

DESIGN ACADEMY EINDHOVEN
MASTER DEPARTMENT
CONTEXTUAL DESIGN

GRADUATION PROJECTS
AND POST-DAE PROJECTS,
CREATED BY A FEW
OF THE MANY ALUMNI
WHO STUDIED AT
CONTEXTUAL DESIGN
BETWEEN 2008 – 2020

MINJI CHOI (graduated in 2018)
<http://minji-choi.com>



The Dignity of Plants, 2018



(NON)Native, 2019



Naturalised Junk, 2019

The aim of the graduation project *The Dignity of Plants* was to provoke a new ethical attitude towards nature – a hybrid between different scientific, aesthetic, moral and religious perspectives. “As the world enters the Anthropocene era, where the division between what is natural and man-made might be totally lost, I explore the question of the ‘dignity of plants’, or the ‘rights of plants’, to redefine our ethical position in relation to humans and other living species, including the animal and vegetal world. I attempt to deconstruct conventional attitudes based on false distinctions between natural and artificial, moral notions of good and bad, between our consideration for the individual and the ecosystem.”

Like the garden of Eden, Minji Choi’s garden is a miniature idealisation of nature *and* an idealisation of how people relate to the concept of nature. The various elements, as well as the totality, represent the ambiguous divisions and complex cohabitations between the natural and the man-made, interweaving the analogies and differences between them, such as the grass growing on a plastic imitation of grass.

After her graduation from Design Academy Eindhoven, Minji Choi continued to work on the hybrid area between the natural and the man-made.

AURELIE HOEGY (graduated in 2013)

www.aureliehoegy.com/

<https://vimeo.com/76992612>

<https://vimeo.com/259577833>





Border between normality and abnormality – MacGuffin Lamp, 2013 (graduation project)



Dancers, 2015-17 (objects in which people, clothes and furniture merge; the objects are props in dance performances)



Residency in Bali / Indonesia 2020, where Aurely collaborated with craftsmen for a research into fibres and ancient rattan craft techniques.



The making of: Wild Fiber Sofa, 2020



“As a designer, and as a person, I feel it’s my responsibility to question society’s prejudices and fallacies about human nature. Behind the veneer of normality every person has a mysterious side that is waiting to surface. Everyone is full of life, passion and madness, visible or suppressed. We need this craziness!” These are quotes from Aurelie Hoegy, reflecting on her graduation project in 2013: *Between Normality and Abnormality*. Hoegy created movies of daily habits, revealing the thin line between the two ways of being, and she created MacGuffin lamps, functional objects that trigger and stimulate the experience of absurdity.

After her graduation she continued to work in the grey zone between objects, bodies and space. Each project is accompanied by thorough research of materials and production techniques. Aurelie often collaborates with creatives from different disciplines, while working across a variety of mediums, including drawing, film-making, object design, installation, scenography and performance.

For the project *Dancers*, she explored the concept of movement driven design, which resulted in a series of chairs that seem to dance around the space. For this project she received the Rado Jury Prize during the Paris Design Week of 2015, and the first prize of the Pure Talent Contest at the IMM Cologne in 2016. Her latest project is a research into fibres, which started in workshops in Bali, Indonesia.

ALICA ONGAY PEREZ (graduated in 2012)

<https://aliciaongayperez.com>

<http://compositionzerotwo.blogspot.com/2013/12/interview-alicia-ongay-perez.html>



Inside Out, 2012



Still from a video, interviewing the neighbour

<https://vimeo.com/50831609>



Swallow, 2012



The Social Image, 2013

*This image is from a series of photographs of interior spaces, which was translated into a carpet, woven in mohair at the [Textiel Museum](#), Tilburg and then photographed at the [Van Abbe Museum](#) Eindhoven, in a room entitled *The Social Image*. ("Many design projects, such as the Sea Chair made of recycled plastic fished out of the seas, are not real solutions at all but simply illustrations of a problem. That to me is the work of illustrators. Which is why I doubt whether we designers can live up to expectations." Dezeen)*



Concrete Moduli for 99 Dom-Ino, 2014 (commission Space Caviar, installation at Monditalia – Fundamentals 14. Mostra Internazionale di Architettura, La Biennale di Venezia)



The graduation project *Inside Out*, by Alicia Ongay Perez, began as an investigation of Carl Andre's famous maxim 'A thing is a whole in a thing that is not' - looking at objects and sculptures as cuts in space rather than as a reductive process of cuts in material.

By taking a flexible mould of the whole surface area of an object, such as a cabinet, Alicia Ongay Perez could play with the positive and negative shapes that resulted. The interior negative space became a positive volume, by which the object claimed more of the surrounding space. The transformed cabinet still carries references to the familiar domestic archetype from which it stems. But having lost its basic functionality - enabling storage of items - a different narrative unfolds. Questions are for instance raised on the real function of designs in our houses, which often resides in their decorative appeal and the values they represent. In our age, designs have turned into canvases, suited for designers to project their views on how people and things interact with each other.

The same questions on functionality and meaning are raised in a variety of video's. Alicia interviewed relatives and neighbours, trying to get a grip on what they would define as *value*.

After her graduation from DAE, Alicia continued her research into the meaning and value of designed objects at the Jan van Eyck Academy in Maastricht.

The ceramic pieces were made at the EKWC, the European Ceramic Work Centre in Oisterwijk, which annually offers three workspaces to the MA departments.

FLORA LECHNER (graduated in 2020)
<https://floralechner.com>
<https://floralechner.com/My-Room-s-Skin>



The Shape Shifter, 2020



Witness the Fitness, 2019 (a scale model for a constantly moving and vibrating monument in public space)



SR:Y, 2019 (a soft reality, giving room for individual interaction with the visitor)



Guesstures, 2018

Flora Lechner's graduation project, *The Shape Shifter*, deals with the cultivation of the body through fitness culture, questioning the obsession with an 'ideal' imposed by society. The gym has become a factory-like space, perpetuating the notion of an ideal body, trapping the human in an endless cycle of permanent performative acts of self-realisation.

This project addresses the question whether exercising can become a creative statement instead of remaining a numb obsession. The *Shape Shifter* machine holds the body in a loop of repetitive, prewritten movements. Engaging with it initiates a cycle of relational dynamics, merging human and machine into one entity. Working out stops being a spectacle of the body and becomes a spectacle of the action.

The graduation project links closely to the designer's general interest in the rituals, postures and gestures people use in various situations and how these relate to the human body and their contexts.

SIMONE FARRÉSIN & ANDREA TRIMARCHI – FORMAFANTASMA (graduated in 2009)

www.formafantasma.com

<https://www.instagram.com/formafantasma/>

<http://www.cambio.website>



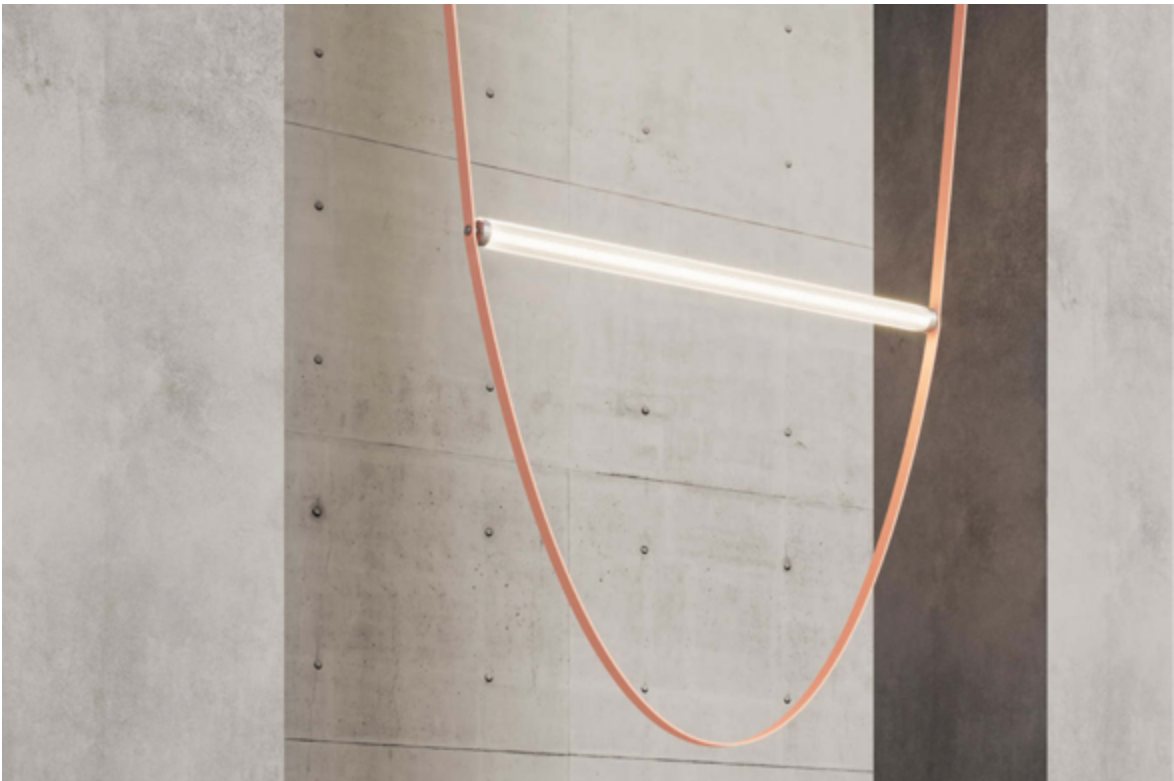
Moulding Tradition, 2009



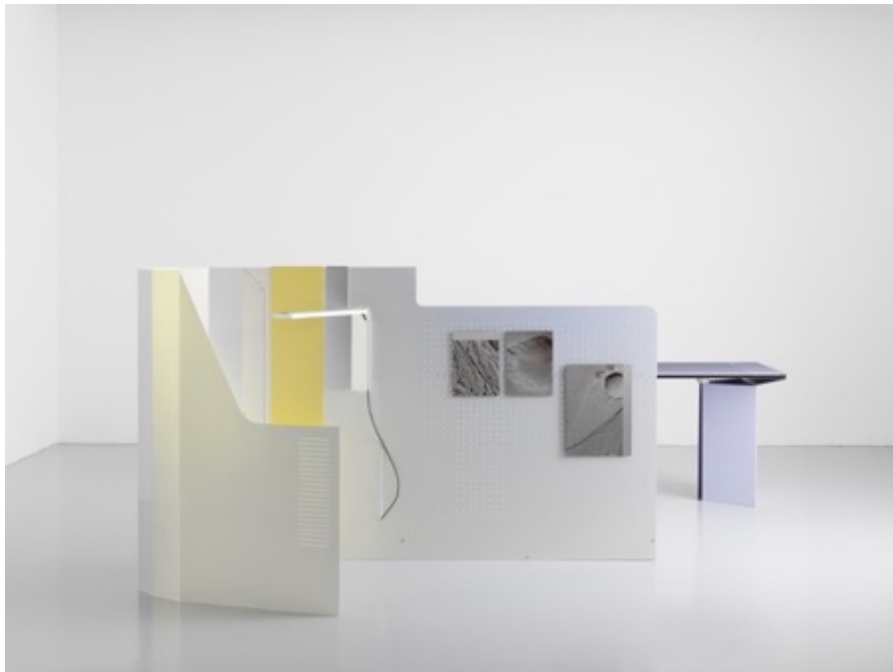
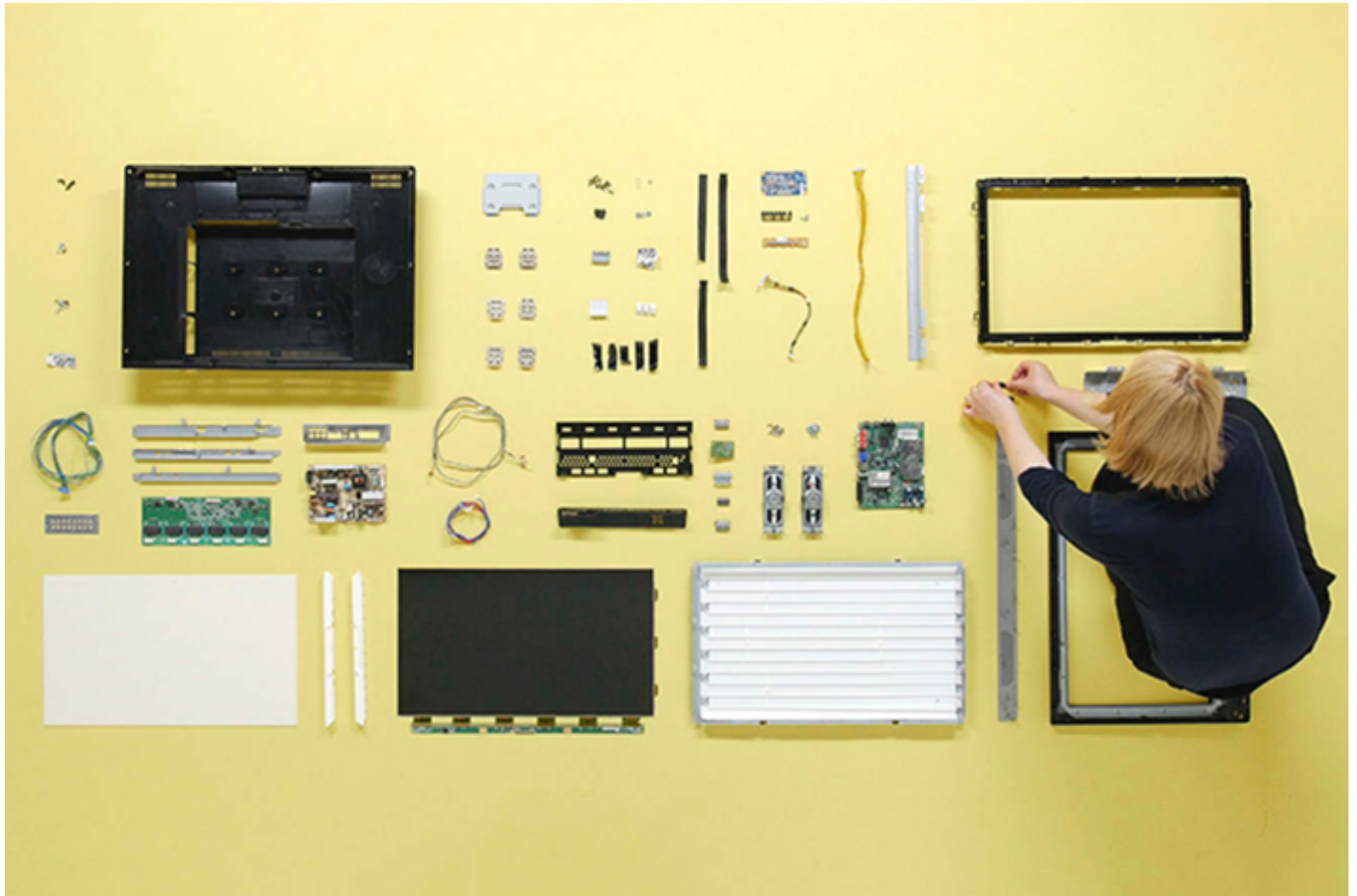
Botanica, 2011



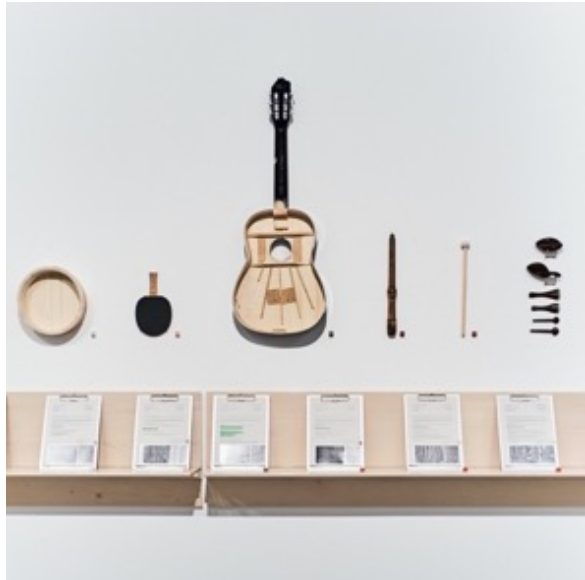
Wire Ring, 2017 (for Flos)



Wireline, 2019 (for Flos)



Ore Streams, 2017-19 (semi-functional products, derived from a research into the recycling of electronic waste)



Cambio, 2020, is the name of an exhibition and an ongoing investigation into the governance of the timber industry, commissioned by the Serpentine Galleries London.



