

**GRAD-
UATION
SHOW
2012
PROJECT
DIRECTORY**

**137 INDIVIDUAL PERSPECTIVES,
ENGAGING ASPECTS OF CONTEMPORARY LIFE
WITH THE INTENT TO TRANSFORM OUR SHARED FUTURE.**

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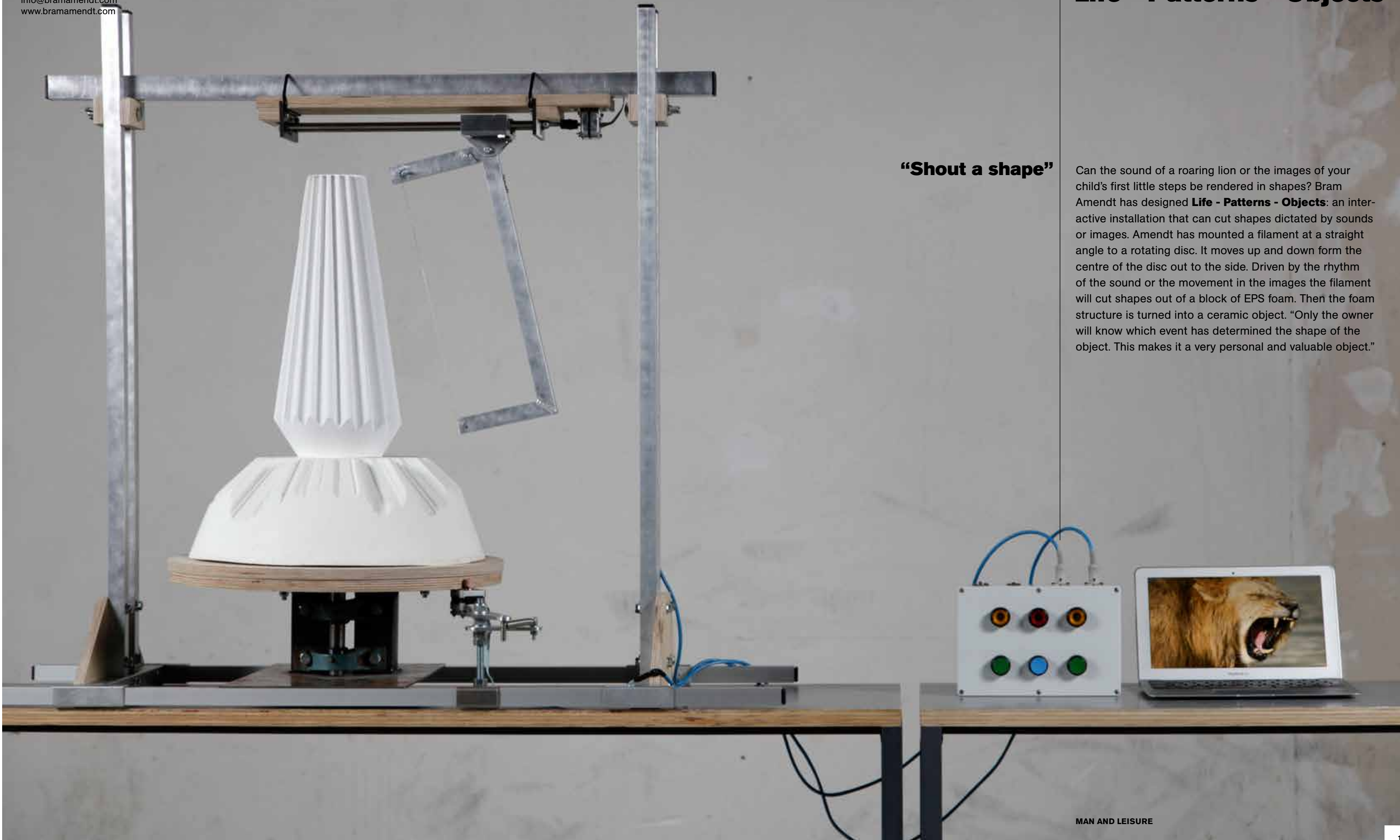
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“Shout a shape”

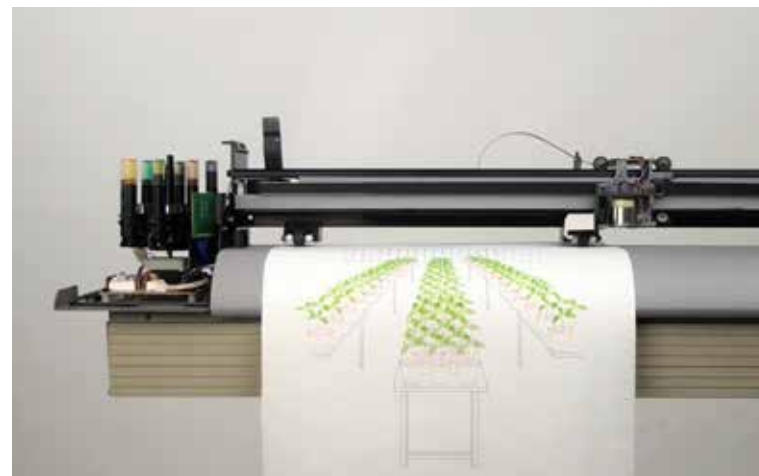
Can the sound of a roaring lion or the images of your child's first little steps be rendered in shapes? Bram Amendt has designed **Life - Patterns - Objects**: an interactive installation that can cut shapes dictated by sounds or images. Amendt has mounted a filament at a straight angle to a rotating disc. It moves up and down from the centre of the disc out to the side. Driven by the rhythm of the sound or the movement in the images the filament will cut shapes out of a block of EPS foam. Then the foam structure is turned into a ceramic object. “Only the owner will know which event has determined the shape of the object. This makes it a very personal and valuable object.”



Secret Signals

“A complex issue is more easily understood when you visualise it,” says Roger Arents. As a designer he uses imagery to communicate scientific knowledge to the general public. He made a short movie **Secret Signals**, for plant research being conducted at the University of Amsterdam. This research made the discovery that plants which are being plagued by mites emit odours to summon hungry predators that then come to the plants and relieve them of their pest. The story is told by a pen plotter: the paper is the roll of film, on which the machine draws how the process works. A new kind of animation results, a cartoon in the literal sense: the technique is so fascinating that the message cannot elude you.

“Information from a penplotter”



Alissa van Asseldonk

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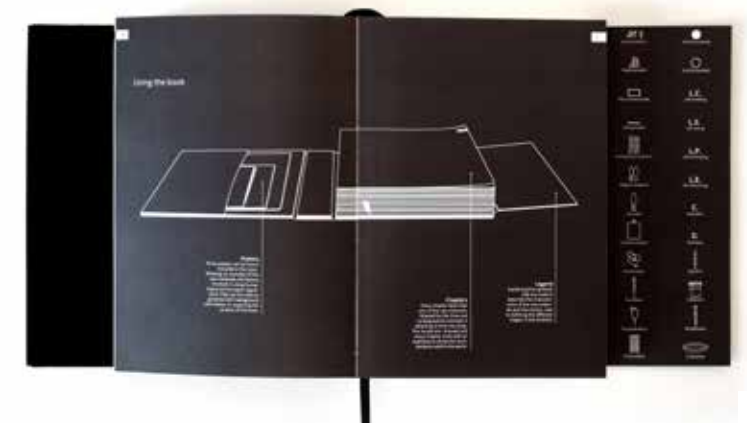
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Corpus Commodus

In **Corpus Commodus**, Alissa van Asseldonk presents the three ways of donating bodily material in an almost clinical way: purposely – i.e. through donation –, after an operation, or through natural discharge. Corpus Commodus then goes on to explain how these materials are harvested, processed, and used, and charts the influence of them on individuals and on society. Van Asseldonk's aim is for people to be able to form an opinion on the subject after reading Corpus Commodus. "In terms of ethics, this is a very sensitive issue. There are so many possibilities, and regulations are patchy. This means some strange situations can occur. Hopefully this book will contribute to people's awareness of the trade in bodily materials and spark a debate in society."



"The human body as a source of material and commodities"



Under Construction: The Netherlands

Immigration has become a sensitive topic in Dutch society of late. As a commentary on this, Dick Bakker created a series of films called **Under Construction: The Netherlands**, portraying Dutch residency permits. In the square frame normally reserved for the passport photo, Bakker added film footage of the person in question, making immigrants come alive as individuals rather than remaining an anonymous statistic. For Bakker, the ongoing discussion does not represent the true face of immigration today. The film doubles as a metaphor for the adaptations migrants make to fit into a foreign society. Migration lawyer Jeremy Bierbach was involved in the realisation of the project.

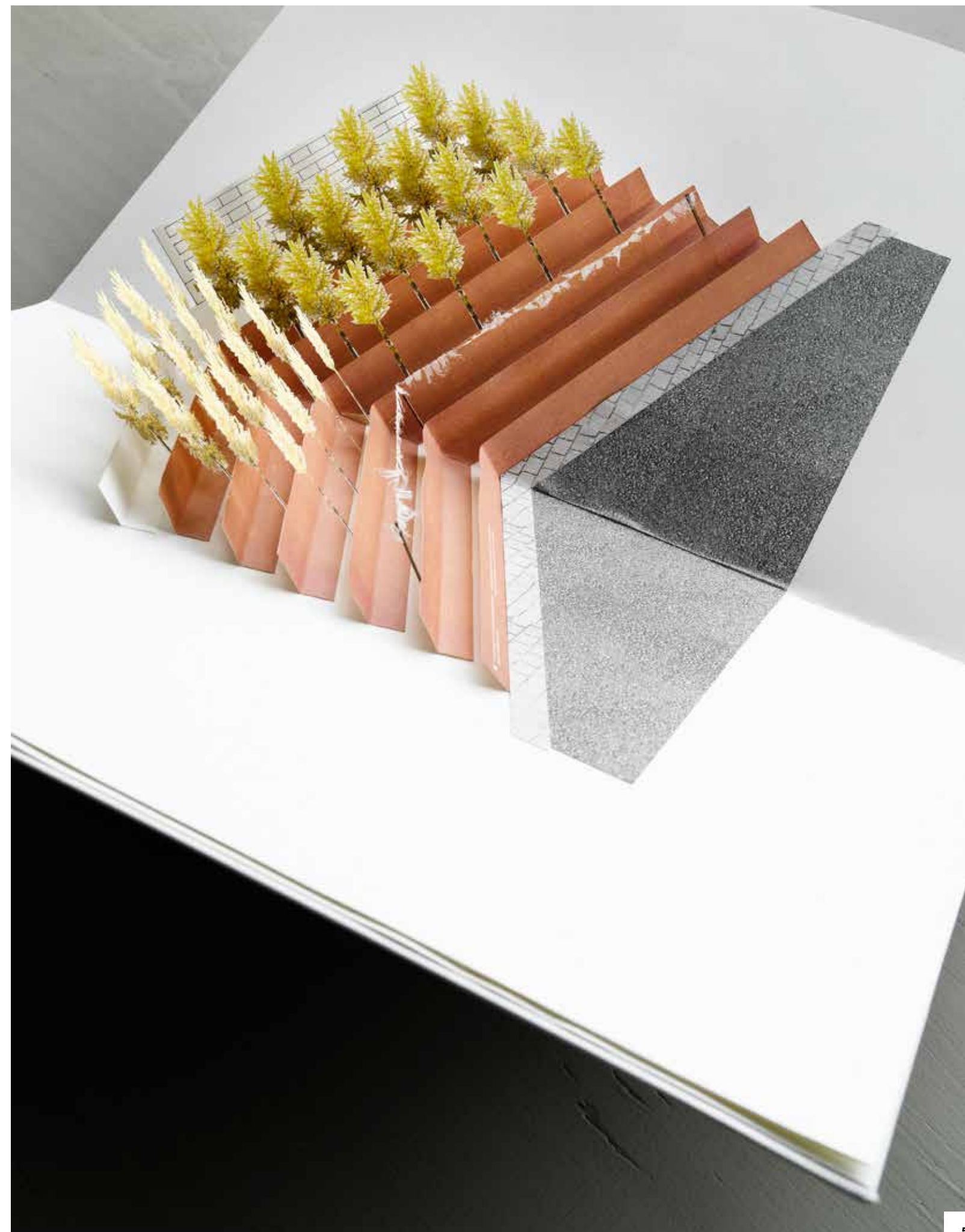
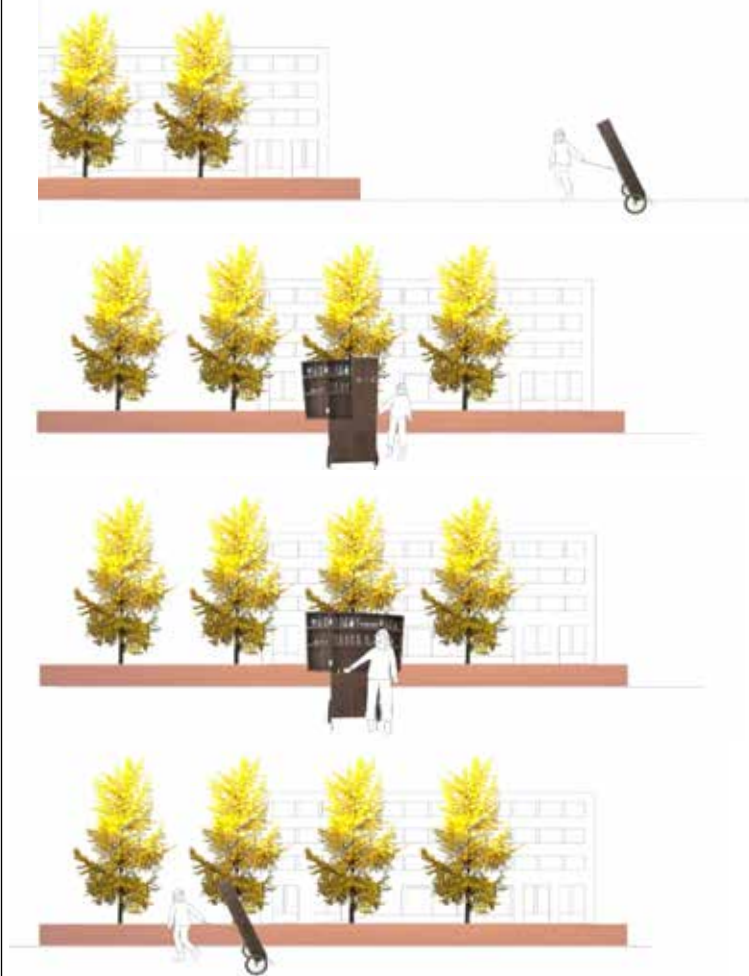
“The real faces of immigration”



The Outdoor Pharmacy

Marloes van Bennekom wants to link the garden with the city in order to bring the cure closer to the disease. “Think of the nettles-plantain effect: if you get stung by nettles, plantain will help relieve the sting.” In three locations across the Utrecht district of Overvecht, **The Outdoor Pharmacy** links plants to their target groups. A landscape of Ginkgo trees that help improve short term memory is placed near a home for the elderly. A garden that offers room to play and features elderberry trees – elderberries are packed with vitamins – has been designed for two primary schools. And next to the local vocational college there will be a garden full of sage to make a reviving beer for the students.

“Plant meets target group”



Naif

Seeing the magic in everyday objects and letting your imagination run wild is something we mostly do as children; as we grow older our imagination slowly disappears behind a layer of seriousness. Carina van den Bergh has gone in search of the naive thinking she did when she was little. She has made a line of furniture for grownups based on the unaffected vocabulary of a child: **Naif**. Five pieces of oak furniture to play with. They contain some of the recognizable elements of standard furniture, but they are anything but standard. A chair becomes a cabinet when you turn the seating over, a leg grows into a lamp. And when you slide them together, a completely new image emerges.

“Furniture to feed your imagination”



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Brabantstof

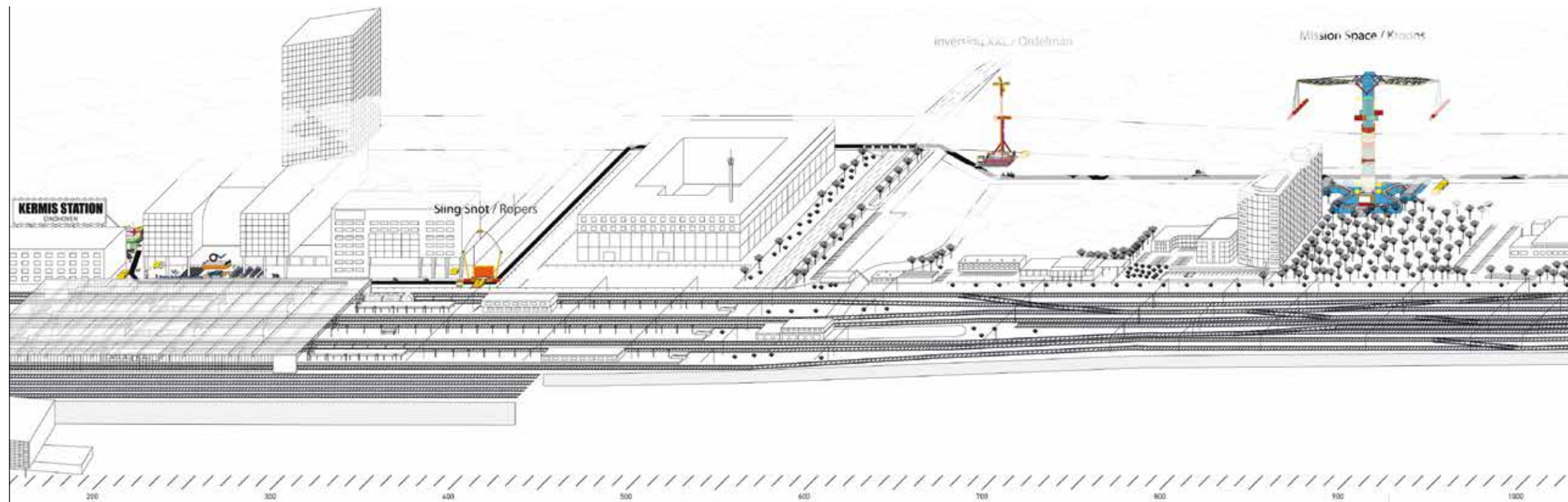
Nicole de Bie is using a traditional technique to capture two images as one, using a single camera. She captures reflections of Eindhoven, which creates layers of images both visible and invisible. The environment and the light determine the surprise pattern that occurs when the two images are combined on the spot. Printed on fabric, leather and paper, the patterns reveal the beauty of Brabant in new ways. **Brabantstof** displays an intriguing mix of snapshots of Brabant that can be applied in fashion or interior decoration. The accompanying book of samples shows the endless possibilities this new technique offers.

“Eindhoven captured in reflections”

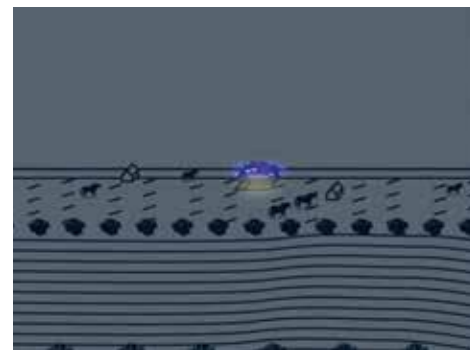
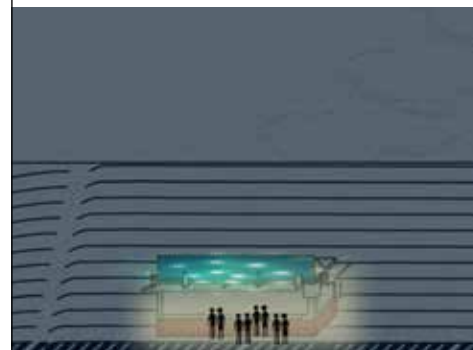
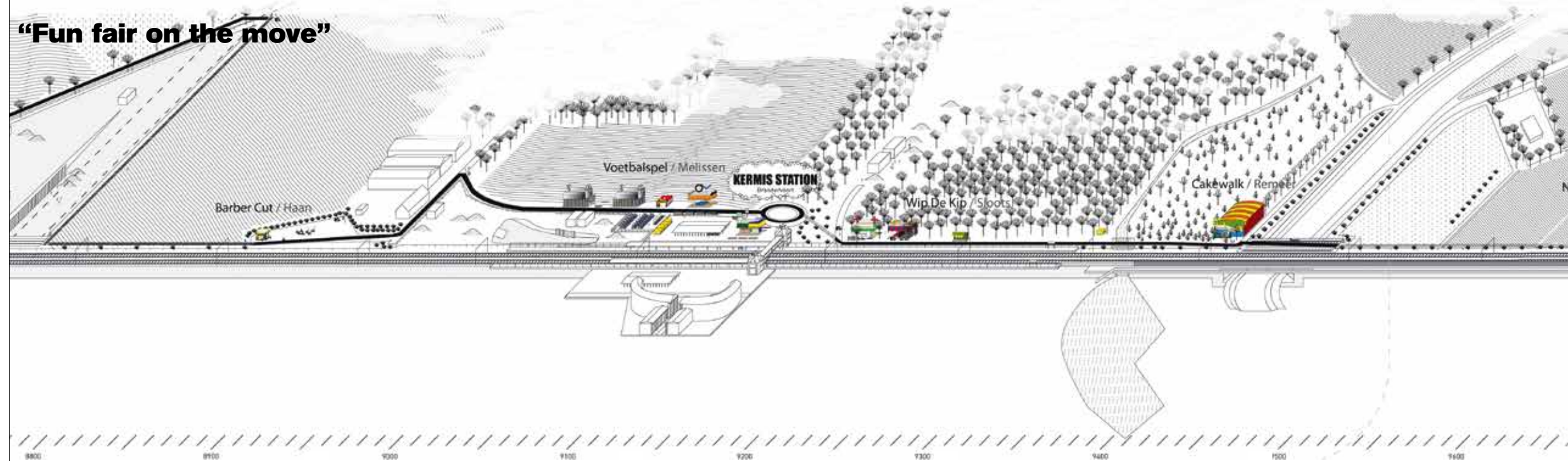


Kermis in the Landscape

Fascinated by funfairs and their nomadic nature, Faiz Bin Zohri proposes to incorporate travel into the actual fair-ground experience. "The attractions are usually all jumbled together in one place. Spreading them out, each can be appreciated on its own," he explains. For **Kermis** (fun fair) **in the Landscape**, he drew up plans for a fun fair along 13 kilometres of train track between the Dutch cities of Eindhoven and Helmond, punctuated by six stations. Each stop is a gateway to a different world, with its own ambience. In this way, travelling from one city to the next becomes an action-packed attraction in itself.



"Fun fair on the move"



Floating Among Clouds, Trapp and Cloud



“Floating refuges for the future”

As global warming brings the threat of rising tides closer, Asnate Bočkis has designed two objects that can adapt easily to a new, waterlogged environment. With **Trapp**, she tackles urban street furniture. When all is dry, it is a public bench. In the case of a flood, one end floats upwards to form a vertical mini-island refuge. In this sense the function also shifts, from social to survival. In the same vein, she has designed floating furniture for the domestic setting. **Cloud** can be transformed from a soft sofa to a boat, complete with rudder for balance. After all, it pays to be prepared. Together the series is called **Floating Among Clouds**.

Nominee Melkweg Prize
Nominee Keep an Eye Grant

MAN AND WELL BEING

Mickael Boulay (1)

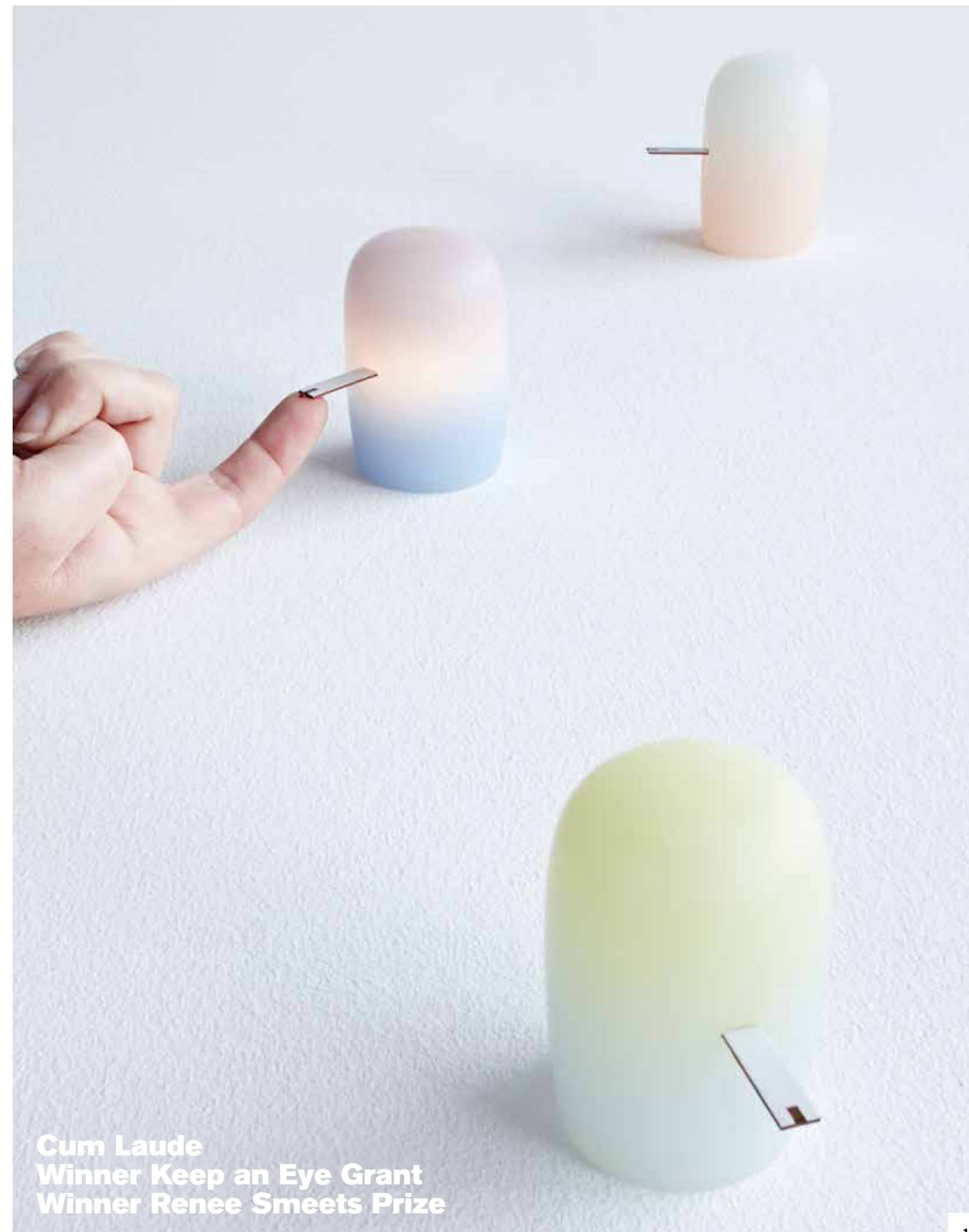
mickaelboulay@gmail.com
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Measuring More to Feel Less

Tools are supposed to help us. And yet, as Mickael Boulay discovered, that is not always the case. Field research revealed that the instrument patients with type-two diabetes use to measure blood sugar levels adds stress. Stress releases more sugar into the bloodstream, creating a vicious circle. "There is too much focus on precise numbers instead of on meaning," Boulay says. His new device, **Measuring More to Feel Less**, is more intuitive, subtle and visual. Instead of displaying numerical values, the position of an LED light reveals simply whether the blood sugar level is high, low or balanced.

"No-stress blood sugar test"

MAN AND WELL BEING



Cum Laude
Winner Keep an Eye Grant
Winner Renee Smeets Prize

Mickael Boulay (2)

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Transitions

“Handy cutlery to enable the disabled”

“Being handicapped doesn’t have to mean staying handicapped. Progress can be made,” believes Mickael Boulay. To aid that progress, he has created **Transitions**, a set of cutlery to develop motor skills and increase user ability. He worked closely together with a physiotherapist and a disabled child in developing his designs. In this step-by-step training tool, the function of the cutlery and the ability to use it grow together in a parallel process. His first user has already made significant progress.



Preserved Knowledge

How did people used to store food in the days before refrigeration? Cleo de Brabander interviewed elderly people about food and used their stories to develop a series of modern kitchen products with a touch of nostalgia. A rubber cheese box with space for some sugar, for example: the sugar regulates the humidity and the cheese stays good longer. Her rubber apple-trivet gives apples space: stacked on top of each other they rot quicker. And by filling the lemon bowl with a thin layer of vinegar, leftover halves stay good for another good week. "My **Preserved Knowledge** project is intended to create awareness, prevent waste and increase the appreciation we have for our food."

"Preserving the value of food"



Made in Brabant!

The Groene Woud woods in Brabant, full of poplars, once fed a booming wooden shoe industry. Daan Brandenburg is breathing new life into an old craft with a mobile wood-working machine of his own design. He has used the traditional technique for making wooden shoes – milling and hollowing out – to create new items in poplar. This machine with its nostalgic appeal can do both. The freshly chopped wood is processed locally into new items, for instance a series of handmade jugs and vases. Watching them being made is as satisfactory as seeing the end product:

Made in Brabant!

**“An old craft is revived
in the woods of Brabant”**



Piet

Every human being produces around a litre of urine per day. Urine contains substantial amounts of nitrogen and phosphates, and these turn cleaning the sewage system into a costly affair. With his no-mix toilet **Piet** (a term that combines the words pee and seat), Theo Brandwijk wants to separate urine from faeces. This will make it cheaper to clean the sewage water, and the nitrogen and phosphates can be recycled, for instance, to produce fertilizer. "Piet does not come with a toilet seat, everyone is invited to pee sitting down, which is much more hygienic." A movement sensor ensures that the special lid opens whenever anyone takes a seat. The urine is diverted down a separate drain and ends up in a tank that is emptied periodically. The faeces disappears through the larger (regular) drain. The toilet lid automatically closes when the user gets up.

"A more efficient separation-toilet"



Man-made Animals

For her collection of treated leathers and furs Renee de Brock was inspired by the marvelous animals from the BBC series Planet Earth. "And in our times we can create all kinds of new animal species by cloning, genetic manipulation and crossing different animals." De Brock has given her imagination free reign when she designed **Man-made Animals** and created three categories for her samples: the green primal animals, the orange amphibios and the blue peltbios, complete with fur and scales. With her new techniques and ways of processing leather and furs she hopes to inspire the fashion industry.

"New ways of processing leather and furs"



Recipient Connect(r)ing



Stone Compositions

About thirty percent of natural stones are crushed for industrial use as the underlayer for tarmac roads. What a pity of the beauty produced by all those millennia, Luuk van den Broek thought. His **Stone Compositions** are a way to use the pieces of waste stone with their natural beauty intact. The different types of stone collectively form an architectonic composition, reminiscent of high buildings in the light of dusk. The diversity in translucence and reflection of the material combine to form a playful and atmospheric whole, the rounded shape results in a continuous stream of patterns in the stone. A fragile iconic object, surrounded by a soft glow of light.

“The power of waste stone”



Leather Needlework

With the help of a big needlework encyclopaedia Lio de Bruin has processed sheets of leather, using old needlework techniques. Her **Leather Needlework** pieces are made for interiors: rugs and runners to cover seats, the floor, or a table. She has drawn her inspiration from the simplicity and richness of ethnic pieces. Three of her carpets have been executed in life-size. Plumage is a black weave, alternating shiny and matt, with leather feathers growing out. The carpet with the frivolous, brightly coloured fringes and a black canvas is called the Fringes and finally, there is the Colour Block: a large surface covered with wide, short loops, where two intense colours meet. In addition to her rugs, De Bruin has also made a book of ideas that can serve as an inspiration for the carpet and textile industries.



