

# Design

Let's try to



# Graduation 2014

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Lodovica Guarnieri  
Zeno Franchini  
Teresa Palmieri  
Scott Newland  
Meng Hsun Wu  
Wei Lun Wang  
Julia V. van Zanten  
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**Design Academy Eindhoven  
Graduation 2014**

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# Graduation 2014

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At Design Academy Eindhoven we inspire but mostly we strive to nourish a hothouse of ideas that reflect and contribute to the wider world.

Over the past few years design has taken a daring leap into broader territory so now has to grapple with the harsher realities of being truly connected. Criticism can be harsh and design more than ever before has survived a beating.

We have been accused of narcissism, of irrelevance and of being over-rated. Interestingly the criticisms are most often from within – from our own creative ranks. We have high expectations of one another.

Timo de Rijk called it irresponsible and even dangerous to present design rife with unfulfilled promises. Lucas Verweij worried out loud that design is joining religion and politics in the hope industry.

The backdrop to these public attacks has been a frustrating discussion about what the most up-to-date definition of design is. Books devoted to defining the discipline, debates about what should and should not be included under the title have proliferated.

Design at its most pragmatic is supposed to be an act of problem solving, but everybody knows that a lot of design causes more problems than it solves. I think the "What Design Can Do" conference in Amsterdam put it best: "The Designer is a Game Changer" – which is a less pragmatic and more strategic view on design.

At Design Academy Eindhoven I'd rather we not embroil ourselves in this apparent need to narrow down a definition. I want our students to instead stay ahead of the curve. We stand for redefining design. Nothing is off limits, which is more than just a response to current debate, it is a very fundamental principle of education and of this academy.

I do not see design as something to offer promise or hope, it is about experimenting with ideas and techniques. Design is changing while you – the students – are learning it. Design is changing because you are learning it. Design is changing because of you.

Design thinking is free thinking and free thinking always requires a degree of irrationality. Even when logic appears to be the presiding judge, exciting and over-the-top ideas will always manage to escape.

This is because to turn research into design requires – at minimum – a moment of spark, a flash of poetry. That magical instant when creativity turns logic into metaphor ... and this can only ever happen in the non-rational part of our brains.

This is where our exhibitions in the Van Abbemuseum during Dutch Design Week fit in. Last year we showed "Self Unself", which questioned the position of the designer in self-initiated projects. Dave Hakkens' modular phone was an icon of the show because it coupled a very unselfish approach to open-source design with a highly personal story of Dave seeking support to fight conservatism and protectionism in the smart phone business.

This year the show will be called "Sense Nonsense". It looks at the sense within nonsense. The exhibition's iconic project is Teresa van Dongen's bacteria fueled lamp. For this Teresa coupled the very sensible and scientific attitude of biological research with a more magical and intuitive approach of design. It captures how design thinking is never completely rational.

To stay on the cutting edge of design research we have introduced some changes to the academy's curriculum. This year we merged two departments to create the "Public – Private". In it we explore the border between public space and private living. Rethinking how social and economic interactions are designed is a domain where designers can really make a difference via new social and technological possibilities.

We also welcome a brand new department: "Food – Nonfood", which is also about meeting an essential human need. Design can change how people eat on both an

individual and global scale. Food is about cooking, eating and nutrition, but it is also governed by systems that control industry and ultimately people.

And in the Master's programmes we have introduced a design writing and curating branch, which is connected to the existing courses in contextual, social and information design. Here students can develop a reflective and representational approach to understanding design.

In our Circle of Friends and Funders programmes we have extended our network of professional associations. This goes a long way to really opening up the academy to the world outside. For the prison in Veenhuizen, students worked with a difficult group of inmates in a series of design workshops. The point was to learn how to smoothly cooperate – how to devise a plan, to develop creativity and to gain a sense of pride in achievements. There have been other multi-disciplinary collaborations with partners as diverse as the Keep an Eye Foundation, Canon, E.ON and Waterboard De Dommel.

Our teachers and mentors remain focussed on helping students to position themselves in the ever expanding field of design. One approach is to think in terms of three intersecting axes. One represents the self unself as projects tend to fall somewhere on the continuum of what I call self – derived from and for the self, and unself – which is more social. The second represents what might be referred to as a thing – no-thing continuum, which starts with physical products and extends to more social and interactive projects. The final axis is about the idea we are exploring in the current Van Abbemuseum exhibition – sense and nonsense. If a student pinpoints what feels right for them on each axis then the point at which all three meet will position them as designers.

95% of our Master's students and 60% of our Bachelor students come from abroad. We represent and reflect the multipolarity of a changing world order and Eindhoven is a major player in this global transition.

This provincial post-industrial town was bombed by the British in World War Two, built by Phillips and then a decade ago was almost completely abandoned. The city is now being reinvented by high-tech industry and design. It makes it a fascinating place with an easy relationship with experimentation and creativity. Eindhoven has nothing to lose – it is a city in the making and Design Academy Eindhoven plays an important role in that evolution.

We encourage all our students to stay true and close to themselves and where they come from, but also too look outwards – first to Eindhoven and then beyond.

Thomas Widdershoven  
Creative Director Design Academy Eindhoven

Sense Nonsense  
Van Abbemuseum

# How Nonsense Makes Sense

Louise Schouwenberg

When Thomas Widdershoven and Jan Konings traipsed through the graduation projects of 2014 they landed inside the imaginations of a new generation of designers. There they sensed a tension between the critical pressure to be practical and the imaginative need to be magical. Out of this, "Sense Nonsense" was born – an exhibition inspired by the work of the graduates and extended to include both Dutch and international designers, artists, scientists and engineers whose work acts and reacts to this tension between sense and nonsense. "Sense Nonsense" can be seen during Dutch Design Week at the Van Abbemuseum in Eindhoven and includes work by current and former Design Academy Eindhoven graduates, and its networks.



MacGuffin Lamp, Aurélie Hoegy, 2013

This lamp comes with a cord that is 1000 meters long. You can leave it to hang, pile it, or use it as an extension cord to take the lamp with you wherever you go in the house. Triggering the inefficient, incongruous and dysfunctional, Aurélie Hoegy explores alternative ways of functioning within daily life.

The relationship between sense and nonsense, common sense and madness – these are subjects that are regularly tackled in exhibitions on contemporary art. It is ostensibly less obvious to link the theme to design, a profession in which usefulness, and thus rationality, seems of the essence. A mistake, according to the curator of *Sense Nonsense*, Thomas Widdershoven, the designer who has been at the helm of Design Academy Eindhoven since 2013. At the Van Abbemuseum he takes a collection of remarkable objects for everyday use and through them, explores the relationship between the supposed rationality of design innovations and the madness that is often behind them. In addition he demonstrates how seemingly ridiculous objects can sometimes reveal a surprising or even visionary layered structure. The primacy of reason is still dominant in Western culture, creating a schism between common sense and madness which may be blinding us to a more complex reality. Perhaps true innovation sometimes requires reason to be side-lined, if only temporarily.

A handful of artists have been invited to demonstrate the connection between madness and innovative insights, and of course Wim T. Schippers must be included: the artist who takes inspiration from Fluxus and who often uses the absurd and unsettling to comment on conventions. A younger artist who also operates in the grey area between common sense and madness is Helmut Smits. In his piece *Bookend* he gives Ikea's well-known *Billy* bookshelf a little tilt, which inevitably makes the books slide into each other. Now they no longer need a bookend, one of those 'solutions' designers like to come up with for (non-existing) problems, and which users, in their turn, are happy to acquire. With his piece, Smits not only ridicules eager-to-buy consumers with no imagination, he also ironises the design profession.

It is with a similar critical eye that most of the designers among the exhibitors view the world of everyday objects. For some of them, the search for overlaps between sense and nonsense within the profession is a sidestep, taken incidentally within a process; for others it is a natural part of their professional practice. And then there are the products that seem primarily intended as serious, either because they appear to represent a clear technological innovation, or because they solve a practical problem without the slightest hint of irony. By presenting all these works under the same title – *Sense Nonsense* – their makers' individual intentions fade into the background, leaving a single question: have we not wrongly been rating humans as *homo rationale*, at the expense of *homo ludens*? 'Man the player' – in his eponymous publication from 1938 the Dutch historian Johan Huizinga



Bookend, Helmut Smits, 2006  
Part of the Museum Boijmans Van Beuningen collection.

In order to rid the world of the problem of tipping books, visual artist Helmut Smits placed a thick book under one side of an ordinary Billy bookcase and let gravity do its job.

identified play as a necessary condition for the production of culture. Judging by the exhibition, Widdershoven seems wholeheartedly to subscribe to this view. Cultural innovations can only spring from a playful mind that is not afraid to defy the limits of rationality.