In 2009, Andrea Trimarchi and Simone Farresin graduated from Contextual Design (then called IM) with the project *Moulding Tradition*, which can be read as a comment on culture as something fixed. Instead, the two designers made a plea to embrace change. Ever since, Trimarchi and Farresin have continued to work on experimental material investigations and the research of topics such as the relationship between tradition and local culture. In perceiving their role as a bridge between craft, industry, object and user, they are interested in forging links between their research-based practice and a wider design industry.

Their work has been presented and published internationally and museums such as New York's MoMA, London's Victoria and Albert, New York's Metropolitan Museum, the Chicago Art Institute, Paris's Centre Georges Pompidou, the TextielMuseum in Tilburg, the Stedelijk's-Hertogenbosch, the Stedelijk Museum Amsterdam, MUDAC Lausanne, the Mint Museum of Craft and Design in North Carolina, the MAK Museum in Vienna, Serpentine Gallery London.

Since 2020, Formafantasma leads the MA Geo Design at DAE

JING HE (graduated in 2016)
www.he-jing.com/



Tulip Pyramid, 2016



We Yellow Will Win, 2019



Watermark, 2019 (floor mural)



Consensual Inequality, 2018 (the words on this Ikea mat refer to the agreement between immigrant and Dutch state, who asks of newcomers to adapt to the countries values. In other words: act 'normal' or leave)



Attachment – Arch and Tongue, 2018 (part of installation)



Live Streaming, 2018 (at the request of Jing He, two Chinese live streamers showed their daily jobs in the museum)

In 2016 the Chinese designer Jing He designed *Tulip Pyramid*, which was based on the famous *Flower Pyramid*, part of the Rijksmuseum's archive. The original seems to be a seventeenth-century Dutch invention. However, its form refers to the Chinese pagoda and its motifs derive from those on Chinese porcelain. For her graduation in 2016, Jing He undertook a very personal and intensive research to figure out how she, as a young Chinese designer, had been shaped by various influences. "I began this project to continue the process of replicating and transforming which is the history of the original *Tulip Pyramid*. I wanted to explore the question of 'creativity in copying' and the question of identity. If a Tulip Pyramid were to be imitated nowadays in China – a country which is a mixture of common and private ownership, of collectivism and individualism, troubled by the issue of counterfeiting and appropriating intellectual property – what would the result be?"

"I see myself as a Tulip Pyramid. My origins are in China and I've been transformed in the Netherlands into the person I currently am. My education in the Netherlands gave me a new perspective on design. I used my personal experience to ask questions about mass-production and embedded it in a design discourse on originality, authenticity, and copying. For a second pyramid, I imitated and made a collage of references of famous Dutch designers' iconic works, which I merged with my own former works. Thus I could question the influence of these designers and the educational institutions which have formed me into who I am today. On the top a 3D print of my head claims personal authorship." Jing He's graduation was granted a Cum Laude and the Gijs Bakker Award 2016 (best master project of that year).

Ever since her graduation, Jing He continued to create installations in which she highlights and questions existing conventions of contemporary culture.

JEANNETTE PETRIK (graduated in 2013)
<http://www.jeannettepetrik.com>



Performative Situationism. A Parasitical Breed of Consumer, 2013



The collected essays, first hand accounts and photographs in this book do not offer an over-simplified narrative of where the squatters movement is heading.

Instead the book provides glimpses into a diverse and multi-faceted movement, with accounts from local struggles, experiences of re-occupied spaces and the collective forms of life which grow out of squatted spaces in various sites and countries throughout the world, including accounts from the US, Britain, Central America and Australia.

Fighting for spaces, Fighting for our lives: Squatting Movements today

Squatting Everywhere Kollektive (SeqK)
**Fighting for spaces,
 fighting for our lives:
 Squatting movements today**

ISBN 978-3-942885-90-4

**nun
glühen
schon des
paradieses
weiten in
überbunter
pracht**

live performance
by Jeannette Petrik

**artisan sausage making
at atelier container**
 Stadhuisplein Eindhoven,
 25.10.12, 11.00 - 20.00h

jeannettepetrik.com

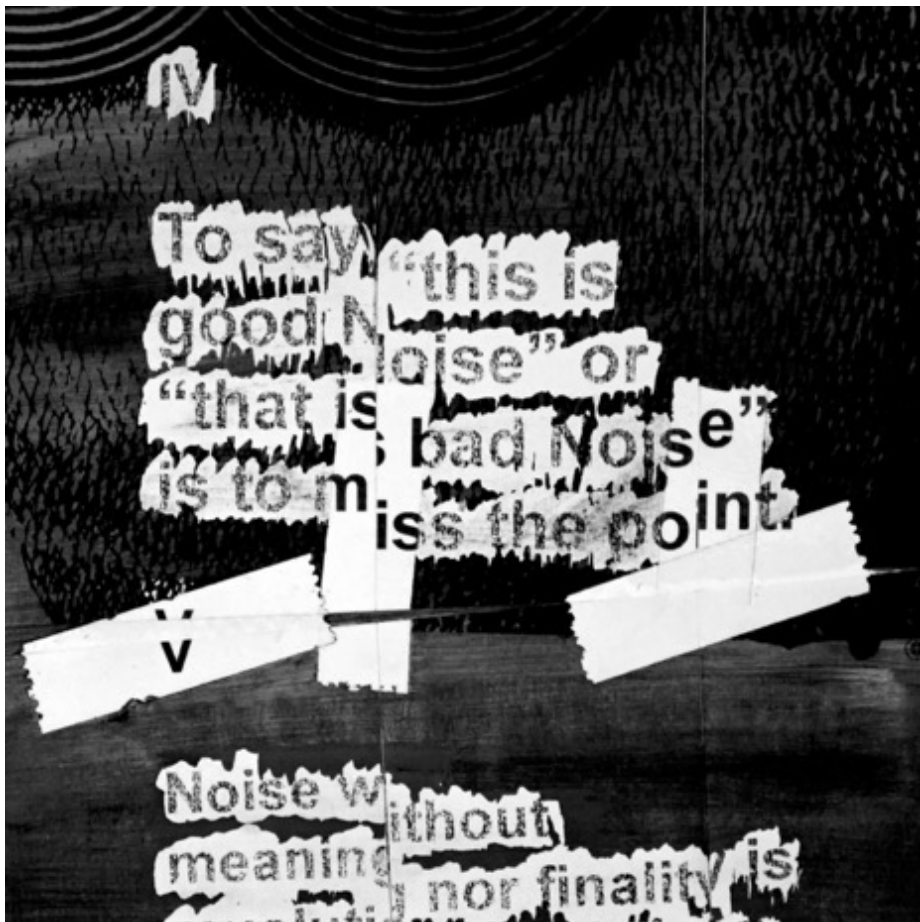
**08 OCT 17
DOORS 20H**

THE LOCH
 HALLS FOR THE LOCH
 Oude Markt 75, Eindhoven

GRIZZZ (FR)
 WEINBAUPLANTZ UND SAISONBIERE

SISTO ROSSI (GER)
 SAISONBIERE

GOODCOOPER (UK)
BADCOOPER (UK)
 WEINBAUPLANTZ UND SAISONBIERE



LOOPHOLES

&

A PARASITICAL
BREED OF
CONSUMERS

Images above: various photos and graphic designs by Jeannette Petrik of events she initiated herself, or was actively engaged with.

In 2013, Jeannette Petrik graduated from Contextual Design with the performative research project 'A Parasitical Breed of Consumer', which was later shown at 'The Museum of Arte Util' at Van Abbemuseum. The project explores personal interactions with theories of extremism, looking at freeganism as an expression of personal convictions and individual subjectivity. "Performative production does not only respond to the issue of overproduction and over-consumption of resources but also implies a potential independence from industries, as the resource of 'action' is widely available and extremely cost effective – it's free."

Ever since, Petrik has embraced their curiosity and passion for experimental making and doing, as well as discovering a passion for the written word. After working for the Rotterdam-based studio Makkink & Bey as a researcher, writer and editor, Petrik has continued to explore notions of self-empowerment, free culture and adhocism and joined Studio Complex, a collective of artists in Enschede, NL. As a community organiser within the Dutch squatting and DIY scene, they got involved in organising concerts at The Loch in Enschede, freeparties with the soundsystem Dionysys, and initiated Food Loops, a public kitchen which made use of food waste and produce from a collective garden.

Their writing has been published internationally by magazines and journals such as [Frame Magazine](#), [Uncube](#), [Temporary Art Review](#), [Kajet Journal](#), festivals such as [Sonic Acts Academy](#) and [Gogbot Festival](#), and presented at Studio C.A.R.E's 'Jetzt ist das Restaurant zu schön um darin zu essen', Makkink & Bey's 'SuperLandEscapes' and 'Rights of Way' at Onomatopee in Eindhoven. Since 2015, Petrik engages with [Chebedajha](#), a project of experimental sound, which situates itself in the context of Noise, Tekno and other experimental genres. Most recently, Chebedajha has been hosted by Sickhouse in Enschede, NL and Z33 in Hasselt, BE.

In 2020, Jeannette Petrik has acted as editor of the research exhibition projects 'GEO—DESIGN: Sand' and 'GEO—DESIGN: COVID-19'. Since, Petrik is part of the Editorial Team of Design Academy Eindhoven.

Currently, they're in the process of converting a former 17t horse truck to their home and mobile workspace:

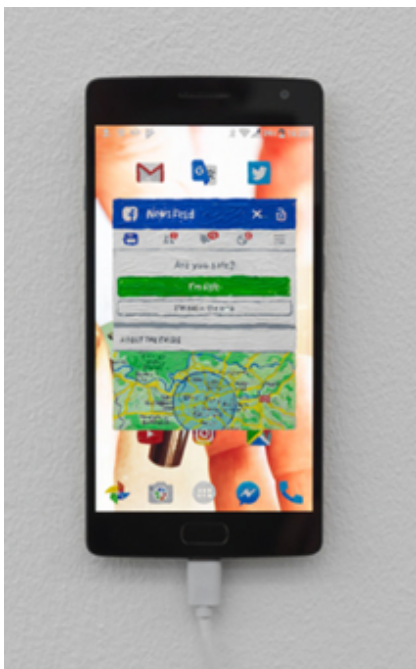


Via the hyperlinks below, you can read some of Jeannette Petrik's texts.

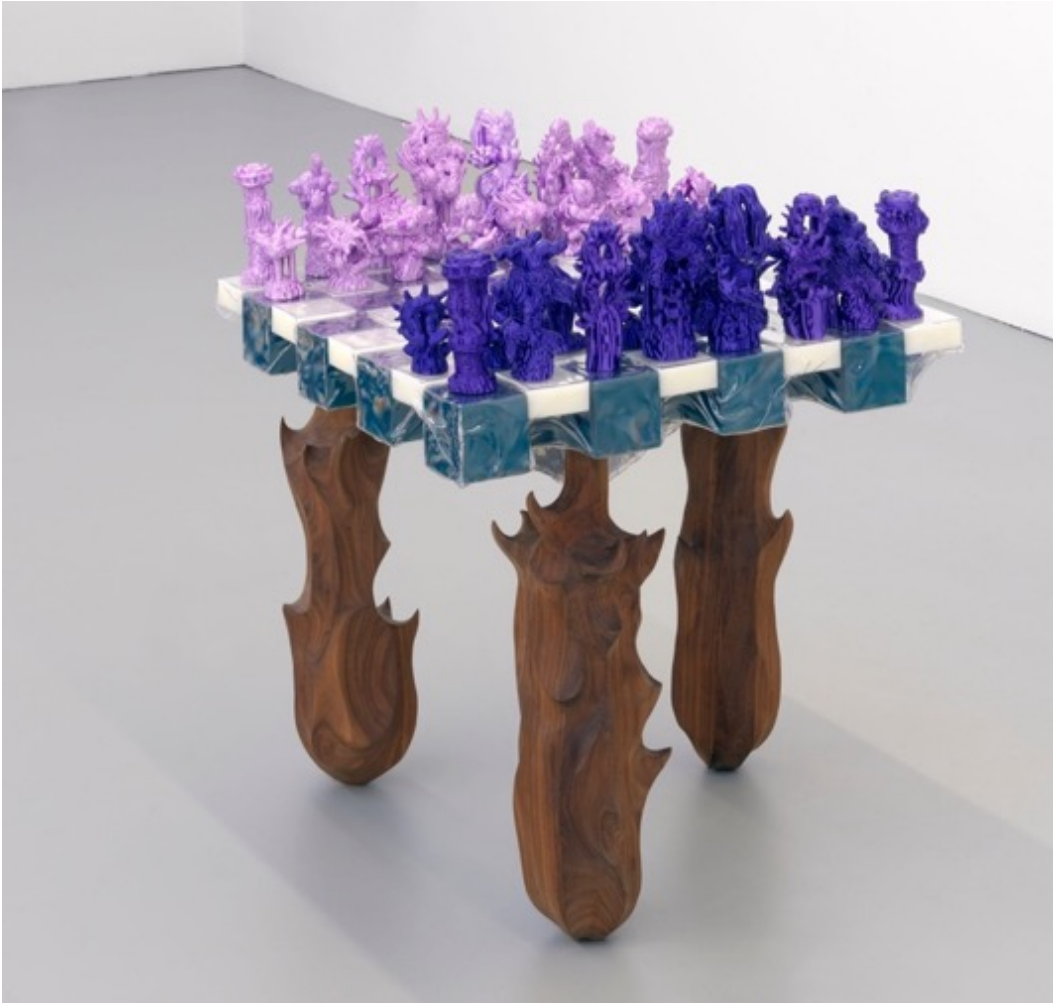
Hyperlinks:

- 1) <http://www.jeannettepetrik.com/index.php/writing/what-ive-learned-job-van-lieshout/>
- 2) <https://www.uncubemagazine.com/blog/16270723>
- 3) <https://temporaryartreview.com/education-is-always-about-the-future-an-interview-with-tania-bruguera/>
- 4) <http://www.jeannettepetrik.com/index.php/writing/teknivals-as-prototypes-for-utopian-imagination/>
- 5) <https://sonicacts.com/critical>
- 6) <http://jeannettepetrik.com/index.php/writing/an-exercise-in-imagination/>
- 7) <https://www.soundcloud.com/chebedajha>