“Hand-made rugs”

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Pronkpak

A bathing suit shouldn't only be for swimming, believes Ionie Chamilaki. In her **Pronkpak** collection, each piece is designed for flaunting as well. Inspired by 1920s' bathing suits, Chamilaki combines specially developed sheer knits with silky lycra. Smooth rubber trimming along the edges eliminates the need for seams, while providing a decorative detail. The resulting clean-cut, sporty silhouettes contrasted with revealing insets create a subtle tension. Cubist forms in the fastenings provide the finishing touch. A collection destined for stylish poolside lounging and sunset strolls along the promenade.

"More than swimsuits"



Walk-In Closet

The depth of a standard wardrobe is 60 centimetres. That is simply not practical, believes Ho Sun Ching, because it means that you literally lose sight of your clothing; and what you don't see, you don't wear. Ching's **Walk-In Closet** is a smart storage unit designed to solve this problem. It opens out into a mini-fitting room, complete with mirrors to view outfits from every angle. The focus is on organisation and visibility. There are drawers for accessories and the reduced depth does away with those 'hidden' stacks.

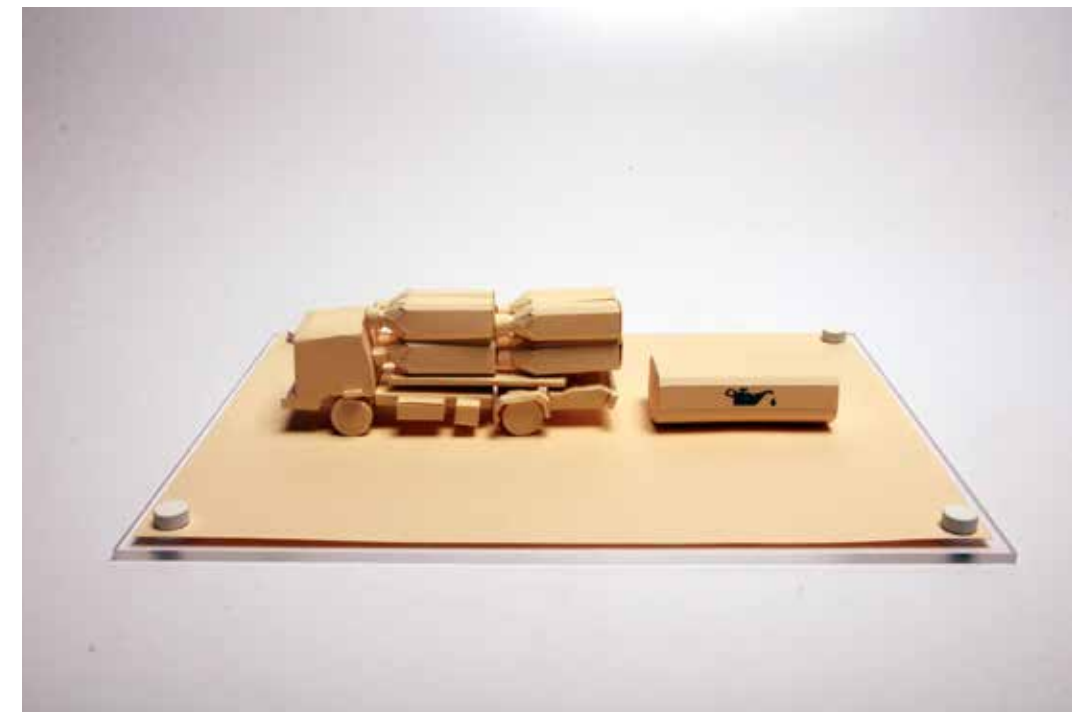
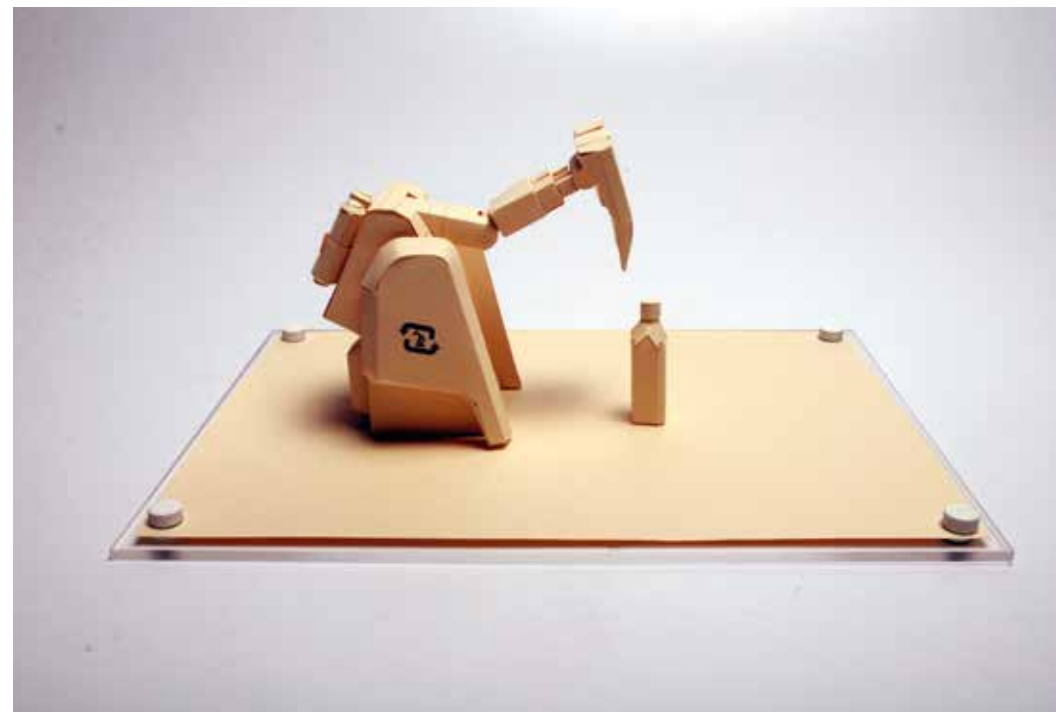
“War on chaos wardrobe”



“From rubbish to resource”

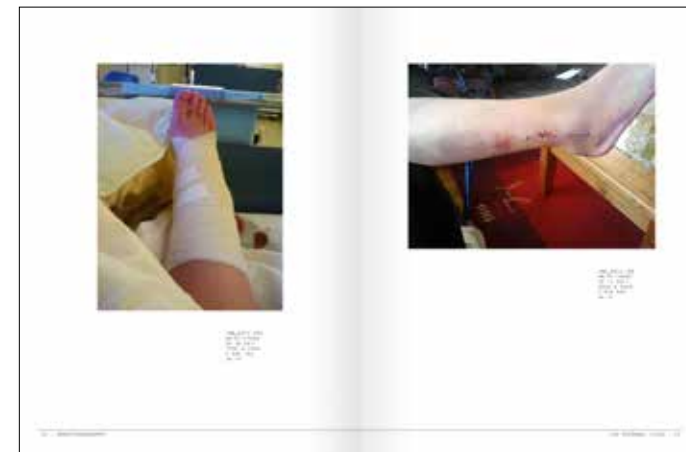
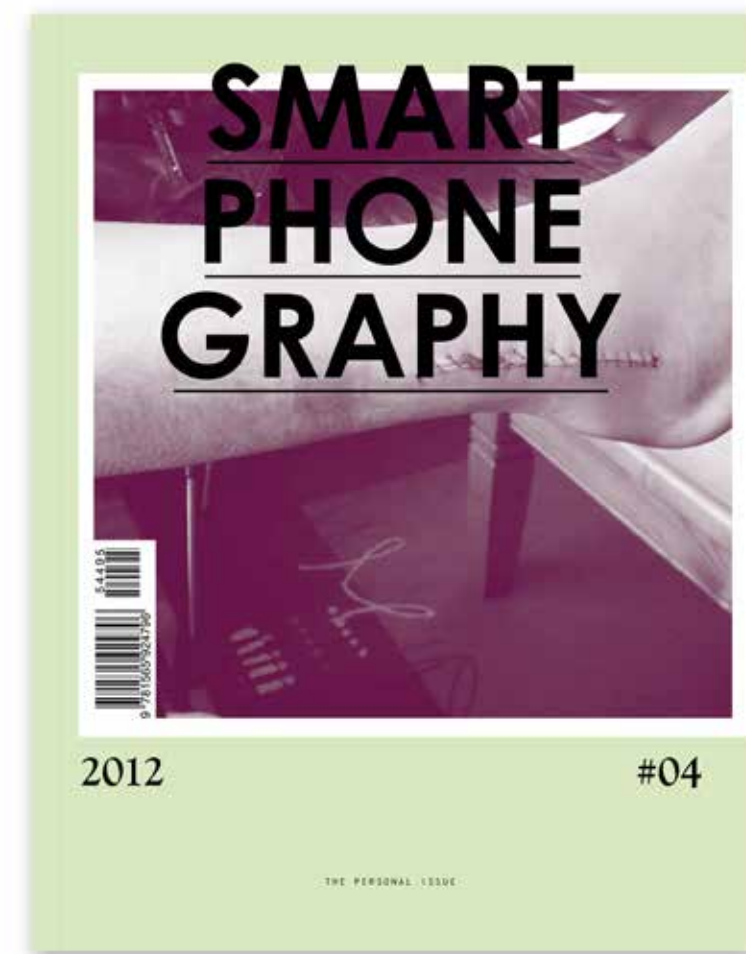
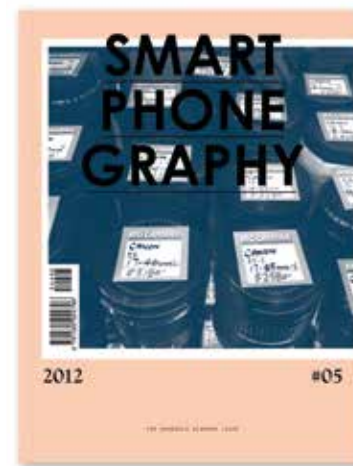
Recycling can feel like a bit of a chore. We all know that it's a good thing to do, but many of us find it difficult to incorporate it into our daily behaviour. To try and inspire people to change their wasteful ways, Wanting Chu created a stop motion film called **Small Act, Big Impact**. It illustrates how used plastic bottles can become a valuable resource. With modern technology the list of possibilities is growing. These days, plastic can be converted into anything from fuel to furniture. “We only need to slightly alter our behaviour to create a huge change for the better,” Chu explains.

MAN AND COMMUNICATION

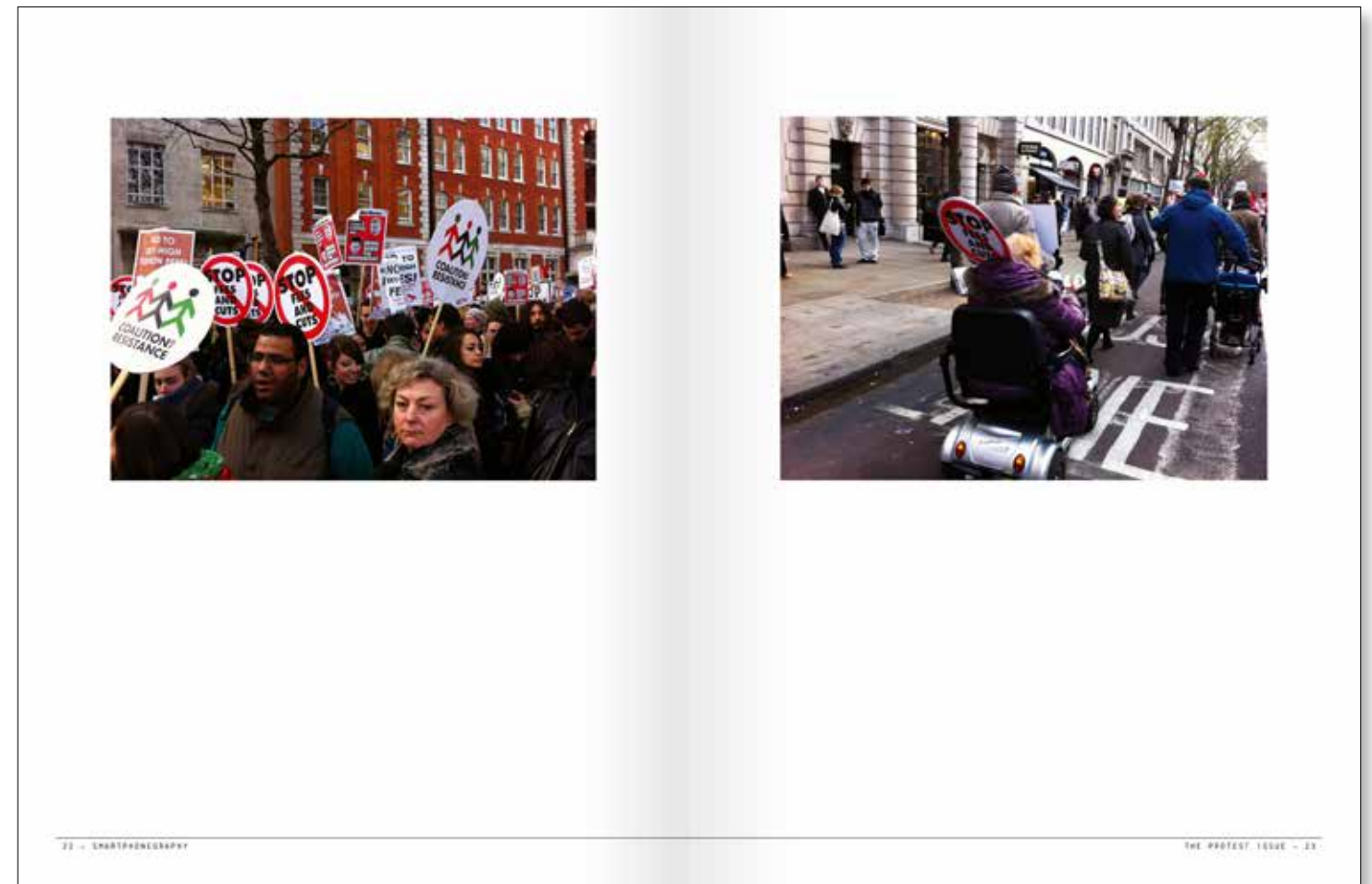
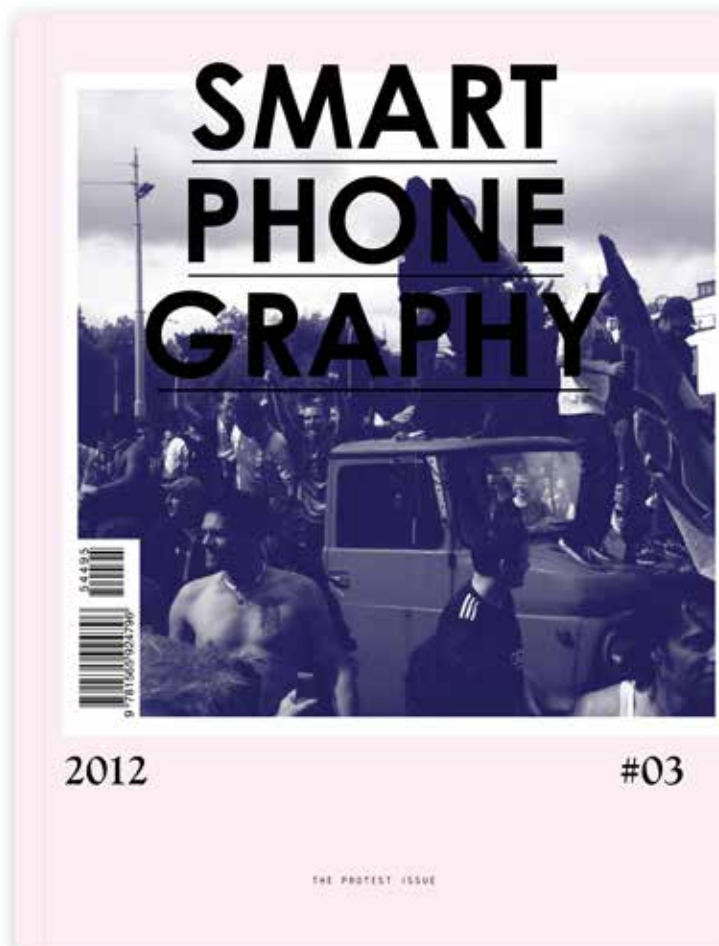


Smartphonegraphy

Kevin Cools loves old photographs. "A photograph used to be something special. People devoted so much attention to taking them because they were often intended for special occasions. Now that our mobile phones all have cameras added, we can take pictures anytime, anywhere. Quantity is what counts now, rather than quality." A pity that many of these images are never shared, says Cools, who has collected thousands, categorised them, and turned them into a series of themed magazines. The food issue, for instance, is filled with snapshots of food, the double issue presents pictures taken within a limited amount of time, and the protest issue explains how riots and demonstrations contribute to world news. "SMARTPHONEGRAPHY adds new meaning to ostensibly worthless photographs."



"New meaning for ostensibly worthless photographs"



**“Amazing accessoires
for furniture”**

Furniture Masks

A luxurious back support, a colourful outfit as a furnishing, a voluminous embellishment to drape across. The comfort of these seats is enhanced by the use of soft materials in unusual objects. Titia Dane's **Furniture Masks** is a collection of accessories for chairs and sofas that will change the face of your interior and cause a surprise. The frivolous frills, threaded beads and curly cords have been inspired by the masked celebrations among African tribes. Subdued colours form the basic shade, the brightly coloured details are the finishing touch. When joined together, the separate parts form a larger unity. Handmade and unique, for special occasions or everyday use, a lively celebration.



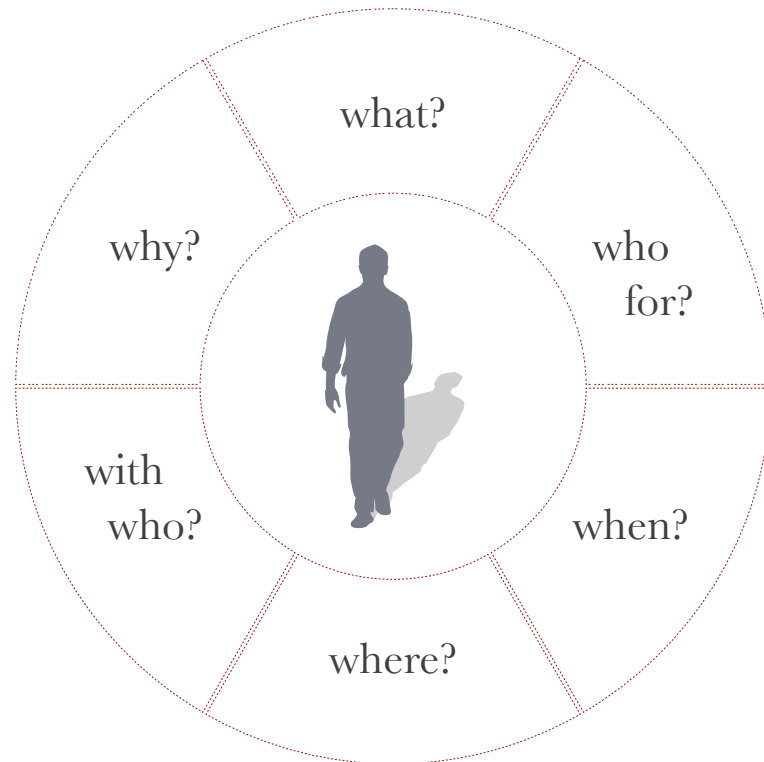
MAN AND IDENTITY



Cozy Delights

Urbanization and new media such as the internet and mobile technology have transformed cosmopolitan living. Public and private spheres are blurring together: we are extending our homes into the cityscape at large. **Cozy Delights** allows us to escape the urban environment by renting a private space for a few hours, where the conviviality of homemade meals can be recreated. Imagine, lingering over a longer meal and thus, a longer conversation... Staying as long as you want because this is your private space in a public setting.

"A private space in public"



primary & secondary colours
 colour value chart

Sandbank here I come

On the island of Ameland, at Ballum, the current has created a wide and shifting beach with a rich natural life. But now that it has ceased to be a standard beach for swimming, the tourists no longer come here. This is why local businesses want to raise the beach once again by spraying new sand onto it. A waste, and completely unnecessary, says Babke Dekker. With her **'Sandbank Here I Come'** she demonstrates how tourism and nature conservation might go hand in hand. The website www.zandbank-ballum.nl informs visitors and stirs their enthusiasm. An additional poster campaign with an easily recognisable logo further promotes the area. A shelter near the surf forms the starting point for excursions and also acts as a stimulus for people to cross the beach. And the specially designed beach cart, which also serves as a seat, will make the hike a little easier.



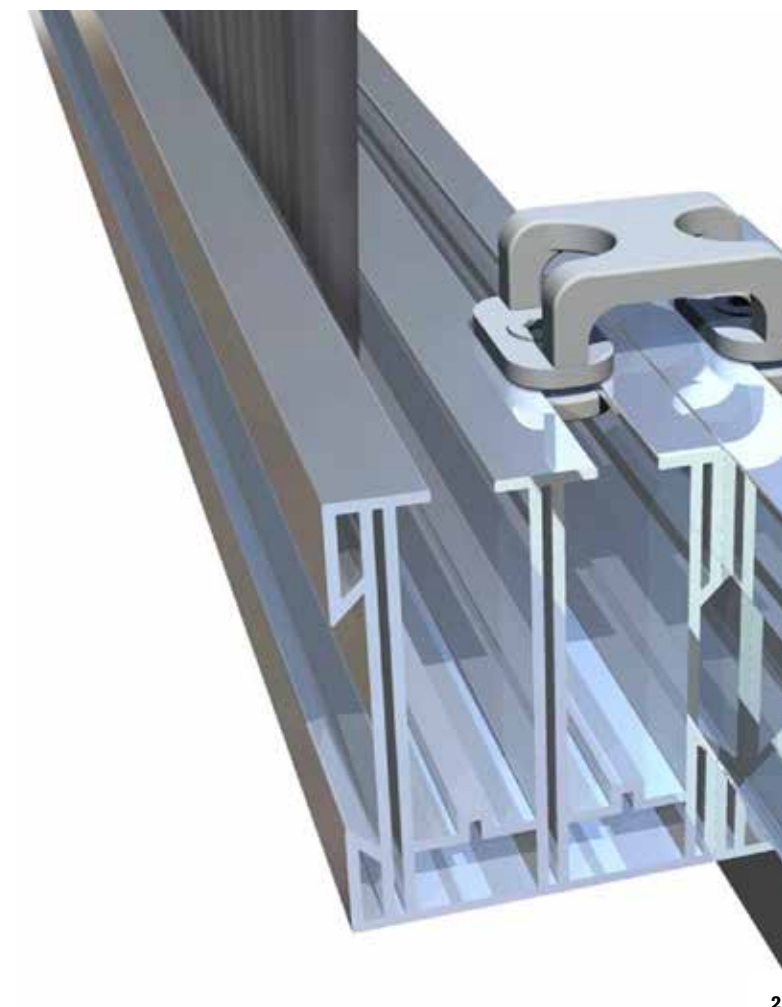
“The natural beach”

Recipient Connect(r)ing

Stella

The spaces where humans live, sleep and work, have all kinds of different heights and widths, while storage systems usually come in just one size. **Stella**, the modular wall system by Robin Dohmen, is made out of stretchable textiles. You attach this system to the floor and ceiling and hang the textiles between them. The fabric can cover various heights in spaces and results in a beautiful and functional design. It comes in different types of fabric so that the user can personalise it. It is easy to remove so that it can be washed, swapped around or moved to a different room or building.

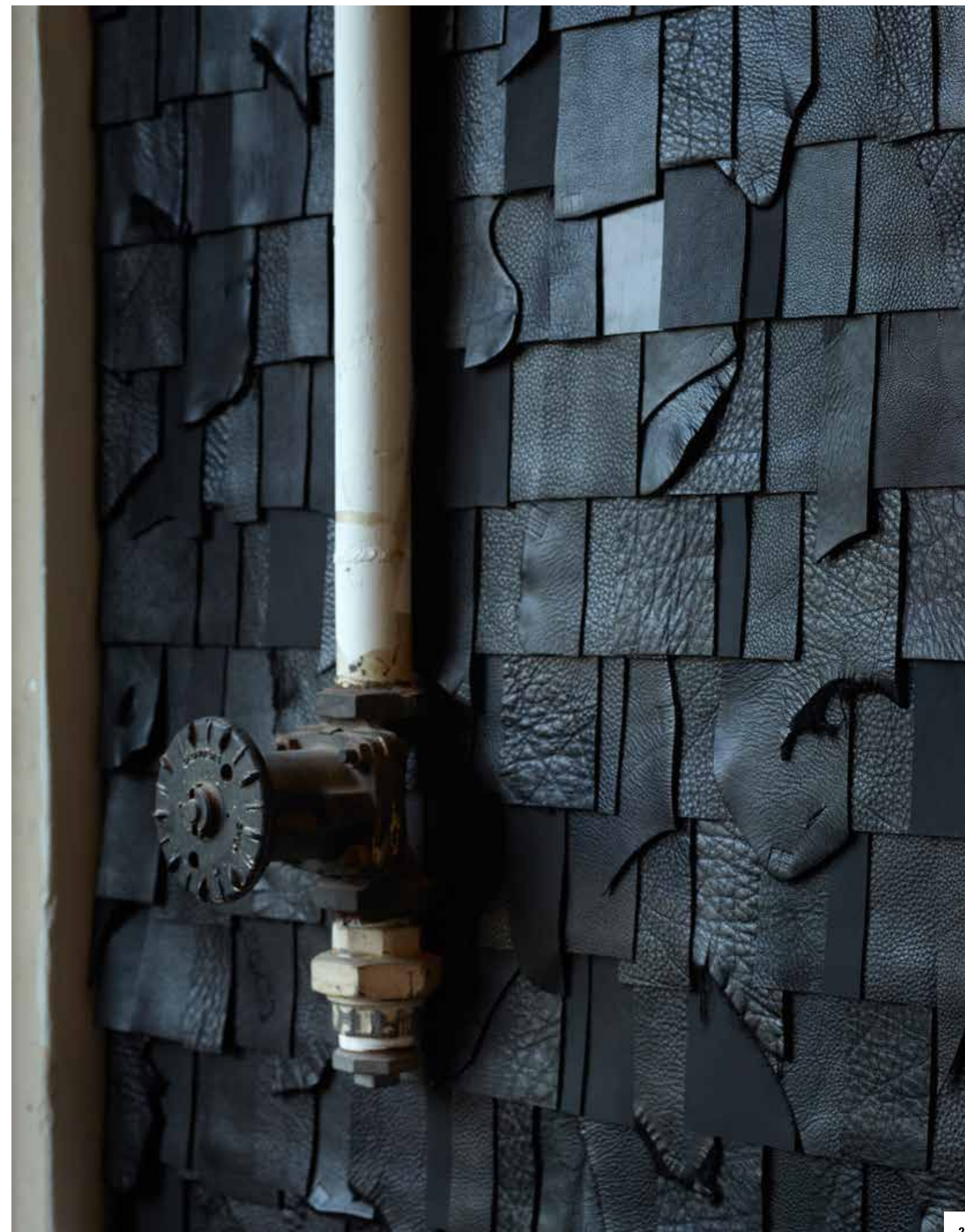
“Different heights, one solution”



The H̄yd

Pieces of leather that have any marks (scars, burns, holes) are thrown out by the industry. With **The H̄yd**, however, Sjoerd Ebberink shows these irregularities on purpose. "They tell a story and also often have beautiful lines: organic, tight and straight." To bring out the history of the skins more clearly, he treats them in various ways and then cuts them into pieces. "Now the skins can be combined into a fragmented image." Attached to a special backing, The H̄yd can be used as a wall drapery. Depending on the treatment, this provides an interior with a chic or with a natural look. Ebberink showcases the wide range of possibilities in a sample book.

"Scarred wallpaper"



Concrete Leather

During his traineeship in Hong Kong, Chris van den Elzen was inspired by the grid and the linear patterns made by the city's skyscrapers. "I love those repeating lines and planes, and the depth of it all. This kind of raw architecture results in an intriguing pattern." His collection of tiles, **Concrete Leather**, is derived from these architectural features, but made from a surprising material: leather and parchment. By subjecting these to heavy pressure he has obtained a series of inflexible tiles in relief, to be used on floors or in front of the windows. It looks like poured concrete, bitumen and glass, but appearances are deceptive. Concrete Leather draws the aesthetic of the façade into the interior, but in a comfortable and sound-damping form.

"Raw architecture leads to leather tiles"



“On the Basque beach”

Inspired by the espadrille – the ubiquitous summer footwear of his Basque homeland – Ddiddle Etcheberry returned to his roots, creating a range of cotton and hessian beach gear. His **Ondartzan** series features a bag that fans out into a parasol, an airy carrier for towels and newspapers, plus a large sunhat made of coiled thread. “I wanted retain the honest simplicity of espadrilles, while also breathing new life into this artisan craft,” he says. Combining classic materials with modern, functional designs, Etcheberry casts an age-old local tradition in a different light.



Nominee Melkweg Prize
Nominee Keep an Eye Grant

The Delfshaven Market Stall

Among Dutch fastfood-lovers, the 'Kapsalon' snack is steadily gaining in popularity: a pile-up of chips, kebab, grilled Gouda cheese, and iceberg lettuce drenched in garlic sauce. The dish was made up by the owner of the 'Tati' hairdressing salon (hence the name, for Kapsalon is Dutch for hairdressing salon) in the Rotterdam district of Delfshaven. But the snack is not available as yet in Visserijplein. Dorus Faber has come up with the **Delfshaven Market Stall**: a mobile kitchen that collaborates with the chip shop, the kebab place, the greengrocer and the cheese-monger in the market square. The Kapsalon-chef combines all the fresh ingredients and places them under the grill. A lift delivers the snack to your place at the bar which is elevated high above the stall. Enjoy this multi-cultural snack with a view from a great height!

