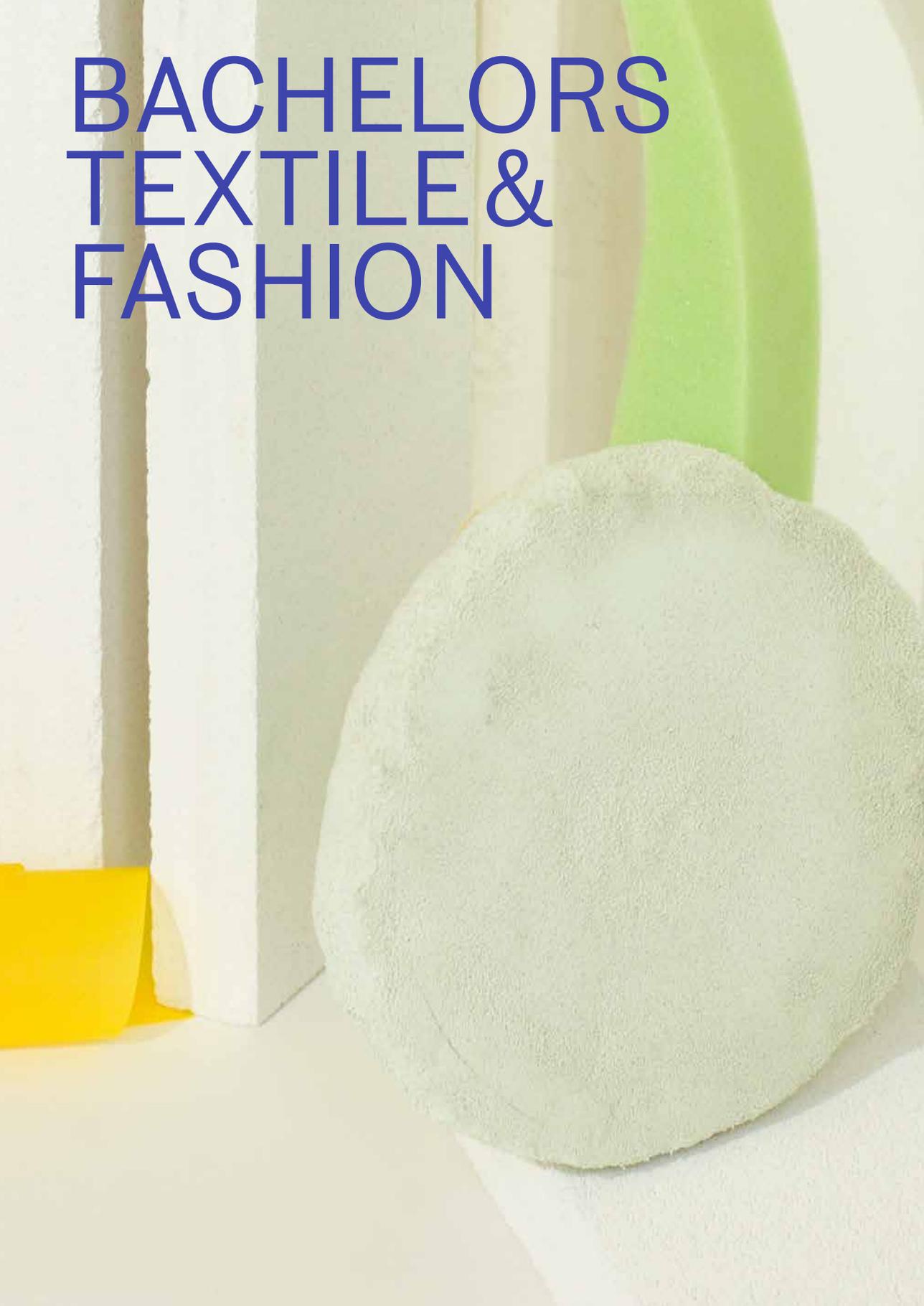


BACHELORS TEXTILE & FASHION



TEXTILE & FASHION

We are very proud to introduce our 2018 graduates.

It has been a pleasure witnessing and supporting their endeavours in developing their intuition and personality over the years in our department. It has resulted in a contemporary, professional and distinctive design attitude.

An attitude that is undoubtedly manifested in their work presented to you now.

Work that also reflects the department's unique character and ambition in providing the best knowledge and skills concerning both Textile and Fashion, but also in encouraging an unconditional experimental artistic approach.

All designers are about to establish their own parameters in the field of design. They demonstrate the courage to understand and question the past, experience and provoke the present and to define the future.

With bold enthusiasm they will confront you with a future of boundaries stretched and fantasies triggered, open minded and unconventional.

It requires great social mobility to master and communicate a relevant and authentic design vision that will stand out. Our graduates are now committing themselves and becoming part of the daring context of Textile and Fashion design.