THÉOPHILE BLANDET (graduated in 2017)
www.theophileblandet.com



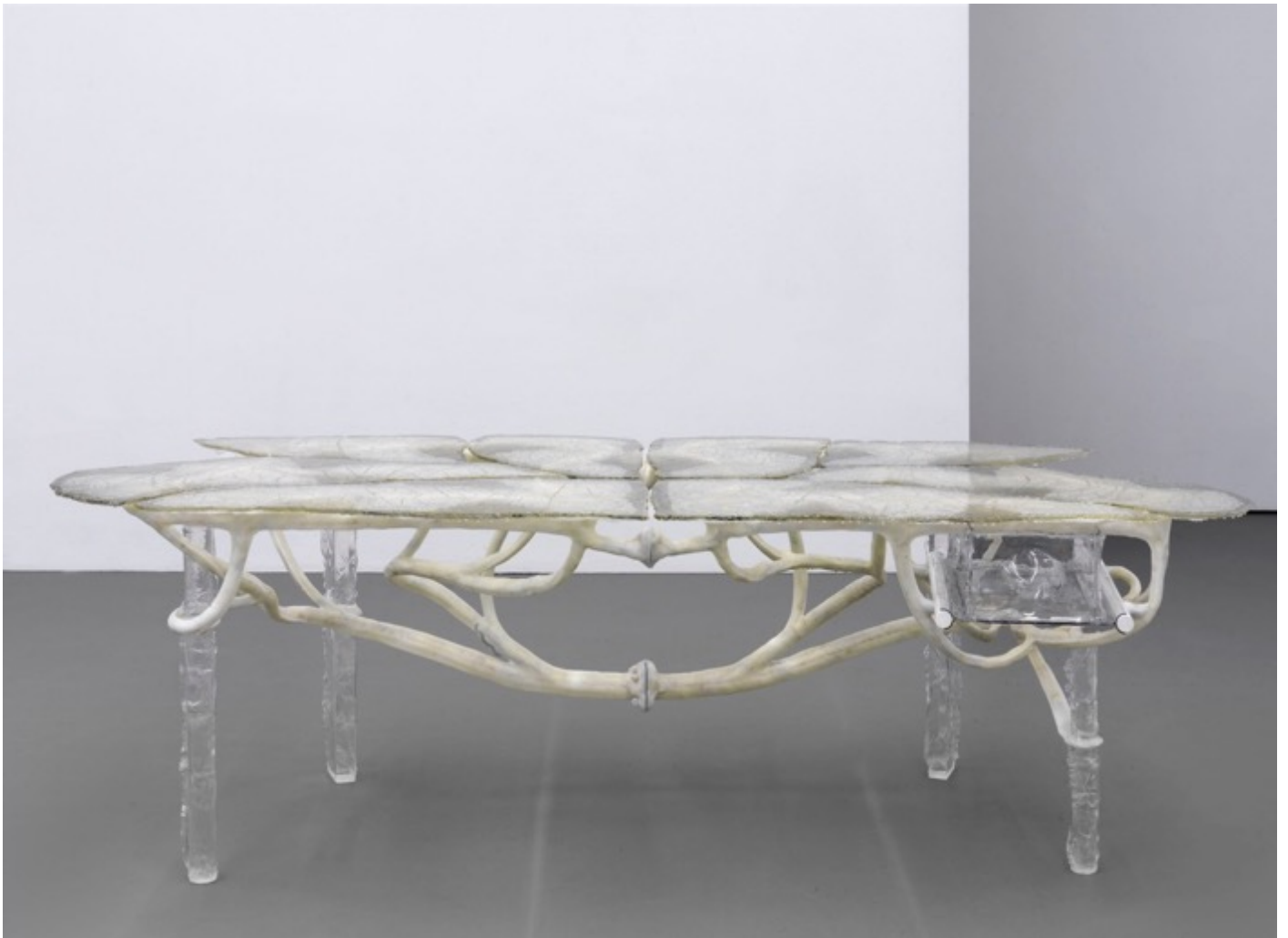
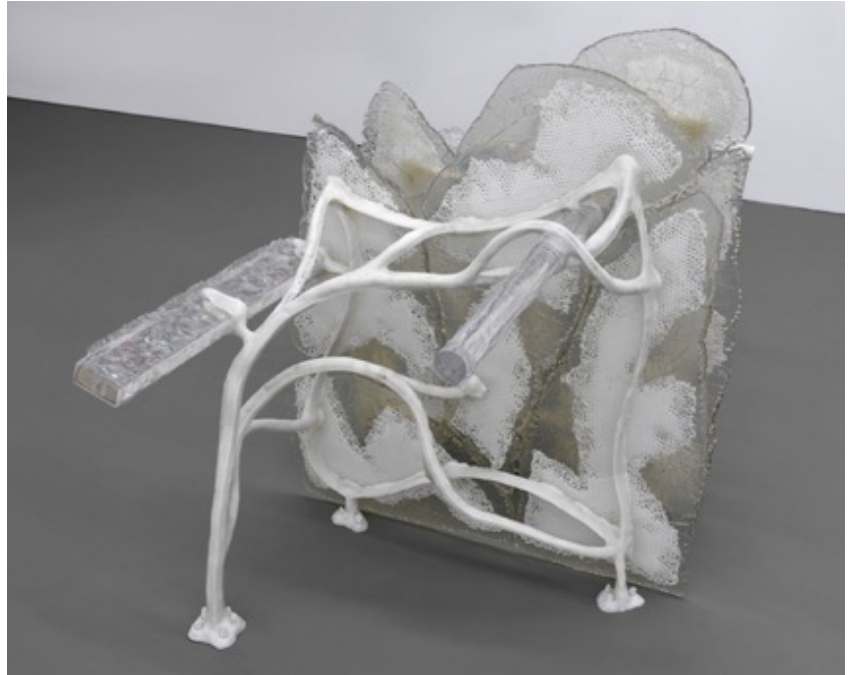
Fountain of Knowledge, 2017



Abstract Strategy, 2019 (icw Audrey Large; photography by Gert Jan van Rooij)



Expanding Brain, 2020



Bureau Papillon, 2020



PS, Wall Shelf, 2018

Théophile's graduation project, consisted of *Fountain of Money* and *Fountain of Knowledge*. The last project explores the constant flow of information on the internet. Thick smears of pigment cover the computer screen in the form of a Kim Kardashian selfie, a Bob Ross YouTube video, and cult Japanese figure Hatsune Miku. By painting popular internet images onto this window to the digital world, Théophile Blandet shuts off our access to its omniscience. In *Fountain of Knowledge*, the painted images freeze the screen, just as we become frozen in the face of the sheer volume of available information spilling out. The efficiency of technology is reduced to zero and becomes obsolete. The paintings are the opposite of the original images. They take hours, even days to make and have a physical staying power.

After his graduation, Blandet worked on a range of new projects, including a shelving system, made of discarded plastics that still testify of the material's status as waste. "Presenting plastic as the new ivory, a future forbidden matter and an endangered resource. P.S is the last honour and obituary for plastic. I am interested in matter that will not be able to exist in the future. Plastic has been celebrated as the miracle material for modern manufacturing, however due to its environmental impact, I believe we will shortly ban its production. I aim to celebrate the rarity of plastic in the future, subverting the value of the material."

Blandet is part of Morph, a group of likeminded designers, who regularly exhibit together. (<https://www.damnmagazine.net/2019/11/06/the-wild-ones/>)

COLETTE ALIMAN (graduated in 2019)
<http://www.colettealiman.com>



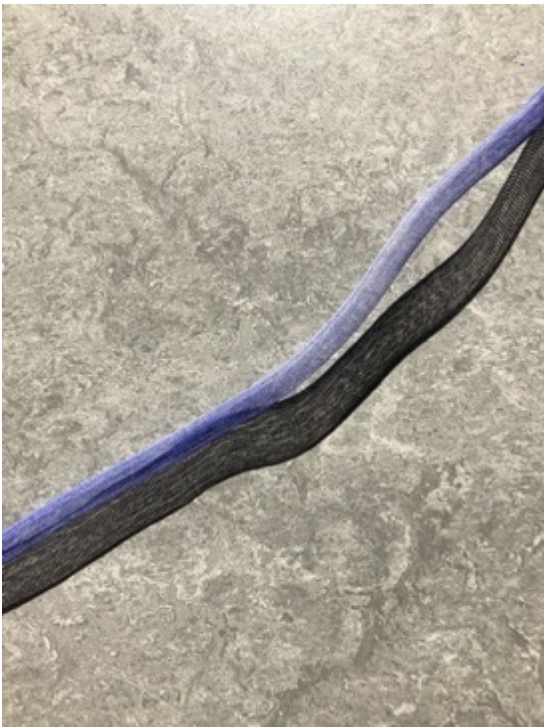
The Mechaphony, 2019



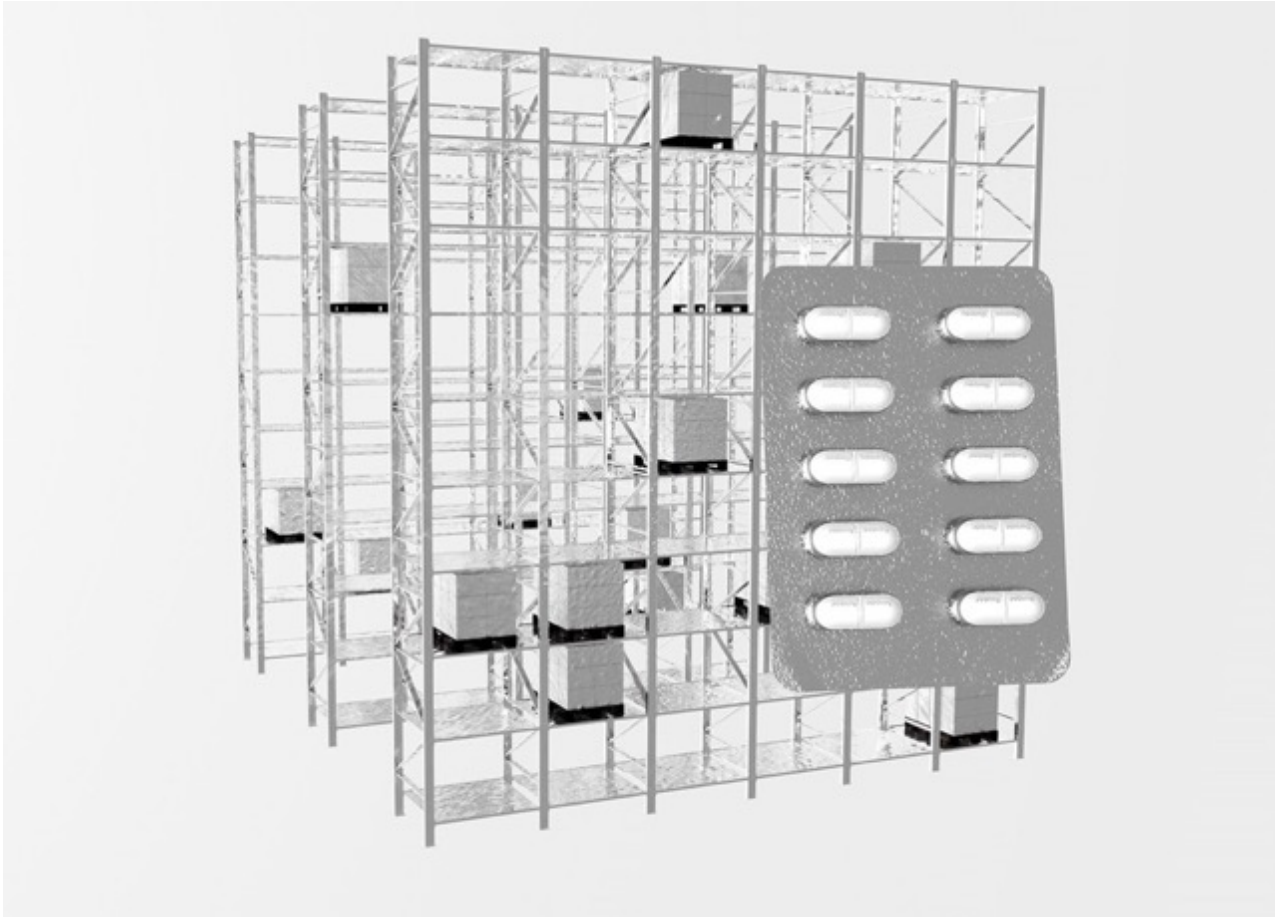
Sonic Recalibration Lab / The Mechaphony Publication (thesis graduation project)



Sonic Recalibration Lab / PROGNOSIS (FM-000), 2019



Studiocalh / Conversing Our Soundscapes of Fear, 2019



Studiocalh / Mutated Industry, 2020

In 2019 Colette Aliman graduated with *Mechaphony* (mecha=mechanical, phony= sound, pointing to the soundscape exuded from devices conceived since the industrial revolution). In this project she experimented with the interaction between high tech and human touch; by covering a ceramic form with a conductive silver glaze, and connect it to a technical device, a range of hidden soundscapes could be revealed by the touch of a hand. With this project Colette tried to reformat the practices of our sonic culture, habits, rituals, and values. “Within this experimentation, from mud to mechaphony, the user unveils the existing truths within our sound cultures”. The graduation project was partly executed at the EKWC, the European Ceramic Workcenter at Oisterwijk.

After her graduation, Colette continued her research in the **Sonic Recalibration Lab**, and after her graduation she started **studiocalh**, a collaboration with Lauriane Heim. Their personal and collective work ranges between performative installations, publications, material and field research. One of the projects of studiocalh is *Mutated Industry*, which addresses possible developments within a global pharmaceutical supply chain, incited by disruptions caused by COVID-19. Other projects deal with the blurring of boundaries by way of sound.

Aliman and Heim consider design research necessary within the sonic genre, as well as the use of sound as a material in design methods, because “the development of our sonic sensibilities creates an alternative structural base to our visually dominated world”.

KOSTAS LAMBRIDIS (graduated in 2017)
<https://kostaslambridis.com>



Elemental Cabinet, 2017



Elemental Cabinet (backside)



Shale, 2020



It's not enough, 2020



It's not enough (side view)



Terracotta, 2020



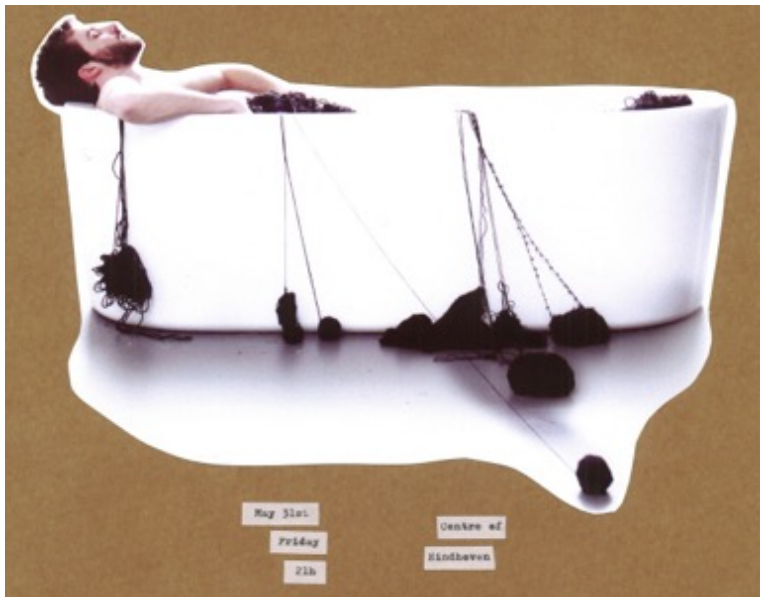
Mingling Dynasty, 2020

Kostas Lambridis' graduation project *Elemental Cabinet* was based on the design and execution of the 18th century Badminton Cabinet, the greatest Florentine work of art of its period, as well as being one of the most important historical works of decorative art. In 2004 the cabinet was bought for a record £19 million in a sale at Christie's auction house. In the run-up to finalizing his ornamental cabinet design, Kostas Lambridis played with the idea of calling his cabinet: *Where are your socks Henry? - They must be in the Badminton Cabinet*. A humorous nod at functionality.