Either intentionally or serendipitously, the exhibition highlights a number of interesting subjects in design. The service-oriented nature of the profession usually demands a rational justification of the end results. And yet, many of the interesting insights turn out not to develop from well-considered plans, but during design processes that are driven by coincidence and intuitive ideas. It is a stage at which designers mercilessly penetrate to the heart of human behaviour, to then incorporate their insights into designs with a narrative. Often, this type of experimental study possesses an autonomous value that deserves to be put on display, regardless of whether the designs ever move beyond the experimental stage. Another striking feature is the positive undertone in the works displayed here. The critical attitude with which conventions are stripped of their shine never leads to cynicism or acrimony. The perspectives sketched here can even be called light-hearted instead, and usually implicitly suggest alternative solutions.

### Dutch Design

In many respects, *Sense Nonsense* ties in with the history of Dutch design. During the late 1980s a new attitude began to develop among Dutch designers. Barely acknowledging the demands in the market, they prioritised a self-confident reflection on the profession in their work, almost invariably accompanied by a mild sense of humour. This attitude was picked up by designer Gijs Bakker and theoretician Renny Ramakers. In 1993 they brought together a series of unconventional designs during the Salone del Mobile in Milan, and called it Droog. This was the birth of the label under which the avant-garde of Dutch design would present themselves to the outside world in years to come.

Bakker and Ramakers thought it was perfectly well for design to have a sense of humour. But more than that, it was supposed to be about original ideas and a simplicity in form and execution. The designs contained a criticism of the consumer society and the role designers play in it. The criticism was never harsh; mildness was the usual tone. Nonetheless, the first Droog exhibitions caused quite a stir in the self-satisfied design world at the time, something for which the media were partly to blame, eager as they were to reproduce the photogenic designs. The remarkable



Cacophony Bell, Tord Boontje  
with Laikingland, 2012



Learn to Unlearn, Lina-Marie Köeppen, 2012

Critical of a society that produces objects that complement our human limitations, Lina-Marie Köeppen developed a furniture series that teaches us to undo all our previous learnings. Learn to Unlearn is a series of ambiguous objects that redefine furniture archetypes. Each object acts as an open invitation for us to determine its use.



Baas is in Town, Maarten Baas, 2014

Designer Maarten Baas likes the design week to a circus – an event with performers, tricksters and photogenic objects functioning as props for the snapshots that will be shared online. Shown for the first time in Milan in 2014, the indoor fair ground at Van Abbemuseum features works produced in a workshop with students of Design Academy Eindhoven. Many of the pieces are deliberately fabricated to look good in photographs, but are in fact, very roughly finished. All for your entertainment.

consequence was that many semi-functional (i.e. uncomfortable) conceptual products were consumed more often as 2D-reproductions in the magazines, than as physical objects within the home setting for which they appeared to be intended. Due in part to the media attention, many of the objects from the first ten years of Droog have become indelibly stamped onto our collective memory, including Tejo Remy's *Rag Chair* (1991), Rody Graumans' *85 Lamps* (1993), and Jurgen Bey's *Tree Trunk Bench* (1999). They are illustrative of a generation of Dutch designers that has placed the Netherlands firmly on the map.

Because of the natural simplicity with which they were compiled from existing materials, these conceptual designs sent out a very clear message in the 1990s about consumerism, wastefulness, and the need for a creative recycling of materials and existing products. Users were not only presented with alternative objects for everyday use, they were also encouraged to take their own moral responsibility. Years after the events, the original messages appear to be at odds with the success these pricey icons of design are now enjoying. The commercial success could not be predicted during the 1990s, but within a short period of time the reputation of Dutch designers took on mythical proportions. Bakker and Ramakers are rightly regarded as the "founding fathers of Dutch Design" by the international design community. Their legacy remains; even today, design made in the Netherlands is characterised as rebellious, experimental, with a cheerful nod to existing conventions in design.

### Roaring Laughter

In many respects *Sense Nonsense* ties in with the history of Dutch design, but it concentrates mainly on the line followed by later generations as a continuation of Droog's ideas, including one of the most talked-about designers, Maarten Baas. Whereas a moral and rational justification of their projects was self-evident for the generation of the 1990s, the current generation of designers is abandoning it. The difference between Baas and his predecessors lies in the extent to which Baas abandons himself to the joy of experimenting, giving not just a cheerful nod, but embracing the roaring laughter of absurdism as a means to tell his stories. New projects generally become part of theatrical settings that bear witness to the spirit of freedom and unrestricted energy this rebellious designer possesses. This applies to *Baas is in Town* as well, the circus he presented during the 2014 edition of the Salone del Mobile in Milan, announced all over the city with loud posters. As an ironic comment on the show itself, which

Baas describes as an entertainment circus, he presented both unique designs and replicas of existing designs by other designers and artists, whom he had explicitly involved in the project. Rendering them in Styrofoam emphasised the theatrical and transitory nature of the happening, and, more importantly, the copies evoked serious questions on the meaning of authorship in a light-hearted way.

Because of their absurdist undertones, Baas' provocative messages are untainted with the moralism that came so naturally in the 1990s. Baas' designs do not educate users, but cheerfully challenge them to follow their own instincts and especially to ignore any taste dictates from the design patrol.

It is not difficult to detect in Baas' approach to the profession the influence of designers like the Italians Andrea Branzi and Ettore Sottsass who, as early on as the 1970s, were leaving behind the purely functionalist agenda. Or the influence of a designer like the Spanish Martí Guixé, who was one of only a few designers from outside the Netherlands to present his defiant projects under the Droog flag in the 1990s. A few of his hilarious designs include his *Techno-Tapas* (1997), snacks that can be easily consumed while working behind the computer; *HIBYE pills* (2001) that facilitate and sweeten the life of a travelling citizen, a humorous comment on both the medicalisation of society and the cosmopolitan's urge for efficiency; or his *Stop Discrimination of Cheap Furniture chairs* (2004), cheerfully decorated with very explicit anti-consumerism slogans. The designer took his humour a great deal further than most of his Dutch colleagues in Droog, for instance by advertising himself provocatively as an 'ex-designer', or as a 'product designer who hates objects'.

### The Positivism of Design(ers)

There are countless similarities between the works of artists like Wim T. Schippers and Helmut Smits on the one hand, and designers like Martí Guixé and Maarten Baas on the other. They all use absurdism as a means to spread their message about human behaviour. But there is a significant difference as well. The designers reflect on the world of everyday objects both as *outsiders* and as *insiders*. Despite their tongue-in-cheek criticism of daily rituals, they manage to give each of their designs a positive twist. Almost a pragmatic one. What they are borrowing from art is autonomy and freedom, and last-but-not-least, self-reflection, the conscious decision to question their own profession time and again. But they do not stop at merciless scrutiny or critical questions. Whereas the artists try to get to the heart of things, even if that is the



Uncle Sam, ECAL/Laurent Bernser, Pierre Bouvier, Paul Tubiana, 2012

The Uncle Sam machine processes grains one by one, focusing on the transformation of corn into popcorn. An explosion that usually occurs en masse is here isolated so that the spectacle can be enjoyed. Satisfaction is at once visual and gastronomic.



Ripple Counter, Jimmy Loizeau and James Auger, 2012

The Ripple Counter is committed to the ambitious and relentless task of counting the un-countable. As it attempts to quantify the humble ripple over time it will generate spectacular numbers. In a culture that is increasingly 'data-hungry' the Ripple Counter acts as a bridge for data-philes who have become detached from the nature.





Fish on Wheels, Studio dIip, 2014

A tank of water has been given wheels and the control of its movement has been handed over to the fish: the tank drives in the direction that the fish swims. Computer vision technology can enable interactions that are so simple that they can even empower fish – that's if they are intelligent enough to understand this.



Slow Car, Studio Makkink &amp; Bey / Vitra, 2007

Liberated from aesthetic and technical conventions that dramatize mobility and prioritize speed, this vehicle is free from the influence of aerodynamics. Conceived as a small building, the vehicle is rather a shelter that allows us to experience public spaces at a much larger scale, extending the territory that you would call your neighbourhood. With a maximum speed of 40 km/h, it is a very fast office chair, or indeed, a slow car.

blackest of hearts, designers choose to look for positive alternatives from the start.

Design is, at its core, more optimistic than art. Problem-solving is buried deeply in the genes of the profession, in the genes of designers. This applies not only to industrial designers who have learnt to come up with smart solutions to practical problems. Curiously it also applies to designers who behave more like artists, initiating projects from their own initiative and out of their own fascinations. They are always offering new perspectives, and even the most critical observations never turn acrimonious or morbid.

