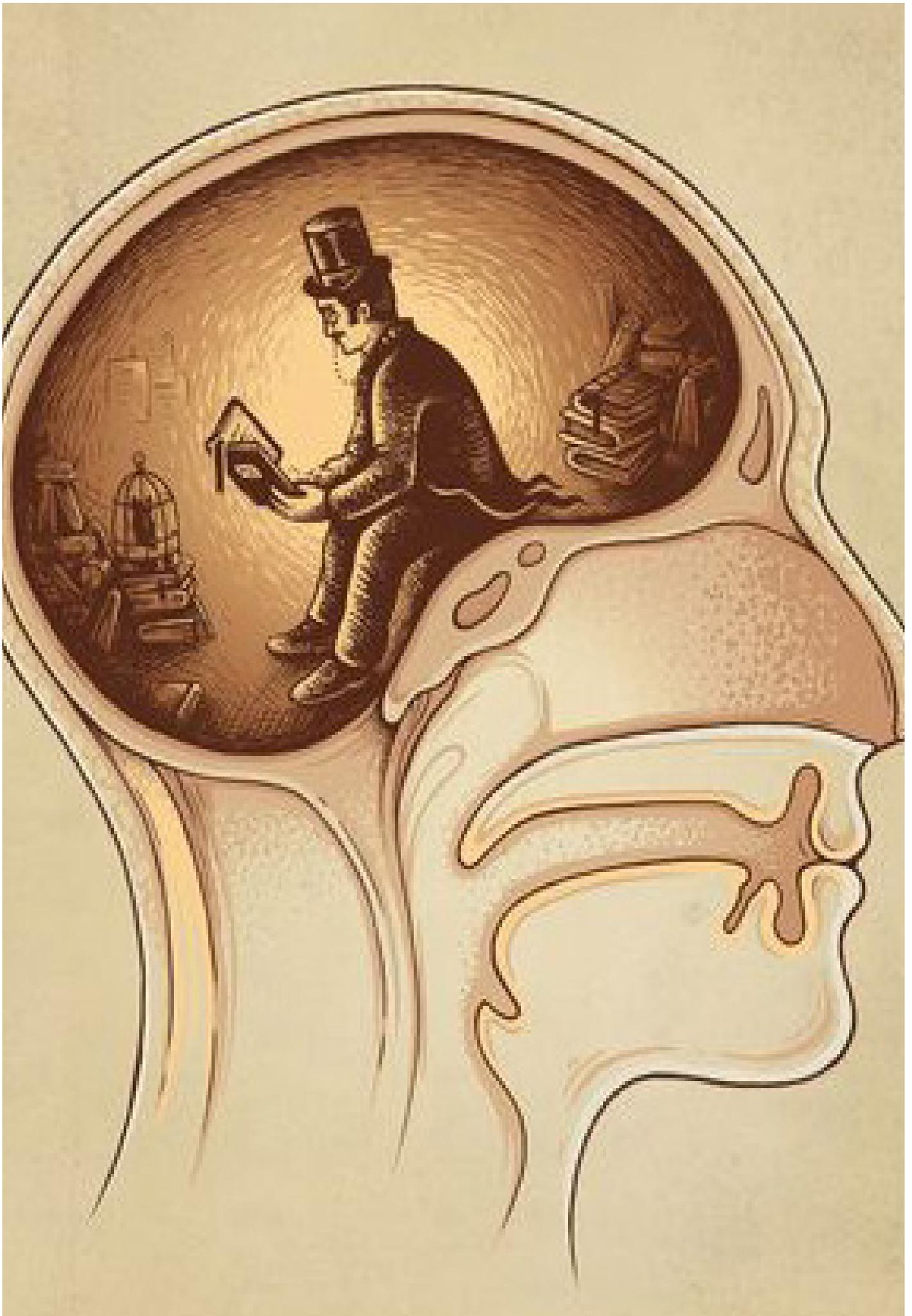


image: Emkel Dikia

# PHENOMENA

## WEB 2.0

DE ONTWIKKELING VAN INTERNET TOT EEN INTERACTIEF MEDIUM  
WAARBIJ OOK DOORSNEEGEBRUIKERS INFORMATIE KUNNEN  
UPLOADEN EN NIET ENKEL DOWNLOADEN

- IEDEREEN IS EEN DESIGNER/AUTEUR/PRODUCTONWIKKELAAR ETC.