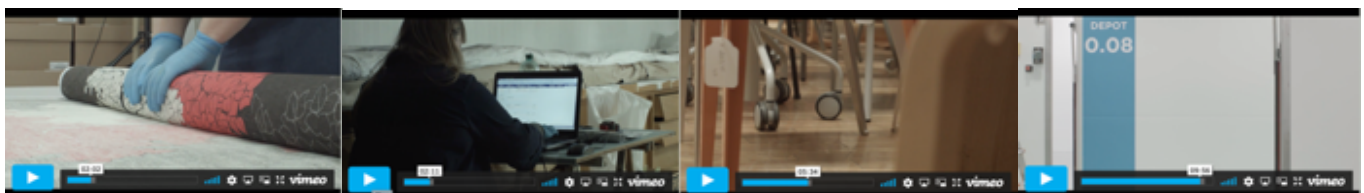
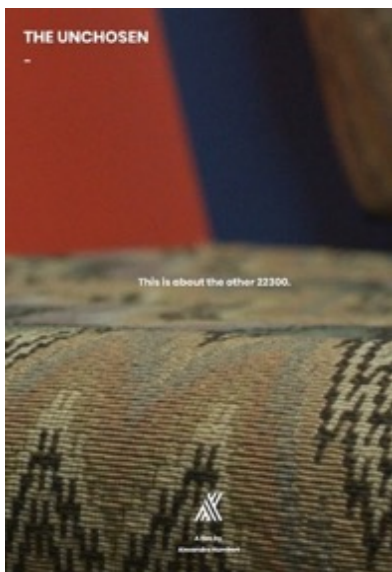
Whereas the Badminton Cabinet can be opened, and might contain things, Lambridis' design represents what its forerunner truly is: an ornamental showpiece of old and new production techniques, a mixture of valuable and valueless materials, including bronze, ceramics, embroidery, and melted old plastic chairs. Moreover, the cabinet playfully represents originality and reproduction, as both the moulds (taken from the original cabinet) and the casts are incorporated. As Lambridis puts it: "There are two opposing forces that shape everything we do and have ever done. One force ascends and strives for immortality. It consists of the need to impose order over chaos, the will to create and to change. This force is represented by the Badminton Cabinet, an extraordinary, baroque piece of furniture from the 18th century, a perfect example of sublime vanity. The other force descends and wants to die. It is entropy, the resistance of nature, the laws of matter, the artistic humility of Robert Rauschenberg's *Dirt Paintings*. The *Elemental Cabinet* is the materialization of the collision of these two forces."

After his graduation, Lambridis continued to work on collaged objects in which various materials, ranging from cheap plastics to bronze and ceramics, refer to current times, as well as to times gone by.

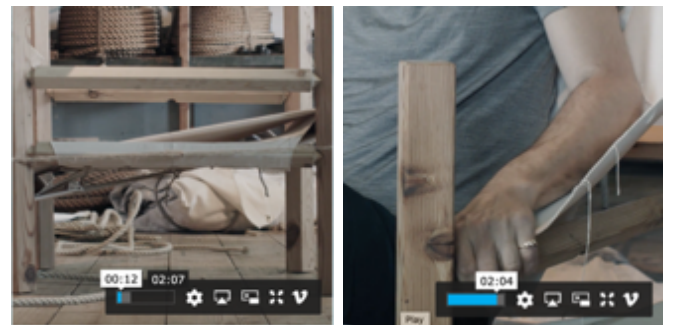
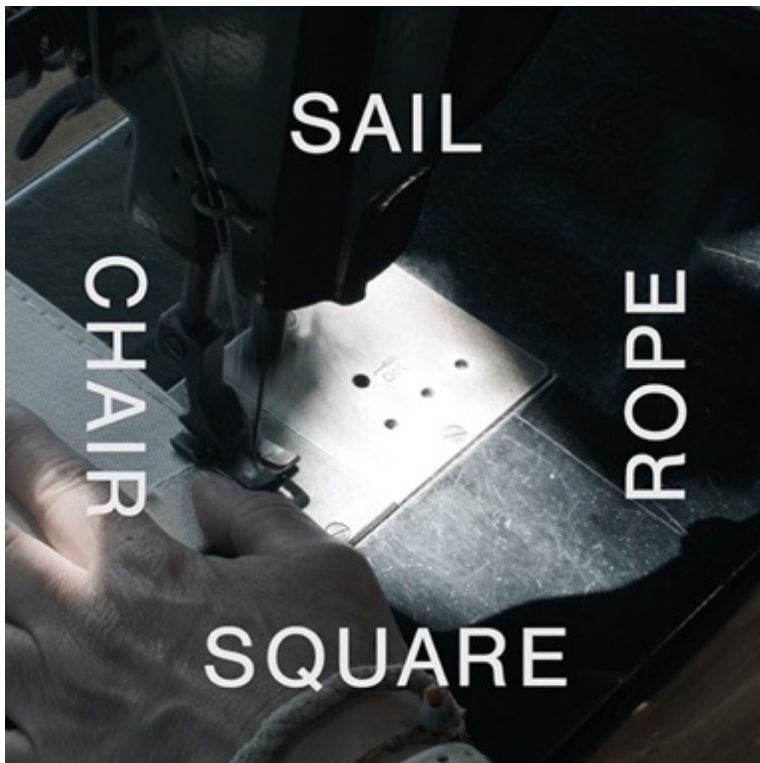
ALEXANDRE HUMBERT (graduated in 2013)
www.alexandrehumbert.com/
<https://vimeo.com/310048808>



White Sheep Black Dream, 2013 (an absurd drama on discipline. It begins as a fantasy, but it will transform the protagonist into a black sheep / since this first film, Alexandre's career would totally focus on making films).



The Unchosen, 2017 (stills from a video showing the relocation of the collection of the Design Museum Gent, comprising more than 22.000 objects)



film on Martino Gamper, 2017 (stills from video, showing the process of making a chair / collaboration with Martino Gamper and ZuiderZee Museum Enkhuizen)



Object Interviews, 2013-ongoing (a range of films in which objects get a voice)

THE GUANGZHOU 广州物品联姻 WEDDING OF THINGS

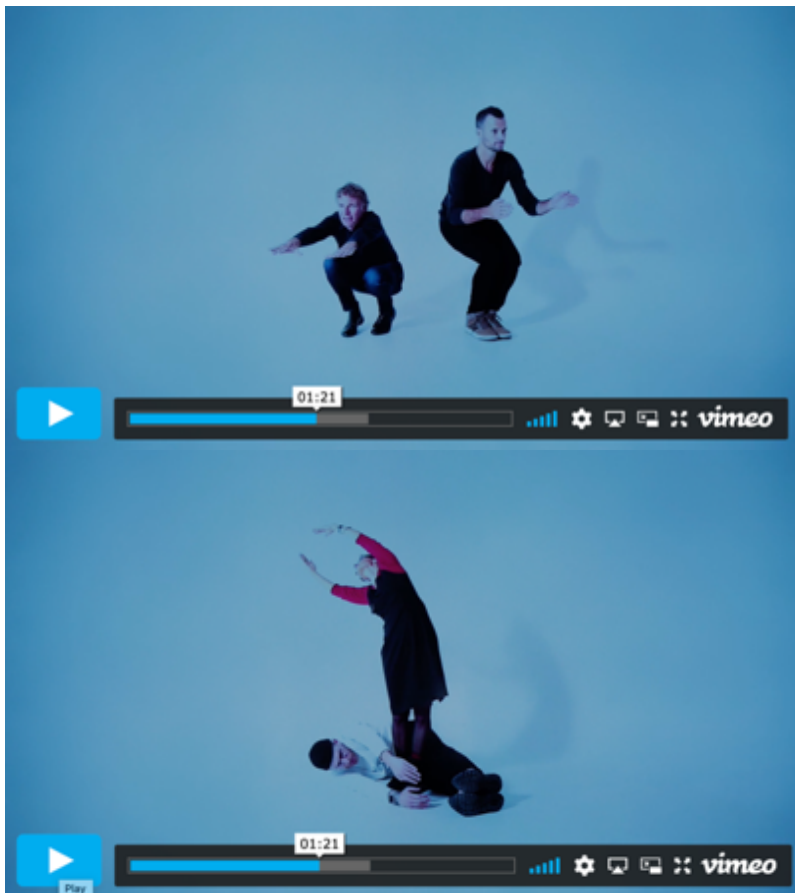


The Guangzhou Wedding of Things, 2019 (A collaboration with MacGuffin Magazine and Guangzhou Triennial; film in which people get married with beloved everyday things)



Curator
with Tom Loois, Lucas Maassen and Angelique Spaninks
Dutch Design Week 2019





The Object is Absent, 2019 (a manifesto to dematerialize design by optimizing human behaviour. The film shows various objectless situations, including people mimicking objects (most of which are designers) The Object is Absent a designers statement against materialist cheap abundance by creating value out of nothing. The designers are present and so are their attitudes, their ideas, their bodies and minds; what's missing is their products).

In 2013 Alexandre Humbert graduated from Contextual Design with *White Sheep, Black Dream*, an ironic film about how to discipline people into becoming better black sheep, which, in his view, in turn linked to the disciplining essence of design. "Instagram was just starting, it was a time when people were working out how to be the other. I wasn't designing a chair, but I was designing a way of sitting."

"Designing is not only about objects. It is also about writing a story. Instead of using objects as inspiration for my own design, I used the objects as characters in my story."

Ever since his graduation, Alexandre Humbert has continued as a filmmaker. He has f.i. created a range of *Object Interviews* in which designs converse with each other regarding their existence. In his 2019 *Films as Objects* video he explores the intimate relationship between humans and objects with installations, fictions and experimental films. Alexandre's work has been screened internationally and he has collaborated with various artists, designers, and cultural institutions, such as Åbåke, Studio Makkink & Bey, EventArchitectuur, Design Museum Gent, Design Academy Eindhoven, Martino Gamper, Noam Toran, LUMA Arles, Brakke Grond Amsterdam, Eric Van Hove, Zuiderzee Museum Enkhuizen, MUDAM Luxembourg.

MARIE RIME (graduated in 2019)
<https://www.instagram.com/p/B3w0rIOj7V4/>



Pick it up with your eyes,
 Imagine how it places itself on the stage,
 When activated it will set a rhythm
 determined prior to you,
 It's activity is latent in its form, and now
 in your body,

It is a disrupter whose act brings material emphasis to the still and flat stage. This act of altering the position of matter allows space for movement to appear, from where there was simply static before.

Move with it.

Pick it up with your eyes,
 Imagine how it places itself on the stage,
 When activated it will set a rhythm
 determined prior to you,
 It's activity is latent in its form, and now
 in your body,

It could be a clone but it stands unique. Depending on your position it's neither open nor closed and continues its tracks. Its qualities are varied but dependant, it needs directing to be coherent. It's a curve with an edge.

Move with it.

Pick it up with your eyes,
 Imagine how it places itself on the stage,
 When activated it will set a rhythm
 determined prior to you,
 It's activity is latent in its form, and now
 in your body,

They stand well placed in space, the tallest and most sturdy of the lot. Huge and expansive they can cover the stage while marionning patterns. Through shared hubris you can choose what's remembered.

Move with it.

CLOSE

Pick it up with your eyes,
 Imagine how it places itself on the stage,
 When activated it will set a rhythm
 determined prior to you,
 It's activity is latent in its form, and now
 in your body,

Its foaminess looks right and light when at the end of a piece of rope. When in a group its agility is lost to weight. Its more impressive in a group but it'll drag you down.

Move with it.

Pick it up with your eyes,
 Imagine how it places itself on the stage,
 When activated it will set a rhythm
 determined prior to you,
 It's activity is latent in its form, and now
 in your body,

Lay it on its back and apply force. Watch as it travels only to finds its centre. Oscillation is its movement but too much will change it completely. To push it is to stretch its form, as it too can fall.

Move with it.

Pick it up with your eyes,
 Imagine how it places itself on the stage,
 When activated it will set a rhythm
 determined prior to you,
 It's activity is latent in its form, and now
 in your body,

When lain on the stage it points in two directions; allowing you to get caught in the retelling of a story. Its disposition looks for a direction, which in turn informs yours. We know this angle, we can build with it.

Move with it.



We are at a Crossroads, 2019 (mixed media performance / objects executed at EKWC Oisterwijk)

*Oil stains from the cars
Can I read them?*

Larger view: oil stains are in ghost presence of cars.

Making a Collection as a Tool to Reinvent the Everyday, the Percian Collection

Making a collection is a way of creating a distinctive group of gathered elements inside a larger system, within an undetermined period of time. This group answers to a number of rules and criteria, determined by the collector.

The most striking notion about collecting is the creation of a distinctive group, or how it captures elements from the original context to put them in a new, subjective space; it creates a contextual neutralisation that excludes the original context of the object. Susan Stewart says that collecting allows [...] the reframing of objects within a world of attention and manipulation of context.⁸⁷ The cultural theorist Mieke Bal goes even further, defining the action of collecting as a clean slate: "The objects are radically deprived of any function they might possibly have outside being collected items."⁸⁸ These thoughts echo the writings of Jean Baudrillard, for whom an object is "put to use" or "possessed."⁸⁹ The act of collecting could be considered as either the death or the genesis of a new system of relationships within the gathered objects. Susan Stewart summarises by stating that "Each element within the collection is representative and works in combination toward the creation of a new whole that is the context of the collection itself."⁹⁰ We can use the example of Noah's Ark to illustrate the action of collecting. In order to save the animals from a flood, God ordered Noah to collect and place them in an Ark: "And of every living thing of all flesh, two of every sort shalt thou bring into the ark, to keep them alive with thee; they shall be male and female."⁹¹ Noah's task is immense: collecting all the existing animals in order to save them. In this specific case, the act of collecting allows the creation of a new world, freed from all the sins of the ancient one; a new start. The Percian collector acts towards a similar goal: the reinvention of his everyday.

Unlike Noah's case, the action of the Percian collector is not initiated by a higher power, but by himself, and the Percian collector can thus determine the rules that apply to his collection. In an essay written as part of the *Finders Keepers* exhibition, the architect and writer Sam Jacob has written

⁸⁷ Susan Stewart, 1997, 108.

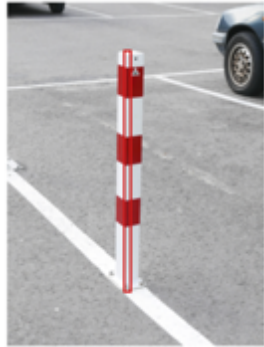
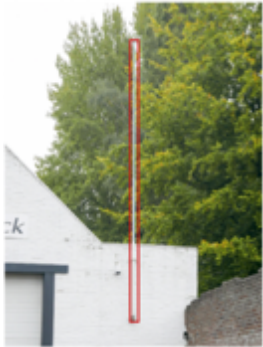
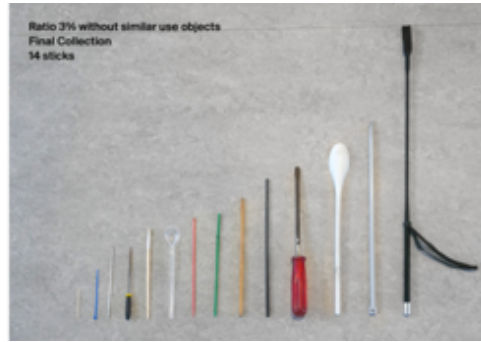
⁸⁸ Mieke Bal, *Telling Objects: A Narratological Perspective on Collecting*, in *The Culture of Collecting*, Reaktion Books, London, 2004.

⁸⁹ Jean Baudrillard, *The System of Objects*, trans. James Benedict, Verso, London, 1986.