A wonderful illustration of the differences in approach between artists and designers can be found in two works from 2008: the installation *Tief Unten Tag Hell* and the cloakroom *Merry-Go-Round-Coatrack*. Both were inspired by a traditional mineworkers' cloakroom, which offered an ingenious technical solution to a practical problem. Before descending into the mineshafts, mineworkers would hoist their clean clothes up with ropes to the ceiling, where they would hang clean and safely until the end of the working day. The German artist Benjamin Bergmann observed that this clever system also produced a beautiful and meaningful image. In 2008 he created an artistic replica of the system in the entrance area of the Pinakothek der Moderne in Munich, and his title, *Tief Unten Tag Hell* referred to the original coat hanging system. The installation consisted of a series of ropes and coats dangling from them, high up in the air, wearing the tell-tale signs of use. The change of context and the inactivation of the hoisting system produced a serene image with a mesmerising effect. Curiously, that same year, a similar work appeared at the Museum Boijmans Van Beuningen in Rotterdam with one significant difference: the *Merry-Go-Round-Coatrack* not only copied the visual appearance of the original mineworkers' cloakroom, but also its function. After all, designers Wieki Somers and Dylan Van Den Berg (Studio Wieki Somers) thought this ingenious system would serve excellently in the entrance hall of a museum of modern art. They gave the original design a little twist, replacing the greyish ropes with multi-coloured ones. The system works. Visitors to the museum are asked to hoist up their coats, after which they can secure it themselves with a key.

Like the suspended coats at the Pinakothek der Moderne, the installation at Museum Boijmans Van Beuningen is a dramatic and significant presence. The temporarily exhibited static image in Munich was a reference to people, but all traces of them had disappeared. The piece was subtle in its referencing of the old coat rack and the mineworkers' harsh existence, with the inevitable risks they ran, deep down in

the catacombs of the mineshafts, from which many never returned. Even for those who are not familiar with the source, *Tief Unten Tag Hell* evokes thoughts of saying goodbye, death, on a more abstract level. In Rotterdam the cleverness and the visual weight of the old cloak room system has been transported into a different context and transformed into a merry carousel. And as befits a carousel, the image is not static, it is always in motion. Its liveliness and functionality ensure that the *Merry-Go-Round-Coatrack* acts like a mirror of all the things that are going on inside the building. The number of coats. The colours. The fabrics. They represent the type of visitors walking around somewhere inside the exhibition spaces at a specific point in time. Young? Hip? Old? A slave to the latest fashion trends? Or are the rooms drawing mostly casually dressed intellectuals at the moment? The dangling coats even betray the type of weather it happens to be that day.

That *Tief Unten Tag Hell* was conceived by an artist, and the *Merry-Go-Round-Coatrack* by two designers, has been essential in the creative processes. In their uselessness, Bergmann's coats remind us of people who may have had some terrible experience, a way for the artist to penetrate the darkest depths of humanity and the inevitability of death that awaits us all. The coats in the cloak room devised by Studio Wieki Somers refer to the here and now, ultimately turning this installation into a chiefly optimistic celebration of life.

### How Nonsense Makes Sense In Design

It has been said over the past decade that the different disciplines are becoming so blurred that separating the two is now nonsense. Many of the art works and designs in *Sense Nonsense* seem to underline this idea. Only a discerning viewer, with a deep awareness of the qualities that may constitute the essence of each, would find that most of these works could only have been conceived within the separate disciplines. The question this exhibition raises – have we not wrongly been rating humans as *homo rationale*, at the expense of *homo ludens*? – is answered in different ways by artists and designers. The different forms of expression have their own meaning and their own value. Which ones can we mark as cultural innovation? It is possible that true innovation in design demands that reason, with its hunger for justification, is sometimes, for only a short while, side-lined by designers who are unafraid to allow roaring laughter into their experiments. Designers who are, in spite of this, naturally dedicated to their mission: to supply surprising alternatives for existing conventions.



E. chromi, Alexandra Daisy Ginsborg &amp; James King with the 2009 University of Cambridge iGEM team, 2009

With developments in synthetic biology, bacteria could be engineered to secrete coloured pigments, and could be programmed to do useful things, such as indicate whether drinking water is safe by turning red if they sense a toxin. Scatolog is a proposal for responsive, personalised disease monitoring that works from the inside out. E. chromi is ingested as yoghurt and it colonises your gut, keeping watch for chemical markers of diseases. If they detect a disease, they produce an easy-to-read warning signal by brightly colouring your faeces. Scatolog suggests an alternative aesthetic for biological computing with the human gut as interface, and suggests a future where disease monitoring has become a cheap, personalised, consumer product.



The Cactus Project, C-Lab, 2001

The Cactus Project is a living artwork involving the fusion of human genetic material into the cactus genome. It explores the reproductive paradox in genetic engineering by making use of the agrobacterium-mediated gene transfer to introduce keratin genes into cacti cells and for their expressions to be produced externally and morphologically similar to that of human hair.

Man and Activity  
Bachelor

**I only need  
to heat one  
cup, not a  
whole kettle.**

Nils Chudy, Miito

- 19 Sotiris de Wit
- 20 Desirée Wevers
- 22 Djeli de Nijs
- 23 Chia Wei Wang
- 24 Louise Knoppert
- 25 Nils Chudy
- 26 Roel Deden
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- 29 Maud van Deursen
- 30 Maxime Mellot
- 31 Jasmina Grase
- 32 Beate Snuka



Man and Activity Bachelor

### Circular Contour Crafting

Experimenting with pottery, Sotiris de Wit searched for a way to produce large pieces industrially. A 3D printer could do the job, but it would take hours to complete a large vase or bowl. By combining an extrusion machine with a potter's wheel, Sotiris designed a fast production process for round and geometric shapes. A seven tonne hydraulic press drives modelling clay through a small nozzle. The expulsion is controlled in 3D while the base of the machine is turning, making the output 3D. The only thing the user has to do, is describe the size of the desired object: a 6-year old girl could turn a vase larger than herself in only five minutes.



### Knot

Desirée Wevers teamed up with a group of Turkish ladies that showed her their Kasnak work: traditional Turkish hand-knotted decorations for textiles. By experimenting with colour and scale, their detailed craftwork has gained a new dimension with a promising marketing potential. The women worked together intensively on various room dividers, which may be the starting point for even more designs, including fences or playground equipment. Knot is not only about the survival of traditional craftsmanship through innovation, but also about the integration and self-sufficiency of an isolated group of immigrants. — Cum Laude, Connect/ing Winner



### 12 x NL

The twelve provinces of the Netherlands each have their own characteristics and products they produce. Desirée Wevers took the distinct identities as a starting point for an elegant set of tableware. A cutting board from the forestry province of Utrecht, a starch-coated bowl from potato province Groningen, a spoon inspired by the peat-cutting tools from Drenthe, saucers with Staphorster 'stipwork' decorations from Overijssel, and of course a carafe from water-abundant Zeeland. All pieces relate to the size, natural materials and skills of their home province: 12 x NL is meant to revive traditional regional crafts. — Cum Laude



Man and Activity Bachelor

### Point of View

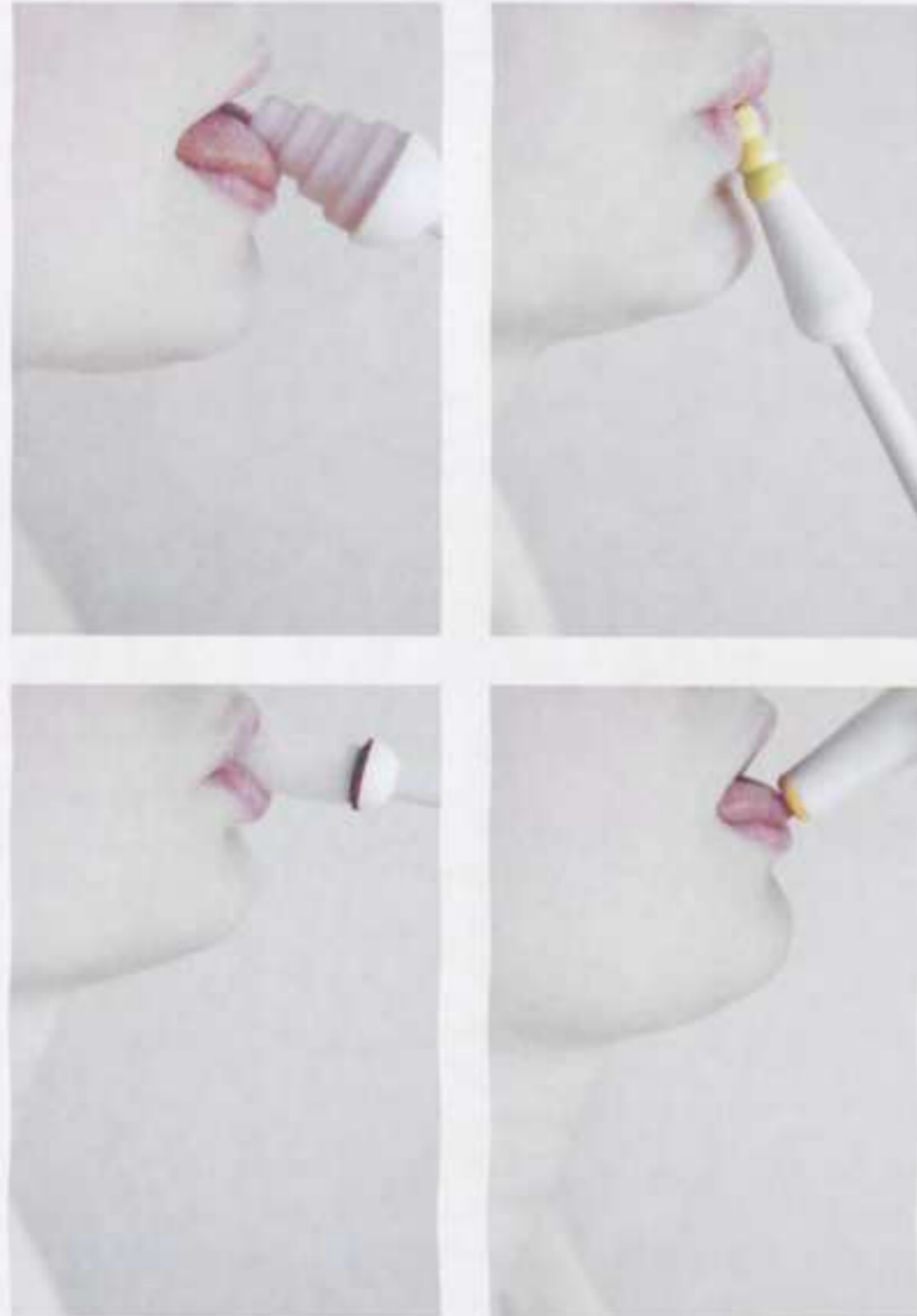
This tempting six-level tower offers various perspectives on what happens in public space. The lower seat provides room for several people and calls for interaction. But if you're in a more solitary mood and in need of an overview, go to the next level: the higher you go, the less space there is, but the more focus you get. At the top, there's only room for one. There, you are free to observe the street life below from a very private point of view.