"Top-notch snacking"

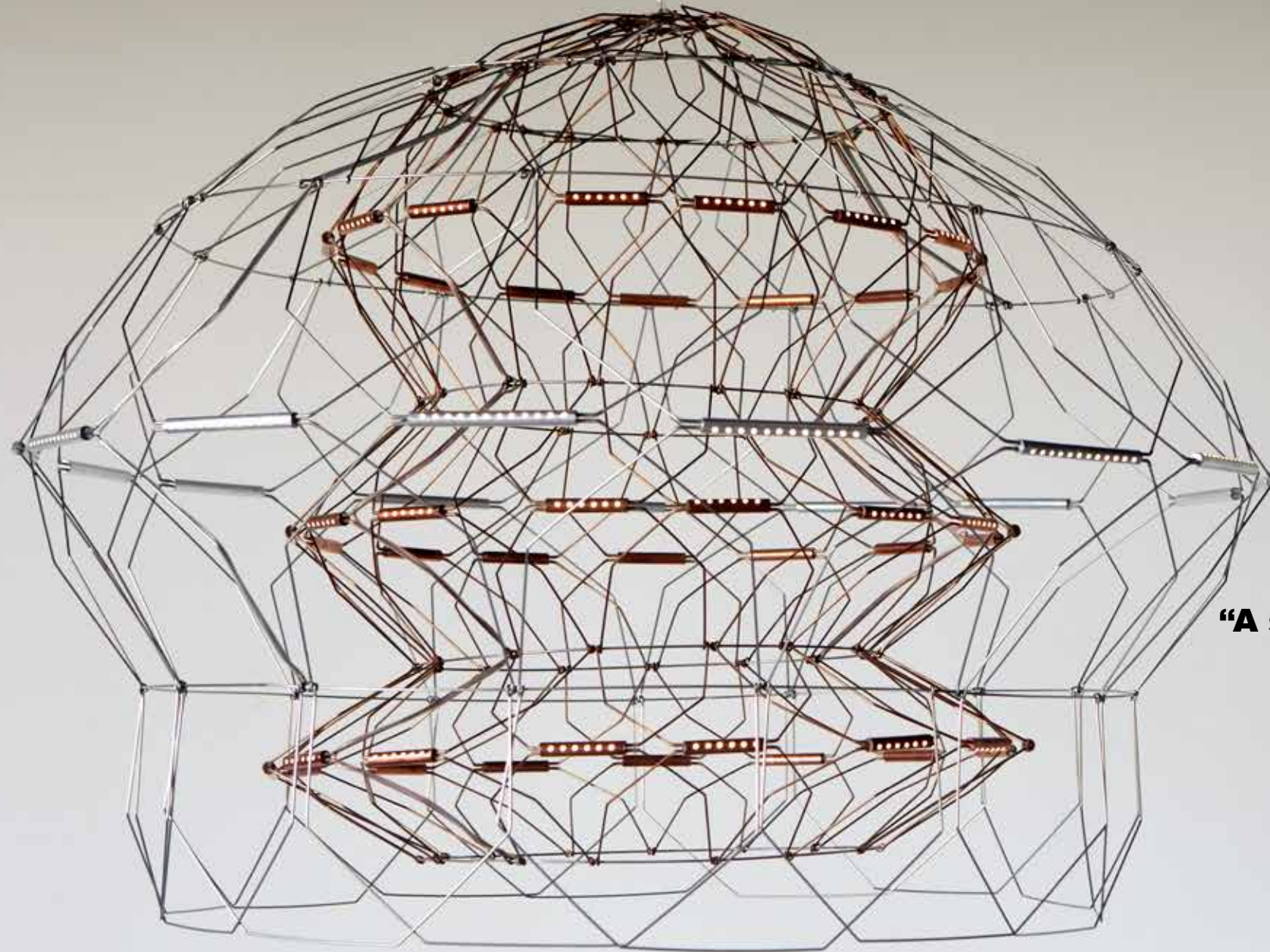


Michou van Gennip

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Mandalight

What if you could make a lamp so lightweight that it looks as if it is suspended in the air? This was Michou van Gennip's ambitious aim, inspired by the ethereal luminescence of Thai floating lanterns and fireflies. The result is **Mandalight**. Like a radiant sculpture dotted with tiny brilliant LED lights, this pendant lamp's adjustable wire structure made of bronze, stainless steel and copper can expand to 1.30 metres or shrink to less than 20 centimetres. "The shape is based on Buddhist Mandala circles," Van Gennip explains. The entire design weighs only a few kilos at most, although its fine build makes it look virtually weightless.



"A sculptural light "

Anyplace, Anywhere, Anytime

With the opportunities offered by the Internet, working 'nine to five' in a regular office space is often no longer necessary; these are the times of the Smart Worker. This desk and bag for work by Ries Geurts have been made in response to this trend. The bag, made of felt, not only offers space to fit a laptop and office materials, but it is also a 'lapdesk' for working away from home. Once it unfolds it forms a personal space where sun or wind will not bother the user. When combined with the table, the set becomes a more sophisticated desk, which can still be easily folded and taken outside. From now on, you can work **Anyplace, Anywhere, Anytime.**

“A mobile office”





Roos Gomperts
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Ceramics for Plastics

Buckets, screw tops, disposable cups, according to Roos Gomperts, these everyday plastic objects deserve more recognition. "We're used to hiding such things away in cupboards. I want to show that we don't have to," she says. And so, to highlight their colourful appeal, she places them on a pedestal – choosing ceramics as her medium. The opposing visual and physical traits of the two materials brought together in her **Ceramics for Plastics** series of imaginative objects allows us to perceive and appreciate them in a whole new way. The coloured plastics look extra-vibrant beside the natural, earthen tones of the accompanying ceramics. The series was developed during a residency at EKWC.

“Flaunting plastic with pottery”

MAN AND LEISURE

**“Maternity wear
becomes baby carrier”**

Kangaruu

Most maternity wear is no longer worn after pregnancy. A waste, according to Mira de Graaf, for this shortens the life of a piece of clothing which is worn during such a special period. She has designed a comfortable shirt with a separate waistband that can be attached when the belly needs additional support. After the pregnancy the shirt and waistband can be used as a baby sling. The mother's scent and her warmth have been infused into the piece of clothing, which will give baby a sense of safety. **Kangaruu** refers to the fair-trade production method in India: it means Kangaroo in Hindi.

Recipient Connect(r)ing

MAN ANDLEISURE

Inner Shelf

Roosje de Groot is fascinated by Padauk, an African wood that is bright orange-red when freshly sawn. Under the influence of the sun it changes into a dark brown over time. **Inner Shelf** plays with this phenomenon. Upon opening the shelf shows this intense colour, but soon it shows the signs of use. While noncovered parts change colour, objects that stay put on the shelf leave an orange 'print'. If you want to keep the original colour, just leave it closed to keep the sunlight off. This way a shelf on the wall becomes an emotional object to be cherished.

**“Fading furniture
shows personal use”**



Merging Worlds

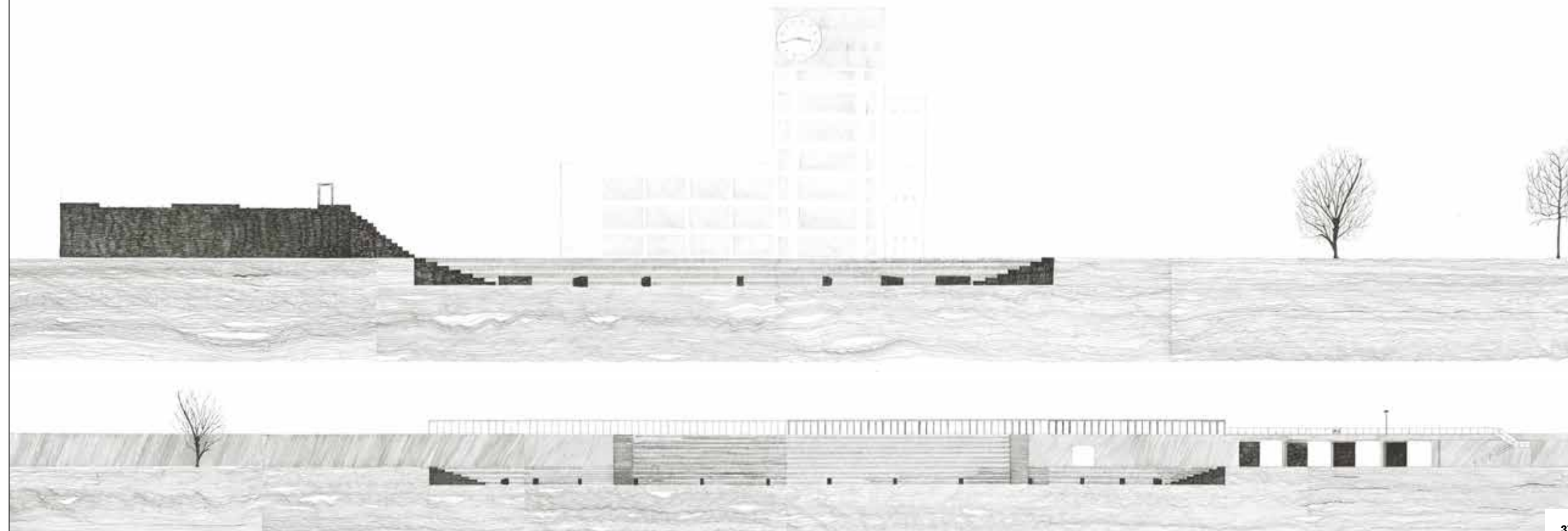
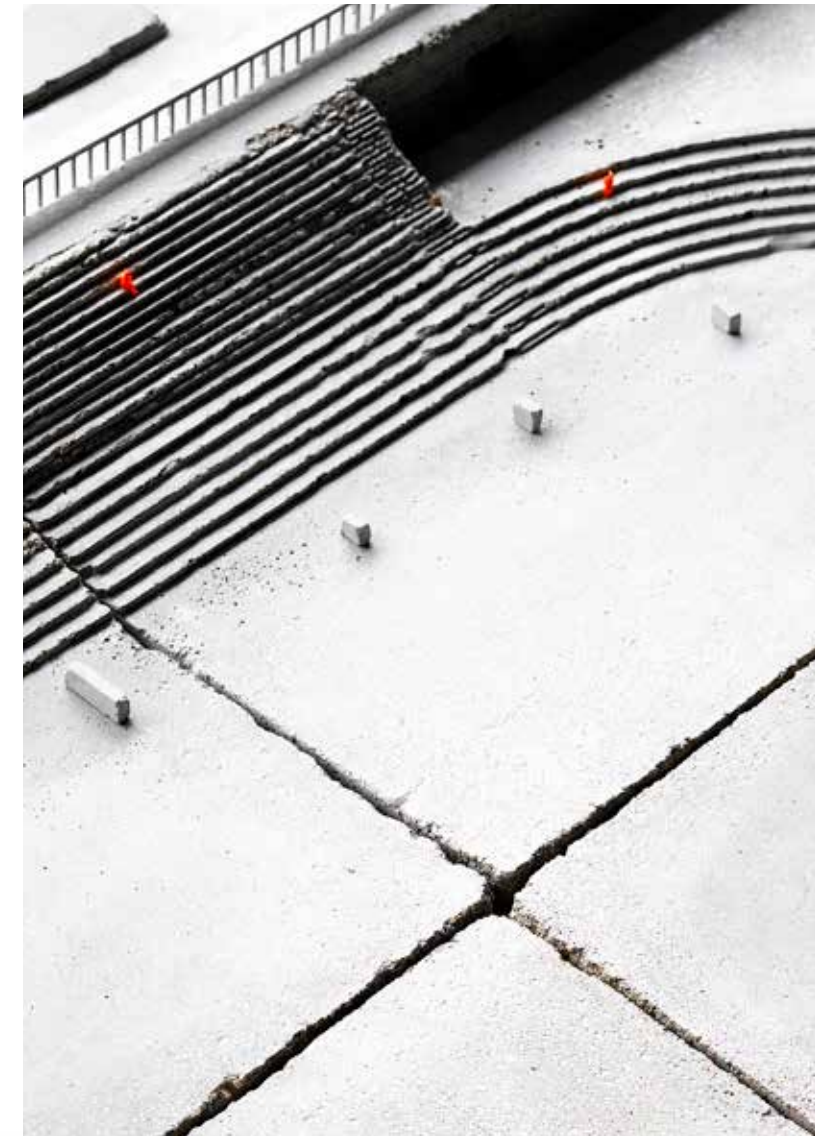
Anouk Haegens wants to create warm and intimate places in public spaces, which can often be quite unwelcoming. She has done so by creating **Merging Worlds**, knotted partitions and curtains in which she has integrated hard construction materials with soft textiles. Haegens has given macramé a new lease of life. With this technique she is fusing materials, colours and patterns. Cotton knots merge into a concrete structure, rope turns into aluminium or is given a rubber coating, stiff paper yarn changes into smooth viscose. More than twenty samples have been collected in a mood book for architects; a prototype measuring 2.5 by 1.20 meters in blue paper yarn, cotton and plaster offers a life-size impression of the effect.

“Hard yet soft”



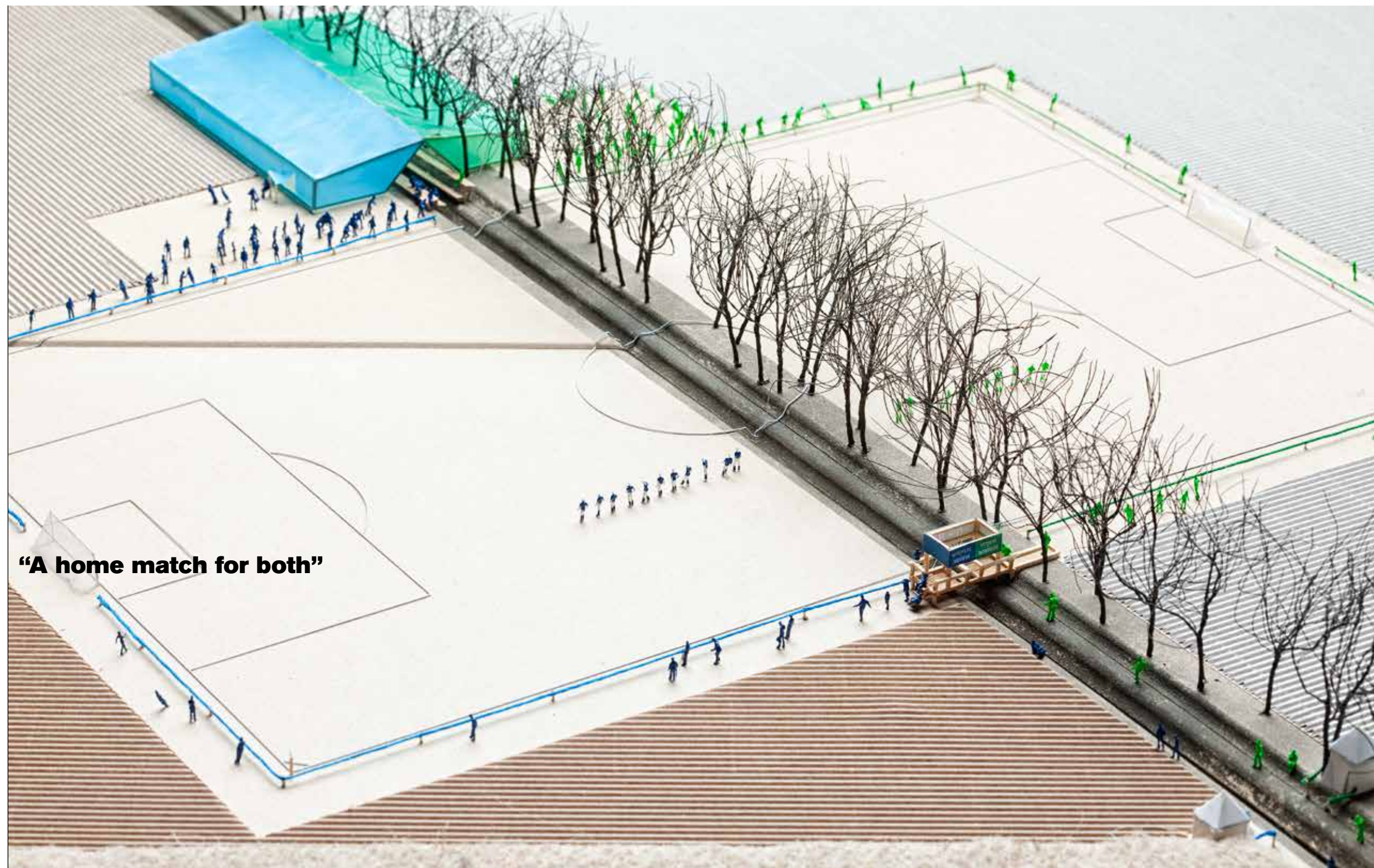
Time Landscape

If you are waiting for a train in a major station there is no need to get bored; you can go shopping, read a magazine or get yourself a cup of coffee. But what to do in a smaller train station? To get the passengers waiting at Eindhoven Beukenlaan station moving, Renée Heijkoop has come up with the **Time Landscape**: a five-minute walk around the landscape which allows people to experience time and the surroundings. "The dials in the landscape indicate how far along you are. To involve other travellers, the shelter on the platform overlooks the walk. The stairs leading to it also act as a kind of stand from which the walking passengers can be observed."



Schupt'um tege z'n schenke!

Local football derbies are an age-old way to get things of a community's chest and reinforce a sense of community. **Schupt'um tege z'n schenke!** – 'kick him in the shins' in the local Brabant dialect, a cry often heard around a football pitch – deals with a match between the Brabant villages of Wintelre and Vessem. Of course, both villages would prefer to play at home, which is why Petra Hekkenberg moved the pitch to the district boundary. The centre line is precisely on the border, a dry ditch with a row of trees. This causes a few weird situations that evoke a playful rivalry. The symbol of the match is a lookout point across the ditch that was built by the two villages' carnival clubs. Two films have also been made of the project.



“A home match for both”



Recipient Connect(r)ing



Tree

Tree is a lamp that exposes the inside of a tree. Moving the handle makes the light travel along the grain. Aike Heuvelink has dipped a sheet of veneer – which essentially is an ultra-thin slice of tree – into epoxy. A LED light at the back shines through the thin layer of wood; the wood reveals not only its secrets, but also adds a warm glow to the bright LED light. Heuvelink has used the two materials in new ways: the wood is so thin it has become fragile; the epoxy gives it strength once more. The piece of ‘board’ that is erected against a wall is an abstracted version of the tree it once was.

“A new light on wood”



Gestures of Craft

To revive an appreciation of traditional skills, Elke van den Hoogen has created **Gestures of Craft**, a series of four products that each highlight a different 'lost art'. The minute details of watchmaking have inspired her to make a ring with a magnifying glass; in a modern take on hand-woven rattan seating she has knitted a soft stool covering; and as a tribute to the laborious precision of typesetters, she has created an iron alphabet out of nails. Finally, commemorating the archaic act of lighting gas street lights, she has created an electric lamp that can only be turned on by climbing an attached ladder. Together, her designs are a modern ode to the pre-industrial era.

"Craftsmanship reinvented"



Imagine what you see¹

The power of the imagination should not be underestimated, believes Mats Horbach. With his project **Imagine What You See**, he reveals what you can achieve by looking at things creatively. A ladder with two peepholes is a physical metaphor of this non-rational stance. He also morphs basic cabinets into an enormous array of forms, from the more practical, to the offbeat, to the downright wondrous; showcasing the infinite possibilities that arise when you give your creativity free rein. His accompanying personal handbook of stories and ideas aims to further open new doors of perception, exposing that anything and everything is possible; all it takes is some imagination.

“See what the imagination can do”

Cum Laude



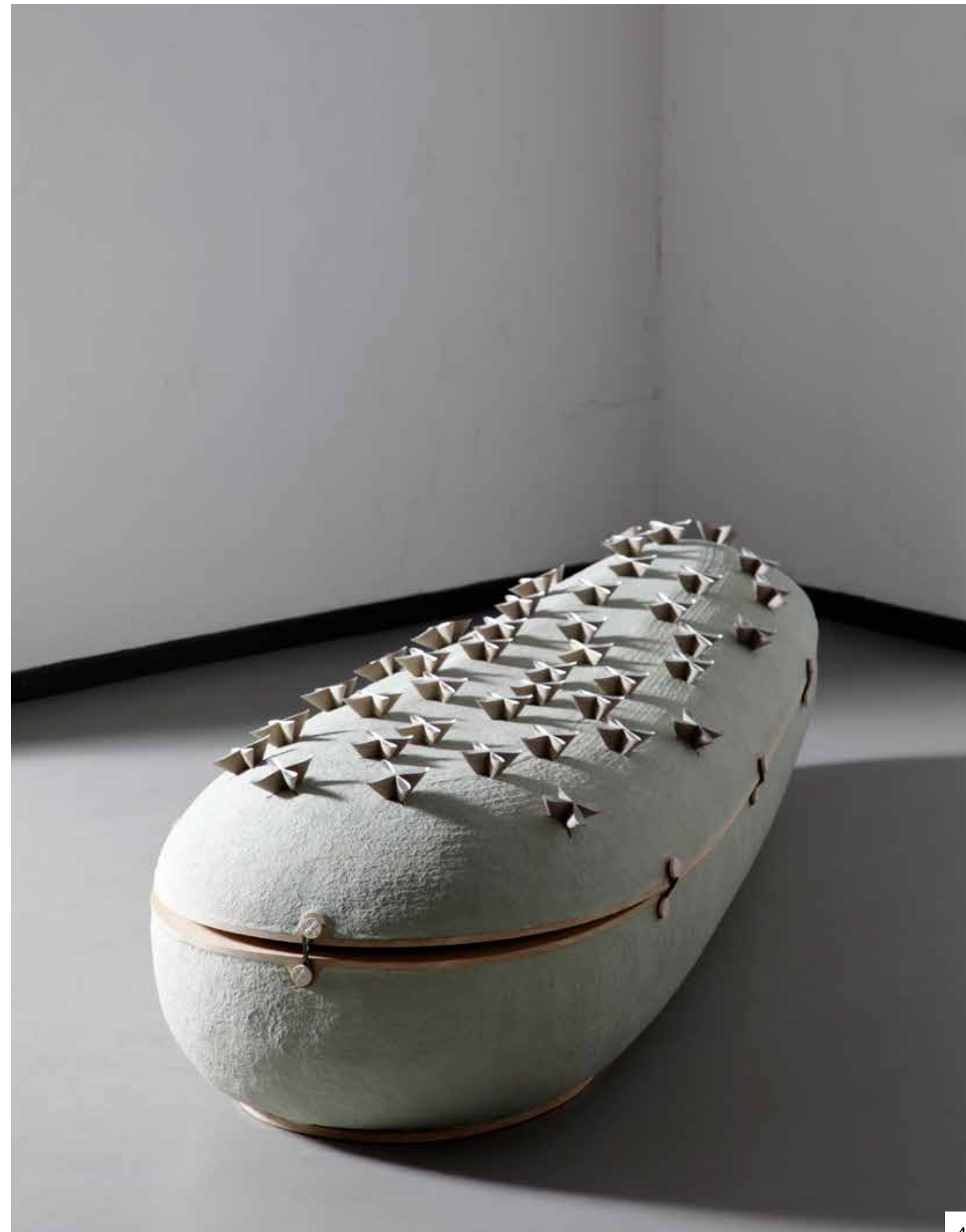


Imagine what you see²

Floral Messages

A funeral service should be a far more personal and loving affair, Hedwig Hulshof decided. Her coffin design is a cocoon made of cardboard and paper mulch, so that it is bio-degradable. The body is returned to nature. Instead of the traditional screws to close the coffin, Hulshof uses ceramic buttons. "They close the coffin in a soft and respectful manner." The announcement card includes a floral message; after writing a personal memory or message on it, you can fold it into a flower. During the ceremony you can place it on the coffin and the deceased is covered by a field of flowers. "**Floral Messages** diminish the distance to the dead person and create involvement. You literally achieve closure, of your emotions and of the coffin."

"The flowery funeral"



Hikaru Imamura (1)

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**“Disaster kit
in a steel drum”**



Heat Rescue: Disaster Recovery

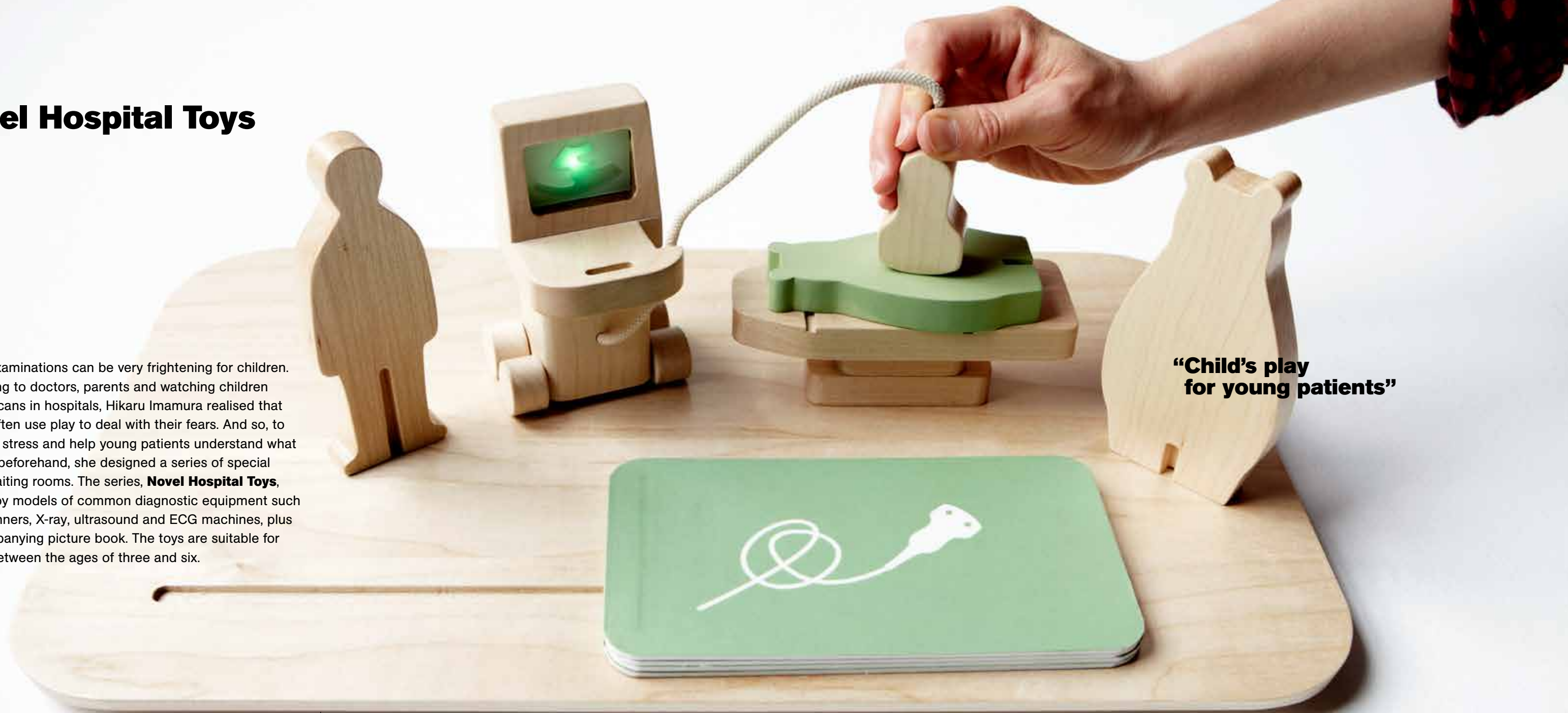
In the aftermath of a disaster, the presence of a heat source can make a vital difference to survivors. Bearing in mind the lack of electricity or fuel in such cases, Hikaru Imamura has designed a metal storage and transport drum that contains relief goods and can be transformed on-site into a stove to burn any scraps of wood or refuse. Her **Heat Rescue: Disaster Recovery** stove thus provides physical warmth as well as hot water for drinking, cooking or sterilizing. “The availability of warmth directly improves the quality of life for refugees and offers them mental solace, as it acts as a social meeting point,” she says.

**Cum Laude
Recipient Connect(r)ing
Nominee Renee Smeets Prize
Nominee Keep an Eye Grant**

MAN AND ACTIVITY

Novel Hospital Toys

Medical examinations can be very frightening for children. After talking to doctors, parents and watching children undergo scans in hospitals, Hikaru Imamura realised that children often use play to deal with their fears. And so, to lessen the stress and help young patients understand what to expect beforehand, she designed a series of special toys for waiting rooms. The series, **Novel Hospital Toys**, features toy models of common diagnostic equipment such as CT scanners, X-ray, ultrasound and ECG machines, plus an accompanying picture book. The toys are suitable for children between the ages of three and six.



**“Child’s play
for young patients”**

Lukas Jager

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Pure Filtering

Filtering water consumes a great deal of time and energy. By visualising this, Lukas Jager hopes to make people aware of the process. His filtering bowls, made of clay mixed with sawdust, have been heated in an oven at 850 degrees centigrade. It gives the heated material a porous character which makes it suitable for filtering water. Jager also added some nano-silver: it kills bacteria and increases the shelf life of the filtered water. He has used different quantities of sawdust in his five filters, which means they allow the water to seep through at different speeds. **“Pure Filtering** is an aesthetic demonstration of the water’s transition from turbid to clear, turning the process into something fascinating, magical, and valuable.”

“From turbid to clear”

MAN AND LEISURE

“Ornaments for protecting”

In her collection of head ornaments, Judith Jans combines different functions and unusual materials. This has resulted in five sun screens: The Sun Coat, The Sun Necklace, The Sun Glasses, The Sun Mask and The Sun Shade. Each item can be worn in different ways. **Sunwear** is a geometric, minimalist collection with a monumental, elegant and feminine look. Bright colours are accentuated by woods in different shades, sparking an interaction between veneer, plexiglass and silk voiles. A short accompanying film offers an impression of the collection, highlights ways to wear it and presents the materials.

At the Table

Good company, great food, and a nice glass of wine; the dinner table is where we get the best ideas, contacts and solutions. **At the Table** is a concept by Tobias Jansen in which the guests can not only sink their teeth into the chef's offerings, but also into a predetermined theme. "A perfect analogy exists between the different courses of a dinner and the structure of a good conversation," Jansen says. "The first course is the icebreaker and makes people curious for more, the main course is slightly heavier fare, and the dessert is the finishing touch that leads to the conclusion." In addition to designing a recognisable corporate identity, he has created purpose-built tables and chairs offering something to hold onto during a heated discussion. The waterjet-cut wooden furniture can be taken apart by turning a single screw, which makes them easily transportable.

"Problem solving dinner date"



“An unusual mix of two materials”

Aukje Fleur Janssen is combining two materials with opposing qualities: epoxy and wood. Epoxy is synthetic, fluid and transparent; wood is organic and solid. By melting the two together, the different qualities of both materials stand out surprisingly well. A table top has been turned into a minimalist wooden grid, the epoxy acts as a binding agent that shapes the table and gives it an identity. The natural grain of the wood forms a wonderful contrast with the powdery colours of the synthetic resin. Janssen has also discovered an application for handles in the combination of these two materials. A misty transparent layer forms a tactile skin across the wood. Wherever concentrations of colour occur as a signal, a handle emerges from the surface. **Merging Materials** is an unusual mix of two materials that go together exceptionally well.

Electric Motorcycle Concept

Camiel Janssen, a biker himself, has designed a new motorbike with an electric engine. "Batteries are becoming increasingly smaller, which allows designers a freedom to create different shapes: usually a combustion engine and a petrol tank would take up so much space." His **Electric Motorcycle** is free of such ballast. The batteries easily fit into the frame, the rest is aerodynamics and design. The Electric Motorcycle is lightweight, environmentally friendly and sustainable. But it still offers all the things that make riding a motorbike so much fun: comfort, manoeuvrability, and not in the least, lots of power and speed.

"Electric power blast"



Northern Light

Our current lifestyle compels us to spend increasing amounts of time inside. Thus, achieving a pleasant indoor environment is important to our daily wellbeing. Niclas Jørgensen designed his **Northern Light** for this very task. It is a room divider with a built-in lighting system to recreate the effect of rays of light. LEDs cast a soft, warm glow on a delicate arrangement of strings stretched along a rippling frame. This echoes the light rays seen in the Northern Lights. "The light can soften hard surfaces you may encounter in the office or home. In this way, it becomes part of the space rather than a separate object," Niclas says.

**"Illuminating divide
inspired by nature"**



Vikings & Vespas



History is about things that happened a long time ago. And this, many young people think, means it is boring. Annelike Kaagman wants to change their opinion by starting a campaign called **Vikings & Vespas**. She will start with a subject that teenagers do like: pop stars, games, fashion and make-up. In her eye-catching ads in popular magazines for teenagers she connects contemporary idols, games, and lifestyles with the past. Lady Gaga's wigs, for instance, evoke a trip to the 17th century. And did you know that the Egyptians were using eyeliner as early as 4,000 years ago? The next step is a subscription to CHECK: a school magazine packed with interesting links between the past and the present that will replace history books and will give the subject's stuffy image a good dusting off.

"Today is tomorrow's history"



Noortje de Keijzer

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My Knitted Boyfriend

My Knitted Boyfriend is a pillow with a story. A pillow with personality. To hug, to cuddle and to have a laugh together. Because this is a man who is always in a good mood, sitting on your sofa, on your floor or at your kitchen table. But what he enjoys most is to be in your bed, with your head on his chest and his arms wrapped around you. So that you will never feel alone anymore. Noortje de Keijzer has made two Knitted Boyfriends: white Arthur and dark Steve. With their knitted accessories you can dress them to suit your own tastes. Will you give him glasses, a moustache, a tattoo? The accompanying film illustrates the story of My Knitted Boyfriend.