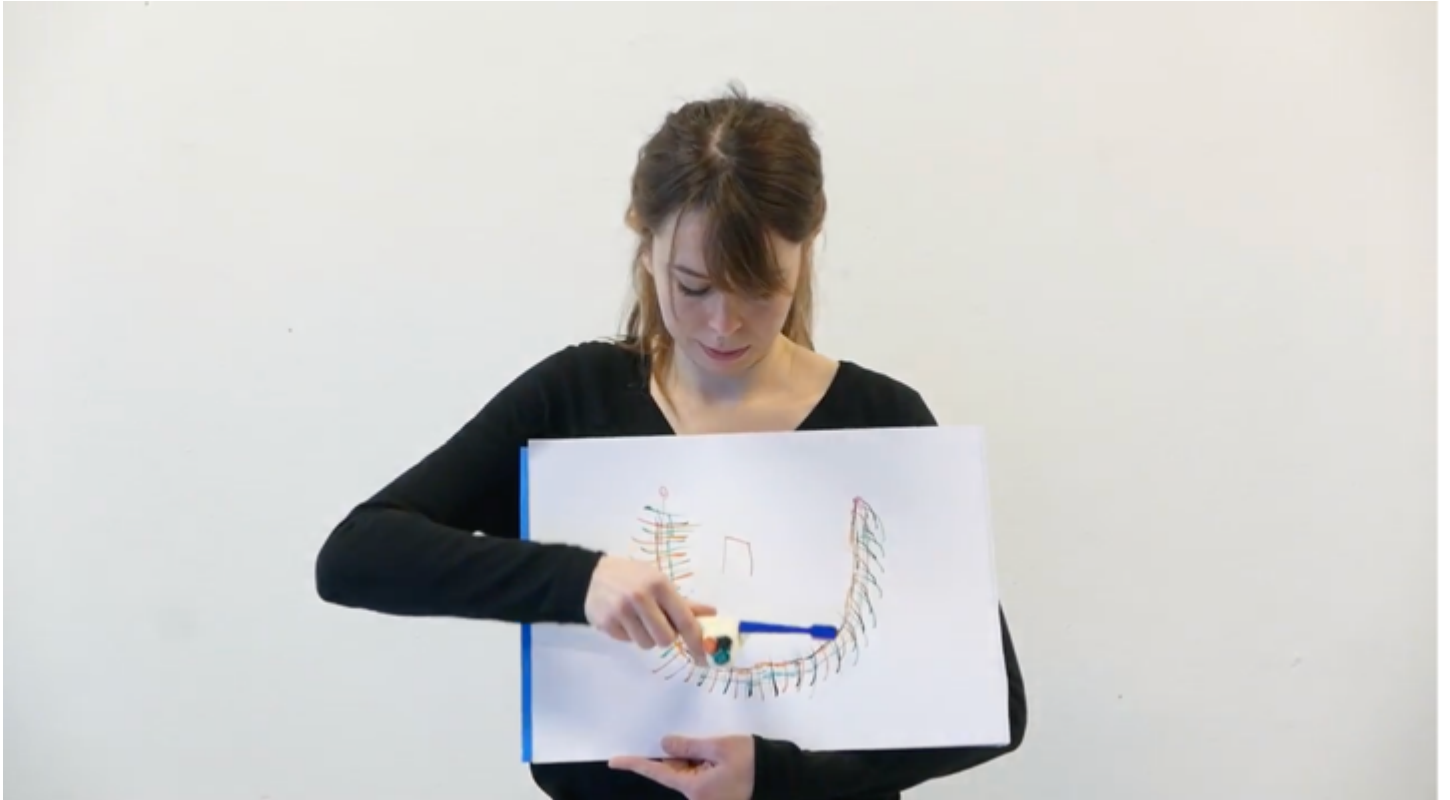
⁹⁰ Susan Stewart, 1997, 108.

⁹¹ [Genesis 6: 19-20], cited in Justin Eicher and Inger Caroline, introduction, in *The Culture of Collecting*, 1997, 108.

The Percian Collection / a method to create a new reality of the everyday using conscious self-alienation, 2019 (pages from the thesis that accompanied the graduation project)



Magic Sticks, 2017 (a magic stick is a thin light weight rod, or to put it more commonly any type of elongated shape object. According to this statement, I gathered a magic stick collection creating a more specific set of rules and a tool, to classify and organize them. Magic Sticks reflects on the process of creating common beliefs and putting to test some established collective truths)



How to brush your teeth, 2018 (<https://marierime.com/projects/how-to-brush-your-teeth-video>)

In 2019 Marie Rime graduated with the project *We are at a Crossroads*, “a hosted experience that triggers our perception of the everyday through cyclical performances of interaction between objects and participants”.

Our daily routines are embedded in cycles: the natural ones we are forced to live by, and those we create for ourselves. These repetitive cycles make us perform actions thoughtlessly because they have become so ingrained in our behaviour. The everyday becomes part of our character.

We are at a Crossroads brings this system of cycles and its invisible traces to light in a performative installation. A collection of handmade objects and a set of parameters creates a dedicated space where participants will create traces on a surface of wet clay and erase them partially. Through a continuous enactment of these cycles the surface constantly changes and evolves, as a testimony of time passing in our everyday. In more concrete words, a group of participants, that can be anyone, is invited to take part in a timed experience, that is called a cycle, where they interact with ceramic objects on a wet clay field. Each cycle is divided in 3 time frames.

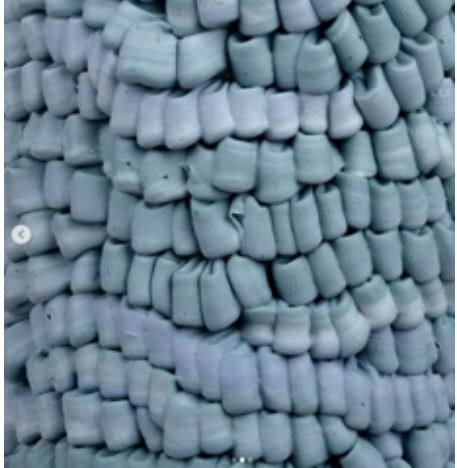
ERIKA EMERÉN (graduated in 2018)
<https://erikaemeran.com>



Spettekaka, 2018



Left: Image of a Spettekaka cake. Right: the making of a Spettekaka vase by Erika Emerén





Above: various experiments with ceramics. Some were executed at the EKWC, European Ceramic Work Center, in Osterwijk, others were executed at the International Studio of Jingdezhen, China (in collaboration with EWKC).

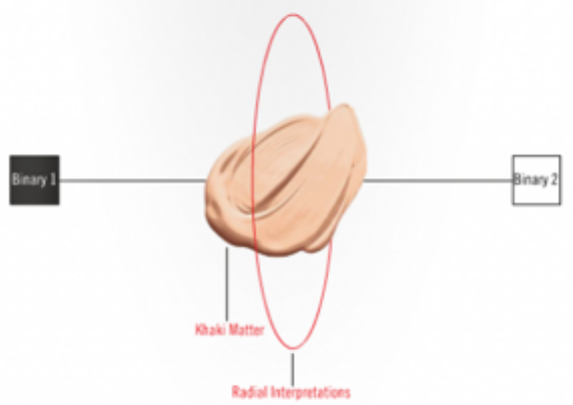
For her graduation in 2018, Erika Emerén decided to take an old Swedish cake, Spettekaka (meaning 'cake on a spit') as inspiration for her project, both for its rich expression and for the methods to prepare the cake. The vases she created at the EKWC, remind of the experimental production process, the cake's rootedness in history and its ongoing appeal.

On a different level, the project represents Emerén's plea for the narrative power of decoration. Whereas Sweden has a reputation for its sober and modernist style in design, there's also another story. Traditional Swedish furniture and other functional items often carry symbolic ornaments and display a wealth of colours, which add indispensable meanings to their functionality.

EVA JAGER & GUILLEMETTE LEGRAND (graduated in 2015)
<https://studiolegrandjager.com/projects>



Khaki, an undefined color that is the product of mixture, is used as a metaphor for multiple truths and nonpolar positions.



*Le Grand Eger urges you to enter The Era of Khaki



Research: Hypotheses: [Arte] Le CERN (centre européen pour la recherche scientifique) (YouTube) <https://www.youtube.com/watch?v=5m1W7b0d>

The Khaki theory finds its strength in instability as operational mode.

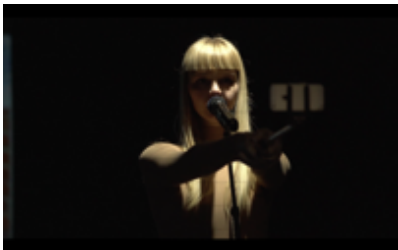
Personne ne dit que c'est la vérité, que c'est la vérité, que c'est la vérité, que c'est la vérité, que c'est la vérité, que c'est la vérité, que c'est la vérité.

The "Era of Khaki Ethics" primes the public for ethical complexity by introducing a new average (to replace the default zone) from which to approach ethics where there is no right and wrong, black and white.

Most equations start with one or two unknowns. Physicists working at CERN begin with equations that only contain unknowns. They then choose one variable, temporarily hypothesize its meaning and make it stable. This imaginary stability allows them to solve for the other variables in the equation. In this way, the physicists at CERN use their hypothesis to stimulate and drive their research. They compromise with instability, never placing too much weight in the meaning assign to any given variable. This type of research fully embraces the unknown of the universe. The Khaki theory finds its strength in instability as operational mode.



The Era of Khaki Ethics, 2015 (the images above show a small part of the interventions, film stills, magazine, which accompanied the graduation project of Guillemette and Eva).



Soft Power, 2015-2017 (Palais de Tokyo)

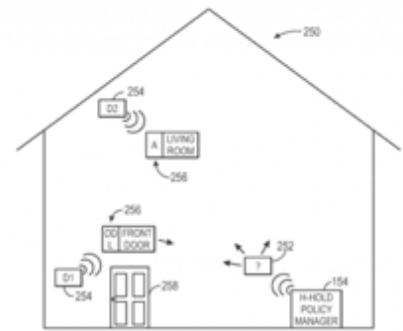


FIG. 8

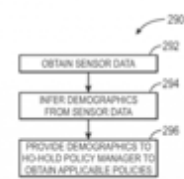


FIG. 9



Internet of Ears, 2018-2019

(textile installation in Design Museum London)





Deep Voice. Empty Orchestra, 2019 (Z33, Hasselt). The various components of the installation and performance deal with the new data landscape of our lives. The two designers have researched the connection between entertainment, being in the 'limelight', and the vulnerable position of using your own body and voice in the current data-centric world.

For their graduation from Contextual Design, classmates Eva Jäger and Guillemette Legrand decided to combine forces to work on finding a new, more nuanced morality, involving the importance of aesthetics: *The Era of Khaki Ethics*. Khaki (UK /'kɑ:ki:/ and

US /'kæki:/ is a loanword incorporated directly from Hindustani (Urdu or Hindi) خاک /کاخ/ meaning "dust-colored." It is originally derived from the Persian, خاک Khâk, literally meaning "soil." (Merriam Webster Dictionary).

“Like its origin in military camouflage, khaki hides in plain sight. Khaki is the neutralising background hue of our polarising modern society. Armed with its properties and history, we use it metaphorically to interpret our information systems, politics and technology”. As designers and artists offering a visual language, we should hold ‘khaki content’ dear: embrace the very nature of khakiness, as it is the only part of our political and visual culture that cannot be weaponised. We can build a new literacy of complexity that amplifies our collective ability to interpret nuance”.

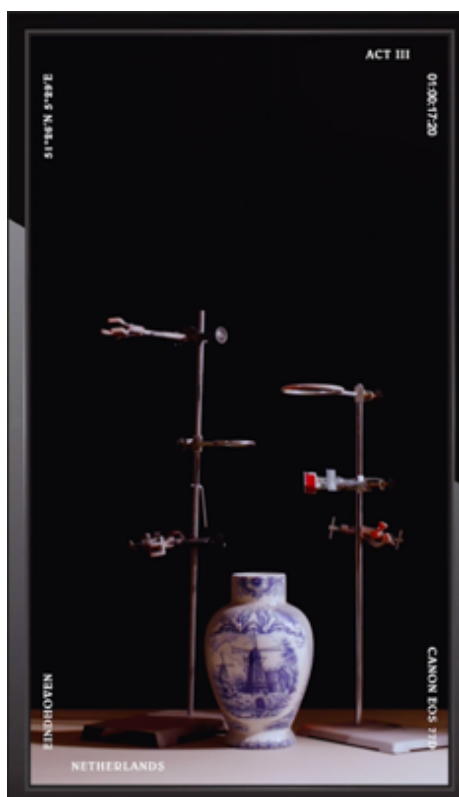
Ever since their first combined project, the collaboration between Eva Jäger and Guillemette Legrand has continued and has led to a range of interactive installations and performances, shown in a vast range of museums, art and design institutes, including Van Abbe museum in Eindhoven, Z33 in Hasselt, Palais de Tokyo in Paris, the Serpentine Gallery and the Design Museum in London.

Characteristic for all their interventions is the way in which their thorough research of topics is paired with wild imagination. From their website: “We (Eva Jäger and Guillemette Legrand) practice pseudoscientific research, image mixology, soft analysis and deep learning. We create film & performance and build large, tech-integrated objects and installations that are tricky for galleries to maintain. Treading the thin line between collaborating with the tech sector for access to emerging technologies, and indirectly contributing to the instrumentalization of culture, we use our platform to visualise the machine gaze and build new machine learning interfaces. While fanning the flames of conspiracy theorists, perverting provisional patents and dirtying datasets, we somehow manage to insert ourselves into a conversation around the politics of AI where amateurs are typically unwelcome.”

One of their recent projects is *Deep Voice. Empty Orchestra*, an installation and performance, which engages the spectators to have a more active role. Through an engaging karaoke installation, Legrand Jäger invites visitors to sing along and see their voice analysis mapped in real-time, allowing vital insight into the data that a single voice can produce, and the often unseen back-end of data generation and analysis.

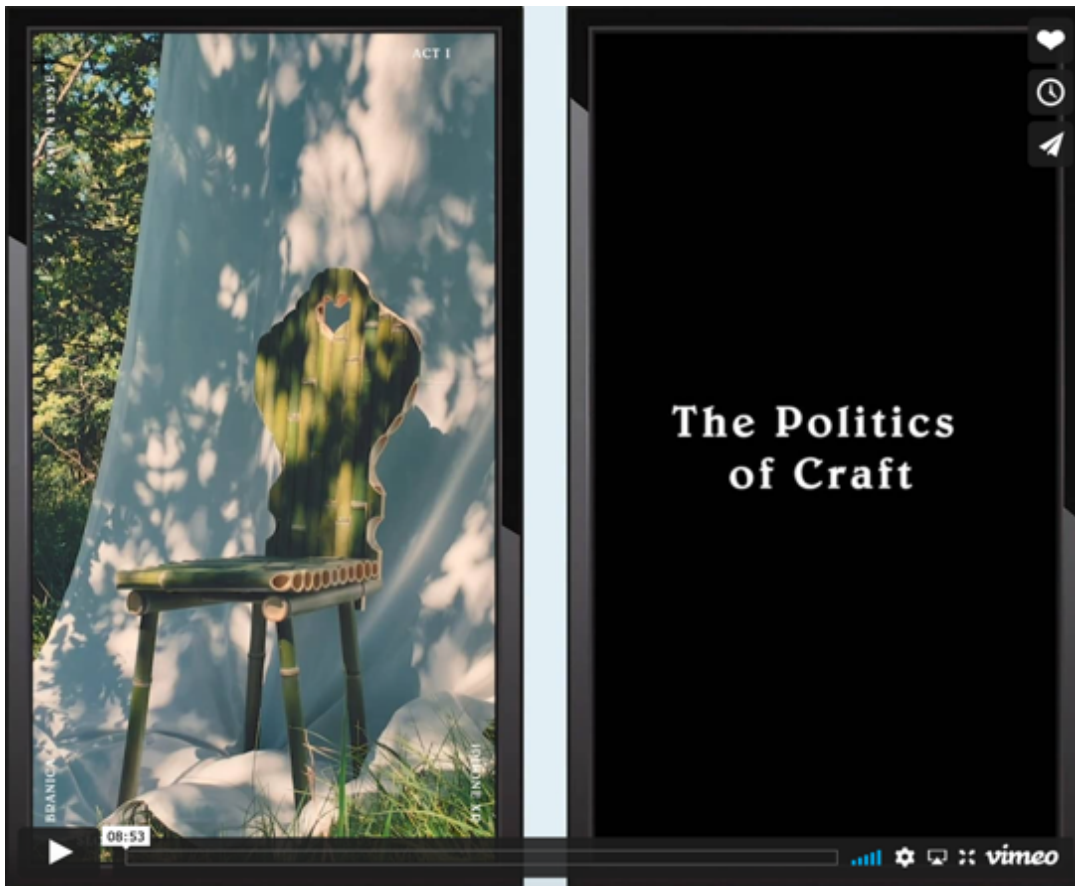
“Our interest began while Guillemette was living in Taiwan and heard about a conspiracy theory which asserts that karaoke is being used by government-owned biometric data companies—such as China-sponsored companies iFlyTek, D-ear, and SinoVoice—to process hundreds of millions of uniquely identifiable voices. While EU General Data Protection Regulation (GDPR) prohibits this type of biometric data processing for the purpose of uniquely identifying a person unless there is a lawful basis under Article 6, in the UK, the HMRC (tax authority) was found to be unlawfully storing more than 5 million taxpayers’ biometric voiceprints without consent.