Man and Activity Bachelor

### Soh-A

These handmade sandals of polyester rope and rubber are a modern interpretation of traditional straw shoes from East Asia. With the straw sandals in mind, Chia Wei Wang designed some interesting extras for more comfort, durability and style. The structure of the footbed with an insert for arch support stimulates and massages the sole; the freedom of the toes will ensure a better gait and healthier body posture. And the use of colourful outdoor sports ropes makes them not only attractive but also more durable. Wang: "With these add-ons I hope to save a place for this beautiful traditional folk art in our present-day lifestyle."



**Proef ▶**

Imagine not being able to eat or drink and missing out on the social aspects of having a coffee, lunch or dinner with friends and family. This is daily reality for those who have a permanent feeding tube implanted in their stomachs. Louise Knoppert comes to the rescue with Proef, a box filled with tools to create a new food experience. Each item is designed for a different sensation and can be filled with a specific flavour. Spray, suck, lick or roll: it will give a taste of the real thing.



**Miito ▶**

"One day of extra energy use from overfilling electric kettles is enough to light all the streetlights in England for a night." This statement by sustainability strategist Leyla Acaroglu triggered Nils Chudy's creative mind: "The minimum fill line of most kettles is at approximately 500 ml. This means that if you only want one cup of tea, you waste fifty percent." Why not heat the exact amount that you need? That's precisely what Miito does. Simply fill a cup, bowl or teapot with water, place it onto the induction base and immerse the heating rod. It will automatically switch on and off for an energy-saving cup of tea. — Keep an Eye Grant Winner, René Smets Award Winner, Milkweg Award Nominee

Roel Deden

A lightweight alternative for a prosthesis

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### Printhesis

When he met Lianne, who lost her left arm to bone cancer, Roel Deden started thinking about an alternative for her expensive prosthesis made of fiberglass and titanium. She liked making beaded necklaces and found her artificial arm too heavy and uncomfortable for this job. It triggered the design of Printhesis: a modular 3D-printed prosthesis with various add-ons for specific functions like fine fingerwork, cutting, or pinching. Printhesis doesn't try to imitate the looks of an arm, but is very efficient at performing its tasks, being accurate, lightweight and easy to handle. Moreover, all the parts can be produced at low cost within a short time. An online order will be ready for use within three weeks.

Man and Activity Bachelor

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Marlies Schets  
Let your coat shine...



### Seen

Wearing a reflective jacket or gadgets when you ride your bike or walk the dog after sunset increases your visibility almost ten times. Marlies Schets experimented with reflective yarns and designed various safety solutions that prove their value when night falls. Seen is a series of wearables made from a new kind of fabric. During the day you won't notice the integrated reflective yarn, but when it catches artificial light, it shines back brightly. Safety and style are both guaranteed with this scarf, backpack or bike chain lock you will not be overseen. — Keep an Eye Grant Nominee, Rina Smets Award Nominee

Man and Activity Bachelor

Rik Blaauw  
Glow in the dark

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Man and Activity Bachelor



### Night Light

Many children prefer falling asleep with the door open and the lights on; the transition from day to night can be too abrupt for them. Night Light helps them to get used to the dark. Pulling the cord produces a soft light, which slowly fades out. A single pull is good for a half-hour glow. Pulling several times produces enough light to find the way to the toilet at night. Powered by a dynamo, Night Light is not dependent on sockets, batteries or the sun. The lamp is made of safety glass, so it won't break when accidentally dropped. It is safe to use at home, and easy to bring along for a sleepover.

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Maud van Deursen  
Good-quality tap water: don't take it for granted



Man and Activity Bachelor

### Chateau d'Eau

The quality of Dutch tap water is exceptional. Regulations for tap water are stricter than those for bottled water. And yet, bottled water is a thousand times more expensive, plus, it has a negative effect on the environment. Maud van Deursen wants to make users aware of how special their tap water is. She has designed four carafes with shapes that reflect the Dutch water towers used for storing clean drinking water. Each of them emphasizes the flow of water in a different way, allowing users to experience the movement of water while pouring.





Man and Activity Bachelor

### Turia

In a society with a continuous focus on performance and permanent internet connection, pure moments of privacy become rare and precious. How can furniture invite us to take a break and enjoy an 'unconnected' moment? Maxime Mellot offers an answer with Turia: a table designed not for work, but for doing absolutely nothing, as you admire the slow life of birds, fish and plants. By integrating iconic items such as a birdcage and fish tank in the tabletop, the focus almost automatically shifts from the obligatory 'to-do-list' to a pleasant pondering of nature. As the fish nibble on the roots of the plant under water, the birds represent life in the sky. The beauty of nature is right there on top of your desk.



Man and Activity Bachelor

### Meet the Wicker ▶

Industrial design meets handcraft in this 'woven' furniture from Latvia. Jasmina Grase went back to her roots and gave traditional basket weaving a modern boost in close collaboration with local craftsmen. By applying this age-old technique to an industrially produced metal frame, Jasmina wants to strengthen the connection between crafts and industry. Her stool, cabinet and coffee table each show a different quality of the material. The gradient within the weave represents the ageing of the plant: young and thin stripes fading into old and thick wicker lines. The project is accompanied by a documentary that illustrates the beauty of the whole process.



### Ceramic Network

Traditional crafts play an important part in culture, but often struggle with a stale image and risk of disappearing. To prevent that, Beate Snuka added a touch of 'Dutch Design' to classic Latvian pottery. She asked three different ceramic workshops in her homeland, each with their own preference for material and style, to make a set of tableware based on her design. The bowls and dishes of black pottery, red ceramics and white porcelain embrace the local differences, but at the same time reunite the old pottery masters as the pieces are joined into one large dinner set. Each material and technique accentuates the other in a contemporary set with a traditional feel. — Connect(r)ing Winner

Because  
creativity  
goes beyond  
origin  
and social  
standing.

Laura Ferriere and Eléonore Delisse, *The White Building*

- 35 Remy van Zandbergen
- 36 François Duquesnoy
- 37 Sam van Gorp
- 38 Matthijs Rikken
- 39 Anne Pabon
- 40 Ron Krielen
- 41 Goof van Beek
- 42 Denise Gons
- 43 Minsung Wang
- 44 Gerard Jasperse
- 46 Janneke Bergholtz
- 47 Carri Harwig
- 48 Jasser van Oort
- 49 Merel Witteman
- 50 Adriaan de Man
- 52 Malou van Dijck
- 54 Sara Beesems
- 55 Laurentius de Ruiter
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- 58 Laura Ferriere and Eléonore Delisse



Man and Leisure Bachelor

### De Zeefdrukkerij

This installation and stop-motion animation offer an imaginative look inside automated processes. These are usually hidden, and cannot be inferred from the finished product. But here, viewers can see every step in the screen-printing process. By pressing a button the viewer becomes the imaginary client who commissions a printed product and puts the printer to work. The machine has been 'opened up' to reveal each step, and at the end of the animated production line an actual business card comes out. Remy van Zandbergen intends to use his installation as a customised story-telling tool for brands or businesses. — Keep an Eye Grant Nominee, Meikweg Award Nominee



Man and Leisure Bachelor

### Collectables

François Duquesnoy's ongoing project explores an inexpensive, sustainable way of making houses. Surveying his new environment one time after moving, he noticed the amount of discarded material everywhere. He decided to set himself a limit of one week to gather waste materials and use them to create new furniture. His one-week limit demanded a hands-on approach and a focus on creating rather than designing. So far he has made three series in three cities, painting each interior in one colour to focus on the result and the potential of the materials rather than the materials themselves.