But they are ready to face that challenge. We believe they will use their self-confident and open mind to make strong personal statements and leave their mark.

Good luck, Yasmin, Yani, Yuchen, Marijn, Yuki, Timothy, Joana and Laura!

Gerrit Uittenbogaard
Deputy-Head of Department

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Yasmin A. Boomsma

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Project

The Equal Rite

For my graduate collection, I was inspired by 'The Rite of Spring', a ballet piece that tells the story of a Pagan ritual that culminates in the sacrifice of a young woman. I am fascinated by the piece, however, the aspect of the victim needing to be female without any explanation as to why sparks anger inside me. I chose to research this aspect and create a feministic version of The Rite in which the

depicted society exists in a post-patriarchal setting; one that does not hang on to a sex/gender dichotomy. The concept behind the sacrifice itself in my version of The Rite also becomes more holistic: a meeting between the divine and mortal, a meeting between strength and fragility.

Thesis

THE EQUAL RITE: The Blatant Misogyny in 'The Rite of Spring' & The Conception of a Feministic Rite

"For the society in my version of The Rite to exist in a post-patriarchal setting, for women to be viewed as equals, the concept of gender categorization itself needs to be deconstructed." [...] "The current

construction of the sex/gender dichotomy leads people to believe that sex is defined by biological aspects and gender by cultural aspects; nature versus nurture. However, both sex and gender are socially defined constructs." [...] "Humans decide where the category of 'male' ends and the category of 'intersex' begins, where the category of 'intersex' ends and the category of 'female' begins, not nature. So, the cause of women's interpreted inferiority to men lies in the current misconception of sex and gender."



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Internship:
 Byborre

Project

The Domestic Landscape

The Domestic Landscape is a reflection of how we use our everyday objects. By deconstructing, reconstructing and adding textile designed values, I want to highlight the potentials for our used materials. This series of sitting objects

presents the possibilities of how we can re-use furniture in a textile characteristic. Chairs can be seen as a beneficial object in our daily life. It has a physical suggestion of bodily action, and form. The project focuses on experimental household objects, knitted textiles with the combination of polyurethane foam. I believe by enhancing our emotional connections with the designed textiles, I can create a new way of sustaining our existing resources.

Thesis

The Second Aid to Our Domestic Landscape

We are surrounded by emotional values that vary from person to person, experience, society, and

culture. The word 'second aid' speaks of a new form of possibilities and a richer, deeper experience of life. It is a reflection of our abundance of daily used objects, and obsessive desires to obtain more. Emotional value can be the second aid to our domestic objects. Fascinated by perception and cognition that one has, I would like to create a conversation between man and object, which brings ease, creativeness, and comfort. This is concluded in the Textile Guideline which shows how a textile designer can incorporate emotional values in one's design.



Marijn van der Eyden

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Internship:
Krijn de Koning

Project

Perceelnummer 3927

Perceelnummer: 3927 is inspired by the pure connection between a boy named 'Jack' and the objects in his room in the movie 'Room' (Lenny Abrahamson, 2015). A connection in which all the objects around him are meaningful. This we do not experience to that extend in our daily surrounding that tends to exist only as a background behind our stories.

In my project that background is the story itself. I am building a house out of the 'normal' materials that are around us everywhere. All objects that do not have a decorative function but do decorate space. I am searching for a new connection to the materials and spaces that are already surrounding us. I want to reveal the three-dimensionality and detailedness of our surrounding.

Thesis

The subjectivity of scale

– The boy Jack: 'There's so much of place in the world. There is less time because the time has to be spread extra thick for all the places like butter.' – (Room, Lenny Abrahamson, 2015)
In my thesis I compare our percep-

tion of the surrounding to the way in which the boy Jack perceives his surrounding in Room. He experiences a strong connection to all the objects in a limited space. How are we connected to the physical world we inhabit and how do we experience its dimensions? What is the influence of time, geometrical knowledge and the possibility to build on this experience? Our mental world is endlessly connected to this physical surrounding that we can sculpt. The scale of our surrounding is subjective and we can create its dimensions.



Yuki Ito

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Japan

Internship:
Aitor Throup Studio

Project

False Perception -The power of mixing symbols in one's identity-

We perceive others at first sight based on what they wear and how they dress. I want to falsify these notions of stereotypes and prejudices, by creating counterfeit. I mush-up multiple traits of existing garments. Every object/garment has its function, but what happens

if you deconstruct conventional patterns of a sleeping bag, a pair of pants, a military vest or a prison uniform? Once you have done that, all that's left are fabrics. Placing these fabrics in a different context that I roughly stitch together and mush them up in order to reconstruct new complex garments. That makes symbols/traits of garments blur, giving a surrealistic view and falsifying ones perception. I create my own chimera.