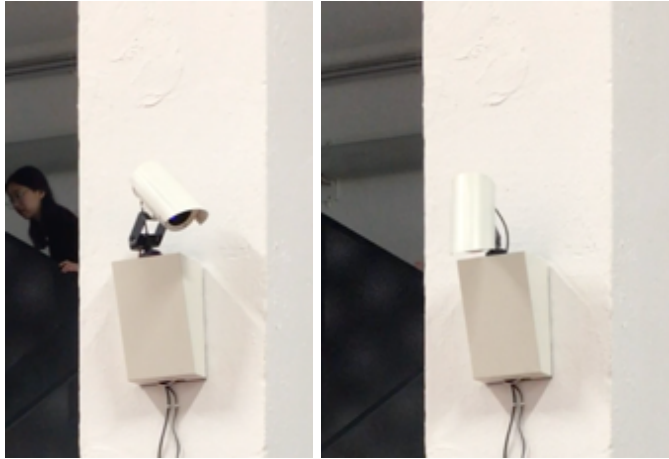
ŽAN KOBAL (graduated in 2020)
<https://zankobal.com>





Nostalgia for a World That Never Existed, 2020 (stills from Vanitas. Below: stills from videos Politics of Crafts; Neither Here Nor There)





Insecure, 2019 (this collaborative project with classmate Weixiao Shen was shown for the first time during the Milan Salone del Mobile of 2019. Insecure is a project that aims to challenge the status quo of surveillance systems, by changing the nature of its very core – the surveillance camera. By creating cameras that bend their head as if slightly shy at the first encounter, while mumbling ‘sorry’, a short moment is created in which individuals can reclaim public space).

Žan Kopal graduated in 2020 with *Nostalgia for a World That Never Existed*, for which he received a *cum laude* and a nomination for the *Gijs Bakker Award*. “Contemporary geopolitics indicates that primordial conceptions of nations reproduce exclusionary frameworks and are no longer capable of expressing the complexities of contemporary identities. These ideas of nationalism are not sustained through explicit ideological exhortation, but through implicit, repetitive, and symbolic reinforcement”.

“The project uses the narrative power of design to create new mythologies around our material culture and reveal a history of a world in flux. A world where primordial conceptions of nations are foundational, not fundamental and where contemporary cultures emerge over time through social exchange. Rather than burning bridges with history, it examines and unfolds the complexities of cultural canons, digging up denied aspects of the past”.

Also in earlier works, Žan researched notions of national identity and ideology. For a project from 2019, *A Memorial To The Monuments*, he created a research book – the difficult heritage of a broken past - and 9 screen video installation. The project deals with the turbulent history of the Balkan region, talked about through the 42 randomly chosen post war monuments’ shifting narratives in relation to the changing power structures. From their creation in the early days of Yugoslavia, existing as a vast network of cultural markers commemorating the fallen soldiers during WWII, to becoming the leftover artefacts of a fallen regime in the 90s and finally their ideological death through their misrepresentation in contemporary pop culture, the project layers and overlaps these narratives to construct a nonlinear tale of otherness and exoticization.

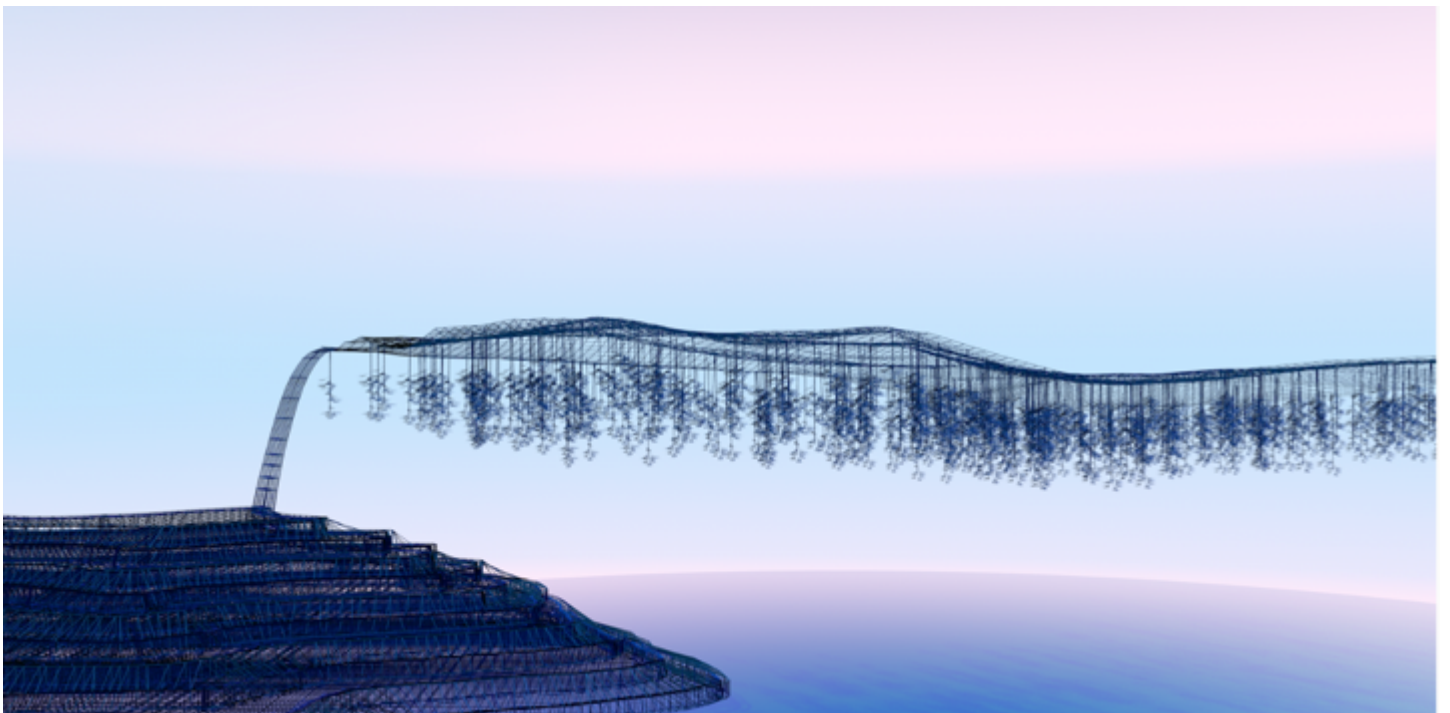
WEIXIAO SHEN (graduated in 2020)
<https://shenweixiao.cargo.site>
@weixiao_shen

UNDERNEATH ANOTHER MOON

Chinese Concession District

别有洞天

平行宇宙中的中租界

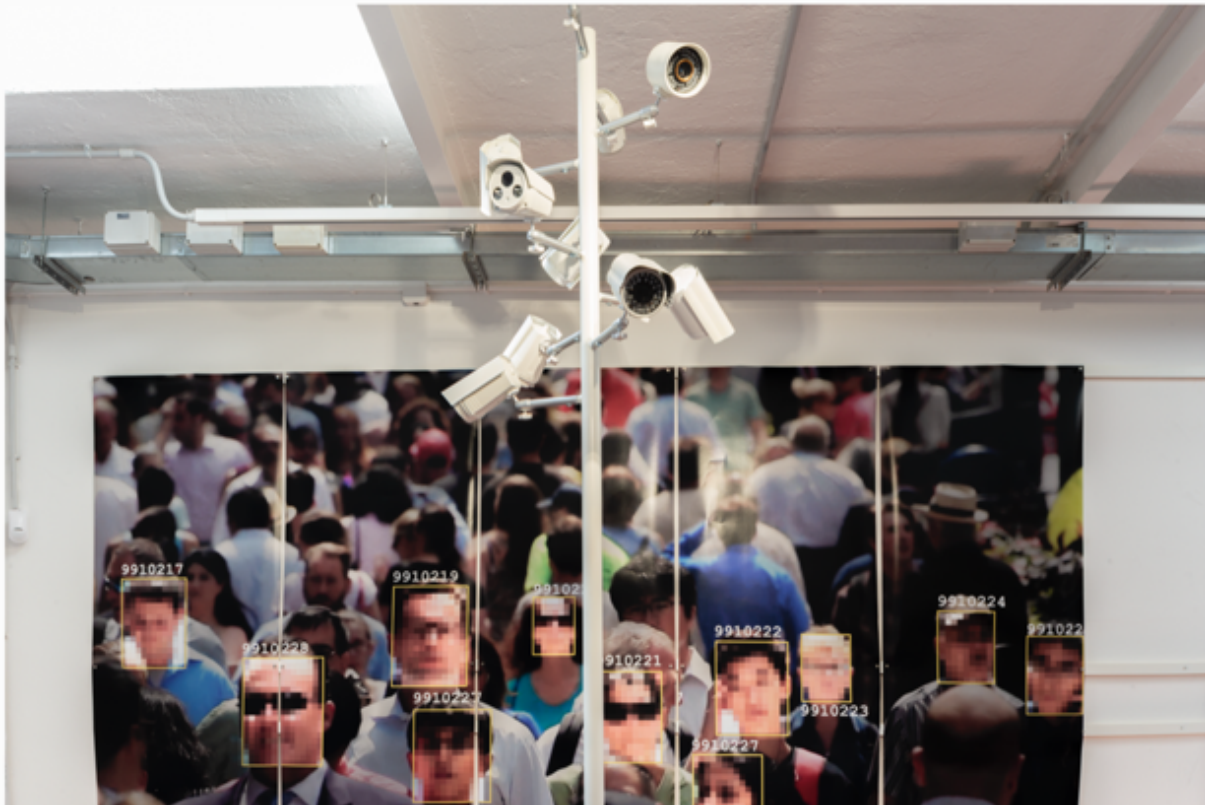


Underneath Another Moon, 2020 (video and props. The video depicts a speculative domestic household based on a fictional history 'what if'.....).

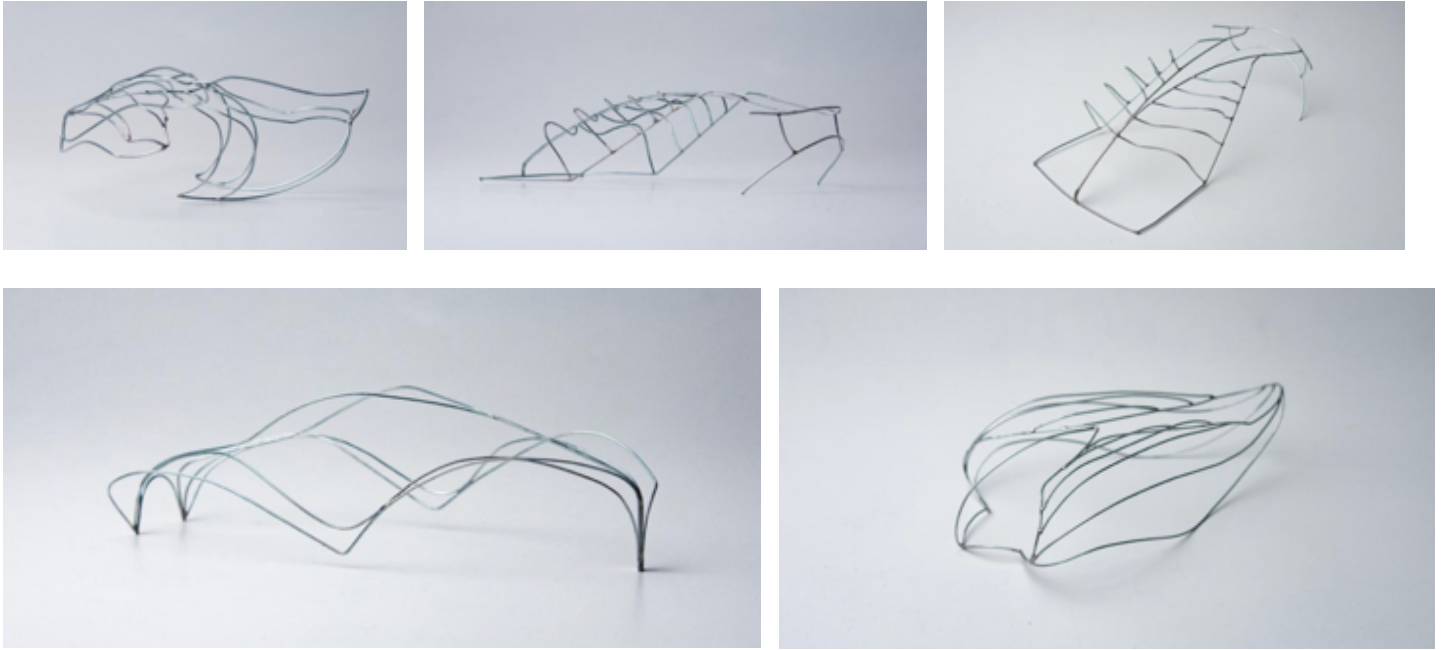
https://shenweixiao.cargo.site/Underneath_Another_Moon



Story of Cuju and Temari, 2019 (applying the Japanese Temari embroidery technique, the intricate decoration completely takes away the functionality of three objects: a rice cooker, a sewing kit and a pair of high-heels. The project refers to an old Japanese story in which the inequality of women in Asian society comes to the fore. Apart from this reference, the slowness of the making process subverts the expectation of functionality in design)



Insecure, 2019 (this collaborative project with Žan Kobal was shown for the first time during the Milan Salone del Mobile of 2019. The project was a critical analyses of security cameras ruling public spaces more and more, a vision of an Orwellian future. By creating cameras that bend their head as if slightly shy at the first encounter, while mumbling 'sorry', a short moment is created in which individuals can reclaim public space).