“Never feeling alone anymore”

MAN AND IDENTITY



Peepbox Stories

A sexy girl is walking round at a festival holding a peepbox, tempting visitors to have a peep inside her 'box'. Those who do will see a film clip in which a fellow visitor to the festival talks about their very first kiss. The girl points the viewer to the mobile film studio elsewhere in the festival grounds. He or she can go there to tell the story of their first kiss. "Every first kiss has a story of its own; once we have had it, innocence is lost to all of us," designer Zina Kisch believes. With **Peepbox Stories** she wants to create more intimacy and mutual connectedness among festival audiences.



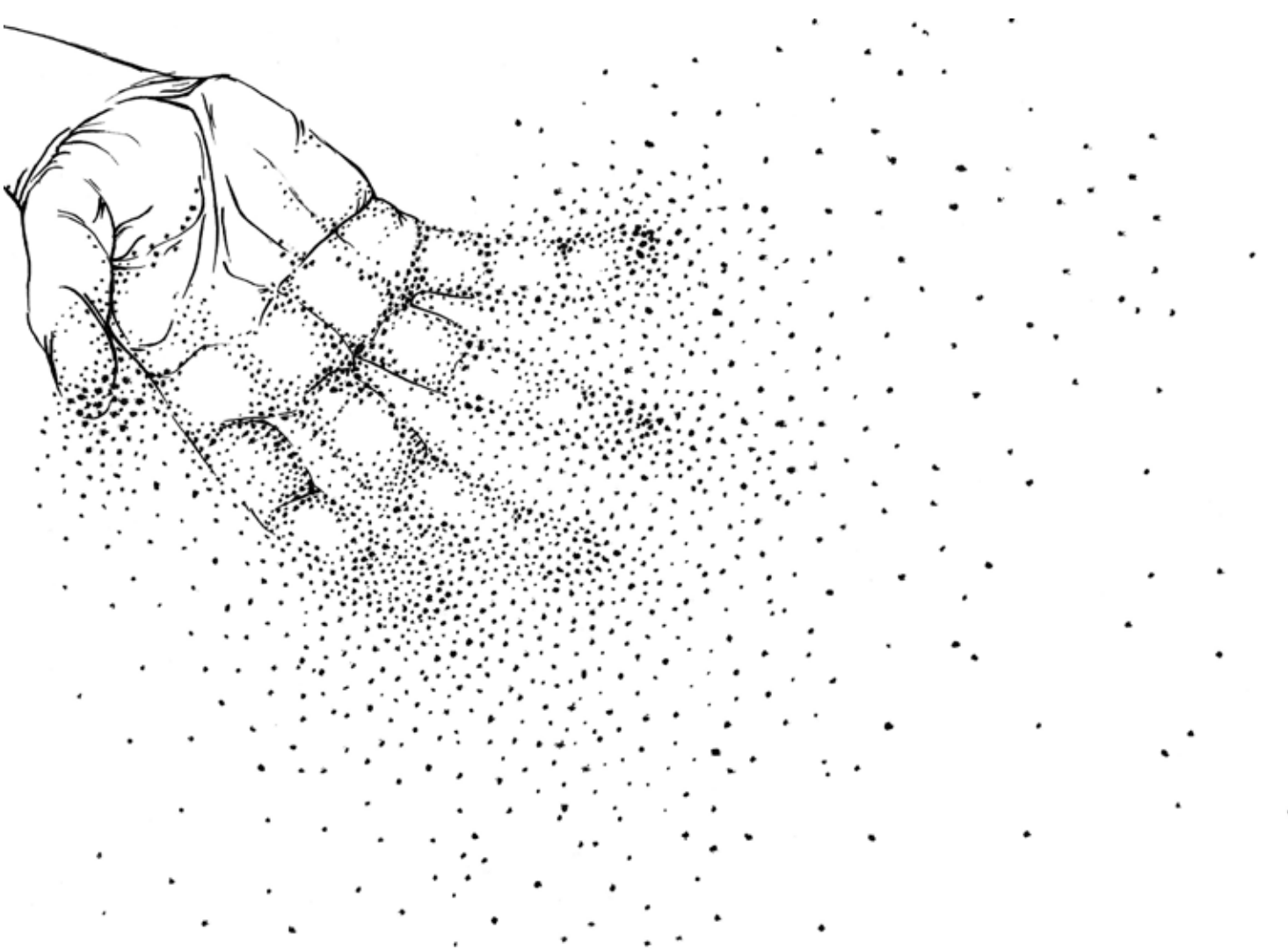
Little Shop of Answers

How do they make that ticking sound inside the pedestrian lights? What would be something truly supercalifragilistic-expialidocious? You could of course enter these questions on Google and wait for a prefabricated answer. Or you become, as Rachelle Klaassen has done, a human search machine and explore the world around you. "And when you do, you will come across some of the most unique personalities, remarkable facts and bizarre circumstances." Anyone can submit a question at her **Little Shop of Answers** and share Klaassen's adventures with her. The collected answers reappear in little books and paintings.

"The human search engine"

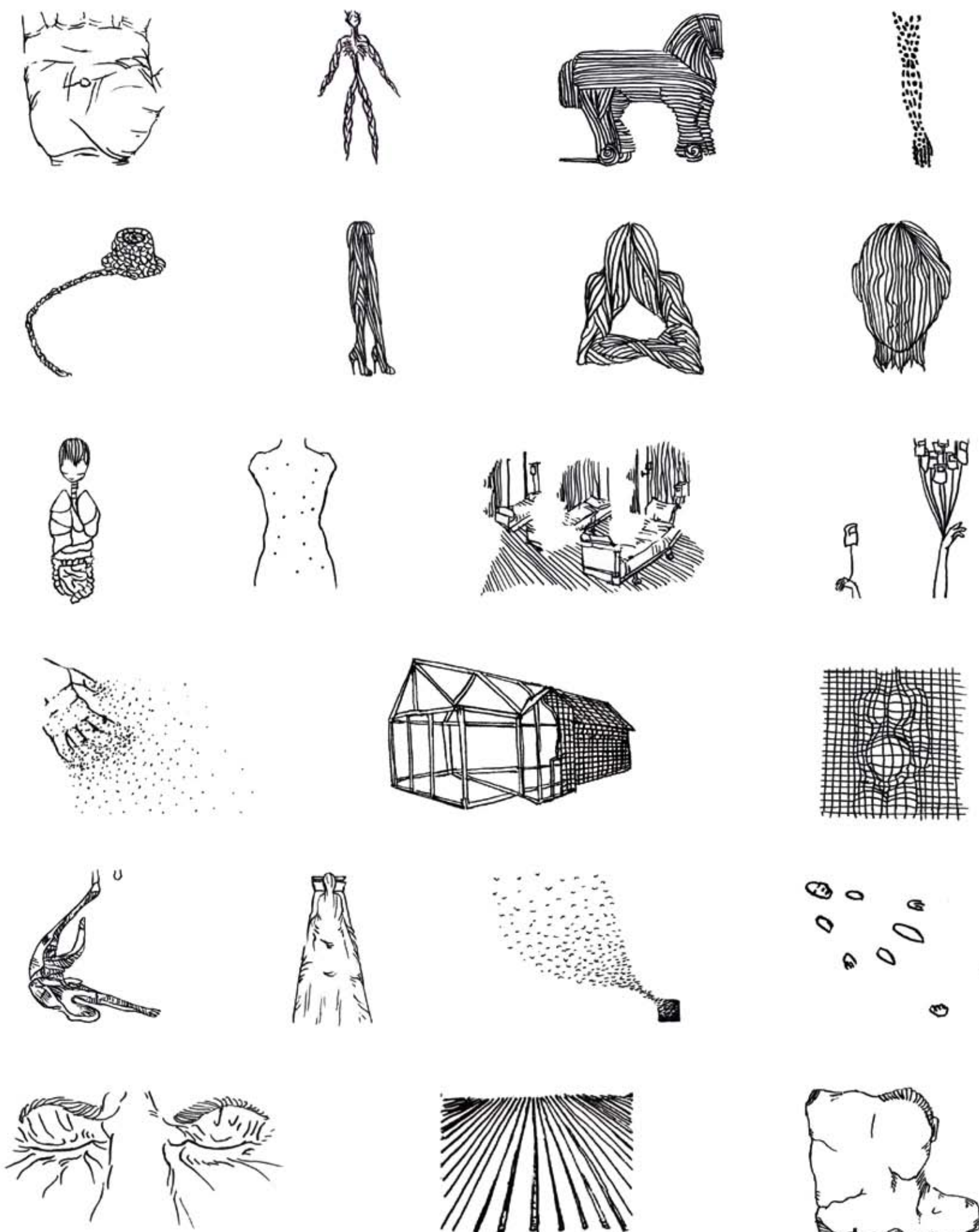


Inside of Me



“Cancer patients have trouble expressing their feelings to family, friends and care-givers,” explains Sonia Kneepkens. That’s what she found after interviewing patients undergoing chemotherapy at a local hospital. She noted down their most poignant expressions and translated these into a series of expressive drawings bound together in a book, **Inside of Me**. “Drawings form a universal, wordless language that makes complex, painful emotions visible and therefore easier to understand,” she says. With her book, she hopes to inspire others in similar circumstances, helping them to cope.

“A book of emotions to aid healing”



Perfumetools

When Jody Kocken discovered she was allergic to perfume, she looked for solutions that would enable her to still wear a fragrance. She developed **Perfumetools**: a series of jewellery pieces that can be attached to the opening of a perfume bottle. The tools absorb the scent and work as fragrance diffusers that can be worn. In places where the skin is most vulnerable, the precious metal is warmed up so that the scent can travel. Any skin contact with the perfumed liquid is thus avoided.

“Ritual of wearing perfume”

Cum Laude
Nominee Melkweg Prize
Nominee Keep an Eye Grant

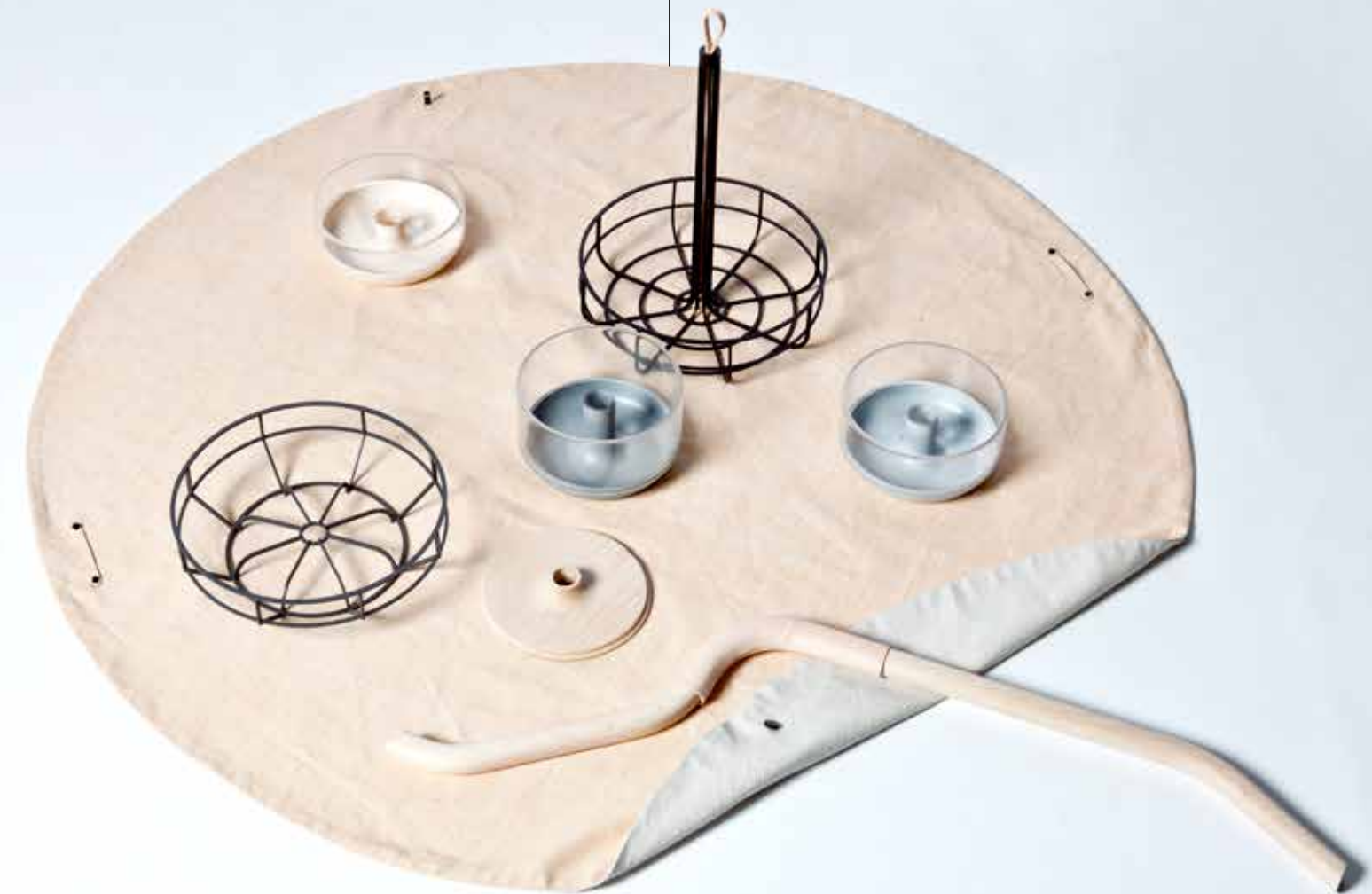




Urban Picknick

“Knapsack 2.0”

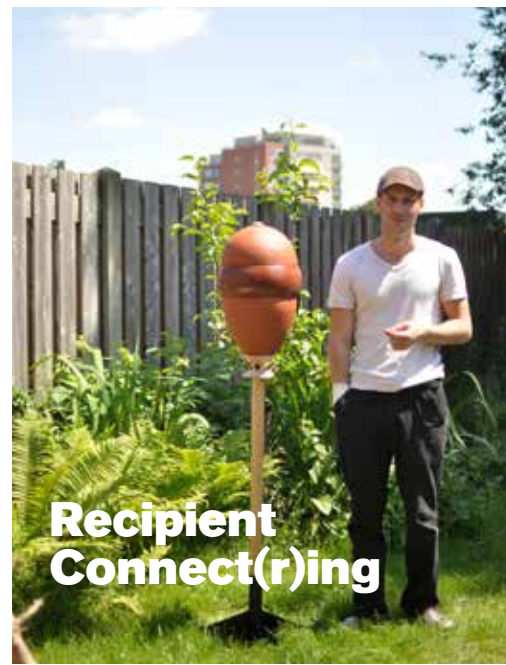
All of the villages and cities in the Netherlands are full of lush green areas that serve as perfect picnic spots. Jody Kocken developed a modern version of the knapsack to bring your food and picnic cloth with you. **Urban Picknick** is an iconic stick that you balance over your shoulder, with a cloth tied into a bundle holding stackable tableware, and the fabric of the bundle doubles as a tablecloth.



Beehive

Insecticides, mites, decreasing numbers of beekeepers and a shortage of food in the countryside: bees are having a difficult time. Coen de Koning has designed an oval beehive which allows any private individual to keep bees in the garden. "The city provides a variety of foods for bees. This hive is easy to maintain; bees feel at ease in the oval shape," De Koning says. The **Beehive** consists of three parts. The bottom part is where the queen lives with her hive. She cannot fit through the openings which open onto the middle part where the worker bees store the honey. The opening at the top allows the beekeeper to pour in sugared water when there is not enough food for the hive in winter.

"A beehive in the garden"



Weather, Feathers and Frost

In addition to being a designer, Martijn Koomen is also captain of a submarine, and he flies hang-gliders, and in this capacity he is very interested in meteorology. His **Weather, Feathers and Frost** visualizes temperature, atmospheric pressure and wind. Inside his 'weather glasses', downy feathers float on the air currents, and a drop in temperature will cause crystals to form. Koomen has used two of these weather glasses as construction elements for weather stations that visualise temperature and wind. They provide information on the immediate weather situation, thus forming a link between two environments: making those indoors aware of the weather outside.

“Weather conditions in a window”



Carbon Dioxide Digesters

Since we are producing more greenhouse gases than nature can eliminate, the earth is heating up. Vincent Kuyvenhoven became intrigued by the phenomenon that serpentine stone holds and breaks down carbon dioxide. “By taking this stone out of the ground and exposing it to the atmosphere, we can help nature process the carbon,” says Kuyvenhoven. His **Carbon Dioxide Digesters** are applications with a double function. A roof tile for example, that catches CO₂ from the air, or a poster with ‘serpentine ink’ that reveals an underlying message after a few rain showers. His illustrations book contains more ideas. For example for the tarmac roads of the world: replace the hazardous quartz sand with serpentine and exhaust fumes can be partially neutralised right on the spot.

“A natural remedy for carbon dioxide”



SHAeRE

“Meet the neighbourhood”

Current social media websites are perfect for connecting and sharing with a network of people that you know. But what about people within your community, that you aren't necessarily acquainted with yet? Barbara Larcin sought to create a neighbourhood social media platform that can bring people together both online as well as offline, in the real world. Want a BBQ in a hurry? No problem, find a neighbour with one to lend. Need a reliable babysitter? There might be one living in your street. The **SHAeRE** platform helps people to help each other. After all, the more you share, the easier life gets.



MAN AND LEISURE



Dearbio T.F.

Modern consumers constantly crave the latest gadgets; easily bored with what they have. This throwaway culture clogs up landfill sites with non-biodegradable objects that are still functional. To reduce this waste, Connie Lee designed **Dearbio T.F.**; a series of eco-friendly products made of a tapioca-based plastic. Tapioca grows readily in any tropical region and can be completely composted within months. Her series features everything from facings for consumer electronics such as speakers, to desk lamps, to planters. All are flat-packed to reduce transport costs and packaged in the same biodegradable material. Part of the profit is channeled back to the tapioca farmers.

“No-guilt gadgets”



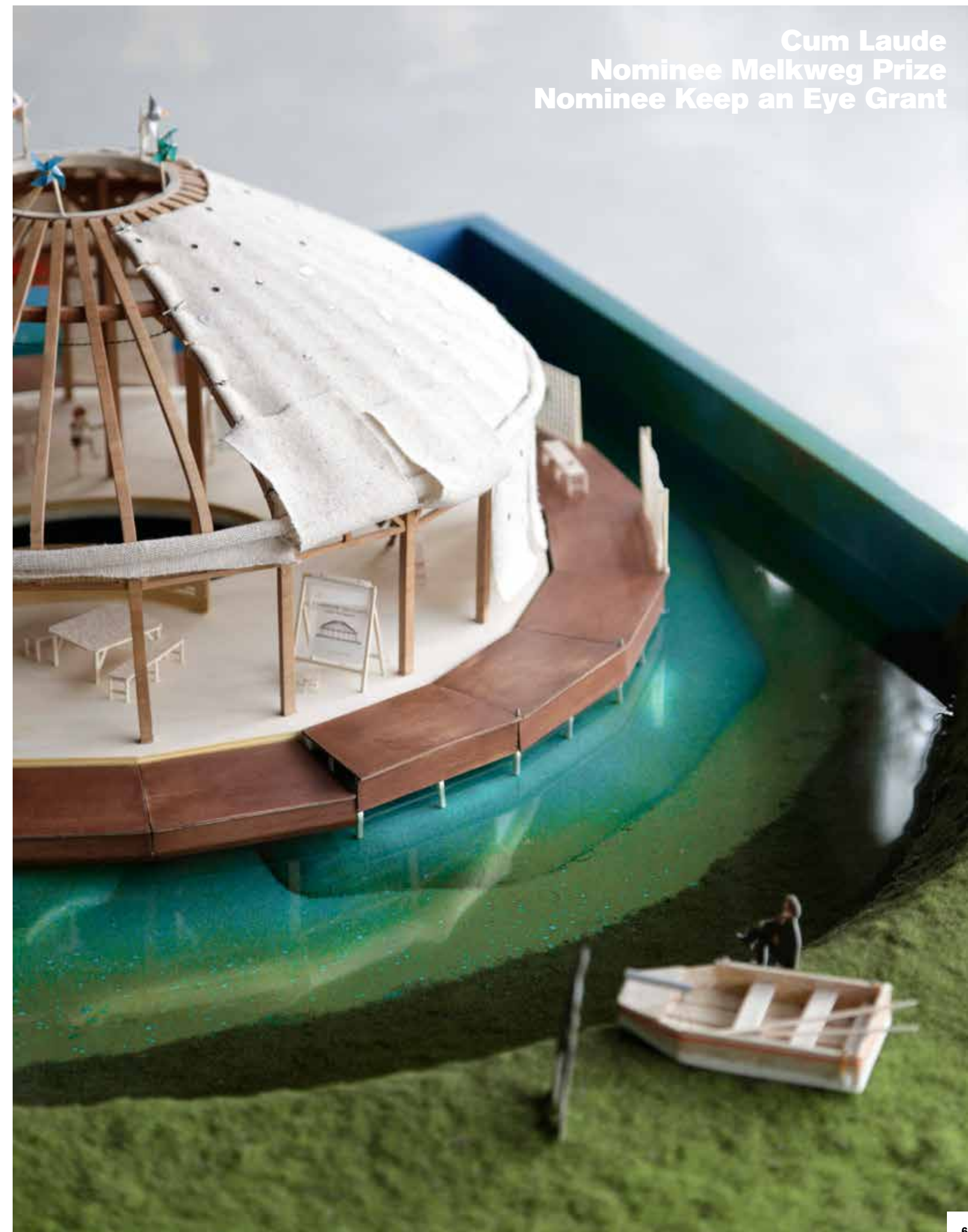
Niko Leung (1)

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Class in the River – Atelier de Dommel

What better way to learn about nature than to be surrounded by it? In a reaction to her belief that nature in the Netherlands is run too much like an industry, Niko Leung created a floating river classroom for Waterboard De Dommel. Here, children can literally get in touch with nature through all of their senses. Their artistic responses to what they encounter are displayed on the façade, and so the **Class in the River – Atelier de Dommel** education centre also becomes a public performance space. Its open architecture stimulates an organic interaction with the environment, reinfusing this long over-regulated landscape with life and poetry.

“Nature’s classroom”



Cum Laude
Nominee Melkweg Prize
Nominee Keep an Eye Grant

Infected

After backpacking through Latin America for eight months, Danielle van Lunteren was struck by the contrast with the clean and tidy Netherlands. "It seems as if we are afraid of filth here," Danielle says. It became the starting point for Infected. "I wanted to create a collection of chic handbags that would become **'infected'**." She set out from a simple clear-cut shape, but subjected the leather to outside influences to taint it. The impact of the acid, heat, perforations and tears has deformed the hides, creating new shapes and designs. In some, the infection hides inside the seam, in others it has taken over the entire bag. Because the handle is integrated, the user's arm will also fuse with the bag. Infected is a demonstration of the beauty of imperfection.

"The beauty of infected skin"

Cum Laude
Nominee Melkweg Prize
Nominee Keep an Eye Grant



Undercover Carpet

“A volcanic landscape
blackened by the heat”

“Stones possess a magical quality,” according to Danielle van Lunteren, who has taken home stones by the bagful in her lifetime. They are precious memories of sunny beaches strewn with the smoothest pebbles, of a walk along the wild cliffs or across a volcanic landscape blackened by the heat. Undercover Carpets bring the nostalgia of these special outdoor moments into the home. Stony carpets that may look like they are hard, but aren't. The mix of foam and transparent rubber or silicones can take on the shape of stones in all their guises: mat or shiny, smooth or course. Create a pebbled beach on your roof terrace, a riverbed in your sunroom, or a rocky trail on your balcony. **Undercover Carpet** can be any of these.

Insected

From bees and caterpillars, to beetles, dragonflies and glow worms; nature's own eyecatchers are the inspiration behind **Insected**, a collection of women's fashion textiles that literally glitters. Drawn to insects by their bright colours, metallic sheen, shimmering shells and furry limbs, Barbara Medo has created fabric for the modern femme fatale; a woman who is not afraid of standing out from the crowd. From laser cutting to latex, Barbara embraces a whole range of the latest materials and techniques to achieve her desired effect.

"From insects to fashion"



Upcycle

Since her childhood, Claire van Meeteren has always been fascinated by the tiny parts usually hidden inside machinery. Wanting to reveal the beauty of these fascinating shapes and striking colours to all, she designed a collection of jewellery called **Upcycle**. Old printer parts, broken telephones, clocks, mixers and cameras; all found their way into her work, giving them a new lease of life. In addition to an innovative use of materials, she also explores new ways of wearing jewellery: suckers added to sculptural ornaments show off the shoulder and elastics fasten eyecatching accessories to the back of the hand.

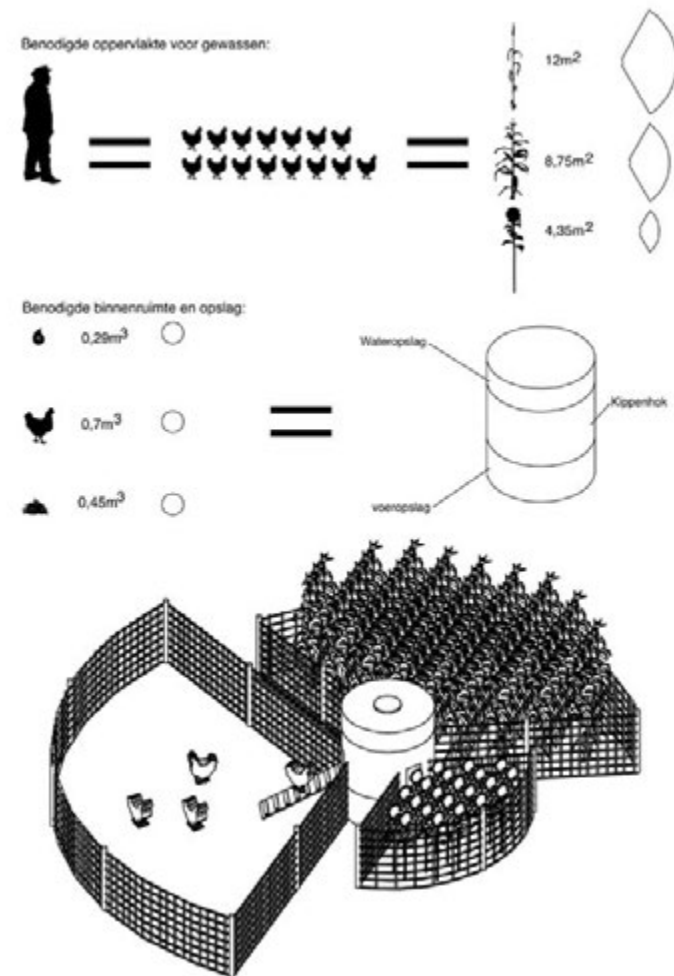
“Rescuing machinery’s hidden gems”



Brabant Livestock

What if you were to put all the animals in Brabant in one place? There are quite a few, so it would be a huge animal city. Ruben van Megen has figured out the numbers for the **Brabant Livestock**/meat production and integrated them in his infographics. He starts with the bio-industry's mass production, but he also highlights the other side. Because, what if we approached meat production as an autarky? Imagine every family keeping their own livestock in the back garden; what would they need? Van Megen has done the maths for us and skilfully visualised it in a series of diagrams. With 24 square meters, 3.75 chickens and some corn, wheat and sunflowers you could easily last a year. Like an industrial seasonal clock, a specially designed machine indicates how the crops are faring and when to sow or reap them.

“Meat from your own garden”



Veil and Reveal

Brit van Nerven has asked women which parts of their bodies they are happy to reveal and which parts they would rather cover, and why. Opinions varied: from completely covered to completely revealing and everything in between. Veil and Reveal explores the nuances between these very personal demands. This modular collection of loose items has been based on the female body. They are literally 'pieces of clothing' in different kinds of fabric and different shades of black, that can be combined according to the user's wishes. **"Veil and Reveal** is the representation of my research, through which I want to attach new values to fashion," Van Nerven says.

"Nuances in revealing skin"



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Ceramic Paint, Collection Cornwall

**“Paint made from
industrial materials”**

Kirstie van Noort has made a colour palette consisting of 108 different colours made with resources from the porcelain, tin and copper industries in Cornwall. The colours display the richness of the landscape in which these industries were once active. In order to turn them into ceramic paints, the resources were dried, powdered and watered down, after which they have been applied to earthenware, stoneware or porcelain as a colouring. **Ceramic Paint, Collection Cornwall** consists of a book and a box. The book provides an overview of all the steps to develop the colours; the box displays a selection of 42 colour samples, making the collection tangible.



MAN AND WELL BEING

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Airline Food Printer

While technology is fast transforming culinary trends at ground level, little is changing in the air, in Tim Notermans' opinion. "Airplane food now is cuisine at its most conservative," he says. To open up our minds to new possibilities, he has designed an **Airline Food Printer**. This futuristic concept envisages a world where during the flight, entire meals can be printed out in 3D at the touch of a button to suit individual dietary needs and palates. An athlete en route to the Olympics could opt for a high-protein snack, while an Asian family on a long-haul flight could select a satisfying dinner. The high-tech galley area could also serve as a social hub during the journey.

"High-tech in-flight food"



MAN AND ACTIVITY

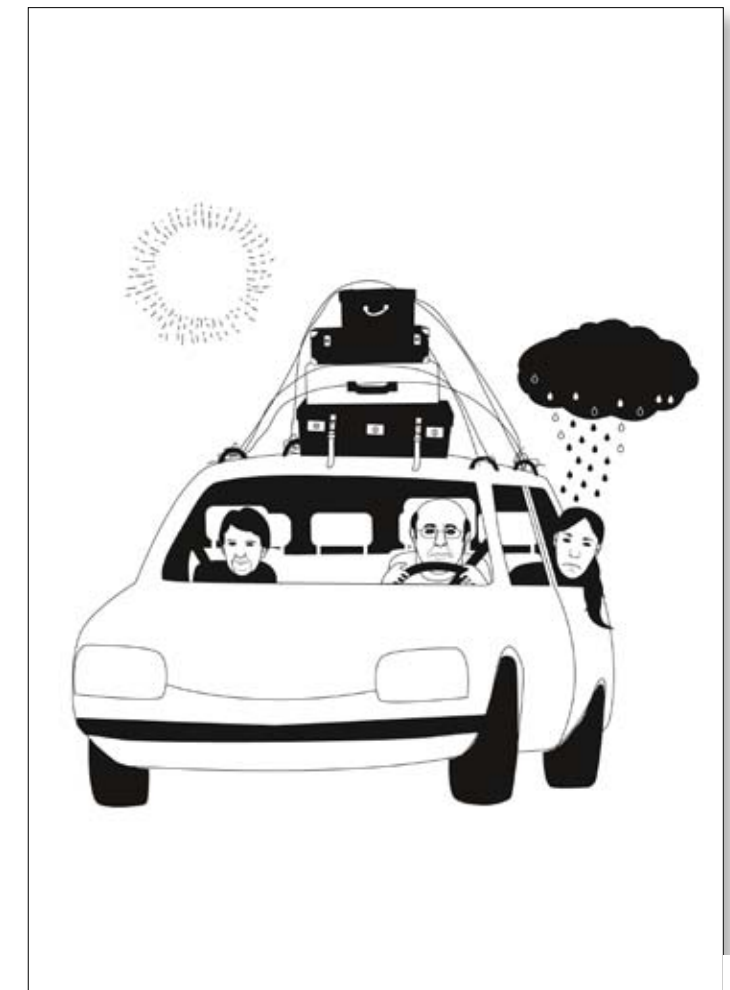
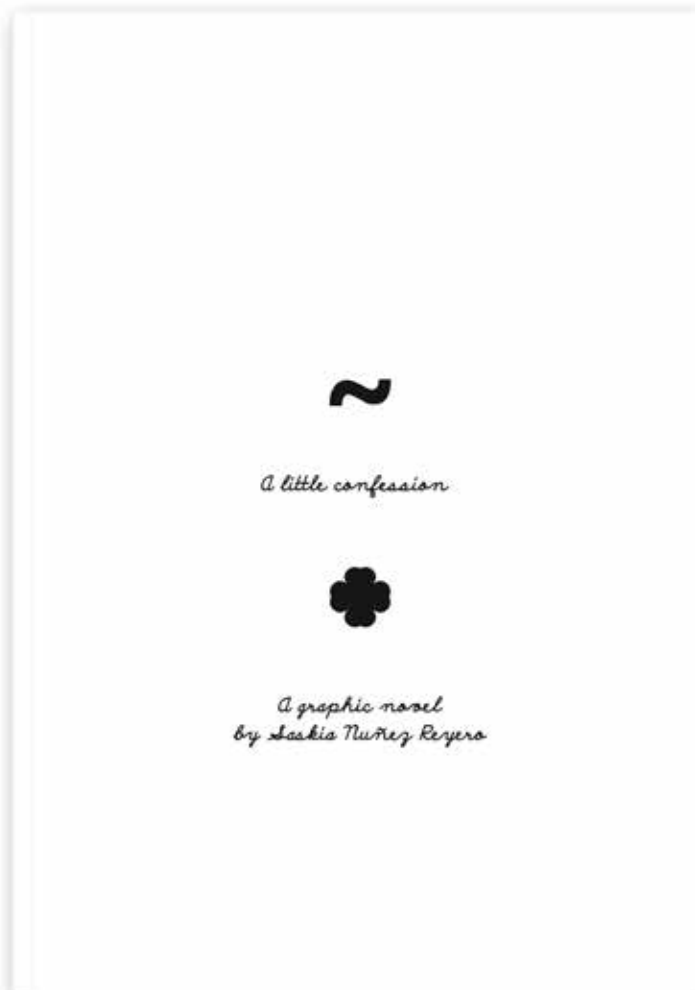
A Little Confession

A resoundingly Spanish family name, two loving if strict Spanish parents, and five weeks of compulsory family visits to Spain every summer during her childhood. And still Saskia Nuñez Reyero feels Dutch. A confession done upon graduating, with knees shaking, to her parents who in their turn have done all they could to keep her from denying her origins. With her heartbreaking and yet very funny illustrations Saskia demonstrates how she has always felt like an outsider as the daughter of two Spanish immigrants in Brabant. Her book **A Little Confession** tells her story in words and pictures. "This is my coming out: I am a Dutchwoman."