Thesis

False Perception -The power of mixing symbols in one's identity-

Fashion plays such an important role in today's society. The clothes one chooses to wear say a lot about

the individual. It is a part of human behaviour to look at a person and perceive how this person is by the way they are dressed. But how did human beings form this tendency to use clothing as a tool of identification? And how did this create an implicit prejudice upon the meaning of clothing? I conducted this extensive research to prove how prejudice works and how these old notions could be transformed. By embracing all these stereotypes and using many signifiers together, can this create an image that will give a false perception? An image which will surpass the stereotypes.



Yuchen Jao

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Taiwan

Internship:
Bless Berlin

Project

Mice on Mars

I intend to install a crash on Mars. Crashing a car represents the destruction of a value. The value of constantly seeking for progress, a vain act of seeking to prove that humans are powerful enough to alter another planet. Once a vehicle has

crashed, the added value must be to distract from the machine itself, it becomes merely a piece of metal. Through the use of miniature and mitate, I desire to construct a landscape that is free from the restriction of the geological space- earth, a scenery I wish to create with my textiles that exists merely in texts. A new world that lies in my imagination of the distant future.

Thesis

Mice on Mars

Mars, a land that no one has ever set foot on, yet a place that has been designed, narrated and idealised. A place that might prevent humans

from extinction, a place awaiting to be explored, a place that is only reachable with future technology, yet a place that still conforms to the disparity of economical and political power. This thesis is my reflection to a wealth driven society and an anthropocentric one. It is impossible to design outside of the social regime. We breathe economy, politics and social structure. Thus, one's work must reflect his or her own mentality and consciousness. Textile, as an agent of conveying my sentiment. A dilemma of living in a society that I do not agree with, a society that is constructed on inequality.



Joana Schneider

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 Germany

Internship:
 Claudy Jongstra

Project

Pluis

The idea of my project derived from 'Pluis'. Pluis is the material that is used by the netmakers and fishermen to protect their net from sharp stones and friction on the bottom of the sea. It is supposed to surround the net with a soft layer Polyethylene threads, that will wear

off during deep sea fishing. The Pluis on a fishnet lasts for about two weeks, then most of it has worn off and it has to be replaced. I was very intrigued when I first saw a Pluis netting, it reminded me of a festive and luxurious tapestry, due to its richness in texture, technique and the royal blue, yet I felt repulsed by the idea of this non biodegradable material consciously being thrown into the sea in order to maintain our fishing industry.

Thesis

(CON)TEMPORARY MEMORIALS: COMMEMORATING IN THE DIGITAL AGE

In my thesis I explain how the commemoration rituals of our contempo-

rary western society are shaped by collective memory. Alongside with the theoretical framework for the term 'collective memory' I elaborate on its importance and explain the technological as well as political transformations based on the history of Germany. I furthermore go into depth with the contemporary phenomenon of temporary memorials. Lastly, I relate my findings to my artistic practice, elaborating on how I can use the way of experiencing time and human's urge for belonging to an imagined community to stabilise the transcendental spheres of collectiveness.



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Internship:
 SADAK

Project

Become a Mary-Ann, Change Your Body for Desire

My graduate collection is about changing the body for desire based on the story of 'Fanny&Stella', two men who dressed themselves as woman to attract the gaze and sexual desires of other men in Victorian England. The collection is focused

around one female object in particular, 'the crinoline'. This is a circular metal constructed hoop skirt that created the illusion of wider hips to gigantic proportions. In my collection I explore the idea of creating metal constructions that change the shape of the male body, creating surrealistic but recognizable shapes and applying this to the body. Each constructed metal object is combined with an archetype clothing piece that is mainly associated with male social criteria.

Thesis

Feeling one's Oats, Changing Your Body for Desire

How did they come to the decision to change their outward appearance? And what are the psychologi-

cal effects of these alterations to the body? I recognise a lot of myself in 'Fanny&Stella'. When I was younger I dressed like a girl, I covered my face with my mother's make-up and begged her to buy me dresses and female clothing. I also remember the shame I felt and the awkwardness of shopping in the girls' section for clothing. But when I was alone in my room wearing my denim dress and red lipstick I felt very beautiful. This is an exploration in understanding why I, Fanny and Stella, felt the need to change our body. And how this inner feeling, relates to a certain image of ourselves.



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Internship:
 BLESS

Project

That's not possible

My collection is about a new (non-existing) fashion system that is based on change through place

instead of time. In this system people should change something about their clothes every time they enter a new social area during a walk through the city. The obsession with change is directly linked with the obsession of belonging and not standing out; every street requires another action in order to belong and blend in.

Thesis

The paradoxical importance of Fashion

I am interested in fashion itself and how a chaotic system like this can

function. I tried to find structure in the disorder of fashion. One of these structures is groups; a structured and organisational phenomenon like groups does not seem to fit in the irrationality of fashion. This thesis has given me a better understanding of myself and my love of examining systems that people have created to make their world more manageable.