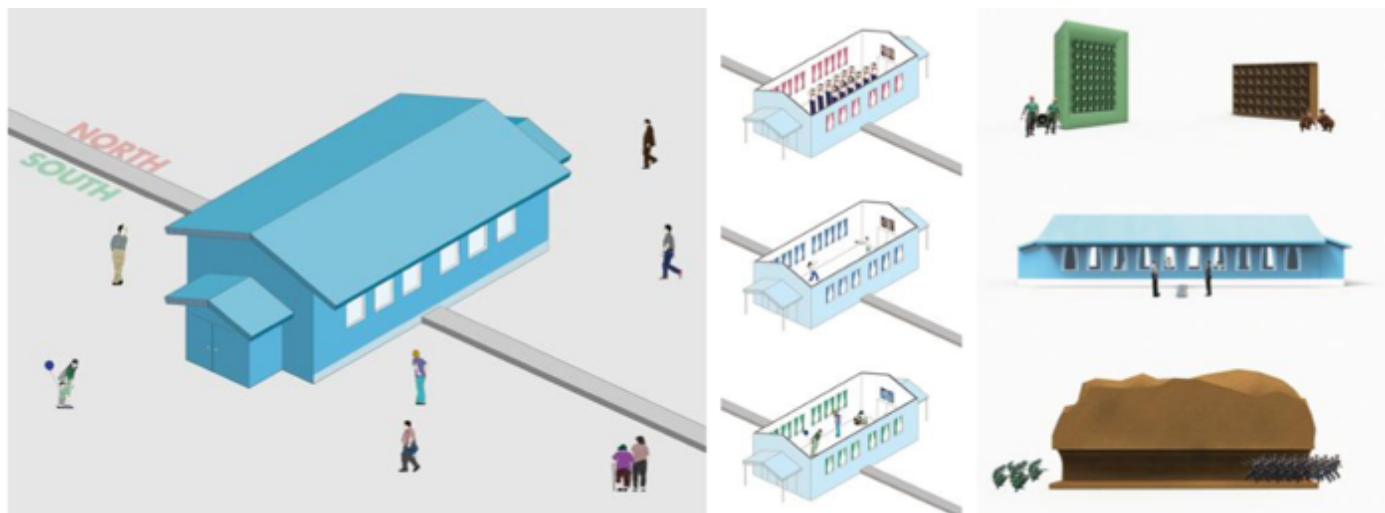
Cars for the Future, 2019 (In this analysis of existing biomimicry features within car design, Weixiao questions why technological and industrial developments are actually pushing humans away from the laws of nature. Her forms follow the shape of human bodies to which they adhere)

Weixiao Shen graduated in 2020 with *Underneath Another Moon*. The project, consisting of video and objects, presents a speculative history which holds a mirror to Western modernity, by proposing a ‘what if’ scenario. What if there was a Third Opium War between China and Great Britain in 1880? And what if this time, China prevailed and set up concession districts in key cities around the world? How would “modernity” be different?

During the colonial era, a dramatic change in the power dynamic between countries and cultures occurred. The Chinese, as well as the majority of the world population, were forced to abandon their previous ways of living, and to embrace a rigidly different, imported lifestyle that was considered “modern”. Using an altered fictional modernity, this project aims to challenge our prejudices rooted in different ideologies.

Watch the full video on <https://vimeo.com/462444057>

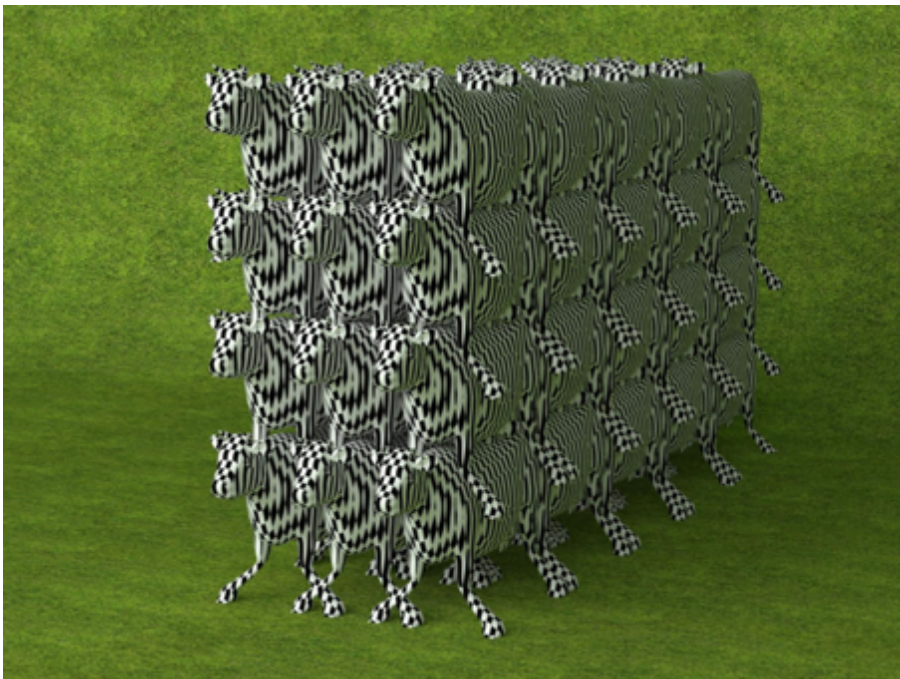
SOYOUN KIM (graduated in 2017)
<https://kim-soyoun.com>



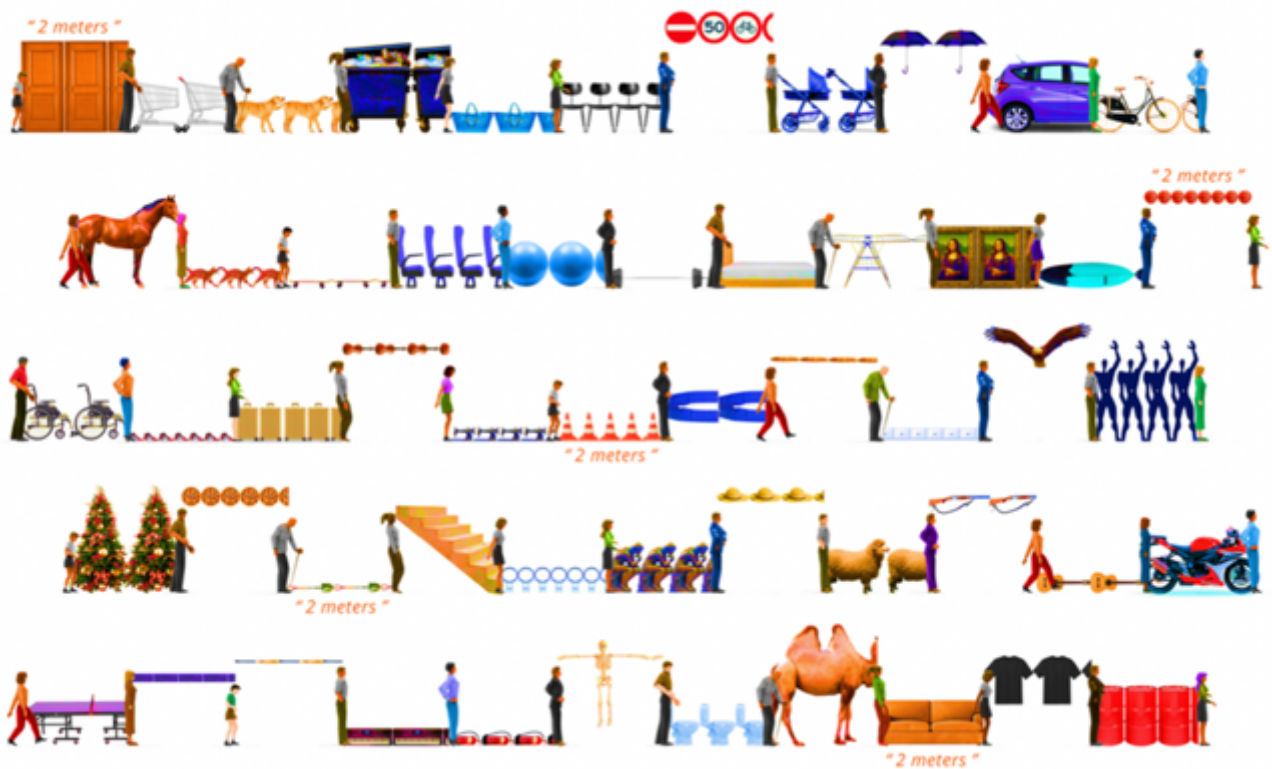
BNZ Project, consisting of various elements, including video's, paviljons along the border, and anti-stereotype pattern designs, 2017. <https://youtu.be/XaG27tTBlm0>



Tracing Border, 2018



Moonuments, 2018



How to measure 2 meters / The objectified 'social distancing', 2020

For his graduation in 2017, Soyoun Kim decided to investigate and question the 'neutralized blue zone', the tiny Joint Security Area between North and South Korea. The blue Panmunjom pavilions standing here are an iconic symbol of the fragile truce that was signed in 1853. So far, however, both Koreas have put significant energy in maintaining the conflict and maintaining prejudices about one another.

With the *Blue Neutralised Zone* project (BZN), Soyoun Kim envisaged extending the shared, neutral area with a total of 25 such pavilions dotted along the entire 250 km border, and turning them into information centers to bridge the current hostilities. In his dream of a future reconciliation the pavilions might help to redefine the relationship between the two Korea's into one of harmonious co-existence. "This entails that both sides of the country will have to deal with the stereotypes and prejudices about each other, such as the illusion that the South is more, and the North is less, characterized by individualism, whereas zooming in reveals consumerist uniformity in the South and individual initiative in the North, where people have learned how to cleverly cope with harsh circumstances." Soyoun Kim's pavilions would transform the symbols of conflict, such as infiltration tunnels and propaganda loudspeakers, into new symbols of a peaceful future, aiming at starting to know each other, understand the similarities and embrace the differences.

After his graduation, Soyoun has continued to work on societal issues and global problems, such as the covid pandemic, the exploitation of animals, and the concept of borders. Similar to his graduation project, he deals with these loaded topics in an ironic way, offering both information and a humorous perspective on how people engage with their world.

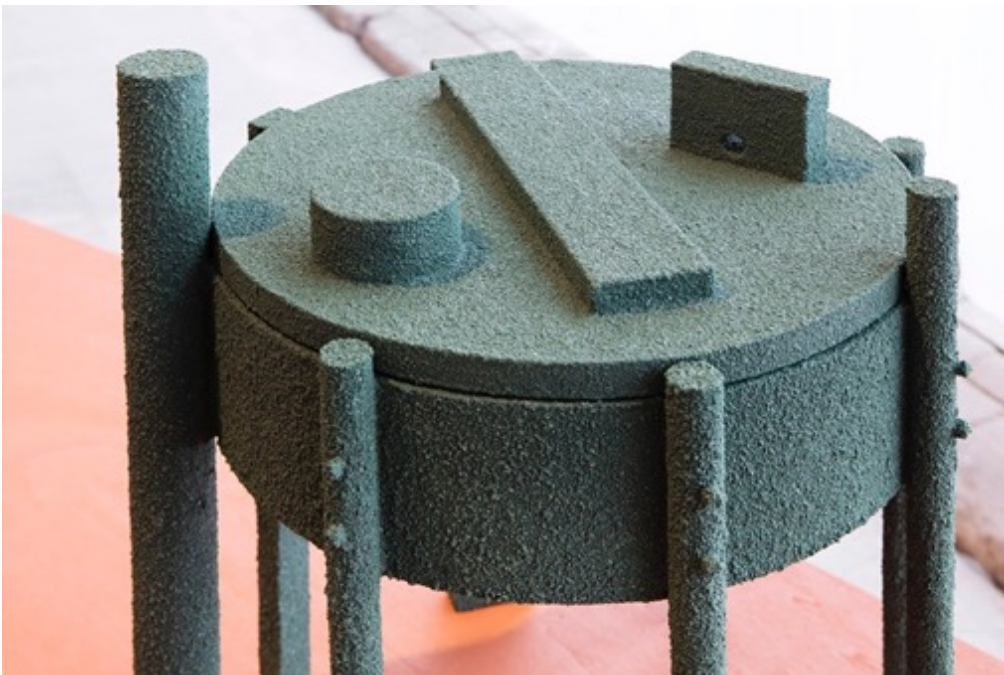
THOMAS BALLOUHEY (graduated in 2016)
www.thomasballouhey.com/



Ways of Altering, 2016



(parts of) Recondition, Basin & Lamps, 2017



Container, 2017



The Host's Coat Hanger (and other elements), 2018 (part of 'A Waiting Room')

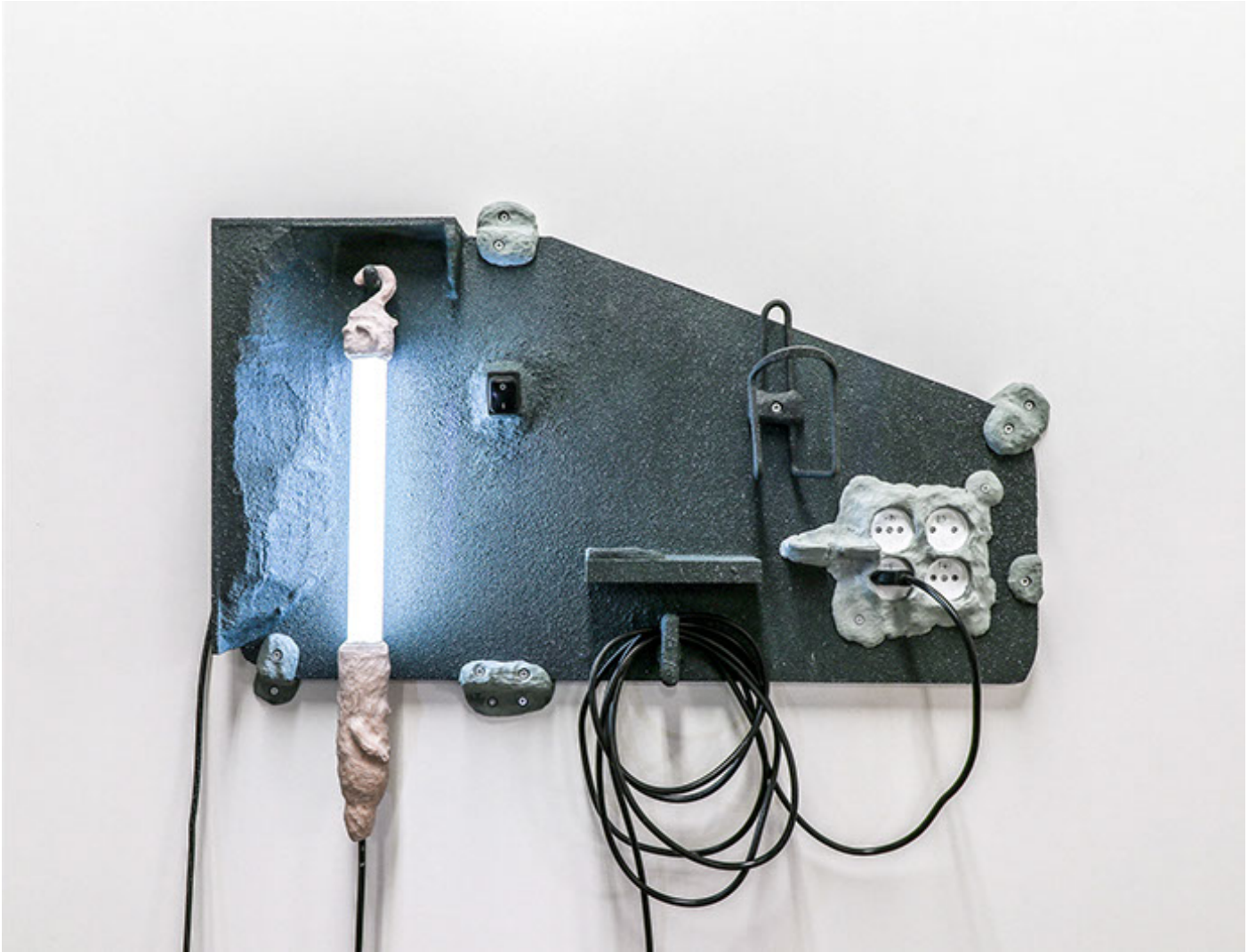


Dispenser Fixed Light & Flashlights, 2018



Free Hand Wall Shelf, 2019



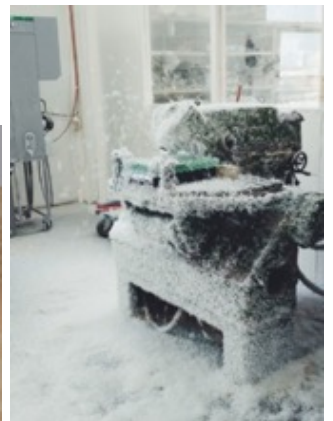
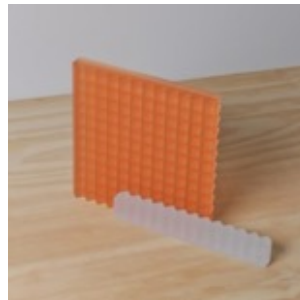
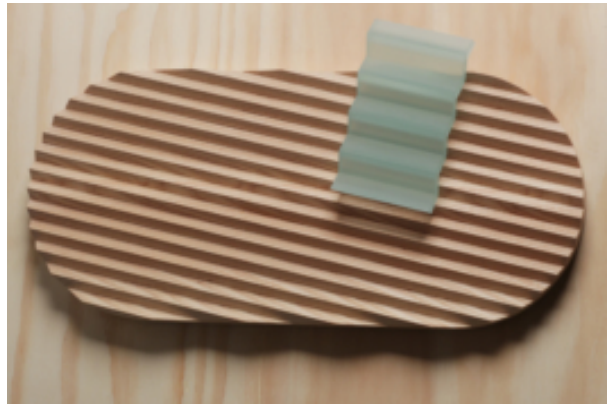


Crossover Wall Shelf, 2019

Design is not only about the endproduct; production methods are just as important. New ways of making things can open up unexplored terrain, which Thomas Ballouhey wanted to show with his graduation project *Ways of Altering*. The low-tech look referred to a distant past rather than a technologically advanced present or future. Like a thieving magpie, he intruded on the territory of others, hijacking existing objects and industrial leftovers, which were composed into material collages and then sprayed over by a mix of glue and sand. The solidified coating contains various references to the parts that were once considered merely building blocks.