I
am
Dutch!

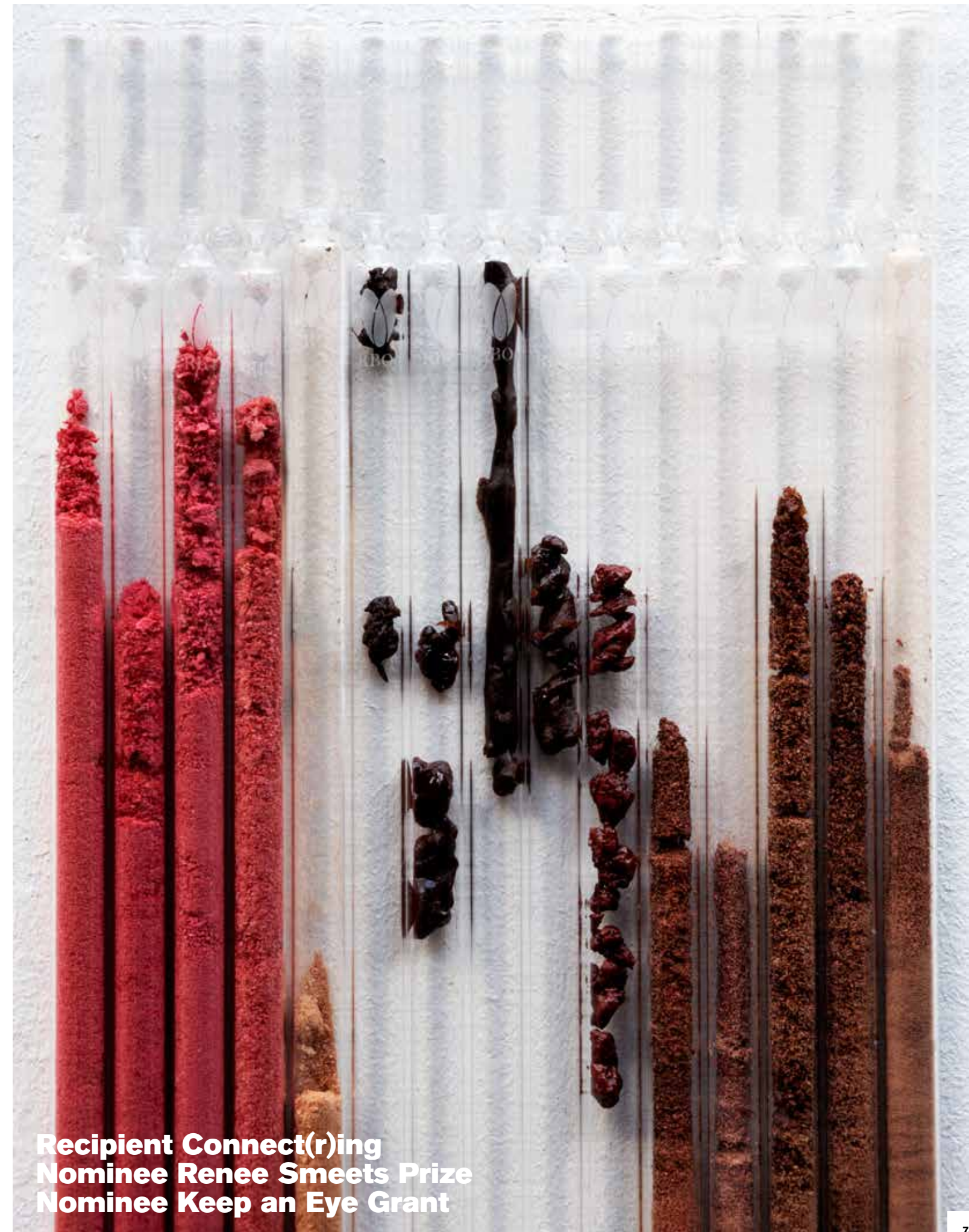
"An unconventional coming out"



Victoria

Laura van Os has developed the first ecological pesticide against the Varroa mite, the arch enemy of bees. This parasite is currently combated using a chemical oxalic acid: effective against the mite, but in the long run, bad for the bees and the environment. Van Os has tried to find a more friendly option that would be equally effective, and has found it in rhubarb, specifically the Victoria variety of it. She has studied the best way to extract and thicken it and has experimented with pressing, blending, boiling and freeze-drying. The results come in elegant little ampoules which beekeepers can order through her website. It has been established that **VICTORIA** is harmless to bees. Whether it will permanently wipe out the mite remains to be seen, but the initial results are promising.

“Save the bees using rhubarb”



**Recipient Connect(r)ing
Nominee Renee Smeets Prize
Nominee Keep an Eye Grant**

Unfocused

“Society demands a certain focus from us, whereas I like the effortless beauty that is created by not focusing on a particular thing,” says Wonmin Park. His answer to today’s constant pressure on people to concentrate is **Unfocused**, a table made of moulded resin treated to create a ‘blurry’ look. The effect is similar to frosted glass, with a dark shadow organically emanating from a fixed point. The table is designed as an aesthetic statement championing a more relaxed perspective. For him, such a momentary haze allows us to enjoy life at its simplest and most pure, far from the social constraints that cloud our vision and prevent us from seeing what is really important.

“Hazy table”



Folie – Bellevue

Shirley van Piere mirrors landscapes and objects in such a way that you have to look twice to see how the land lays. Just as she intended. "With **Folie – Bellevue** I am trying to show people how beautiful Brabant is." Van Piere drew symmetrical mirror-axes straight through landscapes, parks, bridges, fences and benches. By doing so she has created curious scenes and distorted images with deceptive vanishing points running down the middle. "A new type of landscape architecture," says Van Piere. She then translated the processed images from her photo book back into 3D: detailed models, detailed cutting montages and larger than life-sized products are the building blocks of a surprising and symmetrical park.

"Mirrored landscapes"



**Nominee Renee Smeets Prize
Nominee Keep an Eye Grant**

Pieter-Jan Pieters (1)

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Sound on Intuition

No more toiling away for years to learn how to play an instrument, from now on you can simply transform your feelings into a piece of music. Pieter Jan Pieters' **Sound on Intuition** project makes it happen. The electronic devices contain sensors that will transform intuitive movements into music. If you lift your hand, the tone will follow it and rise. Your foot tapping the floor and your finger bending will translate into a rhythm. "Many people may be able to express what a piece of music should sound like to them, but taking that step towards composing it will often be too much. And my instruments make this part very simple. All you have to do is listen to your feelings."

"Transforming intuitive moments into music"

**Cum Laude
Winner Keep an Eye Grant
Nominee Melkweg Award**

MAN AND MOBILITY

Soundscape

We are increasingly listening to computerised sounds. The digital standard ignores the unique nature of a person creating and influencing acoustic sounds himself, Pieter-Jan Pieters says. With **Soundscape** he intends to make us rediscover how we can play with sounds. "Sound is influenced by material, space, or pressure. It will always take on the timbre of the space the sound is sent across, and every material has its own sound." This glass cocoon, with two corks acting as a microphone and speaker, allows us to hear how this works. When it is empty, the effect is of a ringing tone; when it is filled with feathers, the sound is dampened, and water gives yet another experience. The cocoon thus produces a series of unique sounds that are a far cry from the prefabricated sounds from a computer.

"Shape your own sound"



“Healthy bites for the road”

These days, many hours are spent commuting. Yet, the selection of roadside snacks available en route remains limited and often unhealthy. Zoe Piper decided it was high time for improvement and designed **E&T**; short for Eat & Travel. Health and sustainability stand at the forefront of these savoury snacks. They are all bite-sized and finger-friendly, for no-spill nibbling while on the move. On the menu are: cheese rings, vegetable pops and protein squares. They are packaged in cardboard tubes for easy access and can be recycled.



“Food is fashion”

“With 9 billion people, food is going to be the next power tool,” says Anouk van Ranst. She presents her vision on the future of our food in an impressive inspiration book. “Food is fashion,” says Van Ranst, who with **Trend Food Forecast** is moving into the field of trend, brand and experience design. At a presentation in Paleis Het Loo, guests attended a trend lecture after which they could taste and experience her predictions. The trend tasting offered guests a range of new flavours served in a unique series of tableware: moulds of her body, a literal interpretation of “take this and eat, for this is my body”. Trend Food Forecast remains a surprising experience – in culinary, tactile and visual terms.

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Bike Spikes

Snow and ice are no fun at all in traffic. Cars have had winter tyres and skid chains for years; from now on, these are also available for bicycles! With Cesar van Rongen's **Bike Spikes** wintry slips and slides are a thing of the past, without having to change tyres. A rubber casing with iron spikes to cover the bicycle tyre gives you grip on icy stretches, and on ordinary asphalt they will still be comfortable. The special winter bike tyre can easily be fixed to any city bike with the little key that comes with it. And when it thaws, the Bike Spikes can be taken off in an instant and folded into a compact little package.



**“Get a grip on
a winter’s day”**

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Leather Series

The supple and at the same time tough characteristics of leather have inspired Thomas van Rongen. He has brought the two properties together into a single piece of leather and used this to create his **Leather Series**: a backpack, laptop sleeve and a credit card holder for men. The hard-wearing bottom parts of the products have been pressed inside a mould, adding strength to the leather and ensuring that it forms a safe cover for its content. The products are closed by folding or rolling up the supple upper part of the leather. Hand-stitched synthetic yarns and 3D-printed fasteners form a contrast with the traditional feel of the leather.

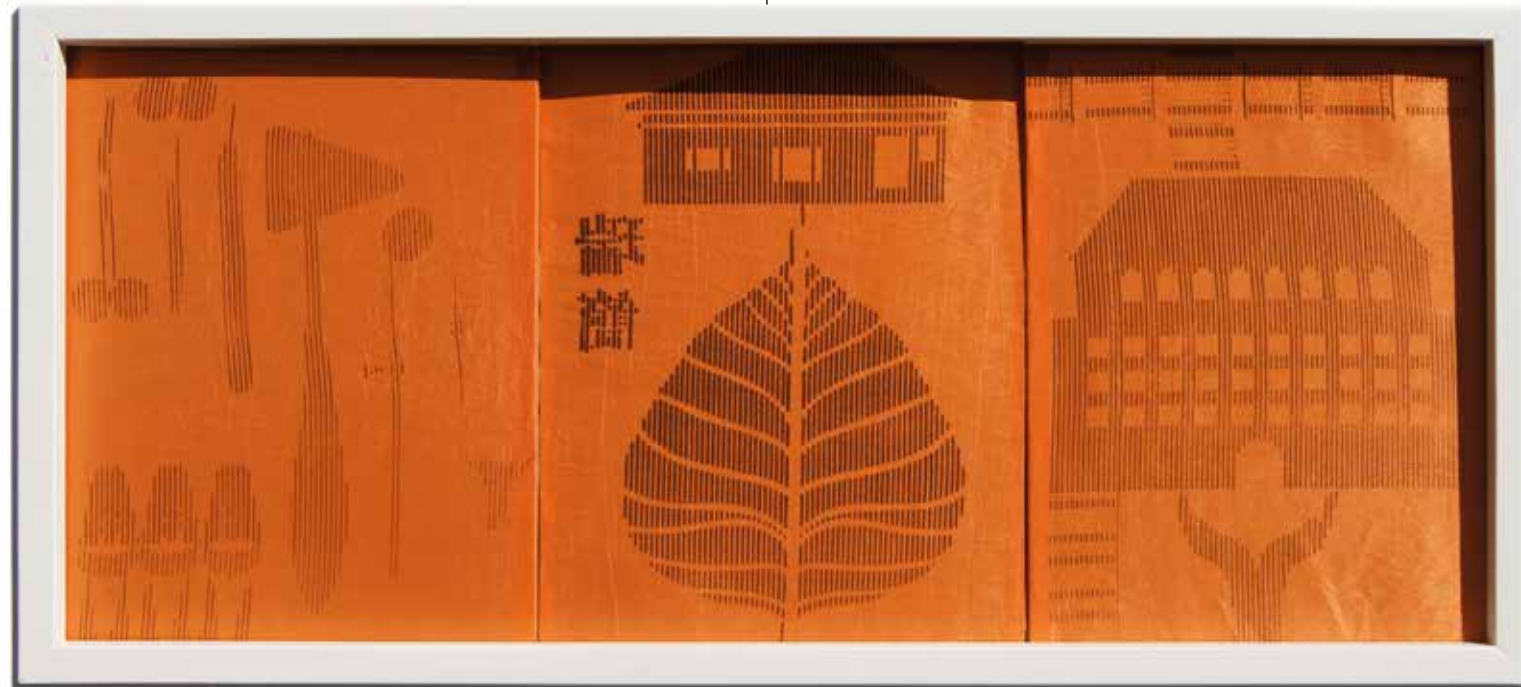
“Multi-functional leather”



Window Stories

“The visual impression we get of a retirement home is often uniform and impersonal. Older people are reduced to becoming an anonymous group requiring care and placed in a standardised space. Lisanne Rozemeijer is doing away with this image. Instead of hanging the same perfunctory curtain in front of every window, she has given each resident a personal, tailor-made curtain with his or her own Window Story on it. Illustrations representing events that have stayed with them forever, experiences that have warmed their hearts and special qualities draw these people back from anonymity. Differences in technique, colour and division make sure that each story is unique. **Window Stories** celebrate the eventful lives of the senior citizens behind the curtains and encourage contact with the outside world.”

“Curtains that tell a life’s story”



Food Pharmacy

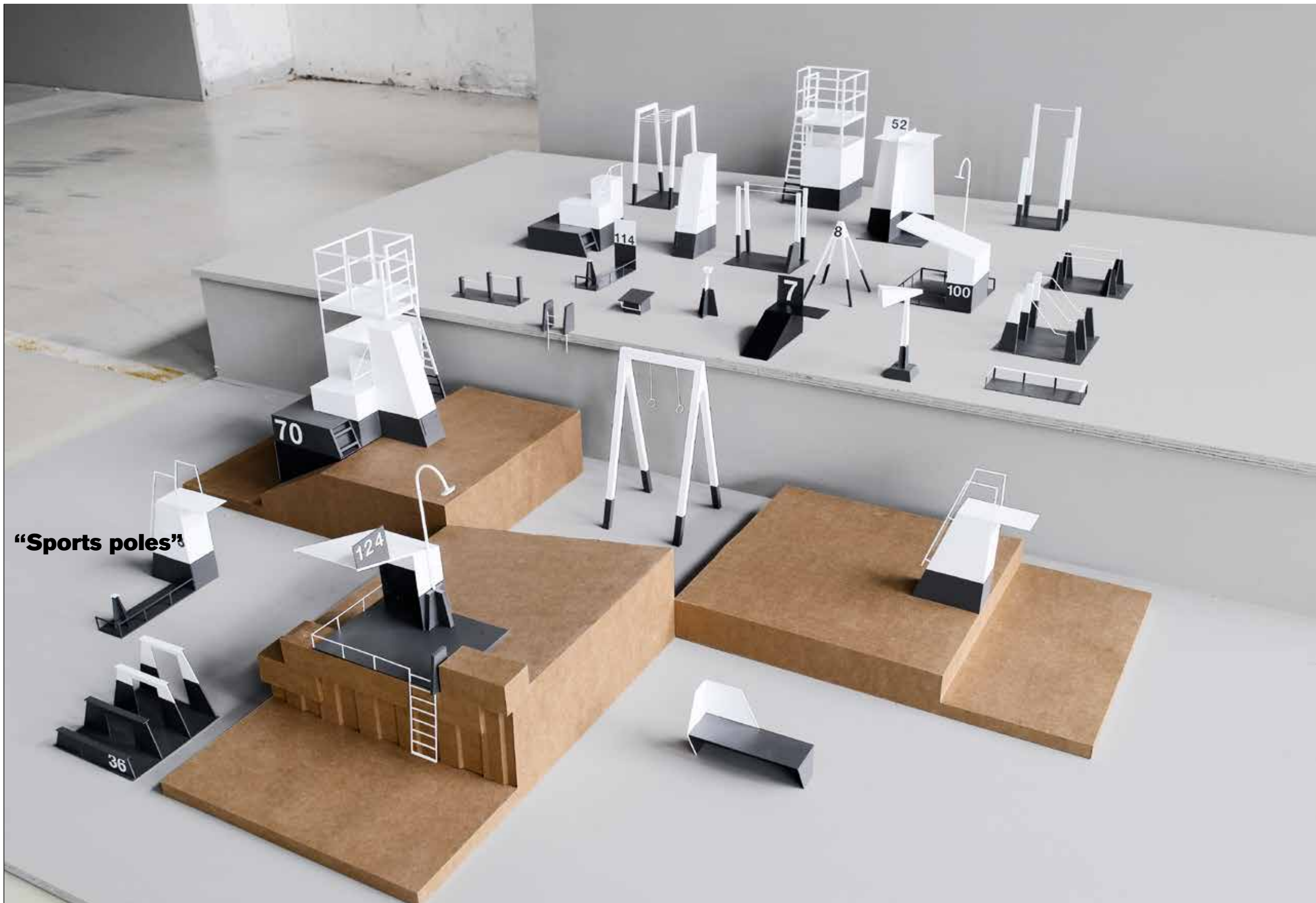
Hippocrates, the founder of western medicine said it all along: "Let food be your medicine." "Instead of taking medicines we should be eating more vegetables, fruit, fatty fish, whole wheat products and nuts," says Maaïke Schuitema. But because we don't believe in food as a medicine until we hear it from a doctor or pharmacist, Schuitema made a food pharmacy. **Food Pharmacy** dispenses food as medicine. The labels on the bags of vegetables, fruits and herbs show the medicinal information. For example Broccoli: Daily recommended dose: 115 grams; good for the bladder, stomach, lungs and memory. Schuitema is trying to raise awareness. "Our daily food can help us stay healthy."

"Food as medication"



129

The canal from Eindhoven to Helmond is lined with **129** poles at 100-metre intervals. Formerly used for boat navigation, Jasper Selen has given the poles a second life by viewing them as a modular system that can be used for the sports people pursue alongside the canal as well as on the water. "Sports are all about rhythm, timing and distance. The evenly spaced poles are perfect for that." Sometimes two sports meet at one pole and can be combined. "Next to the diving board for swimming, for example, there is also a camera tripod. A fisherman can photograph his catch, as well as the dive of a swimmer."



"Sports poles"



Seed Saviour



There are over 7,500 tomato species, and yet only a few are found in supermarkets. To counteract the effects of monoculture and preserve the rich diversity of species for current enjoyment and future generations, Sebastiaan Sennema has designed **Seed Saviour**. This is a starter kit for growing original, non-hybrid, 'heirloom' vegetables. It comes complete with a bamboo spade, coconut seedling tray, compacted soil, and screw-on head that transforms any plastic PET bottle into a watering can. The kit is also a portal to an online community, where own-grown seeds (and stories) can be swapped and shared.



“Securing seeds for the future”

**Cum Laude
Winner Melkweg Prize
Winner Keep an Eye Grant**

Urban Harvest Series

Sebastiaan Sennema's **Urban Harvest Series** is not just about engaging urbanites with green fingers and a lack of garden. It's about integrating nature and cultivating a consciousness of its mechanisms into our daily home life. The unit combines an oak table for potting and preparation, a terracotta cooling tray for storing harvested produce, and a new, aesthetic take on the traditional 'worm bin' for the natural composting of kitchen waste. Together the components encourage the user to think about larger environmental issues while gardening, such as water consumption, food waste and recycling. And so, this unit is more than a possession; it's a philosophy.

"Urban gardening for greener thoughts"



**Cum Laude
Winner Melkweg Prize
Winner Keep an Eye Grant**

Blended Materials

Demolition waste is often used as a foundation for roads, but Tom van Soest has thought of a better second life for old construction material. His blender grinds glass, bricks, concrete and even entire sinks into powder. By baking the powders in a specific mix at a high temperature, new stone-like materials are created with which you can build again: **Blended Materials**. Van Soest conducted many experiments to find the right mixture, shape and heating process. His series of 'trial bakes' show an enormous variety in colour and texture.

“It's all in the mix”



Conductive

A tabletop mapped with lines of metal. The conductive threads of copper feed into the electricity grid and special light objects switch on as soon as their legs make contact with the tabletop. The intensity of the light changes across the surface. In the middle of the table it is calm and soft to be suitable for dining. Away from the centre the lights burn brighter, good for reading. "I have exposed the technology that is usually hidden in all electrical appliances," says Daan Spanjers. **Conductive** presents the aesthetics of technology as an integrated part of the design.

"The aesthetics of technology"



Benjamin Spöth

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Pollinators' Paradise

Beetles, wasps, bees and moths: all are welcome in Benjamin Spöth's **Pollinators' Paradise**, a modular garden fencing system to provide food and shelter for nature's creepy-crawlies. "About one third of the food we eat is dependent on insects for pollination. The population levels of many important pollinators have been seeing a steady decline, primarily due to monoculture and loss of habitat," says Spöth. Individual elements can be integrated into the structure to cater to specific species. There are hollow rods and twigs for nesting, hardy refuges for winter, and pots for flowering plants, guaranteeing a steady supply of nectar throughout the year.

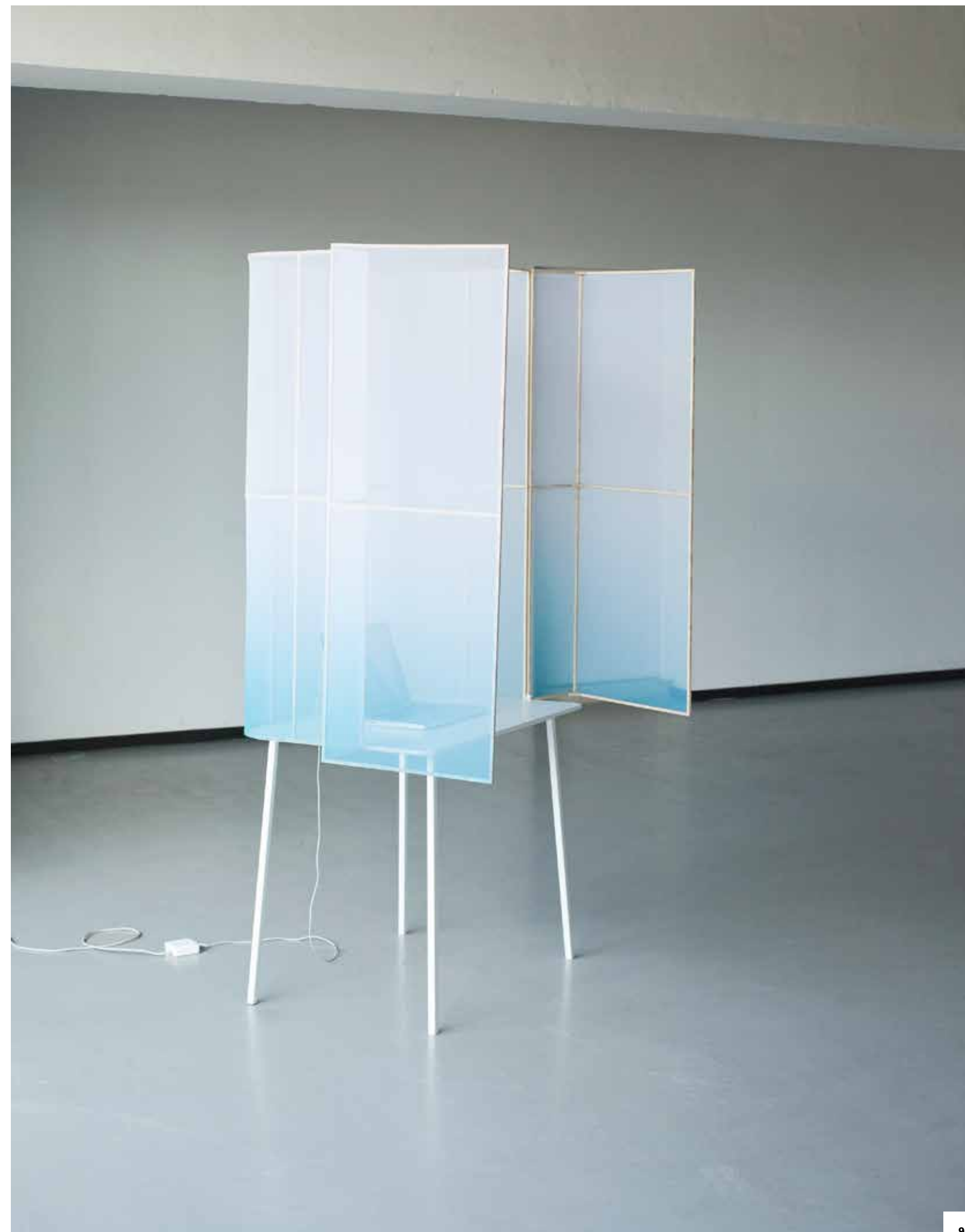


**"Insect-friendly
garden fence"**

Fading Desk

The computer has established itself as part of the living room without being a conscious part of it. The division between living and working is fading. **Fading Desk** plays with this phenomenon and gives the computer a place of its own that is very worthwhile. Not a boring workspace hiding in an unobtrusive corner, but an elegant piece of furniture that engages with the interior. The semi-transparent cover does not close off the workspace from its surroundings, but aids concentration. Vice versa, you can see the computer, but details disappear behind the misty print. When work is done, the screen is closed. Put a lamp in it and it becomes a special light object in your home.

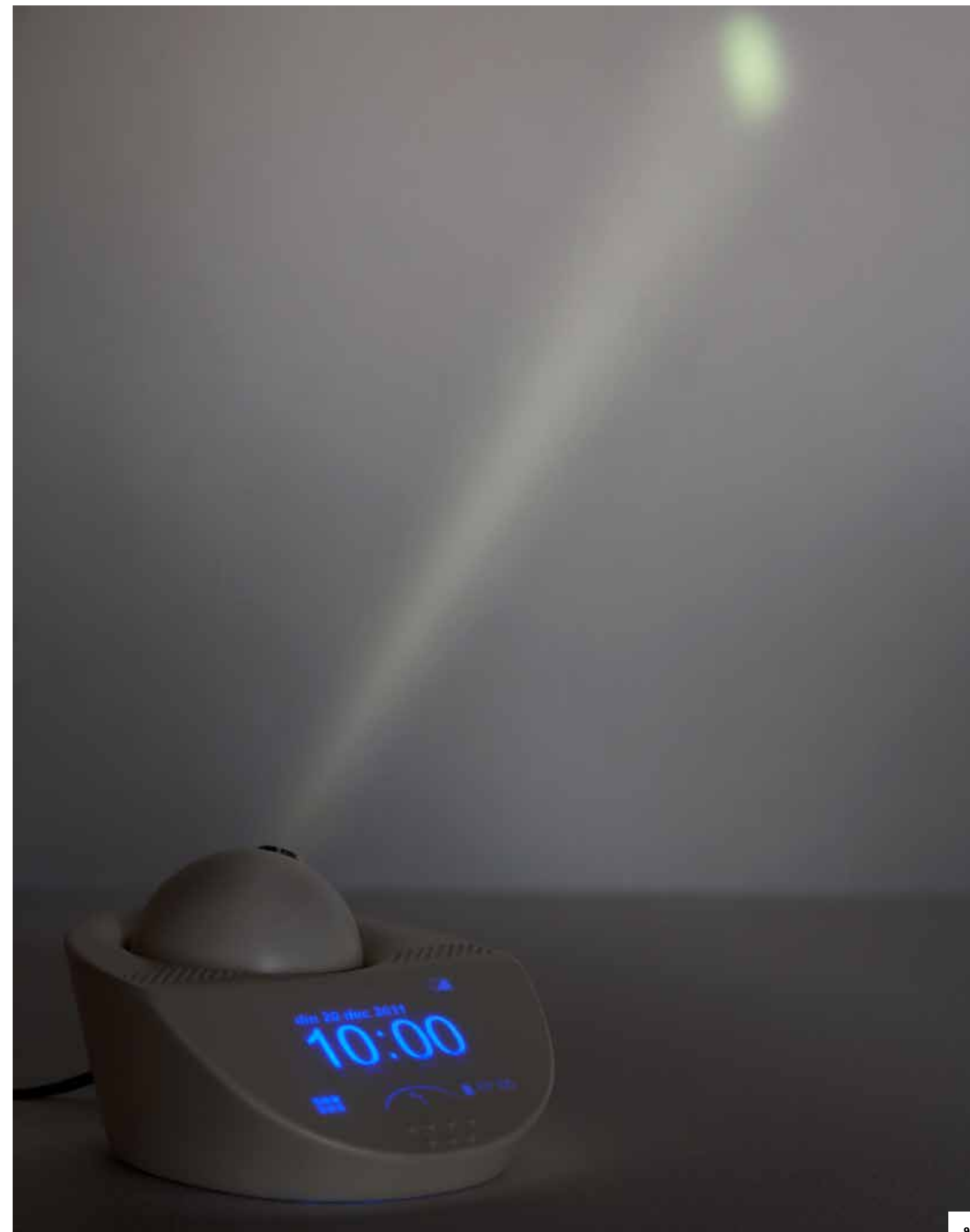
“Fading desk for living room”



Sleeplight

We are all getting busier and busier which makes it difficult for many of us to fall asleep at night. The **Sleeplight** developed by Liese Steigenga projects a slowly revolving light on your wall or ceiling. This soothing, almost hypnotising movement allows your thoughts to come to a rest, makes you less prone to the day-to-day worries and helps you gradually fall asleep. Soothing natural sounds or pieces of music support the light. But the Sleeplight can do more than help you fall asleep; it can also help you wake up. It has an alarm function, can display the time, play music and record sounds.