Man and Leisure Bachelor

### Exploded View

Do we understand what happens when we dim the lights? And to what extent could the dimming become part of the design? Exploded View shows that the key factor is to move the light source closer to the object or further away. After all, the sun never fades; it is the earth that moves closer and further away, causing the light to reflect, change colour, dim or die. Ultimately the experiment has led to a series of lamps representing different approaches: Cumulus, which dims through layering; Eclipse, which keeps the light contained or sets it free; and Lunar which plays with reflection.



Man and Leisure Bachelier

### Black Sheep Prison Project

The Northern Dutch village Veenhuizen was set up as a self-sufficient settlement for the poor and homeless, but became a penal colony in the 19th century. Today it still has three prison locations. Matthijs Rikken's Black Sheep Prison project brings the historic handicraft of spinning and weaving back to the village to help its inmates reintegrate into society. By designing new industrial-looking tools from the used machinery and materials in the prison workshop, he transforms the stale image of spinning into a cool craft. The wool comes from the sheep in the region, the soft blankets are unique, hand-made pieces, restoring the prisoners' pride. — In collaboration with > Veenhuizen, Connect(ing) Winner



Man and Leisure Bachelier

### Las\_tig

The Dutch word 'lastig' roughly means 'difficult'. But a 'tig las' is a type of weld. Anne Pabon's project combines the different meanings implied in the pun; it is a welding course for prisoners, with a bicycle as the finished product. The first inmate to take part in the program, Richardo, has proudly finished the bicycle frame and received his welding certificate. The inmates' enthusiasm, coupled with the confidence of having mastered a complicated craft and possessing a diploma, will make it easier for them to find a place in life outside once their sentence is over. — In collaboration with > Veenhuizen, Connect(ing) Winner



Man and Leisure Bachelor

Two Hats ▶

Ron Krielen spent five years driving a taxi for elderly and handicapped people. En route, he would get to know them and their individual problems. He realised that this personal contact gave him a better insight into possible solutions than many of the healthcare providers actually allocated to each case. It sparked an idea – why not banish the bureaucracy faced by many of his passengers, and get them in the car with the very people empowered to help them? The taxi would become a mobile meeting room: instead of just getting people from A to B, it could let them move on with their lives. — *Connect(r)ing Winner*



Man and Leisure Bachelor

Havenlichten

Goof van Beek grew up around the busy port of Rotterdam with its many huge cranes. Wanting to evoke the sense of power that comes with driving one of these, he has designed a lighting object based on the same principle. This highly functional and precise lamp is operated using an app and can be adapted to follow a daily cycle: from the breakfast table in the morning to the sofa in the evening. Designed initially to solve lighting problems in loft-like living spaces, Havenlichten can also be applied in restaurants or theatre lobbies.



Outfit Housefit

Outfit Housefit explores hybrid forms between clothing and furniture design. In today's world we live and work in multiple spaces, but by contrast, our interiors and furniture are fixed and static. This series of textile furniture pieces examines how we can adjust our surroundings to this dynamic lifestyle. Inspired by clothing design Denise Gons developed an intuitive study of forms; soft, textile alternatives for hard and fixed pieces of furniture. If our room becomes the body and furniture its clothing, what would be the outcome?



Tales of Veenhuizen

This project aims to introduce Veenhuizen outside the Netherlands so that more people can learn about its unique history and heritage. Originally a privately run reform colony for the poor and homeless, Veenhuizen later became a state-run labour institution for convicted criminals. The village buildings have moralising messages engraved in their facades. The short story collection Tales of Veenhuizen uses these to demonstrate how the town administrators cultivated every aspect of life. Sustainability, social reform and the role of design are matters of interest worldwide, and this town is a unique testimony to them. — In collaboration with > Veenhuizen



Man and Leisure Bachelier

### Sketches for E.ON

The energy market is changing, and as a consequence, so are the roles of energy producers and consumers. Self-producing modes of solar and wind energy are becoming increasingly available to consumers. This means energy companies are losing clients, and if they are to survive, they will have to come up with new roles for themselves. But the energy market is bound by rules. Gerard Jasperse's book opens the mind to new views on energy. These drawings could form the starting point for new ideas for producers, grid operators, industry and governments. — Cum Laude, in collaboration with E.ON



Man and Leisure Bachelier

### On Sea & Land

The Province of Zeeland boasts a rich history in terms of trade and agriculture. This wealth has traditionally been reflected in the local population's clothes and jewellery. While it is interesting to research the aesthetics of these objects, such wealth also raises questions about its origins. The fact is that wealth comes at a price, as historical research has shown. On Sea & Land provides a missing link between historians and the public. It visualizes the more difficult aspects of Zeeland's history using traditional local crafts, while providing added depth to these and giving them a new lease of life. — Cum Laude





### My Constructable Corn

My Constructable Corn is an educational programme for children aged 9-12 consisting of a handbook and a kit with everything you need to turn a grain of corn into a lamp within 30 weeks. It allows children to experience how a seed grows into a plant, how the plant can yield material, and how this material can be used to make a product. The process is not only related to traditional school subjects such as biology, physics and technology, but also teaches children skills and qualities such as patience, care, imagination, insight and creativity.



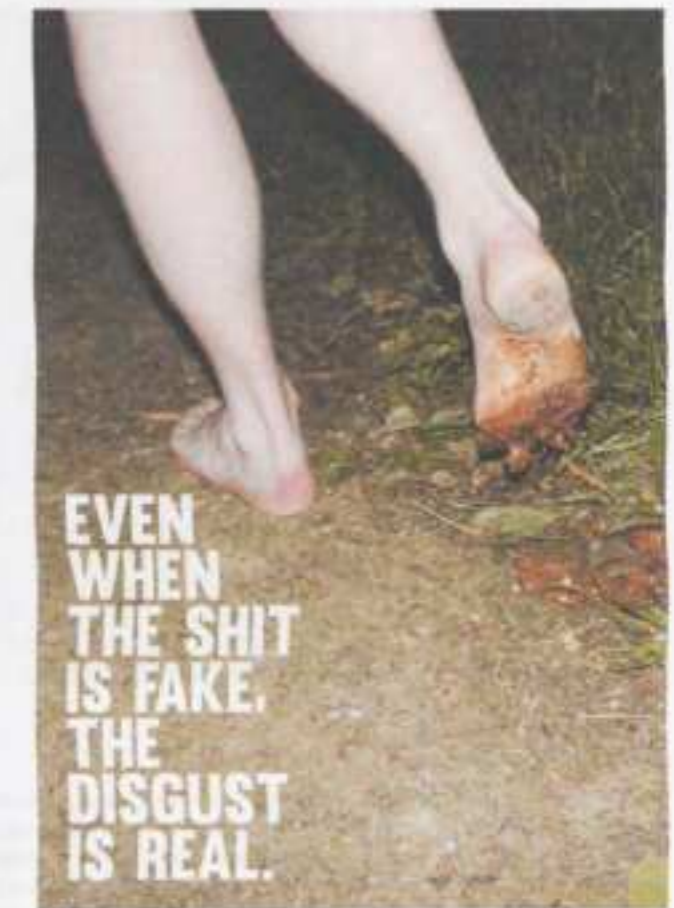
### Freedom of Movement

The prison village Veenhuizen, where laws, boundaries, codes of conduct and punishment are a high priority, is an interesting environment for exploring freedom and movement. Visitors to the former reform colony can visit the sights on foot, but the distances can be daunting. Carri Harwig has come up with a specially designed series of transportation solutions inspired by the agricultural machines from Veenhuizen's past. She has combined them with climbing frames, slides, swings and a dose of seductive cheerfulness. A playful contrast to the village's history as a penal institution. — In collaboration with > Veenhuizen



### La Vostra Metamorphosi

Would you like to feel like a king on a throne? This majestic tiger chair triggers that sensation when you take a seat. Jasser van Oort wants people to explore their identity and strike a different pose than they usually do – just to break away from their daily routine. His collection of chairs encourages new behaviour, based on wild animal archetypes. Find your place in the jungle of emotions and try the clumsy giraffe, the loud baboon, or the proud eagle. Assembled from almost 1500 pieces of laser-cut wood, the facets represent the numerous aspects of human behaviour.