# PHENOMENA

TRUE COST 1:25

MARTIN LUTHER KING JR. ZEI BIJ EEN SPEECH IN 'N KERK IN BROOKLYN DAT AMERIKA BEHOEFTE HAD AAN EEN REVOLUTIE VAN WAARDEN. HET MOEST STOPPEN MENSEN TE BEHANDELEN ALS DINGEN. HET MOEST STOPPEN MENSEN TE BEHANDELEN OP MANIEREN DIE ALLEEN DRAAIDEN OM WINST. IN PLAATS DAAROM MOESTEN MENSEN EEN ECHTE MENSELIJKE MANIER BEHANDELD WORDEN.



# CONCLUSION

FASHION IS NOT ONLY FROM THE ELITE, ITS FROM EVERYONE! EVERYONE IS A DESIGNER. WE ALL KNOW THAT OUR WORLD IS ALREADY ON ITS WAY TO BECOME A LIVING HELL. CONSUMING AND CAPITALISM IS TAKING OVER THE WORLD. WE ARE ALL HYPOCRITS IN THIS S... DOES THAT MEAN WE CANNOT DO ANYTHING RIGHT ANYMORE?!

"HUMAN BEINGS ARE BY NATURE ACTORS, WHO CANNOT BECOME SOMETHING UNTIL FIRST THEY PRETENDED TO BE IT. THEY ARE THEREFORE NOT TO BE DIVIDED INTO THE HYPOCRITICAL AND SINCERE, BUT INTO THE SANE, WHO KNOW THEY ARE ACTING, AND THE MAD WHO DO NOT."W.H

I BELIEVE THAT EVERY LITTLE STEP IS BETTER THAN NONE. AND WHO KNOWS WHAT BUTTERFLY THAT WILL CAUSE. I BELIEVE WITH MY POSITION AS A DESIGNER I CAN MAKE PEOPLE AWARE WE LIVE IN.

IN ALL THIS MISERY THERE IS HOPE AND THAT IS ACCACTLY THE RECEPIE FOR A BETTER WORLD IT'S ONLY OUR OWN LITTLE WORLD. WE LOST GRIP ON OUR OWN LIFES, ITS JUST NOT THAT ANYMORE COMPARED TO EVERYTHING THAT YOU SEE HAPPENING AROUND YOU. BUT WITH OUR OWN SHOULD START MAKE THE WORLD A BETTER PLACE.

# CONCLUSION

RS KEEP ON  
SYSTEM, BUT

HAVE  
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OF THE WORLD

RLD EVEN IF  
IMPORTANT  
N LIFES WE

# COLLECTIVITY AND PARTICIPATION

# COLLECTIVITY AND PARTICIPATION

# REALISATION

## LIKE METAMODERNISM

the website:

### EVERYONE IS A DESIGNER

#### The idea

I am a student at the fashion department of the Gerrit Rietveld Academy in Amsterdam. As part of my thesis and final collection I am interested in what effect on the personal value of a product it will have if the consumer is given partial control over the finished piece. The idea is that everyone with an internet connection can have a say in my final collection. Anyone around the world can put a colored dot in the field. My goal is to use the pattern that emerges as a base and code for my collection. So everybody can say they have participated in my collection, and there is a piece of everyone in the collection. Ideally, this will make the end-product one with personal value for a lot of different people, and therefore a piece of clothing not thrown away easily.

#### Why the Internet

The Internet connects us, but also creates a good platform for cooperation and new possibilities.

#### The final product

The whole project is about collaboration and bringing people together in different ways, so a lot of stories will be part of the collection.

The next step in this collaborative project is to take the digitally (and collectively) created design and put it together by hand. Using material techniques such as crocheting, knitting, etc. The design will be experimented and played with by a number of different contributors to create the final collection.

In this way i try to explore the interplay not only between individually and collectively designed clothing, but also between computerized and manual production.

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# SOURCES

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