“Soothing light”



Anonimus et Libertas

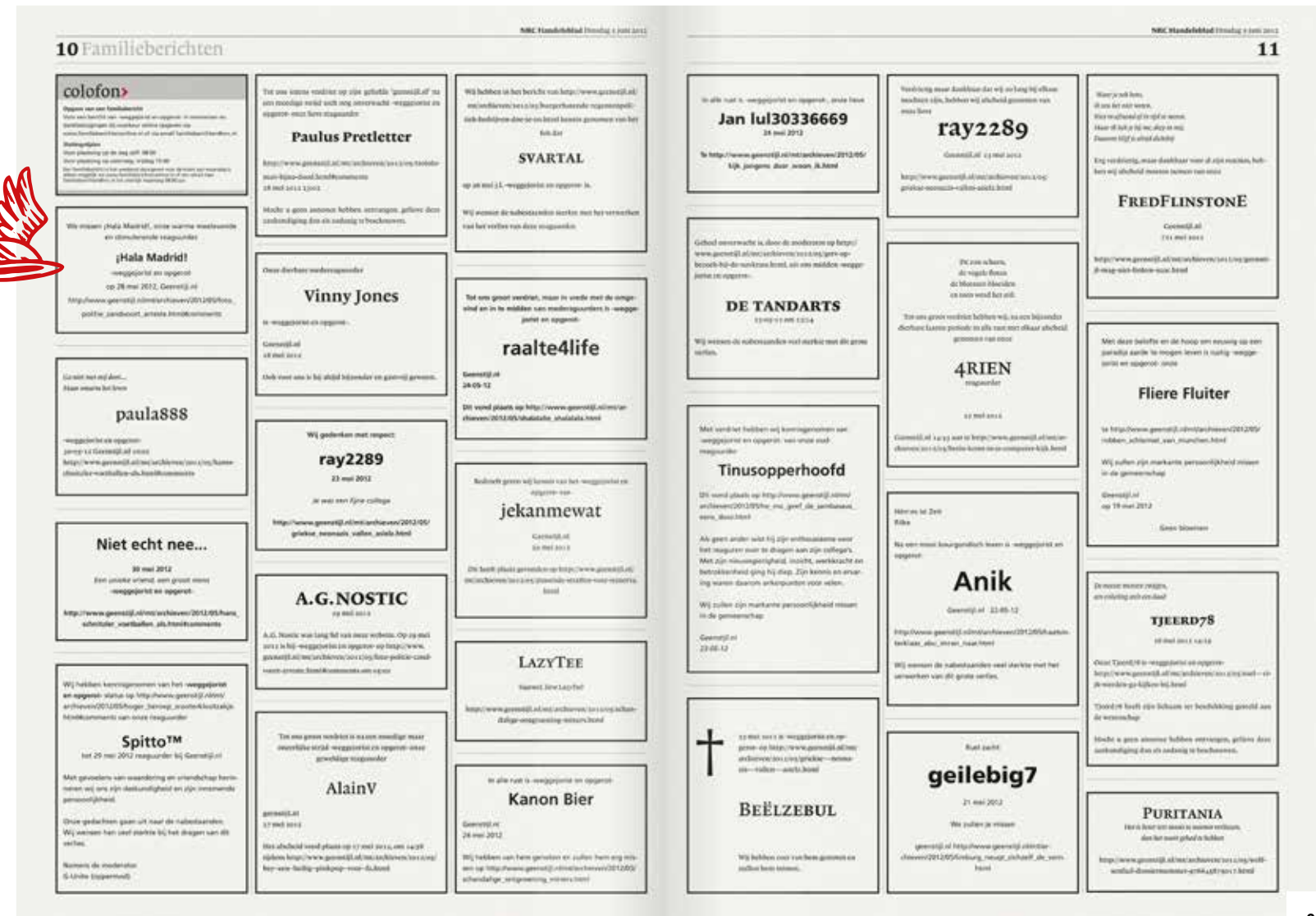
The freedom of speech is sacred. Yet, when people air their thoughts in anonymous online posts, often content gets compromised, believes Eva Storck. On the internet, boorish badmouthing scores more points than informed opinions because there are no personal consequences for the user. The social consequences however, are vast. Extreme stances dominate the debate, drowning out subtle argument. To expose this negative trend, Storck created a special edition of Dutch newspaper NRC Handelsblad, filled cover-to-cover with anonymous online responses to current affairs issues. The result is **Anonimus et Libertas**; a physical embodiment of how anonymous online behaviour influences offline perception of the news in a 'digital butterfly effect'.

BARBERTJEHANGT Men zegt wel dat ze het niet erg vinden omdat ze niets te verbergen hebben, maar ik weiger als een crimineel behandeld te worden. Wat denkt Neelie wel? Een helemaal fout oud wijf, ex van Peper en zij denkt dat ze via de EU ons in een muilorf te duwen. Slopen die EU.

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"The digital butterfly effect"



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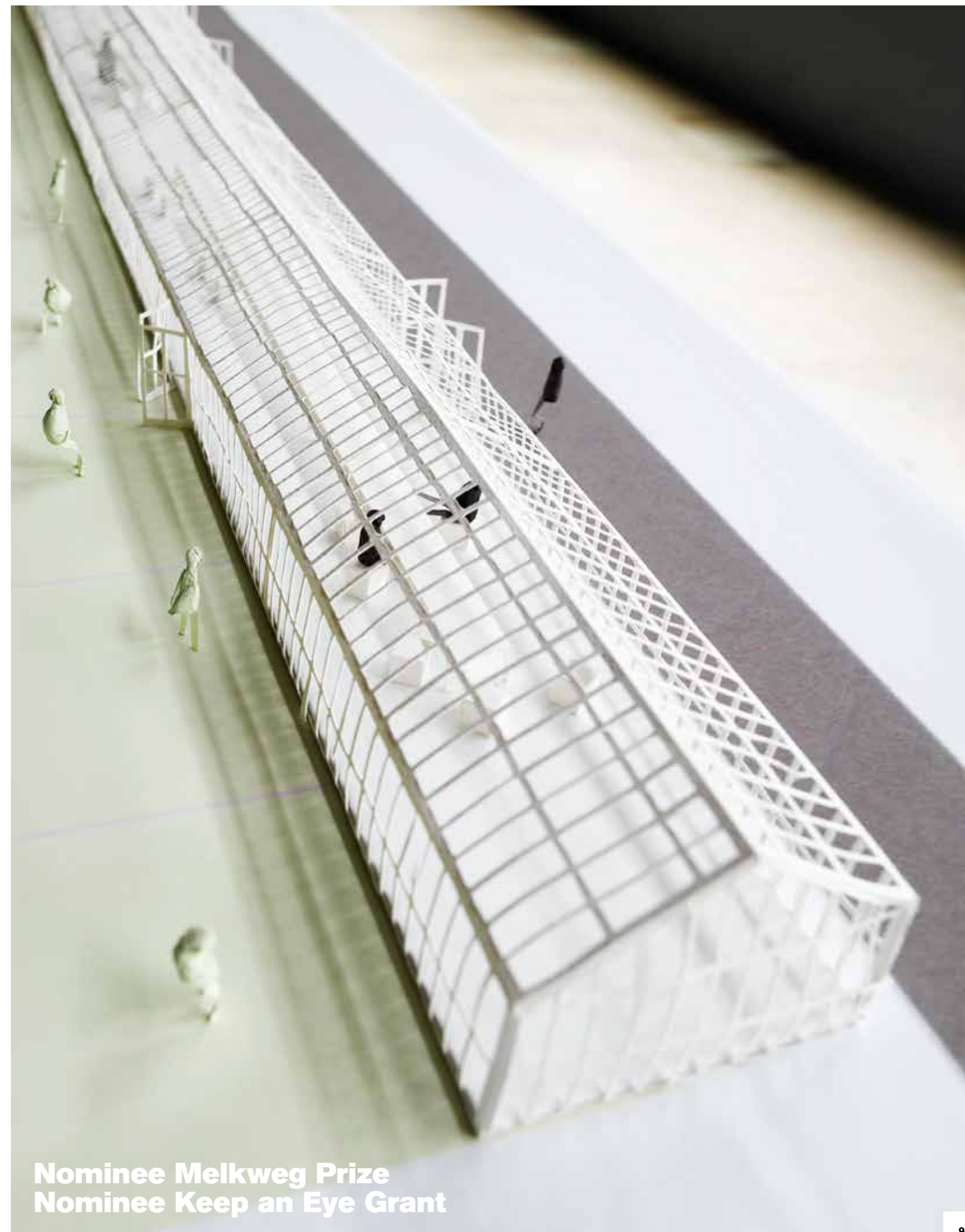
Crossing Borders



Anne van Strien has transformed the divide between collective space and public space by stretching it. "It creates an area which is a valuable place for encounters to take place." She has, for instance, moved the bus shelter near an old people's home so that it now merges with the entrance. She has stretched the wall surrounding a cemetery to become a sanctuary where visitors can commemorate and people walking by can take a seat. Van Strien replaced the fence around an allotment with an orangery where people can taste the crops grown in the allotment. Open to the public at harvest time, but in winter, a place where the gardeners can keep their plants safe. **Crossing Borders** connects two adjacent worlds and turns a partition into a connection.

"Turning a partition into a connection"

MAN AND PUBLIC SPACE

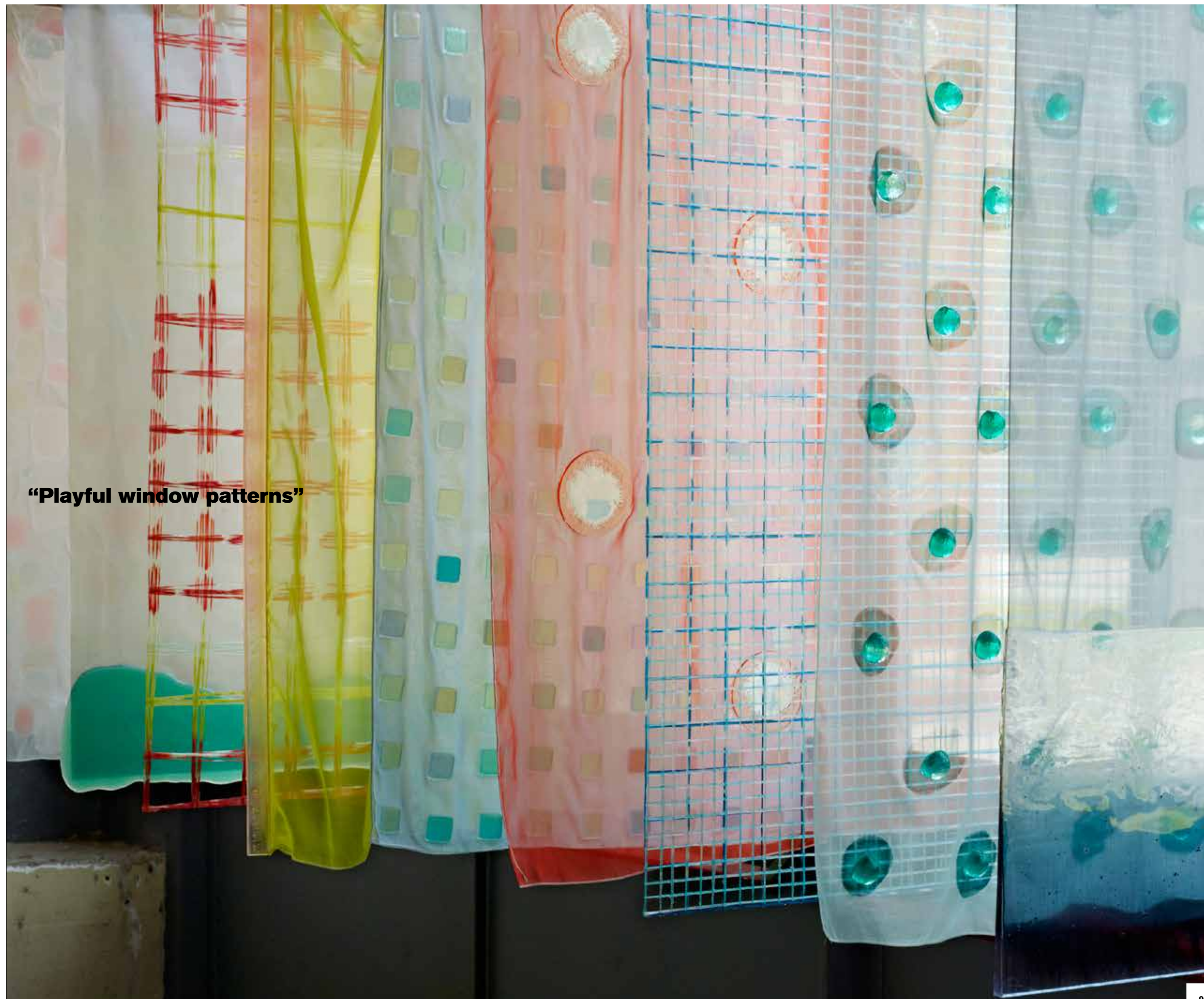


Nominee Melkweg Prize
Nominee Keep an Eye Grant

Fabric Windows/ Glas-in-stof

As a little girl Arine van Tol was fascinated with the play of light and colour in the windows at her church. It has inspired her, now that she is a designer, to create a collection of window coverings: instead of leaded windows, they are **Fabric Windows**. Synthetic materials are alternated with textiles, hard with soft, primary colours with pastels. Circles create folds, a reinforced plane directs the fabric and vertical strips create coherence. Playful patterns against a transparent background add another dimension to the light. These colourful curtains are real eye-catchers for any window in a large private space.

“Playful window patterns”



Deconstructing Architecture into Public Space

Public space in Santiago de Chile is scarce. Thus it is all the more striking that Ochagavia Hospital, a site covering 100,000 m², has remained unused for over 40 years. The potential for the community is vast, believes Manuel Toledo Otaegui. In his project **Deconstructing Architecture into Public Space**, he designed an “architectural intervention” for the building to engage and benefit the entire community. “Now it’s an inaccessible wasteland and a no-go zone where even children don’t want to play,” he explains. In his vision, the building reconnects with the surroundings and incorporates numerous sports and cultural facilities currently lacking in the area.



“An architectural
intervention”



Playing Food

Parents traditionally teach their children not to play with their food. Tomm Velthuis now adds a playful, confrontational twist to this classic parenting mantra. Hoping to cultivate a better understanding of where the food on our plates comes from, he designed a toy farm highlighting the unsustainable reality of the meat industry. The wooden set, called **Playing Food**, comes complete with 200 pigs, the enormous amounts of food required to fatten them up, the trees that must be cleared for feed crops, and the acid rain caused by the pigs' manure. It's factory farming packaged as an 'innocent' childhood toy. The message is unmistakable.

"A serious game"



**Cum Laude
Recipient Connect(r)ing**

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Meccano 2.0

In **Meccano 2.0**, Tomm Velthuis has ingeniously reinvented the concept of this century-old toy construction system. He contorted the sheet-metal parts into impossible shapes, retained the familiar drilled-hole pattern and painted them with bright primary colours. Unlike conventional Meccano pieces, there is no preconceived form, or instant reward. The shapes are intentionally impractical, unorthodox, and ill-fitting. Inviting the creation of an infinite number of objects, the shapes act as tools to unlock the imagination. The project as a whole can be read as a commentary on outmoded ways of dealing with problems. It's a prompt to think outside the redefined box.

“Construct the imaginary”



Cum Laude

Brainpens

The introduction of the computer has meant that pens have lost their main function. "At most we use them to write a few short notes. Otherwise we only use pens to fiddle around with or to chew on. But these actions probably have some positive effect on our brain," according to Roy Verbakel. In his three **Brainpens** he has blown up the pen's secondary functions. The aluminium 'majorette' pen with its rubber coating is excellent for balancing. You can fiddle around with the long, flexible pen with a spring in it which makes it respond to our movements. And because many people click their pens, Verbakel has also designed a mess-

"The pen as a brain tool"



We've (got history)

We've is a collection of modern bags inspired by bag-carrying customs from other times and cultures. Fashionable bags of soft lambskin leather conform to the shape of the body; possessions are carried close to the skin and the weight is distributed evenly. **"We've got history"** is derived from the thigh pouches ladies wore in the 17th and 18th century under their wide skirts; a split in the dress gave access to personal objects. **"We've got culture"** is based on the wraparound sling, used in many cultures for carrying all kinds of things. This bag can be carried in two ways: as a practical wraparound bag for heavy objects and as an elegant shoulder bag.

"Carrying modes for the present"



**Cum Laude
Winner Keep an Eye Grant
Nominee Renee Smeets Prize**

Lisa Vergeer (2)
emlmvergeer@gmail.com

We've (got culture)



Cum Laude
Winner Keep an Eye Grant
Nominee Renee Smeets Prize



MAN AND MOBILITY

Floats

Taking her inspiration from drums, buoys and beacons Eva Vermeulen has designed four very special **Floats**: floating accessories to be used at sea, in and around the swimming pool or in a luxury spa. The sea carpet gently follows the motion of the waves. On her water walkway you can lie down and relax both in the water and by the water's edge. The three-piece ocean chain imitates the arms of an octopus. And with its crocheted cover, her buoy is an elegant variation on the safety buoy. The polyethylene foam adds floating power and colour, the ship's cotton keeps everything together and adds a trendy look.

“Fashionable floating”



State of Transience

**“Suggesting the impossibility
of a final or fixed form”**

“Aesthetics are not determined so much by the finished state of a thing, but more by the attention with which it is made,” says Sander Wassink. **State of Transience** is the living expression of this thought: a chair without beginning or end, that grows apace with the found material of the maker. Pieces of wood, sticks, plastic, foam, rope, steel – there is enough material to keep giving the chair a new shape. Action and reaction turned into literal shape, a functional shape that is never finished. A product of human randomness, this chair leads a life of its own. State of Transience shows the beauty of the transient state.



Hangout

Joscha Weiland's **Hangout** is a semi-permanent shelter that combines the practicality of a tent and the safety and comfort of a house. Compact and easy to assemble, it was designed to accommodate the added influx of tourists visiting an urban area during a festival. It consists of a tarpaulin stretched between two wooden facades. A ladder gives access to a large net suspended beneath the roof that doubles up as a hammock and a storage area for luggage. The ground-floor window features a built-in table that can be positioned either inside or outside, depending on the weather.

“Urban pop-up shelter”



Katarzyna Zareba

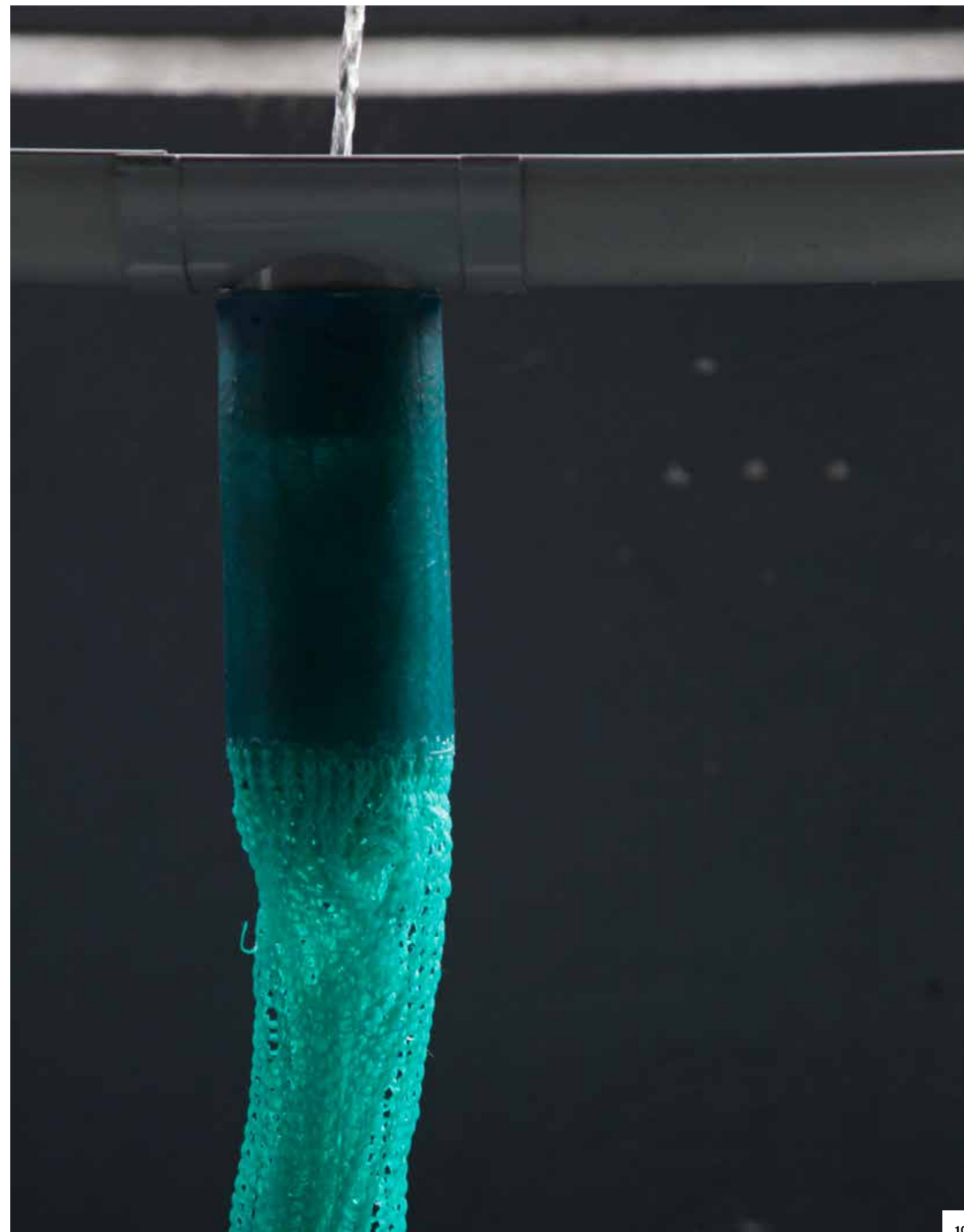
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More Guiding Than Hiding

Hidden inside drainpipes, rainwater flows directly from roofs to sewage pipes, completely unnoticed. This process needs to become more visible, believes Katarzyna Zareba. In **More Guiding Than Hiding**, she gives the drainpipe a complete overhaul. She replaces the traditional plastic casing with an open net. "By making drainpipes more playful and beautiful, I hope to encourage people to make better use of the water that comes free, straight from the sky," Katarzyna explains.

"Drainpipe waterfall"



Mingshuo Zhang (1)

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Slow

In the course of his research into traditions surrounding tea, Mingshuo Zhang discovered that the way it is often prepared and consumed in the West decreases its taste and aroma. Apparently, warming the cup in advance and keeping it warm is an important factor in maximising flavour. These findings led him to design his **Slow** tea set for one. It incorporates cup-warming into the tea-making process, which is the step that most people skip when making their daily brew.

“Goodbye to cold tea”



Mingshuo Zhang (2)

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Humidifying Vase

In winter, indoor heating makes the air dry; bad news for those with dry skin and allergies. Humidifiers counteract these effects, but are often ugly; an interior eyesore to hide away. And so, Mingshuo Zhang challenged himself to create a new design with an appealing aesthetic. The result is his **Humidifying Vase**. Not only does it naturally moisten the air, it also shows off cut flowers, keeping them from drying out just as it stops us from doing the same. It's self-regulating; moisture evaporates more quickly the drier the surroundings. "It's also quite meditative and calming to sit and watch the water droplets drip down the vase," Zhang adds.

"Vase that benefits flowers and people"

Cum Laude



MASTERS

PROJECT 107. Process **108.** Drawn by Nature **109.** Unless You Remove **110.** Urban Nesting **111.** Exploded Rituals **112.** Blow Me **113.** Micro Utopias **114.** Digitalogue **115.** Function follows Beauty **116.** Micro | Spaces **117.** Time Tension Wood **118.** Form follows Foam **119.** I am sorry/Thank you **120.** Tableware as Sensorial Stimuli **121.** After the Reconciliation **122.** Performative Spaces **123.** prodUSER **124.** Learn To Unlearn **125.** Reveal and Conceal **126.** A New Application for Urban Green **127.** Inside Out **128.** In Bloom **129.** Farming the Pollution **130.** From Burden to Resource **131.** The Flâneur **132.** Autistic Languages **133.** Designing Inquiry | Inquiring Design **134.** Sun 2.0 **135.** 'Touch against Fear' **136.** Engineering Temporality **137.** Time **GRADUATION 2012**

Process

The performance of matter

I'm nothing.

I'll never be anything.

I can't wish I were anything. Even so, I have all the dreams of the world in me. 'Tobacco Shop', Álvaro de Campos

Today, the expression "Form follows Function" is no longer a representative statement within the design world. The shift has gone toward a more honest materialization of design thinking, which is the process. To that end, I use a liquid method of research, to question the functional meaning of the process and to explore the need of contemporary objects.

Beauty is an abstract word, but it is perceived by every one of us according to the way we understand the world. Throughout history it has been a concept that remained pure in its own theoretical representation. Humankind has evolved and the visual representation of beauty has changed with it, but the idea of beauty is still based on a conceptual achievement of the idea of perfection. Before the Modernist era, beauty was explored as a perfect representation of reality. The individualization of the dogmatic idea of beauty started with Cezanne at the end of the 19th century. At that time, several artists saw an "open door" in his new way of representing the world. Today we live in a society that is constantly opening doors to question the world in which we live. This behavior is based on an individualist way of perceiving the world. The postmodern society, also called the 'liquid' modern society by Zygmunt Bauman, is a "place" where people become nomads in their own life. The individual becomes the creator of his own path, which is built over a mesh of possibilities. The digital happens to fit perfectly with the contemporary ideology. Its immateriality reduces the form of objects to the elementary shape of a square. The immaterial possibilities of the screen have transformed the physical context in which we live. The digital reality of today is generating a feeling of alienation. We are caught inside a frame that we don't understand.

In *The Shape of Things*, Vilém Flusser suggests that the factory of the future should also be a place for learning. I want to explore this concept through the educational potential of a simple process in the design field. I approach the process of transformation through its functional meaning, so the old statement "form follows function" becomes "process follows function".

For a better understanding of the physical world, designers should use the digital possibilities as a tool and not as an end result, in order to reconnect the object with its physical self and therefore, the object with the user.



Everything in the natural world is shaped by the environment in which it exists. Landscapes are formed by natural forces and weather conditions. Organisms adapt to their natural habitats.

But environments also have the power to shape and develop unique characters. Our natural surroundings and the weather have an enormous influence on how we develop, feel and behave. A sunny day makes us leave the house in a completely different mood than a rainy day.

I grew up in East Friesland, the northwestern-most part of Germany, whose characteristic landscape is shaped by rough weather conditions with endless rain, big storms, and the tides of the North Sea. Over time, these influences have resulted in a very flat and bare landscape. On the one hand, it could be described as empty and sad, but on the other, it could be seen as strikingly peaceful and timeless.

For me, it evokes an ambivalent feeling of freedom and depression at the same time. It has a melancholic beauty, which is somehow mysterious yet deeply banal. This unique atmosphere might trigger a sensation of loneliness, but offers room for poetry and creation.

But the landscape is not shaped by nature alone. There has always been a battle between human power and natural power. Mankind has actually transformed the landscape for its own safety by building dykes and sea walls to protect against flooding.

I want to investigate if and how design processes can take advantage of the integration of natural forces in terms of creation.

I will approach that question by doing practical experiments based on the active environmental circumstances in East Friesland. Can these influences, often experienced as negative, lead to meaningful design proposals that capture the unique atmosphere of the natural scenery?

What is it that creates beauty from the wet, grey emptiness?

Drawn by Nature



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Architecture has its origins in the primitive efforts of mankind to provide protection against inclement weather, wild beasts and human enemies. Since the first thing men look for as a refuge is an enclosed space where they can make themselves comfortable, it seems natural that most of the early architecture are excavated. Given a solid block of matter, man instinctively tends to carve it to feel protected inside. But nowadays, dangers are more complex, subtle and mental. The sort of removal action of earlier days to hide from the outside world is no longer suitable.

Whenever man's needs for protection change, the response to these needs evolves too, but throughout history, the responses have had one thing in common: the innate protective action of taking away matter, in soil, in garments or in one's busy mind, has an interesting healing effect. To remove 'matter' is never an easy task to do. It is a process that has to be intensive and done constantly, creating an emotional link between person and result by means of a personal dedication of time, energy and commitment.

Therefore, I do not propose a design of a single object but a process that is applied to them, a process that provides time to self-reflect and think, performing an action that is necessary to slowly find out the hidden function of the piece and make use of it. Hence, one finds a virtual mental protection for our fragile well-being by means of using this removal action rather than the final obtained result.

Unless You Remove Objects that ask for an action



Urban Nesting **Self-made nests within the city**

As a person and as a designer, how we live within urban environments is of interest to me. This thesis is an investigation into how different modes of living affect our day-to-day well-being.

In today's society, the average person has to make do with a small living space at a high price, in a highly populated area. This leaves little opportunity for taking a moment to be 'alone' in a comfortable and enjoyable environment.

In the lack of having such a physical place of retreat, we often escape to our 'online homes' and use this virtual place of residence to represent our identities to a larger degree than our traditional homes. When the hustle and bustle of the city gets too intense and we have a natural reaction to have a 'time out', where do we go when our place of familiarity is half virtual and half 'real'? Is it possible to physically create your own feeling of 'home' within a city - a place where you can take the time to see yourself reflected in your surroundings, offering a moment for contemplation?

I have created a proposal for 'urban nests' that respond to the perhaps unrecognised wishes, needs and longings of city dwellers. Bridging the gap between our virtual and physical homes, I am providing people with their own personal place of retreat without having to leave the city - a moment of peace amidst the noise.



Architecture has always been a source of fascination for me. Perhaps this is because of my father's work as a bricklayer and the houses and buildings he showed me. Perhaps it is because I have worked many times in a construction company, and I have been able to observe closely the progress of many different types of buildings. For me, architecture implies teams of workers, large scales, heavy materials, and long periods of hard work.

I am also fascinated by the difference between architecture and design. They can be similar in terms of process and material, but they tend to be completely different because of their scale. After much experimentation, I noticed that the user could be more involved with the objects I developed. By creating a space where all the furniture is connected, I inadvertently denied the user any power of flexibility or freedom. However, we all use objects, whether we call it manipulation, practice or usage. In daily life we develop rituals from repeated interactions, such as preparing the breakfast, including the coffee, fresh orange juice, toast, etc...

An analogy can be drawn between largescale architecture and the simple appliance. If you look at a simple building, you find floors with different spaces that each serve a particular function. They are linked by stairs or corridors, and they let a flow of people go inside and out. Finally, water and electrical services are incorporated into the building.

My final proposal is about showing the process from the coffee bean to the cup of coffee, creating a stronger ritual with diverse and complex movements and mechanisms. Taking care of the coffee process means being closer to the object and also to the final result - in this case, the coffee. You will follow the transition from the green bean to the hot coffee. The object will consist of many elements including a roaster, grinder, steam engine, different containers for the coffee, water and sugar, a delivery system for the cups, a gas bottle and many gas burners, and everything connected by an open framework.

Exploded Rituals



In this thesis I want to show my point of view on how I perceive objects. I did this by utilizing the alter ego of objects and their anthropomorphic properties. The term 'alter ego' is a stepping stone to look at objects in a different way and thereby finding a new way of designing. Finding the 'other self' in objects is a way to anthropomorphize an object in a more specific way.

I researched how I could make others feel more connected to their environment by humanising their surroundings.

I researched the alter ego of objects by giving them feelings, hopes and dreams. By showing the alter ego I hoped people will realise that they are not surrounded by dead objects, but with entities with personalities.

I found that trying to put specific anthropomorphic elements into an object is unnecessary for what I want to achieve. Instead of forcing my own way of thinking onto other people, I created an atmosphere that encourages people to anthropomorphise objects for themselves. If the atmosphere of a house changes, all the objects in it are affected.