### Aversive Aesthetics

Aversion has a paradoxical effect: as much as we want to run away from disgusting things, we feel attracted to them as well. There is something so tantalising in the shock that we watch movies we don't want to see, sniff at things we don't want to smell and listen to stories we don't want to hear. Merel Witteman has studied ways of harnessing the invitation that lies hidden in repulsion to come to a new way of storytelling. Her research is aimed at enriching the aesthetic by triggering an aversive emotion: disgust.

ONTSNAPPEN EN WEDERKEREN



Man and Leisure Bachelor

### Escape and Return ▶

This short movie is set in Veenhuizen and the surrounding landscape. It is a portrait of two boys who escape from prison and have no idea what to do in the outside world, so far from their 'home'. But the film has an added layer. The boys' sense of being lost represents a bigger social issue connected to prison policies. If we keep prisoners shut away and fail to teach them about daily life during their time inside, how will they find their way in society after their release? — In collaboration with > Veenhuizen



Man and Leisure Bachelor

### Modular Lens System

This system enables photographers to build unique lenses for any interchangeable lens camera. The different modules consist of optical elements, diaphragms, filters, mechanical parts, effects and adapters. Combining them creates a wide range of new and unique possibilities for photographers who enjoy experimenting and playing around with different lens types, certainly when compared to conventional lenses that have been made for a single specific purpose. Design and material are dictated by function; featured here are aluminium (untreated), 3D-printed nylon and ABS (black).

Malou van Dijck  
Modern man reformed?

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Man and Leisure | Barbara



Respectable People Respect Their Things

When Veenhuizen was a reform colony its administrators believed that the behaviour of the residents could be modified by teaching them to respect the material possessions that were allocated to them; give a brute a porcelain cup and he will take care not to break it. Today people treat their things with far less respect. Wear, decay and damage; these are all accepted, even appreciated. Malou van Dijck's modern takes on display cabinets demand a renewed respect from their users. Their appeal grows through the proper treatment with soap and wax. They can be seen as a contemporary take on behavioural reform.

→ In collaboration with > Veenhuizen

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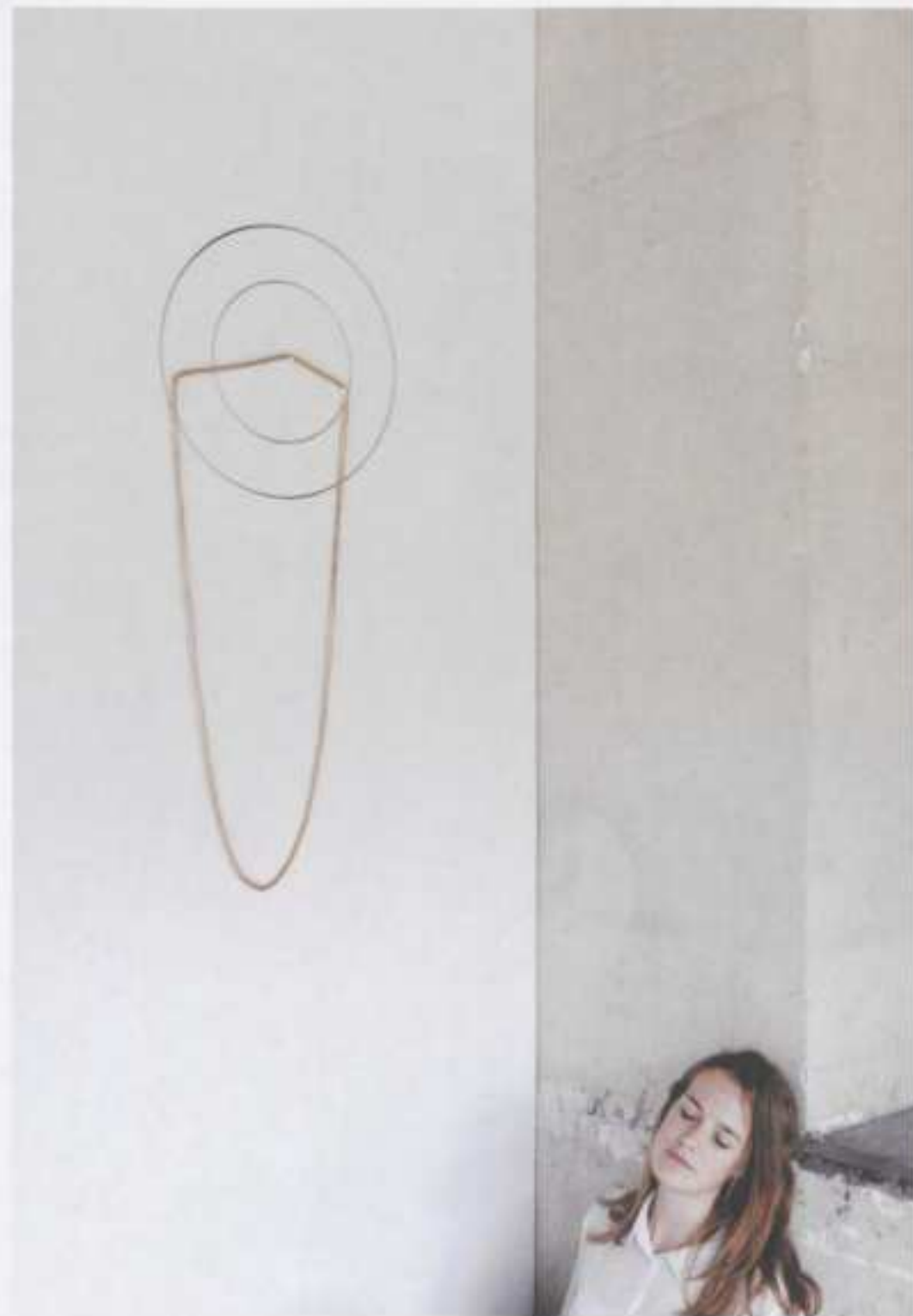
Malou van Dijck  
Feeling at home



Man and Leisure | Barbara

Place Attachment

Attachment to our place of residency develops gradually over time and provides a sense of security, belonging, confidence. With our cosmopolitan lifestyles, this may become a rarity. Taking her hometown Gemert as a case study, Malou van Dijck has developed a method to preserve this idea. It zooms in on a location, from a town to its inhabitants, to their favourite spots, to the materials naturally occurring there. This information becomes the guiding principle in her design. The result: a set of locally sourced and produced table linen that allows people from Gemert to hold on to a piece of home wherever they go.



### Lifelong

The Lifelong clock was inspired by prison sentences. A prisoner is detained for a certain amount of time in a designated space. During the sentence the perception of time becomes blurred. Hours, months and years fade into a monotonous rhythm. The hope is that under these circumstances, prisoners find the time to reflect upon their crimes. This timepiece represents the beauty in the passage of time. A jewel on the wall whose amorphous, infinitely changing shape disconnects time from its connotations with stress and haste. — In collaboration with > Veenhuizen



### Encounters

Laurentius de Ruiter wants to distract you. He has created three objects to surprise or move you, or perhaps break your concentration for a moment. The objects possess different characteristics to enable unsuspected encounters in different environments. The first object represents the encounter in its purest form. The grey sphere rolls its own course, without presenting a striking shape or colour. The second is a welcoming and playful presence, a bubble-blowing object to inspire curiosity. The final design takes a little more time to discover: a mysteriously revolving chandelier to make you stop and wonder.