Combining both conventional *and* unconventional materials, such as plywood, epoxy clay, mirrors, paints, chewing-gum, and a variety of production techniques, to create surprising objects and installations have remained characteristic for the works he realized after leaving DAE.

HAYO GEBAUER (graduated in 2016)
<https://hayogebauer.com>



Oddly Satisfying, 2016



Door Handle, 2017

Sorting things and reorganising them is as natural as birds collecting and assembling sticks to make their nests. But sometimes people can get hung up on the act of establishing order, and start to get obsessed by it, so Hayo Gebauer observed. What he also saw is the beauty of such obsessions, as well as the beauty of simple functionality. His interests resulted in his graduation project *Oddly Satisfying*. Instead of hiding our storage systems away as if it concerns a secret habit, his storage systems are designed to show off. After his graduation, Hayo continued to work on plain designs, which reveal the beauty of simple functionality.

ANNA AAGAARD JENSEN (graduated in 2018)
<https://www.instagram.com/aaajns/?hl=nl>



A Basic Instinct, 2018





Reaching for the sun, 2020 (exhibition at Functional Art Gallery Berlin)

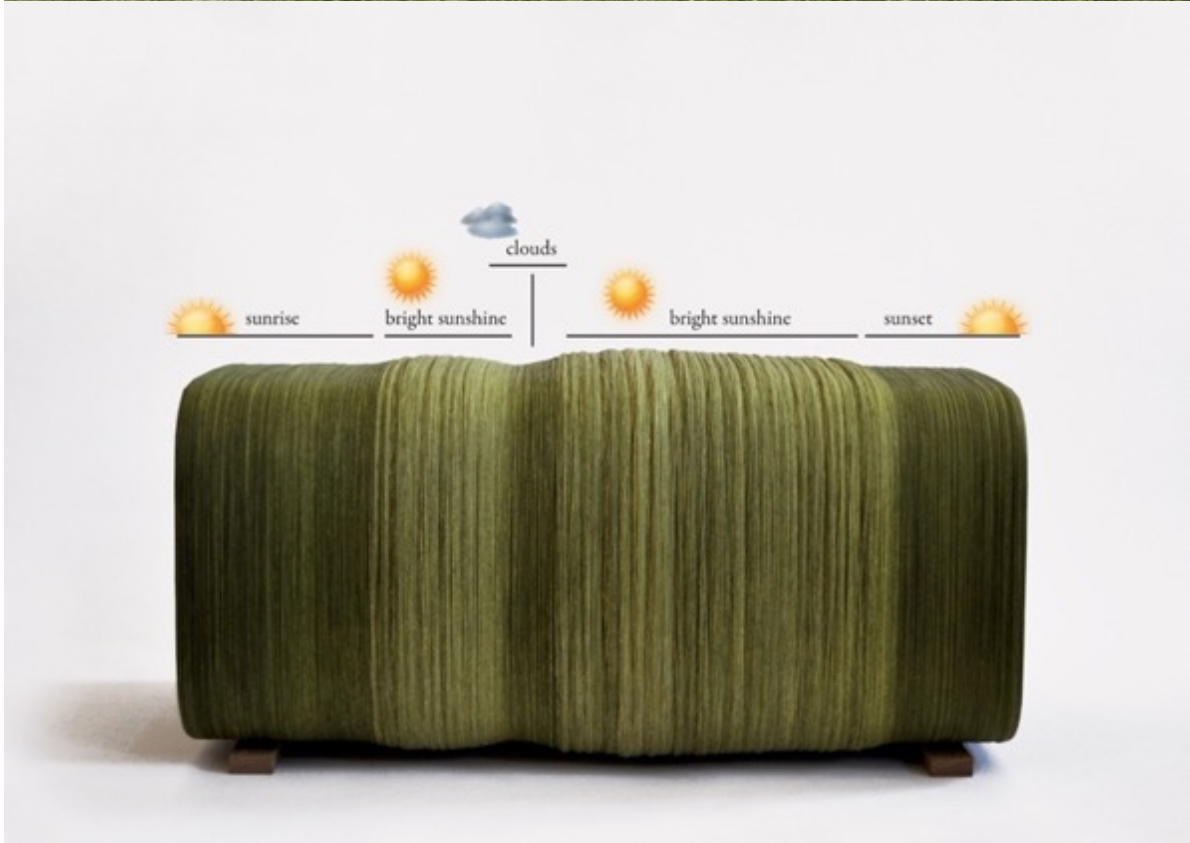
For her graduation, Anna Aagaard Jensen investigated how postures of men and women reveal their unequal positions in society. The title of her project *A Basic Instinct* refers to the famous movie, in which we see actress Sharon Stone taking an unconventional posture with slightly spreaded legs, confusing her interrogators. Jensen: “I created my chairs in response to societal restrictions that dictate the notions of appropriate female behaviour in terms of sitting. Men have the tendency to take as much space in public as they feel or need, whereas women tend to sculpt their bodies and behavior to as much society allows and deems appropriate.” Jensen’s statement chairs challenge the boundaries of conventions and propose alternatives. Her chairs allow women to lean back in a relaxed way, spread their legs seductively, and boldly take over space as the most natural thing to do.

After her graduation Anna continued to work in the style she had started in 2018, leading to a range of provocative and imaginative items in which references to conventional notions of femininity are confronted with feminist confidence.

THOMAS TRAXLER & KATHARINA MISCHER / STUDIO MISCHER'TRAXLER

(graduated in 2008)

<https://mischertraxler.com/studio/>



mischer'traxler, Idea of a Tree, 2008



realLimited Moths, 2008



realLimited Fungi, 2008



Collective works, 2011 (a process which only functions when people pay attention to the producing machine)



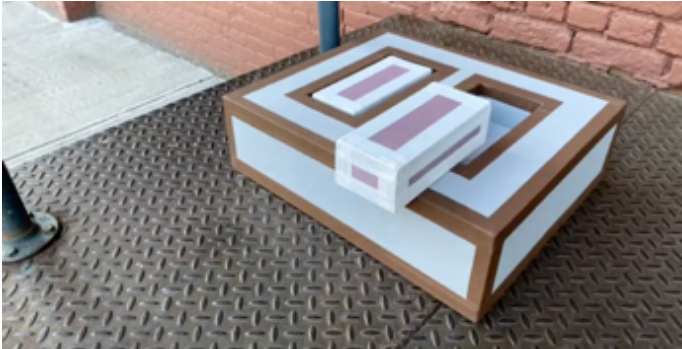
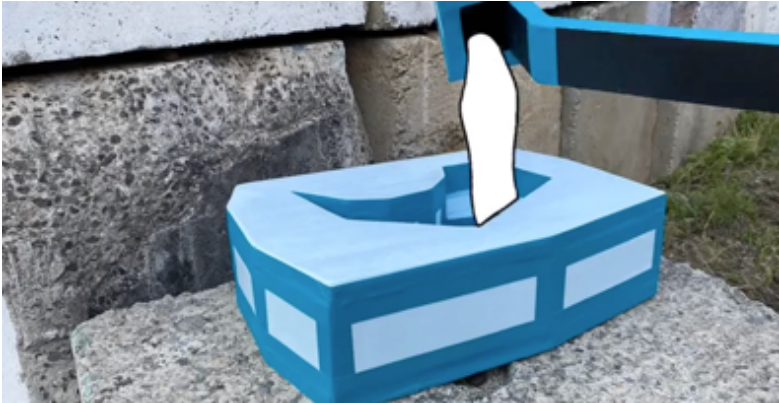
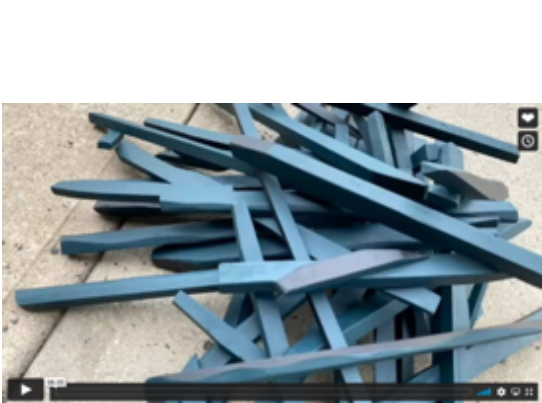
Curiosity Cloud, 2015 (at V&A Museum London; the installation comprises 264 mouth-blown glass bulbs, each of which contains a single, hand-fabricated insect that refers to an existing species found in nature)

In 2008 Katharina Mischer & Thomas Traxler graduated from Contextual Design (then called IM) with *LimitedMoths*, in which the extinction of moths is addressed, and with *Idea of a Tree*, a semi-autonomous machine combining the natural influence of sunlight with a mechanical process. In 2009, the two decided to set up a combined studio: mischer'traxler. The studio has created a large range of products, a *rea/Limited* series of project which cast light on almost extinct species, both animals and plants, and the studio has created kinetic and interactive installations, in which the designers continue to balance between handcraft, interactive technology, and new production techniques.

The designers won several awards and have presented their work in prestigious institutes all around the world, including MAK Vienna, Cooper Hewitt New York, Design Museum Holon, Boijmans van Boiningen Rotterdam, the Design Museum London, the Triennale Milano, Mudac Lausanne. Their works are part of the permanent collections of the MAK Vienna, the Art institute Chicago, the Vitra Design Museum and the British Design Council, among others.

FRANÇOIS CHAMBARD (graduated in 2020)

<http://bit.ly/designparadise>





Design Paradise, 2020 (video, animation, physical objects, installation)





Various works made before entering the Masters programme

François Chambard developed Design Paradise, for which he received a *cum laude*, as a tale of the life and spirit of objects. Despite their very material and physical quality, objects help us access an invisible world. We can understand the phenomena of granting agency to objects through the study of philosophy and phenomenology. Anthropology and archaeology demonstrate that since we started making objects, we have invited material cognition and consciousness. As objects became more and more complex, they have slowly escaped human control. We made objects. Objects made us. The project is presented through animation. In addition to being a moving image technique, the animation is an ideal animist tool, lending an “anima” to objects, bringing things to life.

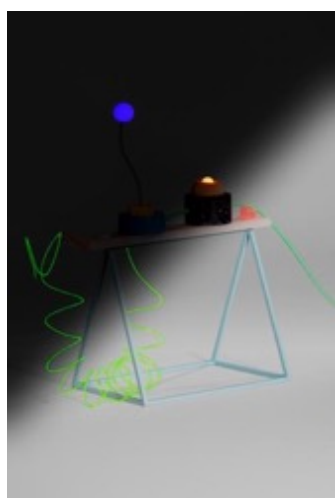
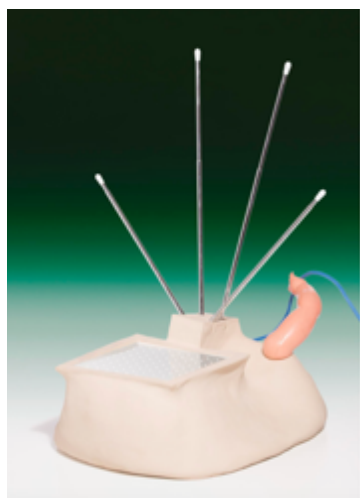
From a text spoken by the head of department at the graduation ceremony: “You present the history of design as a fascinating tale and as food for thought on the future, when humans slowly lose control over the objects they make. You entered this programme as an experienced designer of objects. You now brood on the option of a goodbye to objects and a new adventure. Who was the student, who was the tutor in these two years? We all learned so much from you. Such as the value of passionate engagement. Without reserve, plunging into the deep, daring to not simply close doors and wait for new ones to open, but actively broaden ones’ personal horizons. Time and again. In all respects, you represent that life’s journey is best served by brave ruptures.”

(above you also see some images of previous works by François. For a complete overview see this website: <http://www.umproject.com/about>)

DAN ADLEŠIČ (graduated in 2015)

<https://danadlesic.com>

<http://electricity.danadlesic.com>



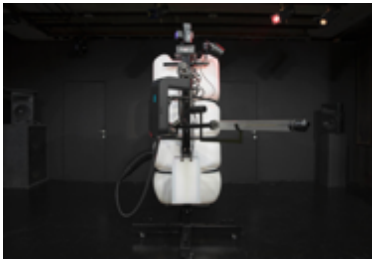
Various parts of the installation Electricity is just like... WOAHI!, 2015 (including soft safe, multiplug network, lamp standby)



Lamp Radiation, 2016



Apartment Ansambel, 2018 (old socialist apartment in Ljubljana transformed for Airbnb)



Installation 'Entrop', 2019 <https://youtu.be/CbRF5TygRbM>

Dan Adlešič's graduation project *Electricity is just like... WOAH!* consisted of an array of products that used sensors-based technology and performance to bring their function to life. The user was encouraged to act theatrically, for instance dancing in front of a mirror, in order for it to reflect their image, or they needed to scream at a multi-plug to turn on its power. "Electronic devices strongly narrate our behavior and their interfaces often offer very narrow scenarios of use. I believe electricity could be used in a much wider and poetic manner. There might be a limitation to technology, but there are no limits to how and where it can be applied."

<http://electricity.danadlesic.com>

"My aim is to create a stronger link between fiction and reality, by using improvisational methods that subvert everyday rituals. The experience that my work fosters should allow people to be uninhibited in the way they act and react to the world around them."

After his graduation, Dan developed various theatrical sets, installations, interiors and objects, in which his fascination for fiction and play as a necessarily component of daily life is realized in a multitude of ways.

Finally..... many many more exciting, beautiful, thought-provoking projects were created by students of Contextual Design. This pdf only shows a small portion of a constantly changing overview. For now, the next image seems to be an adequate one after seeing so many objects: a still from a video by François Chambard on the disappearance of objects