Blow Me **Anthropomorphic elements in daily environments provoking various behaviours and fantasies**



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Today, the will to participate, to change a situation collectively, has never been more actual. It is typical for many different contemporary movements and practices, ranging from occupied theatres to experiments with regional currencies, from Time Bank projects to Iceland's crowd-sourced constitution.

These examples are the result of all sorts of initiatives by a variety of people, associations, enterprises, and local governments who all feel the need to change an unsatisfactory situation. They do so by recombining what already exists, without waiting for a general change in the system - the economy, the institutions, the large infrastructures. Many have spontaneously appointed themselves as living prototypes aiming to generate new rules, new behaviour, new social, political, economic and cultural models for society. They have demonstrated that when facing the economic crisis, bad politics, cuts to culture, bad management and unfair laws, the best answer is not the state nor the market, but us; and this us is often the easiest, fastest and most reliable answer in providing a bottom up, long term solution created by a common action.

What can design do to trigger and support this new way of thinking and doing? How can designers use their knowledge and tools to empower these grass-roots social innovations?

Micro Utopias is a platform which connects people's needs and available resources to co-generate services, a new generation of services inspired by the concept of commons and attuned to collaborative and active citizens.

Micro Utopias explores existing examples, as well as my own experiments to stimulate collective participation against dissatisfaction in everyday life. Research involved collaborative experiments in the neighborhoods of Rotsoord and Hoograven in Utrecht (NL).

Micro means: small-scale and locally based, but with a higher degree of connectivity, if it is the node of a network and open to the interactions with wider flows of people and ideas; **Utopia**: the ideal system for life.

Micro Utopias Connecting and co-creating unexpected services



Cum Laude



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SOCIAL DESIGN

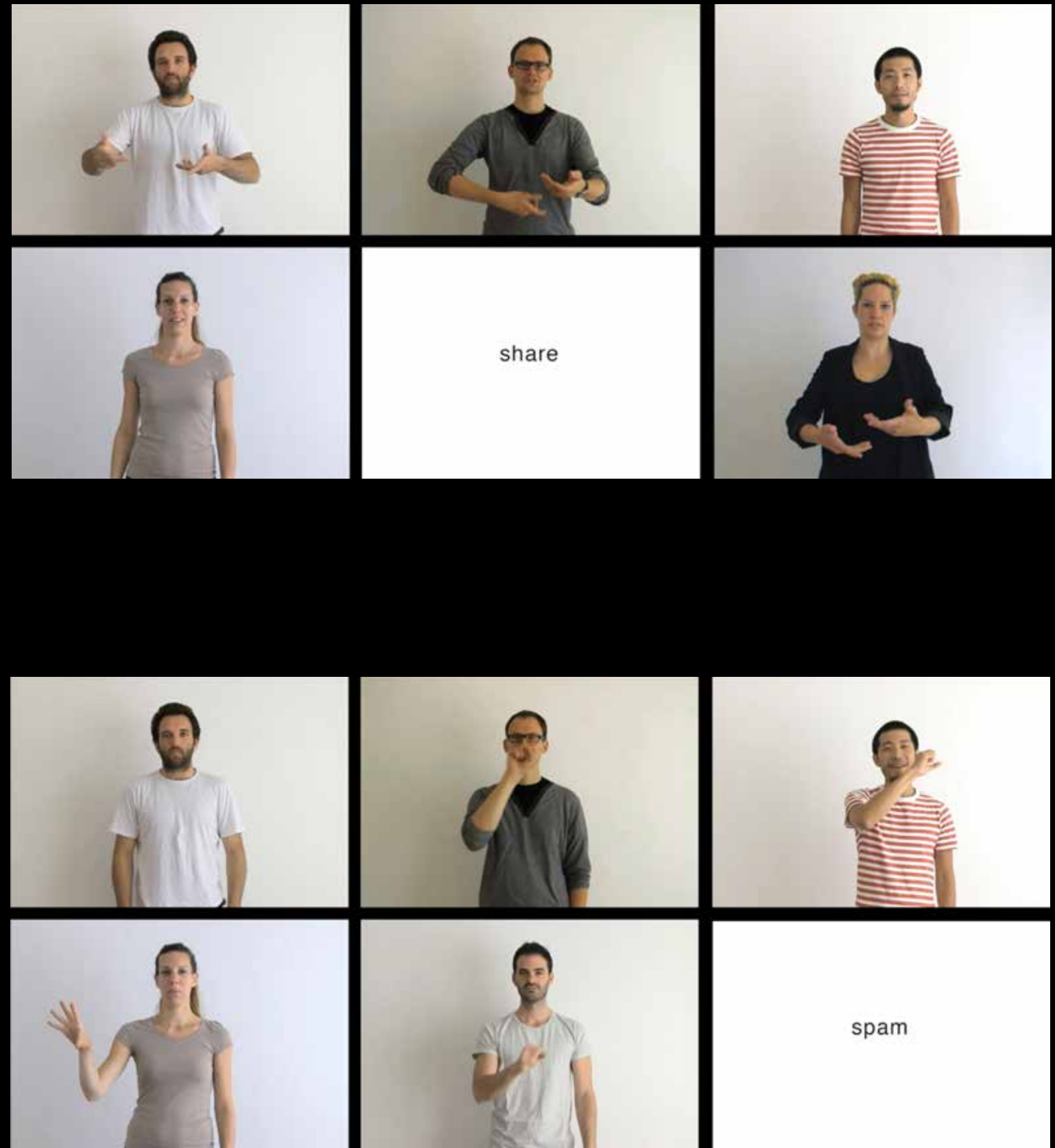
One year ago, when talking to a friend online and walking with the laptop in my hands to show her my flat, she suddenly warned me: "Please don't drop me!" Fascinated by this moment of paradox, and taking it as a starting point I made a one year investigation between the relationship of body and technologies. I asked the question, in what ways can I bridge the perception between digital and analogue worlds?

As the conclusion of "Digitalogue" two products came into existence.

The first product is a method, developed along the research process. The second product is a project created with this method, thematically looking at the evolution of how communication tools changed our body languages and gestures. When looking at the online world, the world we see on the screen, there are many actions, spaces and symbols we live in and relate to. But they are only processed visually. Without denying the digital world, how would it be possible to bridge the digital and analogue space with a humane attitude? To connect the analogue and digital spaces, "Digitalogue" is proposing to rethink the online space by translating its imaginary spaces with our own gestures.

Digitalogue

Digital and analogue in dialogue



Cum Laude



SOCIAL DESIGN



Cum Laude

Function follows Beauty

Re-thinking functionality from the vantage point of beauty

From the very beginning, beauty is considered to be one of the pillars of the definition of design. Although designers tend to put higher value on concept or use, it would be hard to find any designer who claims to work hard to make something ugly or unnoticeable.

The notion of beauty resists an easy definition. Beauty is based on subjectivity, and thus it is hard to combine with rationality. It is this openness in its definition that makes beauty so interesting.

While beauty and function cohabit in every design proposal, they remain two disparate, almost opposite, elements. Beauty is linked with the physical representation of a project. It could be understood as a superfluous, added element that does not increase its function.

This last term refers to the idea of use. It is a rational element that does not leave much space for interpretation. On the other hand, beauty is a fluctuating element that leads to imaginative thought through a system of interpretation. My proposal is based on this tension between function and beauty, between defined objectivity and fluctuating subjectivity. My work is about defining function in the same way I would define beauty. I think of objects as catalysts for the imagination. Function becomes as open to appropriation and interpretation as beauty has always been.

Intriguing but curiously familiar shapes demonstrate that omnipresent subjectivity endures in the way the designer and the user/viewer deal with physical representation.



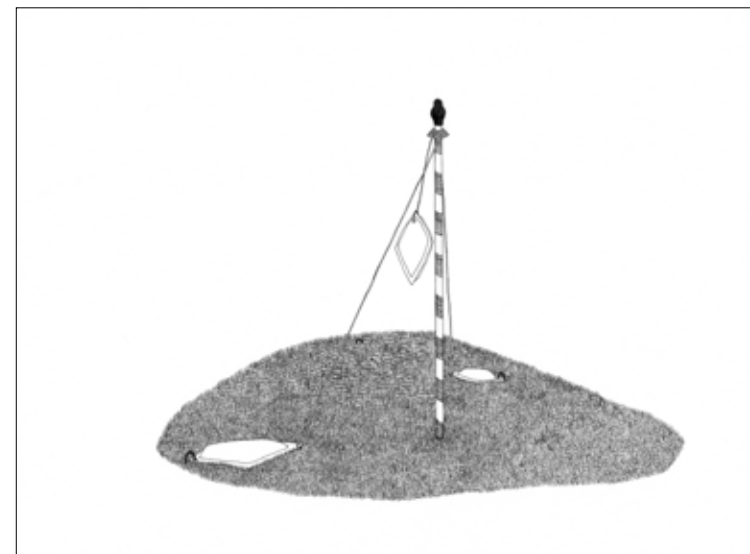
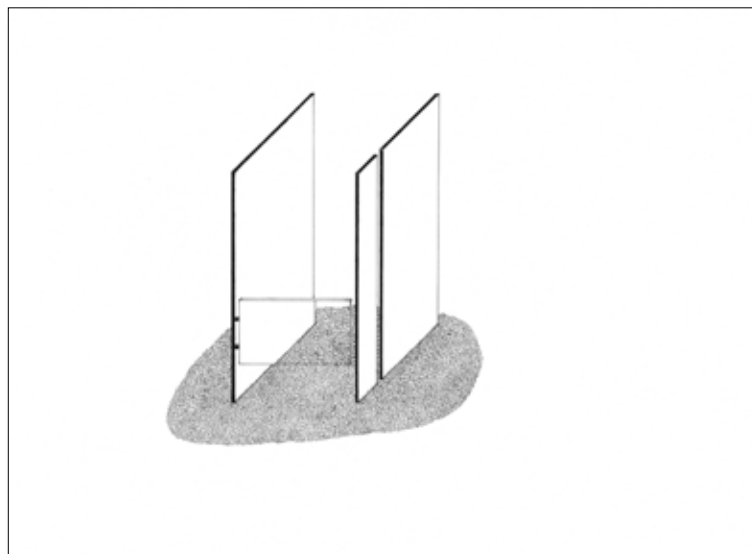
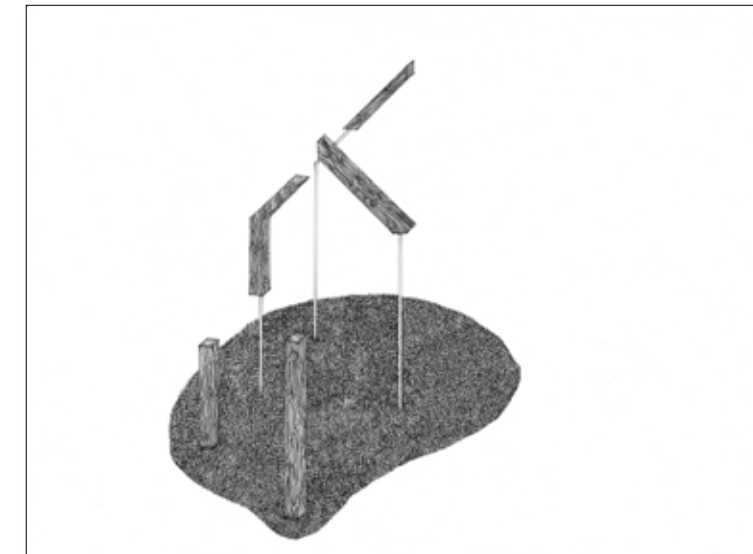
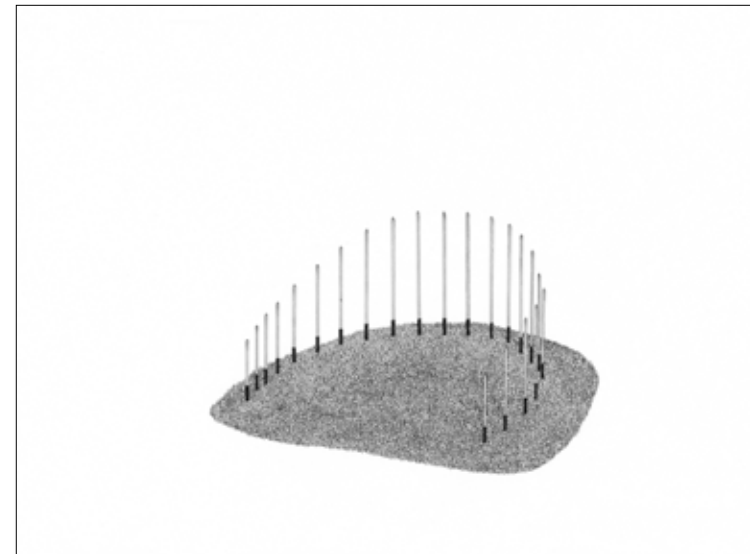
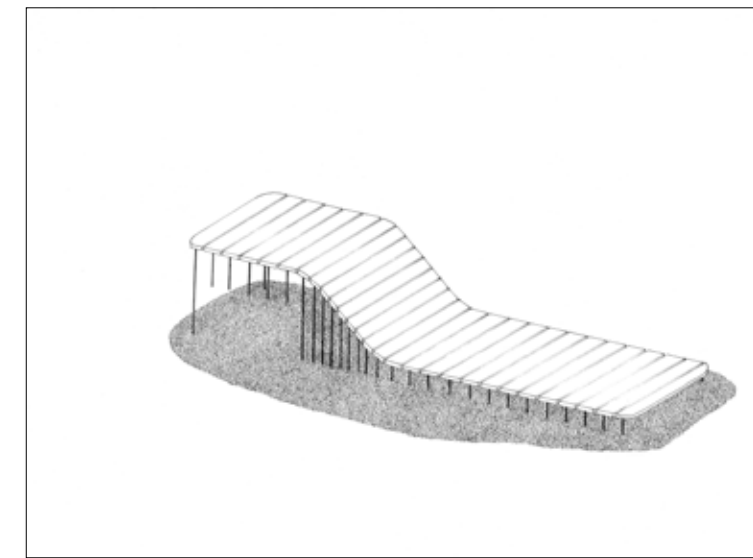
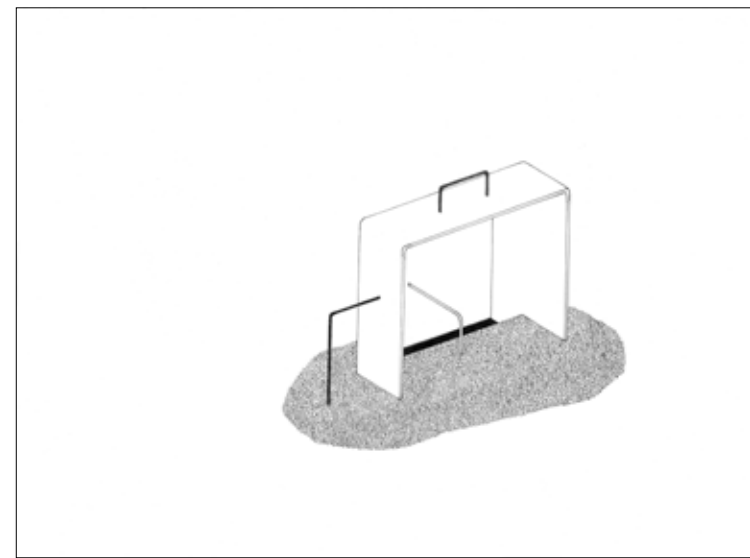
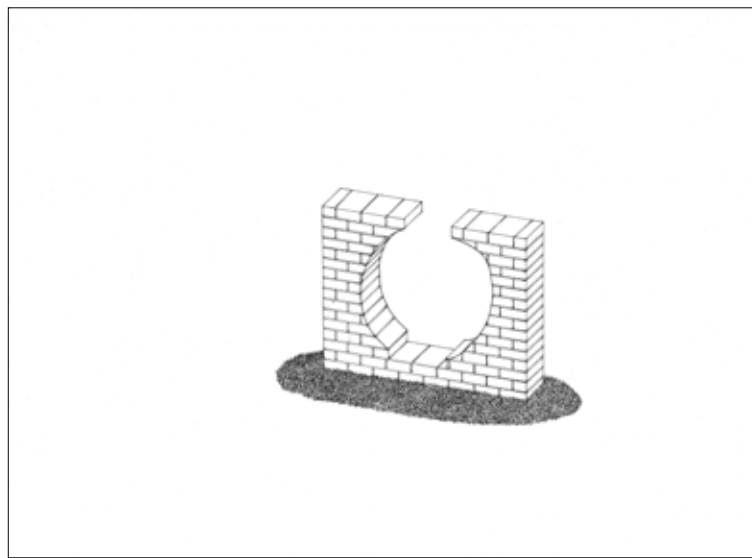
Micro | Spaces

Invitations to invisible activities

Outside of the comfort zone of home, we are often confronted with the difficulty of sharing the public environment with everyone else. People tend to close themselves off from the rest by using their technological devices, smart phones or music players as a way to escape from the others.

In the urban environment, places and objects are made for the masses, erasing the notion of the individual from the vocabulary. It is important to recover this aspect of individualism and take time to explore again what is hidden behind it. What kind of positive points could bring back, if we focus on it? We have to try to balance the notion of public and private space by finding new solutions which may make the transition between the two more fluid.

To reach this, we need to dive into people's emotions and feelings and understand their essential needs. Once we capture those, we can start to create new items that would be based on one individual and fit everybody else too, at the same time. To make this project work, we have to be able to create micro-scenes, situations where the experience is private. How to find the specific in the general and reach the general by the specific?



Objects once provided us with a tangible way to experience time and duration through material. The process of shaping materials left marks and traces, and the materials themselves changed in subtle ways through use and as they aged. Modern tools and processes allow us to manufacture astoundingly durable objects with unprecedented speed, but we have lost the awareness of time objects once gave us.

To find a way to restore time and duration to objects, this project started with nature, the most patient craftsman. Nature creates its own kind of objects using slow, gradual processes, but these processes are too unpredictable and uncontrollable to produce objects useful for us. What is needed is something between the work of nature and modern manufacturing—a way of making that waits on and relies on nature. One such method comes from the Indians of North America who curved wood for bows by applying tension to freshly cut wood with a twisted cord and a stick.

As the wood dried, it relaxed and gave in to the tension, slowly bending until the desired shape was achieved. After the wood completely dried after several months, the curve became permanent.

This project uses this technique as the basis of a system consisting of three basic elements—freshly cut willow poles, brass brackets, and ropes with a simple tension mechanism. The objects made with this system are the result of the cooperation between the natural and unpredictable properties of the wood, the control of the applied tension, and the time necessary for the process.

Time Tension Wood **Experiencing time through the manipulation of natural material**



Design can be seen as the vehicle of the established aesthetics of our time. But it is a car stuck in the slow lane, constantly being overtaken by other media in popular culture. A state of indifference has turned the design industry into a gathering of narcissistic cowards, a club that also includes myself.

This project is an investigation into how design could be more vital, more challenging and less predictable. It explores different possibilities to confront and attack the obsession with perfection. Perfection – the drive towards an aesthetic that lives beyond an object's function and meaning – is considered in this project as a kind of fascism. It is an ideology, resulting in design that is mute and autistic, ignoring design's power to speak about subjects beyond the superficial.

This project also asks why the ego of the designer dominates creativity, why 'process' is the new essence of design, and why a designer cannot rely on an object finding its intended context.

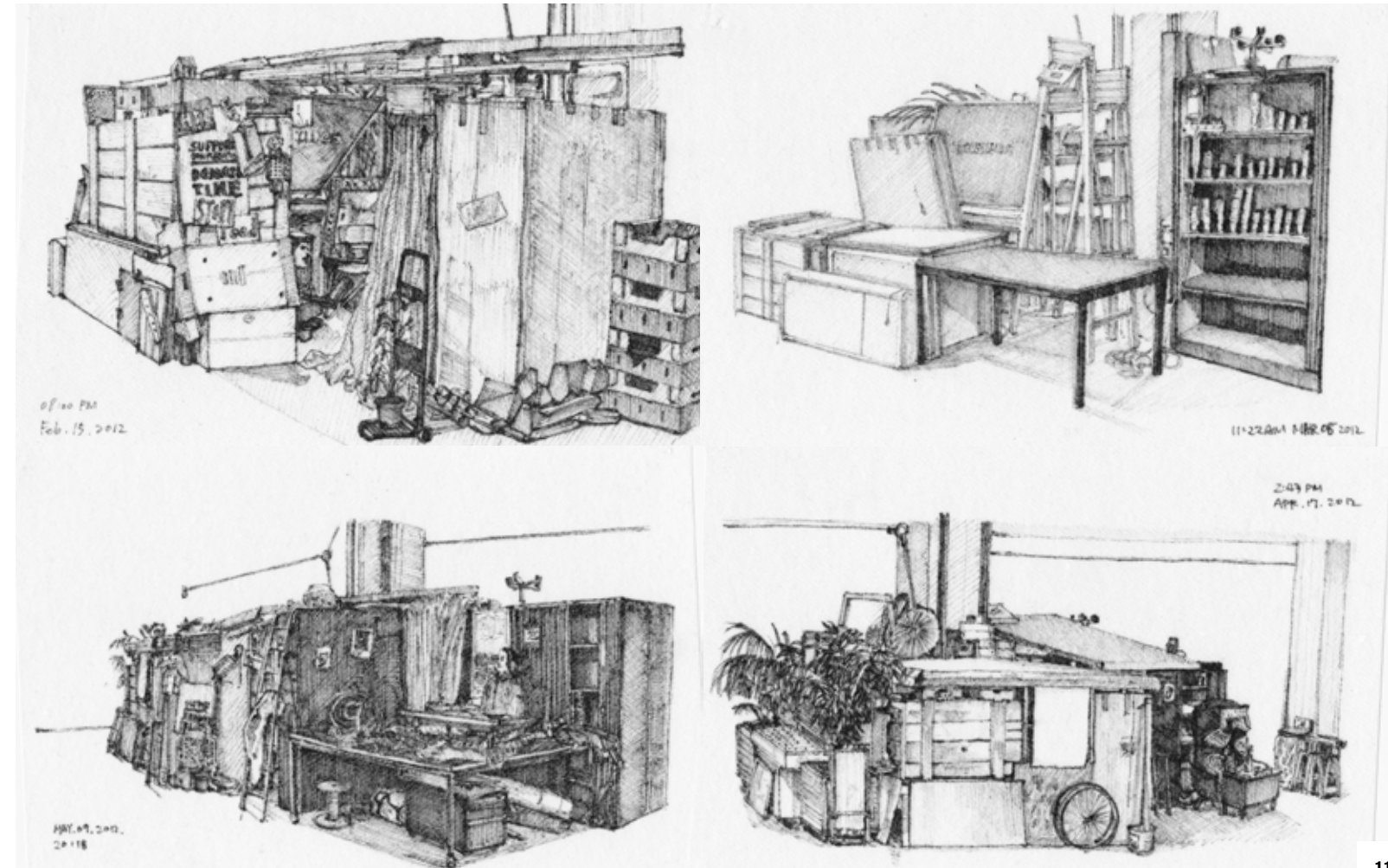
The culmination of the thesis is a design proposal, a series of objects that will arouse curiosity by their being and making. They question rather than answer, balancing between insanity and tolerance, friction and flux.

Form follows Foam

“Can I skip the signature of the star designer?” The designs depend fully on the properties of the basic, hard to control construction material



**I am sorry/
Thank you**
The unbearable lightness of being
(a student of Design)



Inspired by synaesthesia (a neurological condition whereby one cognitive pathway is linked to another, separate sensory or cognitive pathway and involuntarily changes an individual's perception) this project attempts to discover, reinforce and map different types of non-genetic based acquired synaesthesia, a condition that many have and are not aware of.

One of the design research processes is conducted via experience design research, whereby synaesthesia is "performed", in order to be artificially experienced. As the performance / experience design process produces early results, a continuous experiment will be improvised to further the outcome of the investigation.

Interesting design concepts from the early phases are explored further through co-creation, taste investigation and video physical tracing and analysis. Lastly, on the design stage, I propose to design for tools that stimulate our multi-sensory for enhanced dining experience.

Tableware as Sensorial Stimuli



After the Reconciliation

My design proposal is an attempt to apply communist principles to the capitalist world by developing a new design language.

On 17 December 2011, North Korea leader Kim jong il died of a heart attack. This means the possibility of the unification of Korea is getting higher. North Korea is one of five remaining communist countries in the world, and operates under very different political and economic rules.

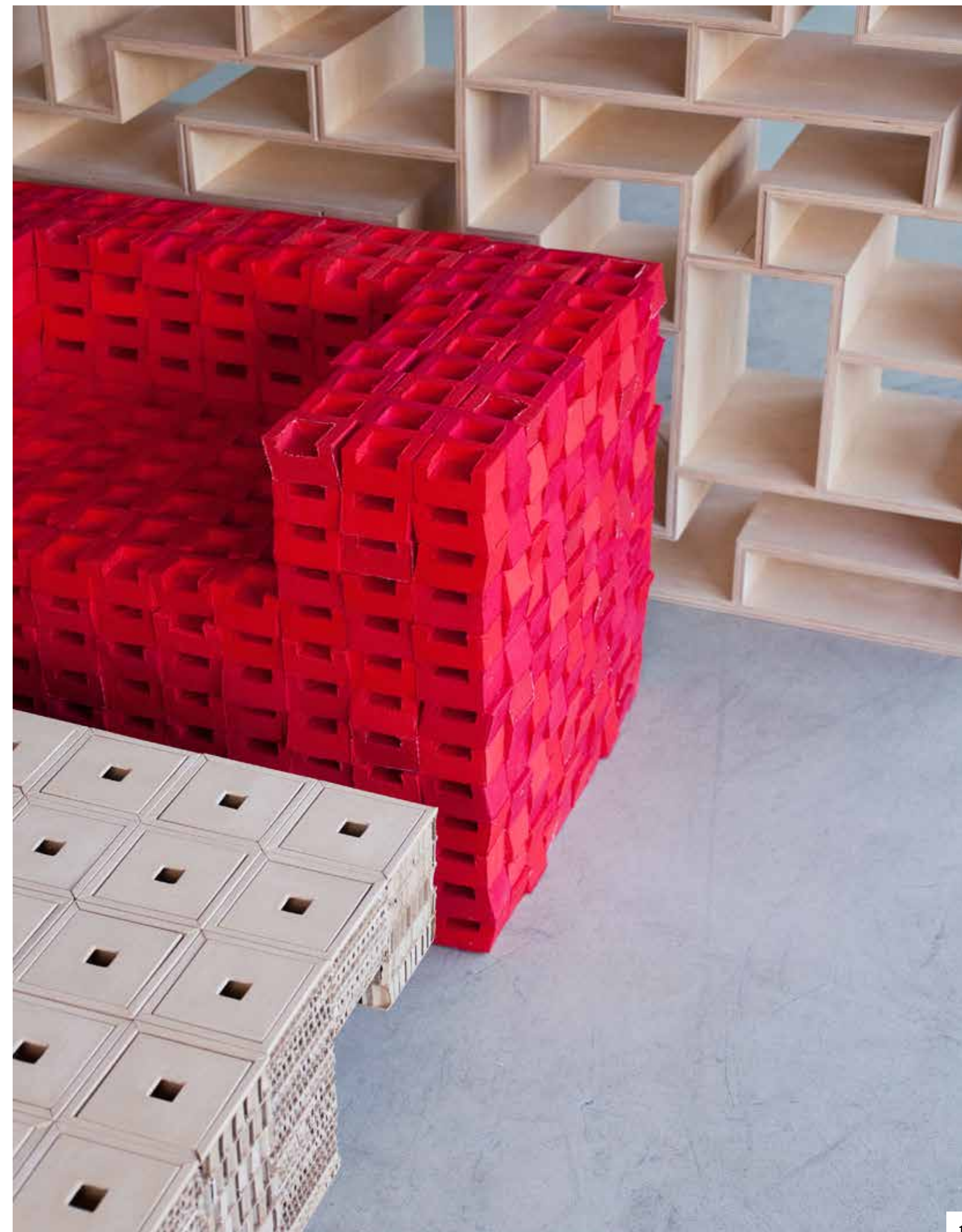
As a South Korean, I've been constantly educated in the virtues of capitalism against communism, so I cannot avoid considering these two different systems.

After the collapse of the Soviet Union, capitalism seemed to have triumphed over all other political systems. However, the German reunification has shown, after 20 years that unification by a one-sided ideology involved many mistakes. Moreover, we are now observing negative aspects of capitalism, related to materialist concepts such as social and economic inequality, high unemployment, destruction of local markets, overly standardizing products etc.

I believe that communism still has valuable points. Not just for the two Korean countries, but for the wider capitalist world. By researching North Korea, I discovered communist principles, and how they can be complementary to the faults of capitalism. I tried to apply these values, such as equality, mass, repetition, difference and sameness, to design furniture. I've used the method of presentation of IKEA, one of most globalized companies, with a catalogue and a showroom.

Basically, the two different systems, capitalism and communism, have very different opinions on materials which are deeply related with design. I hypothesized that design could integrate both ideologies. The designs consisting of communistic and capitalist elements will provide opportunities to reconcile the two Korean countries and create a common area. But more than that: the amalgamation of communism and capitalism may lead us to reconsider our present capitalist product world.

CONTEXTUAL DESIGN



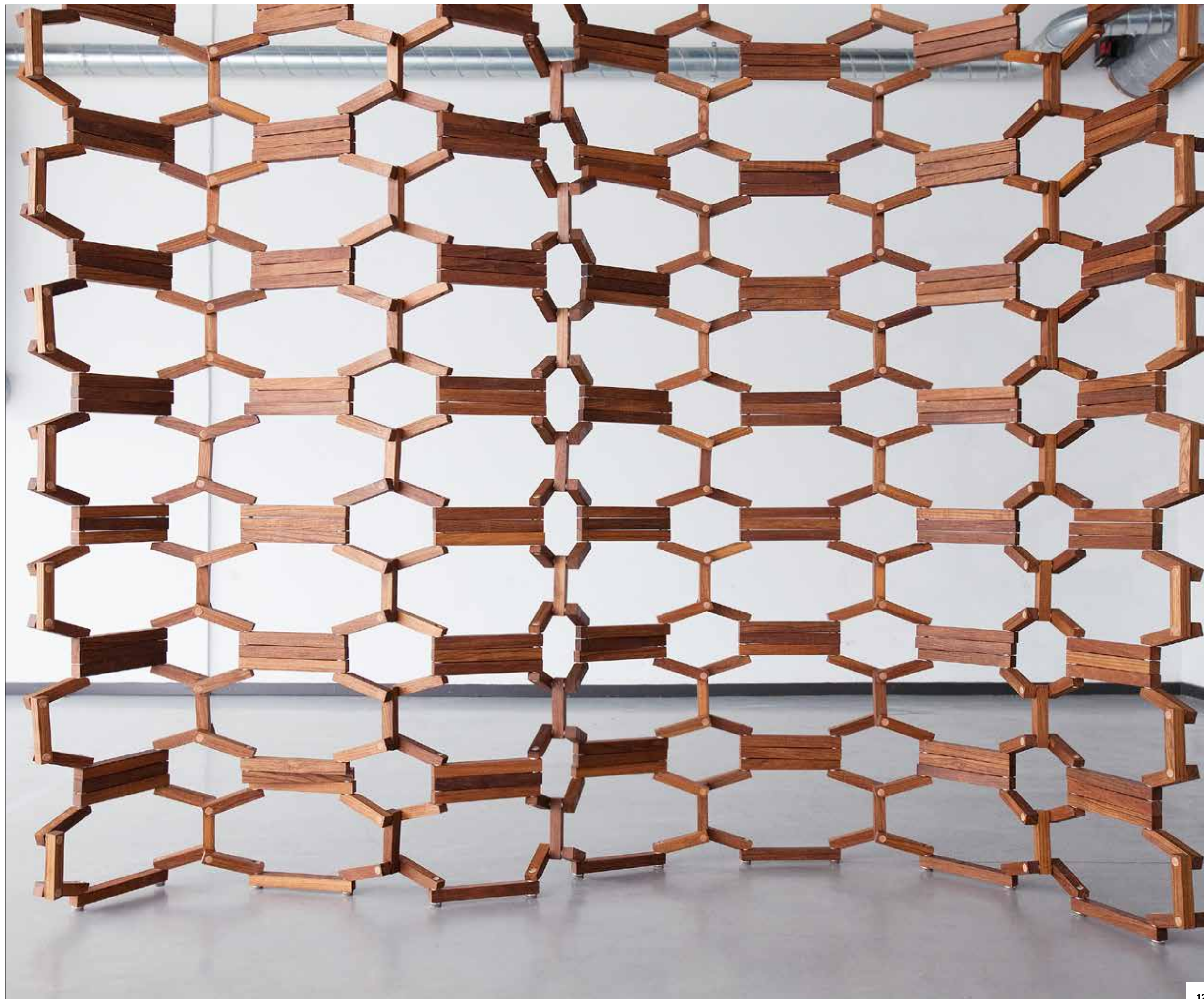
Performative Spaces

Borders are essentially connected to how people live in physical spaces. A place cannot exist without some kind of boundary. Man's essential relationship to places begins with dwellings, a basic aspect of human existence. A border limits a physical domain, but the perception of the border itself implies various spatial capacities too. This project begins with the notion of the spatial quality of physical boundaries in connection-space.