### Wildness

Laura Ferriere has investigated the wilderness and its impact on our lives. A deep contact with nature frees us from our responsibilities, while teaching us to respect the course of the seasons and the limitations of our bodies. It is essential to our mental health, for developing an accurate and personal view on our lives and our place in society. Therefore, she has developed a product range that enables a temporary stay in nature, to help us reach a spiritual state of happiness. The products are made for wild camping and provide basic mental and physical comfort. — Cori Lopez





Man and Leisure Bachelor / Man and Well-Being Bachelor

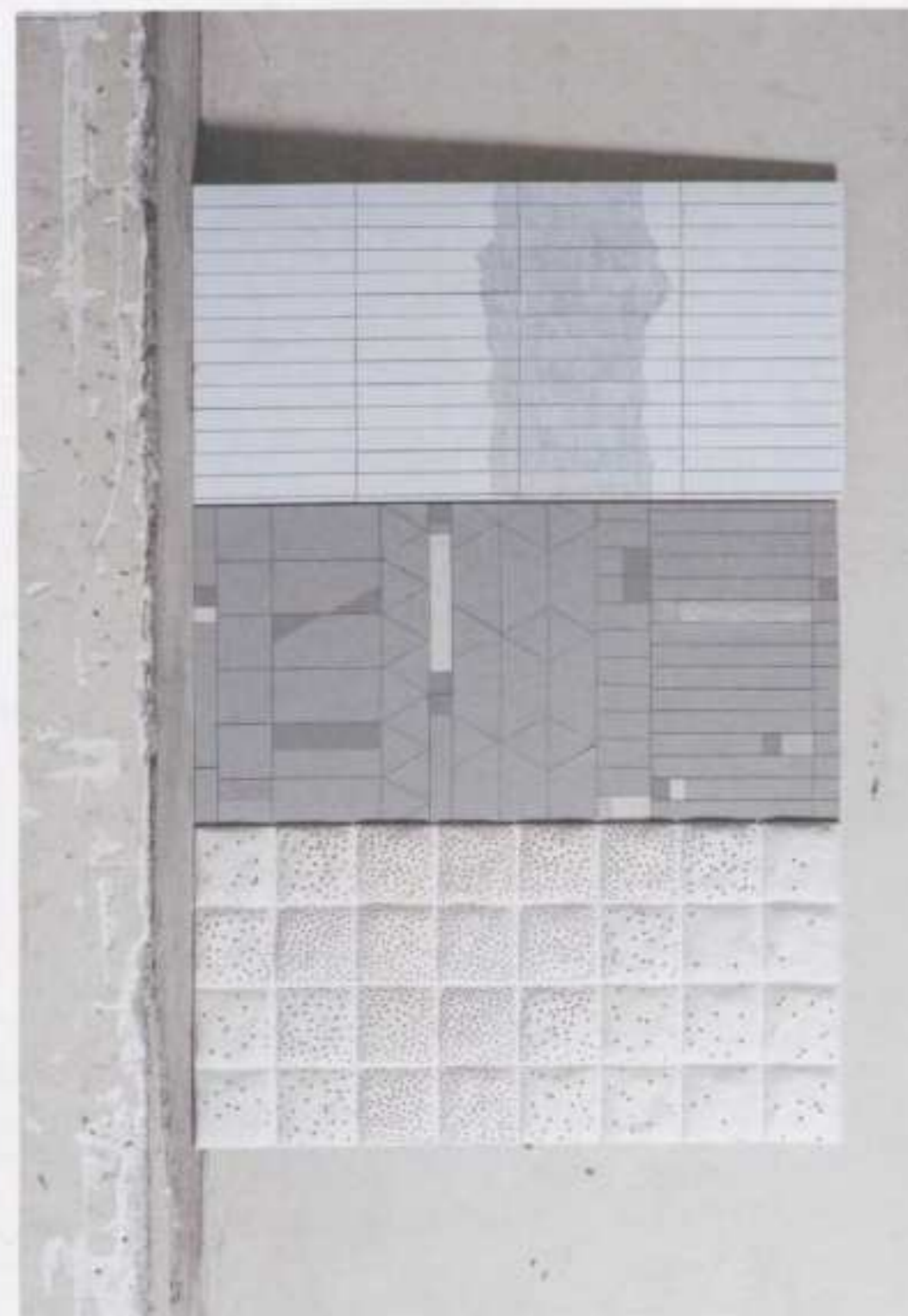
### The White Building ▶

The White Building is an innovative social concept that aims to fight the high rate of criminal recidivism in Europe. Developed as a pilot project together with the Penitentiary Institute of Veenhuizen, it is a transition space where prisoners gain work experience at the end of their sentence in collaboration with creative professionals. Based on creativity, the purpose of the project is to help prisoners find their own personal interests and strengths, while developing concrete skills matching the professional world's expectations. The ultimate goal of The White Building is a successful, lasting return to society. — Cum Laude, in collaboration with > Veenhuizen, Keep an Eye Grant Winner, René Smeets Award Nominee, Melkweg Award Winner, Connect(r)ing Winner

It makes the  
space talk to  
you, welcome  
you and  
invite you.

Debby Yu, An Invitation from Home

- 61 Mireille Burger
- 62 Sebastian Huvenaars
- 63 Marcis Ziemins
- 64 Joel Booy
- 65 Simon Beckmann
- 66 Benediktas Burdulis
- 67 Siem Lenders and Anne Pabon
- 68 Yorgos Bournousouzis
- 69 Guillaume Morillon
- 70 Debby Yu
- 72 Martina Lasinger



### Talking Textures

Industrially produced ceramic tiles tend to be perfectly smooth and identical; hand-crafted ceramics offer a more tactile variety. Mireille Burger searched for a way to combine the two and bring handicraft back into the industrial production process. She applied various techniques that are traditionally used to test the material, glaze and colour, to add a personal touch. Punching little holes in the surface, drawing on it with a special pencil, or adding colour after firing; the result is a series of a tiles with a unique crafted look, showcasing the qualities of the material and marked by Mireille's personal handwriting.



Sebastian Huvenaars  
Zoom in on the green stuff

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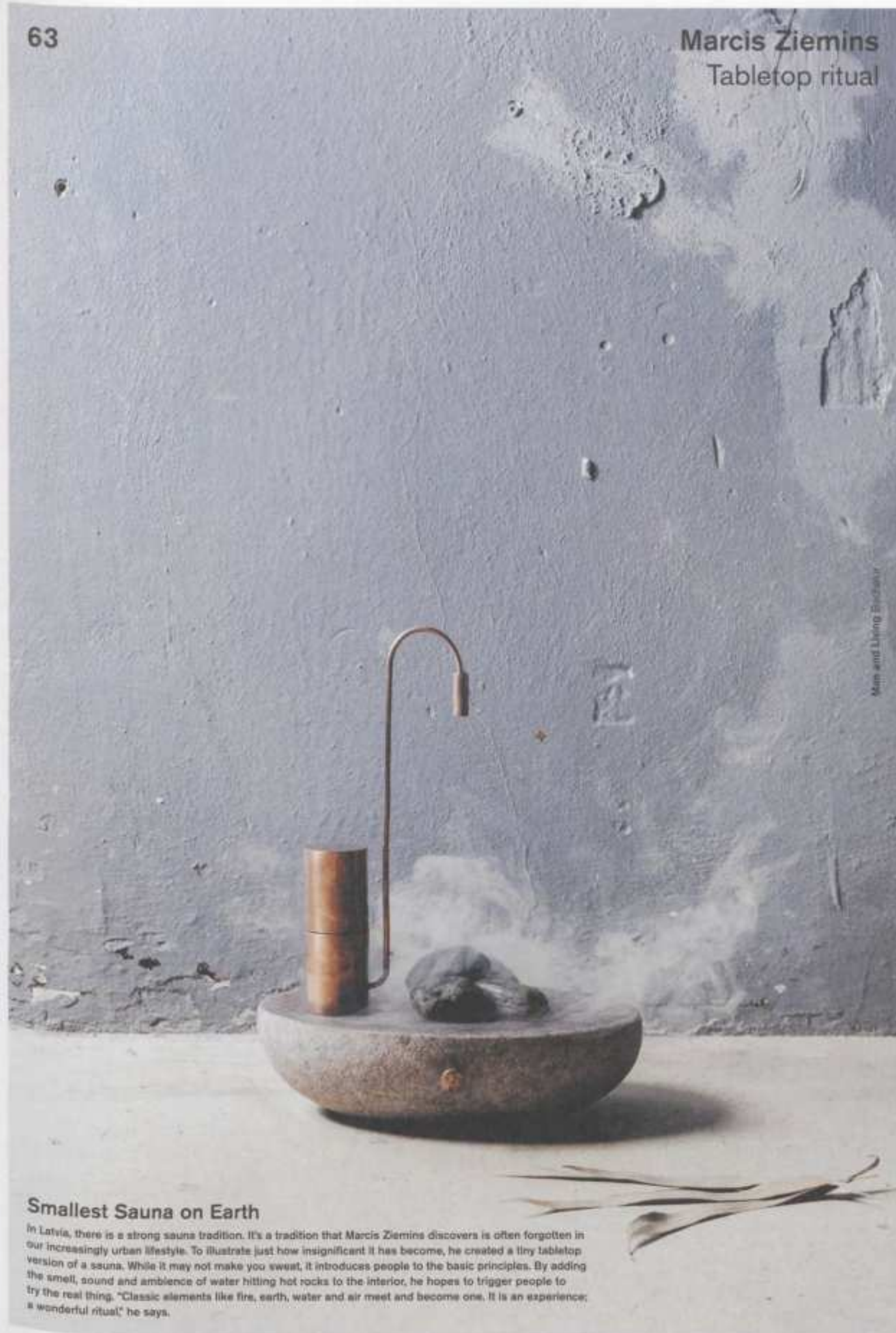
Men and Living Bachelor

**LIVE Life**

The beauty of nature is everywhere, also in the small green stuff that grows on your garden stones or roof tiles. Amazed by the way people exterminate moss and weeds from their meticulously trimmed gardens, Sebastian Huvenaars designed a miniature greenhouse that fosters a fragment of 'unwanted' nature. A tiny camera inside shows its growth extremely enlarged on your computer desktop. The seemingly indefinable mossy content in fact appears to be a lush and magnificent piece of art, that evolves as you water it. "A lot of beauty comes for free," says Sebastian, "all you need to do is take a really good look."