The thesis looks at alternative forms of spatial borders that intimate perspectives beyond the function as a limiting barrier. The research focused on structural elements of boundaries in connectionspaces, that create relationships between the boundary and human beings, through their capacity for spatial cognition.

By reviewing existing elements in connective spaces, a boundary could enhance its spatial capacity by adopting a flexible structure of flow. The flexible units are transformed to reveal the depth of space by the use of certain materials, fluid repetition and overlapping. I propose that a border can create a negotiable structure, to influence the way people interact with border spaces.

The design proposes a new spatial capacity and perception of space through the transformation of the structural qualities of boundaries between spaces. The flexible boundary-modules suggest various applications. They will also be modified through experiential use, strengthening the aesthetics and function within limited spaces.



The aim of this project is to bring the user into the manufacturing process. It intends to provide the tools for the creation of a community of involved users, who want to be the actors of their consumption. By this project I want to show the benefits of combining a global network of involved users and local production sites. The design concept facilitates the involvement of the user by splitting the object into two categories: the elements that can be found easily on the market and the elements that connect these preexisting parts.

I chose to apply this concept to a bicycle. Thanks to its simple technical aspects and the joy of its use, people already have a strong relation with a bicycle: they customize it and make it their own. The elements available on the market are the equipment (seat, handles, wheels, etc.) and the tubes. I chose to focus on the design of a set of connection parts using one material (aluminium) and one technique (casting). With this set of pieces people can build their own bicycle by using the resources found in their area.

To involve the user in the manufacturing process, I designed a model that offers the user a choice to be part of the production process for other members of the community. When the user orders the connection parts, he or she can also buy the prototype that provides the sand mold for the aluminium casting. This will make him or her part of the manufacturing process: when another user wants the connection parts, they can contact him or her via the website connected to the platform. For a low price, he or she can send the prototypes to the casting workshop nearest to the other user and receive the prototype after the casting. By doing this several times, the user recoups his investment in the prototype and starts to make a small profit.

One of the important points of this concept is that the consumers owns the tools of production and thus becomes a responsible actor within his own consumption.

prodUSER

A design concept empowering users to engage with the production process



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Learn To Unlearn

Please disable me or lets design failure

How did we become who we are today? Wondering about evolution you start to wonder why things evolve the way they do. How we became us, and I became me.

When we are born the first thing we do is learn. We learn from others who have learned before us and we become part of a construct of knowledge that has developed throughout evolution. The new medial worlds have widened our sphere. We have the opportunity to be an active part of our own identity, to let fiction become reality, to stimulate our own evolution which eventually be-comes our identity. But what is the relationship between the way we create ourselves and the things that we create around us?

Before we became who we are today, we would extract function from what things were, rather than what they were supposed to be. We simply didn't know what we know today. We would repeat what older people showed us and our children would repeat what we showed them. Creating never meant anything less then educating. Everything manifests somehow through a tool that educates. Education isn't bordered by institutions like schools or families, but more like a thin layer surrounding every little thing that exists.

Man shapes its environment and the environment reconfigures man. In the exchange, we create our identity. The way we interact with our environment is based on social characteristics defined through time, participation and reputation. The ultimate goal of all the tools and appliances we have shaped is to extend natural human life to become stronger then before. The continuing update of man reaches out to a superman ideal. This ambition becomes our guiding ideology, resulting in automatic behavior, automatic identity, a bigger distance between you and yourself.

The question arises: How can design be human, when we design to become someone other than human? The relationship between production /consumption and being, is a schizophrenic relationship. We have been built to avoid failure. We are constantly solving our conflict with nature. Man tries to become superman. In the end, we simply know too much and we need to unlearn in order to get to know ourselves.

Learn to learn is the belief in limitation as an endorsement of personal identity.



Hak Min Lee

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**“It took me four years to paint like Raphael,
but a lifetime to paint like a child”** Pablo Picasso

Why is an adult unable to imagine the world like a child? From a child’s perspective, the world is full of mystery. The border between reality and fantasy is not clear. As they become adults, they develop their own standards of judgment, prejudices and stereotypes, whether they like it or not. This is a growth process and it is not necessarily a bad thing. But it’s true that our capacity for boundless imagination becomes obstructed.

What enables us to imagine freely and think in a flexible way? I think it is curiosity and fantasy. My thesis is about exploring curiosity and fantasy, embedded in ways of hiding and showing. I think curiosity and fantasy enable us to see ordinary things from new viewpoints.

In this thesis, I documented a research process from experiments to a design proposal. In the translation process I expressed various ideas and concepts into drawings and models. Finally, I chose the most interesting concept and gave it a concrete form.

Reveal and Conceal Exploring Curiosity

I observed various cases of the basic human desire of displaying and hiding and the combination between them. These antithetical values produce interesting combinations when they coexist and conflict. The combination provokes curiosity and mystery.

One thing in particular became clear to me. If something is shown completely, or hidden completely, there is no fantasy or mystery anymore. The door which is half-opened is always the most interesting, because it leaves room for the viewer to imagine what’s behind it.

Therefore, my work aims to leave room for the viewers to imagine. I want to make an object that reveals as well as conceals at the same time, an object in which the desire to show and the desire to hide co-exist.

CONTEXTUAL DESIGN



In the Netherlands greenery has evolved into “cultural” nature, to be used and appreciated by people. Recently, this use has changed. The de-stressing and relaxing qualities of greenery have become important in the functioning of modern society. They are most needed in urban areas.

The design of contemporary city greenery is not addressing this demand sufficiently. In this thesis I explore new applications and uses of urban greenery and propose a new typology of city greenery.

This proposal includes a new kind of open pavement that will improve the inner city climate in Eindhoven. Furthermore, it will help reducing the pollution of the Dommel river that is connected to the overuse of the drainage system.

A New Application for Urban Green



Momentary thoughts, irritations, and unanswered questions from the last 10 months.

As a student of Design I live between two worlds. Whilst at home in London, I experience the gritty dynamic of the city I grew up in. I am fascinated by the evolving urban plethora of people on the streets and all the trash culture and variety this includes. Often when I return to London I have a momentary sense of comfort in a stranger being confrontational with me on the Tube, simply because it makes me feel at home again. However, as much as I miss the rich diversity of London, when back in Holland I enjoy the freedom that distance from home gives me.

In my opinion, foreign students in Eindhoven rarely engage with local culture, living in small international circles centered around their place of study. As a British citizen in Holland, I feel less distracted with social and political current affairs and this allows me to work in a more abstract and potentially introspective way.

Sometimes I think that this conceptual work is like an escapism for me, a space in which I am free from the social atrocities I see all around me. Last night I watched a programme about honour killings happening in Muslim communities in London; then I did a sculpture of a vase. Conceptual Art has been defined by Kosuth as examining the nature of art itself - as an introspective discussion on what art is. Could we define Conceptual Design today in the same way?

Is all I am doing intellectualising found objects in the name of questioning what Design is?

Inside Out **Research of the hidden premises** **of contemporary design**



Cum Laude

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Flowers are used to express emotion, and to express the cultivation of perfection. A flower is the signifier of all important moments in life, of birth, love and death; they are the objects through which we express ourselves.

We copy flower and plant images onto the objects we use and with which we surround ourselves in millions of ways, to project beauty into our environment. We exploit the noble reputation of 'nature' in order to guarantee aesthetic quality.

We are all born in a designed world, and we implement nature in design.

Life withers. Nothing ever stays the same. I'm frustrated with the cultivation of perfection; I want to destroy it before it's gone in order to save a trace, capturing the imprint of life as a way of preserving it. Withering flowers have been used in still lifes as representations of human withering. The temporality of the blooms leaves an imprint, stains, irrational traces, separating the pure from the impure. Nature stains human culture with its embellishments.

Using the flower as the subject changes an object. The motifs of patterns come and go depending on the seasons, but rather than being influenced by the flowers, they are determined by our taste. Flowers are ornaments in heat.

I find that an imprint and a cast from the shape is the best ways to keep the flower's impression, as a residue of life. The research of this project involved the use of flowers and man-made materials of existing flower prints, combining them to reflect the true essence of flowers. By extracting the juice, colour, matter and shape from the real flowers. The stronger the constructions of the technique were, like hammering or stitching, the stronger the flower showed its essence. The desire for capturing and preserving life by extracting life into our wallpapers, fabrics, flower holders and into our beds.

In Bloom

Research of the imaginative characteristics of flowers and their usual imagery in interior design



This research project focuses on soil, pollution, plants and on the opportunities that the relationship between these elements gives to our everyday lives. The research starts with an analysis made in collaboration with scientific universities (Wageningen University) and civil services (AbdK Eindhoven). People are not completely aware of the fact that a concentration of heavy metals in the soil has carcinogenic consequences for humans and is also destructive for the ecosystem. In this sense, soil contamination is a form of invisible pollution. As a designer this observation sparks my curiosity about the processes constituting these elements, which are both vital and toxic for humankind. Accordingly, I propose to use soil pollution as a topic in creating awareness in our society.

A manual for analysis, connection and remediation of soil pollution is presented. With this research I aim to empower people to act on soil pollution using tools and systems.

“Farming the pollution” is a project of soil remediation that develops scenarios about exploiting specific plants to clean heavy metals from soil. A study of this methodology called phytoremediation has been tested in an area of Eindhoven. The area has been polluted by heavy metals and remediated with the use of specific plants for a period of 6 months. Besides the functional benefit of cleaning the pollution, this thesis project suggests a scenario for using it as a resource.

The remediation system opens a dialogue between man and nature, creating a new economical model able to address the presence of soil pollution.

Farming the Pollution

A field practice to turn soil contamination into a resource



Behind the prison walls, inmates live as invisible members of society, detached from the normal routines and responsibilities of daily life. Coming from difficult backgrounds lacking security, structure and support, inmates have never really experienced any sense of 'normality' in their lives. Yet we expect them to adjust to a 'normal', crime-free life after having served their sentence.

Norway is one country that has focused on rehabilitation within prison. Through a humane approach, the inmates are urged to use their time constructively by gaining an education or skill training in the numerous workshops found within the prison facilities. Workshops specializing in wood, metal, textile, ceramics and glass, just to mention a few, create a nationwide manufacturing network with a very unique production quality – an abundance of time.

In order for inmates to become a resource to society after a served sentence, they have to fully succeed in leading a crime-free life after being released. Less re-offending means less crime. Creating a new life structure means also developing new thought patterns. Through my research I have come to find that despite the resources given to inmates, it is the ability to reflect on their own actions that determines whether or not they can stay away from crime.

I am therefore designing a manual for furnituremaking within prison where the outcome is dependent on the choices, reflections, motivations and effort of the inmate making it. This is not a manual of instruction, or 'how-to's, but rather a framework of making, with parameters that require the maker to take a step back and reflect in order to move several steps forward in the making process. The final outcome of the manual is a rocking chair. I have made this choice because rocking chairs are, in my opinion, pieces of furniture created for relaxation, for time and for contemplation. By giving the inmate the freedom to choose and decide over each step within certain parameters, each rocking chair will be unique and have its own character, but if one looks closely, one will be able to recognize a common system within the production: the accumulation of reflected choices that lead to an end result.

Through the approach of my proposal, production within prison will allow 'time' to become a tangible form of rehabilitation, enabling inmates to realize what skills and abilities they possess and can therefore contribute to society.

From Burden to Resource - Changing mindsets through prison manufacturing



The Flâneur

An updated urban experience

Why does the flâneur seem absent from our streets nowadays? How has he evolved? Are there any tools encouraging this practice, and if there are, what are they?

In this thesis, I research the flâneur. First through art and literature where the character is very present. I have been testing some of the scenarios that I extracted from art works, to be able to use the analyses for my own experience and see what the needs might be.

I documented the tools people use nowadays to have a different experience of the city: how they appropriate their urban surroundings.

Our communication era has largely contributed to the metamorphosis of this behaviour, and has also contributed to its survival. Practices are addressing different levels of involvement: from the playful and artistic level to the sportive and ideological level. What could be a practice addressing the lambda city-dweller in that case?

In regarding the behaviour of the flâneur, the main feature is the mind-set. The reflection is then about the tools that could put citydwellers in the right mindset in order for them to take on the role of the flâneur.

What about a scenario where the city is edited by its users?



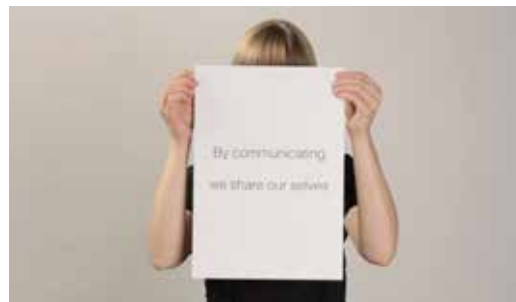
Autistic Languages

Otherness often fosters confusion and mistrust. What if instead it generated curiosity and exchange? What if we made differences the departing point for new discoveries? People with autism see the world differently and thus interact differently with people and their environment. My first contact with autism was indeed disconcerting and emotionally draining. But things changed as I got to know the people at autisme.lu, a protected workplace for people with autism, where I set my project. I learned to appreciate their particular characteristics and strengths and felt that more could be done to promote their integration into society. This project questions society's treatment of people who are different and at the same time, looks for ways to end the mutual isolation and build a bridge between different perceptions. Design can be a medium to communicate and explain to people what autism means for an individual. Autism is not visible in a static picture, one needs to observe the behavior to see the symptoms. So one of the first challenges of this project was to find ways to render autism visible. The second challenge was to create a tool that would connect perceptions of people with autism to ours and allow their way of handling and perceiving the world to inspire ours.

In order to achieve this, I needed to pierce the invisible veil around people with autism: I tried to put myself in their position, to act and think like them, to immerse myself into their world. People express themselves in different ways: People with autism often use only one or a few of the channels for communication that are available. I was determined to accept their way of expression and to see where it would lead me.

The creation of a lab of perception allowed me to try out scenarios or tools under controlled conditions, to see how the people reacted to my input. I took several approaches: visualize the different ways in which we communicate with a color-coded spectrum, create personas to learn more about the individuals at the workshop, become a medium myself by trying to take the role of a person with autism and create a witness of the meeting, an object which documents the coming together of two worlds. This quest for a tool, for an object that could build a bridge between our perceptions and would allow us to find a common denominator also made me realize how important it is to express yourself and to encourage each person's special talent and uniqueness when interacting.

SOCIAL DESIGN



How should a designer approach the task of creating an everyday, archetypal object? As a modern individual in an environment of material abundance, I face the problem of seeing ordinary objects in all of their complexity; this problem includes a categorical distinction between humans and objects, a complacent ignorance of how mechanical or logistical processes are enacted within objects (i.e. black-boxing), and a blindness to the meanings of familiar objects from our own culture.

To counteract these obstacles, I suggest a methodology for both design analysis and design inquiry. Drawing techniques are used to form unexpected connections between different objects, users, and contexts. For example, the network drawing explores the whole life of an object, from raw material to technical processing, manufacture, packaging, shipment, sale, usage, and disposal. Meanwhile, the exploded diagram places elements into new spatial relationships and reveals the role of hidden parts that are the real agents of function.

The pastiche plays with foreign culture, mundane objects, and aesthetic understandings by altering existing paintings to reflect a contemporary reality. Finally, the matrix examines the different properties of an object in isolation, allowing for new approaches to the archetype to be made. Ultimately, the methodology enables the designer to encounter mundane things in unusual ways, acting as a purposeful form of exoticism for really looking at objects.

During my thesis, I worked with doors, doorways, and door handles as a field of interest. For me, the door is an archetypal object because of its almost total ubiquity and its durability in terms of dimensions, material, and mechanisms. I wanted to treat the archetype as a platform for design experimentation given the complex discoveries about the powers, meanings, and functions of the door. This research has led to several design proposals, but also to a question about the methodology itself. Could it be applied to new fields in which the archetype has not yet developed? More importantly, can this methodology be a tool for designers in a world becoming less reliant on physical form?

Designing Inquiry | Inquiring Design New approaches to difficult questions about the meaning of objects





process-for
design rejects
homogeneity
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design rejects
homogeneity
process-for
design rejects
homogeneity

the 'everyday'
is neutral and
indispensable

The Design of a Century
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The Design of a Century

Can we design
inquiry into the
difficult questions
about objects?

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CONTEXTUAL DESIGN

Artificial light has always played - and still is playing - an essential role in our lives. It seems we can't live without it. We need it and we keep on wanting more. What does this mean to society, and where do I stand as a designer?

Could we rethink the role of light?

Could we do with less light, or (more challenging) could we do without it altogether?

Sun 2.0 **Towards a new orientation** **of available light**



The thesis book is an illustrated documentation of a research process that originates in a personal fascination with the phenomenon of phobia. My investigation begun with an exploration of the topic of anxiety. I concluded that the main source of anxiety lies in the fact that we have lost the feeling of security that comes from a sense of belonging in a community. We feel distanced and isolated from each other, disconnected.

I became particularly interested in individuals who use sharing platforms like youtube to create new informal types of support groups by commenting on eachothers videos and posts. We are being warned about the dangers of society based on social media, how that will distance us in our real physical life but it is important to realize that social media also connect us in new different ways. My research shows that the online environment can be the place to look for the sense of community we have lost in our physical surrounding.

The third element and my last fascination came when I was researching the way our body reacts to the sensation of fear. I have discovered a link between the act of touch and our experience of anxiety.

The hormone responsible for experiencing fear in our brain and body is called cortisol. Its levels raise when we feel we are in danger and that causes feeling of anxiety and stress.

However, our organisms produce also a hormone called oxytocin that is responsible for lowering the levels of cortisol and relieving us from the sensation of fear. It can be released in response to a supportive touch - a hug, massage, holding hand or stroking with fingertips. When we are being touched in a pleasant way our levels of oxytocin rise, causing the cortisol level to drop and we become less afraid.

Touch is also the first language we learn as infants and we use it for instinctive creation of bonds with other people. On a subconscious level the more we touch someone, the more we feel connected to them and so the more we trust them.

'Touch against Fear'

These three fascinations: anxiety, sharing platforms in the online environment and the soothing effect of touch create the frame for my thesis and lead to a the design proposal. It is a system of objects allowing to transmit the gesture of touch at a distance.

I see my project not only as a tool for dealing with anxiety but also as an exploration of the new kind of bonds created between people in the online environment and new forms of language and interaction.



The use of language in Western contemporary culture implies that memories are often conceived as possessions: we 'keep' memories alive or 'preserve' them, as if our memories were materialised objects. These objects become mementos and our personal possessions of which we are responsible for. When objects impregnated with memories are created, they become precious and irreplaceable because of the transference of memories into that object.

We have a tendency to facilitate the notion of fragility into objects that have special meaning to us, which enhances our ability to care for them; this can be expressed psychologically, metaphysically or through material fragility. Nevertheless, fragility tends to transform objects more valuable, more precious and beautiful by their virtue of expressing the transience of life and our temporal nature.

According to philosopher Martin Heidegger temporality is what defines us as human beings. Dasein ('Being-there') is a temporal mode of being. Dasein unifies the past, the present and the future and Heidegger refers to them as the ecstasies of temporality. Our existence as a being (Dasein) reveals itself as care. My interpretation of Heidegger's philosophy is that through care we define more profoundly who we are as human beings.

In the same way as human life is fragile, transient, and flawed, design should reflect these same values thus bringing more care into our surroundings, revealing Dasein. The notion of beauty migrates into objects when we consider them symbolically comparable to us.

"Temporality reveals itself as the meaning of authentic care. The primordial unity of the structure of care lies in temporality." Martin Heidegger

Engineering Temporality

**Tribute to human fragility and
material culture of available light**





CONTEXTUAL DESIGN

The difference between experiencing biological time and technical time is a reflection on an existing problem in society.

In a hospital, these two times come together and collide. Biological time is the personal rhythm of both employees and patients. Technical time is witnessed in the strict schedule of the hospital, necessary to facilitate the complex set of actions that take place in a highly technological surrounding. But our bodies, which are the focal point of the hospital, live in a strong connection with the biological rhythm.

Some illnesses are caused in part or exacerbated by the rhythm of time in the western world. Within the medical world, time is used more and more as a solution, as in the case of chronotherapy. But still a hospital functions mainly according to technical time - visitor times, staff shifts etc.

As designer it is therefore interesting to introduce biological time to the hospital environment, where technical time is dominant. The biological rhythm is visible outside the hospital: trees, plants and animals all live outside the rhythm of technical time. Most hospitals are positioned at the borders of cities, where urban environments meet the rural surroundings, rich in biodiversity. Biological rhythms depend on the changing of the seasons. They often influence illnesses; light, temperature and other factors influence the progress of an affliction.

Time

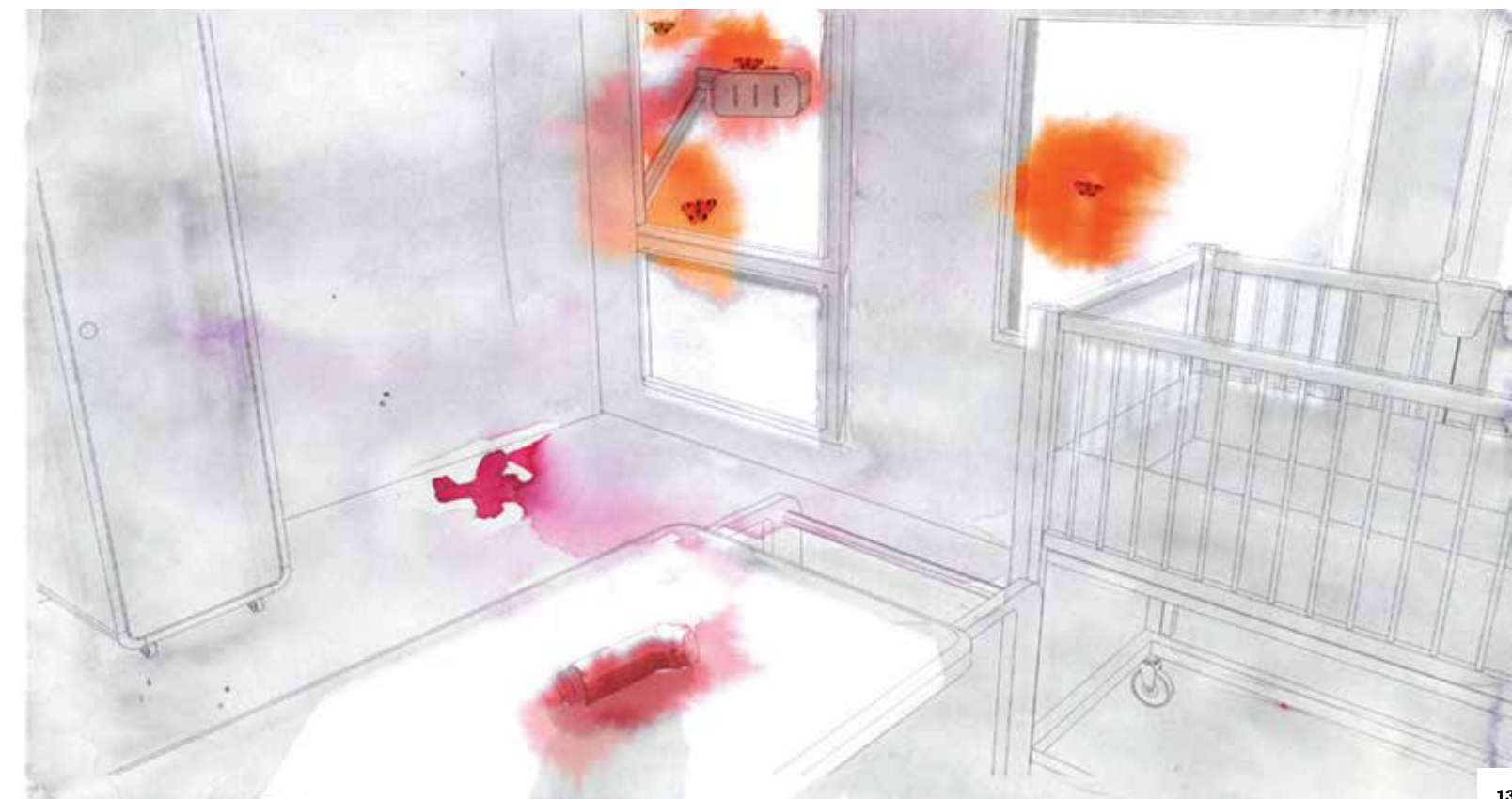
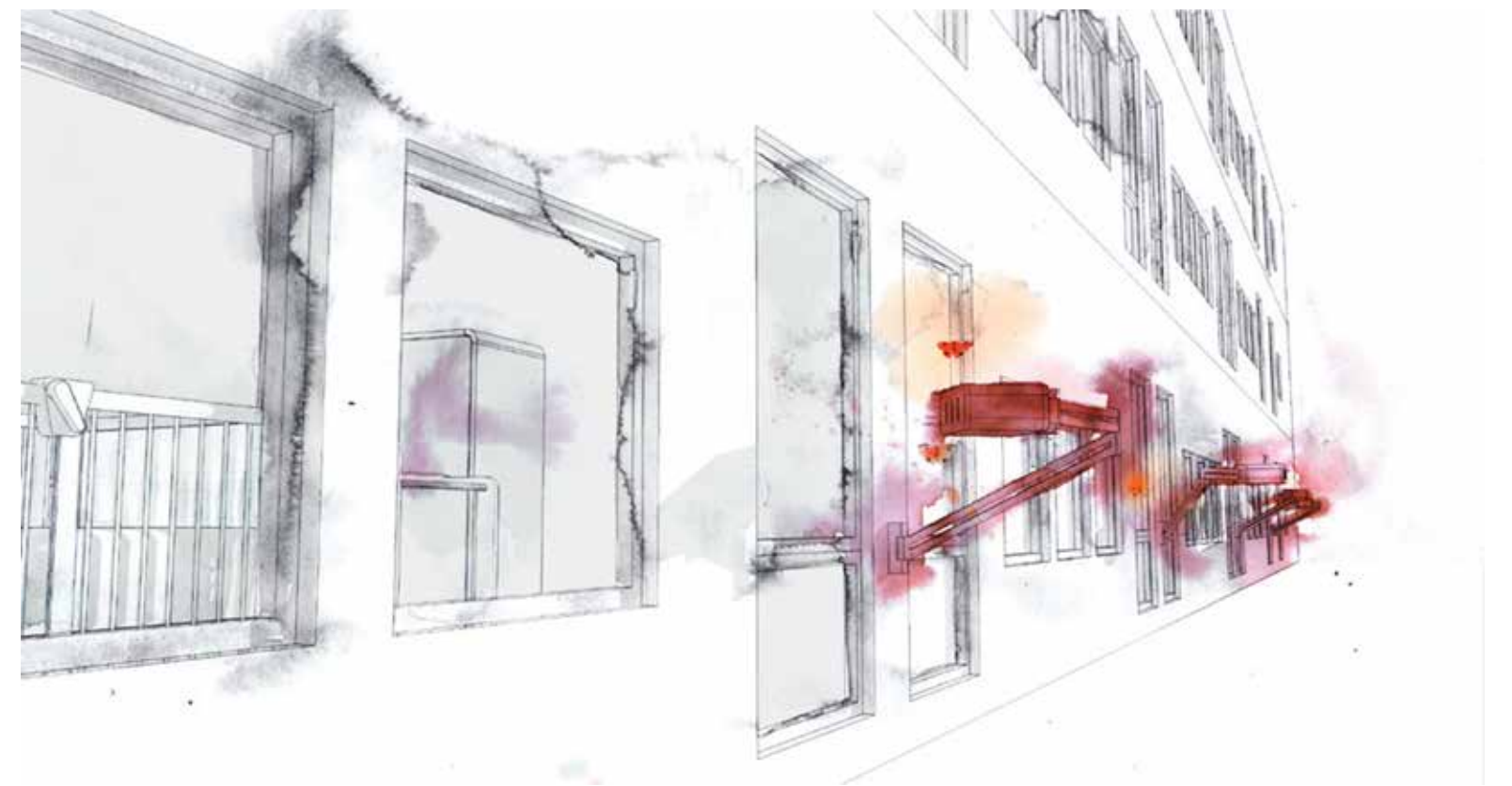
As a designer I intend to introduce these natural rhythms, so they can become part of the hospital's system. On the border of inside and outside, the hospital façade, biological rhythms can be given space and visibility. It directly links actions inside and outside the hospital, and allows outside rhythms to be experienced by the patient in his bed, connecting technical and biological times of both zones.

Design concept

Can the biological rhythm be introduced into the hospital in a meaningful way, without entailing chaos?

I want to attach nest boxes to hospital facades. These nest boxes provide space for animals, living according to biological time. By making biological time visible from within the highly technical hospital, synchronization can take place and attention is drawn to differences between the rhythms.

The nest boxes are of specific dimensions according to species and position on the hospital building. As the hospital itself is divided by departments, interesting overlaps and collisions can take place.





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Any photographs, film stills, or drawings in this catalogue that are not listed here are original works by the graduates themselves.

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Project # 18: Elif Özbay, Nienke Bongers, Barbara Medo, Karina Makhnev
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AWARDS

The René Smeets Award is divided into two categories, each with a distinct profile:

The **René Smeets Award** is reserved for the best and most professional graduation project. The winner receives €2000.

The **Melkweg Award** is awarded to the student with the most original graduation project, which excels in originality and offers the most potential. The award consists of €2000 and the winner receives support to ensure a successful start to his/her professional career. The support is offered by the René Smeets Fund.

We award the **Connect(r)ing** to students whose graduation projects have brought about new connections between different prominent actors in the outside world (industry, knowledge institutions, society, etc.) and who have displayed exceptional verve in performing their roles as connectors.

Every year, the Keep an Eye Foundation offers four **Keep an Eye Grants** to Design Academy Eindhoven graduates who stand out for the professional nature of their graduation projects, their originality, and their social involvement.

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This directory presents the projects of 97 Bachelors of Design and 31 Masters of Design graduates from Design Academy Eindhoven. The work is ordered alphabetically by last name, referencing the 1977 predecessor of the graduation show catalogue which utilized this technique to reveal the underlying unity among the departments; a unity which binds the current Bachelor departments: Man and Activity, Man and Communication, Man and Identity, Man and Leisure, Man and Living, Man and Mobility, Man and Public Space, Man and Well Being, as well as the Masters departments in Contextual Design, Information Design, and Social Design. It is with great faith in the graduates—whose vision, effort and awareness have created the rich landscape of individual perspectives exhibited in this publication—that we present the Project Directory of Graduation Show 2012, Design Academy Eindhoven.

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