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Marcis Ziemins  
Tabletop ritual



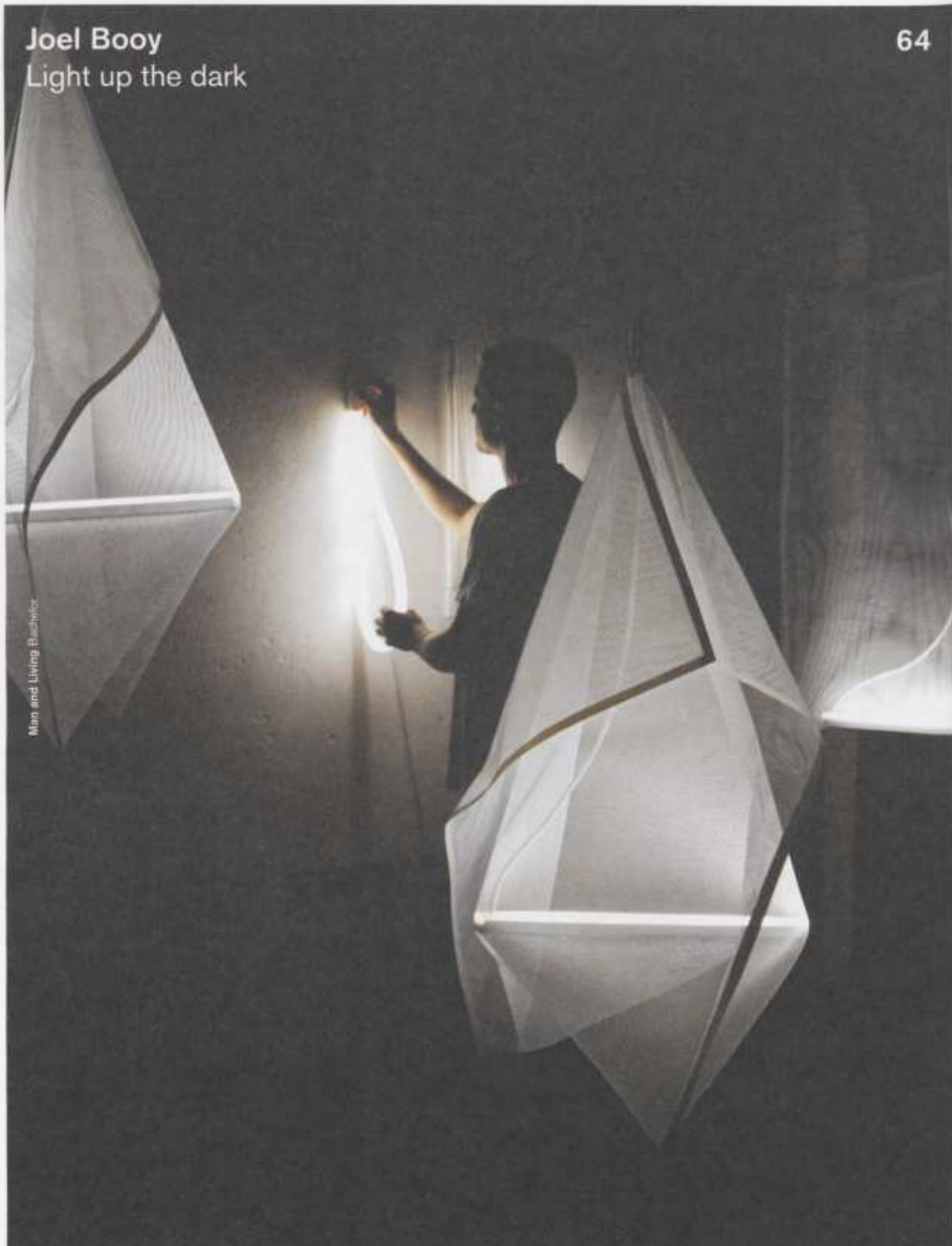
Men and Living Bachelor

**Smallest Sauna on Earth**

In Latvia, there is a strong sauna tradition. It's a tradition that Marcis Ziemins discovers is often forgotten in our increasingly urban lifestyle. To illustrate just how insignificant it has become, he created a tiny tabletop version of a sauna. While it may not make you sweat, it introduces people to the basic principles. By adding the smell, sound and ambience of water hitting hot rocks to the interior, he hopes to trigger people to try the real thing. "Classic elements like fire, earth, water and air meet and become one. It is an experience; a wonderful ritual," he says.

Joel Booy  
Light up the dark

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Dark Matter

In 2010, the Mars Reconnaissance Orbiter captured images of black spots on the planet's surface. Imagining what might lie within these mysterious holes sparked this collection of sculptural lamps that come alive through interaction. OTI represents a cross section of a cave network, with circles that light up one by one like a living organism. IUS takes its elongated form from creatures hanging on cave walls; when the two ends are connected it illuminates. SIBU imitates two pieces of tectonic rock that glow when one is moved across the other. And finally the shape of LYOT can be manipulated via a gleaming crystal shard. — Keep an Eye Grant Nominee, René Smeets Award Nominee

65

Simon Beckmann  
Step inside for visual silence



Man and Living Bachelor

Silence Space

Our urban landscape has evolved into a fast-paced environment loaded with vivid stimuli. The Silent Space offers an escape from the triggers and distractions of everyday life. Simon Beckmann designed a temporary retreat that adds a subtle physical layer between yourself and your surroundings, creating a 'visual silence'. Step inside and experience the serenity of this secular chapel where you can clear your mind and regain focus.

**Benediktas Burdulis**  
A minimal lamp with maximum potential

66



Man and Living Bachelor

**Click**

Click is the result of a search for a lighter way of manufacturing. The lamp can be made at home or on the go and can be used in any situation. Thanks to its flat-pack design and magnetic closure, it can be switched on and attached almost anywhere with an easy fold and click. Send a flat lamp as a postcard, gather multiple lamps together to form one strong light source, or simply add some light where it is needed. A social media campaign is ongoing – a big world growing around a small lamp.

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**Siem Lenders and Anne Pabon**  
A killer carpet



Man and Living Bachelor / Man and Leisure Bachelor

**Fervent Carpet**

Textiles in the living environment create warmth and safety, regulate humidity levels and improve the acoustics of a space. Pillows, curtains, upholstery, mattresses and carpets all add to the emotional value of the home. But people who suffer from asthma have a problem with textiles because of their intolerance to house dust mites. Should their homes stay cold and impersonal? Fervent is a carpet that can be heated to 60°C once every two months, which kills the dust mites, allowing this group to use textiles where they could not before.



### Colour 'em App ▶

When a family goes through a difficult time, such as a divorce, illness or death, people often find it hard to communicate their feelings. This creates a lot of distance between relatives, which can trigger anxiety, loneliness or even depression. Colour'em App comes in handy when it's hard to find the right words. It allows you to express emotions through colours: a non-verbal and very direct way of communicating. "Colour can bridge what is not said in strained conditions," says designer Yorgos Bournousouzis. "Because life is not black or white. Life is colourful."



### Paresse

This tempting piece of furniture is a mix between a sofa, a chaise longue and a bed. The design was inspired by a perfect day at the beach, enjoying the blue skies and watching the light slowly turn into an orange glow. The form vocabulary refers to things you find along the seaside: fishing nets and rope, plastic inflatables and sturdy canvas. Instead, Guillaume Morillon used tulle fabric, a synthetic flexible leather, and a delicately textured fabric, which gives it the quality of high-end interior design, while still capturing the outdoor feeling. Paresse brings the lazy pleasures of beach life back home; just lie down and relax.



**An Invitation from Home**

“What kind of home do I want to come back to?” This question triggered Debby Yu to create textiles that would invite people into their homes. The collection consists of three carpets and a blanket that explore a weaving technique called looping. The tactile fabrics were made for different parts of the home, as different spaces dictate different materials. They also act as transitions from one space to another. For example, the use of outdoor material and soft material in one of the carpets reflects the transition from entrance to living space. — Cum Laude



**Dining Stories**

Although having dinner as a family is a deep-rooted tradition in the Singaporean culture where Debby Yu comes from, people are having fewer meals together at home due to their busy lifestyles. It means many dining tables are underused or used instead as desks or even for storage. Dining Stories asks how a table can be made solely and specifically for dining purposes, and offers a range of possibilities. Can this series revive dinnertime with loved ones so that the meaning of dining together is reintroduced in our society? — Cum Laude



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### Wood Weavings

Martina Lasinger started sketching and then literally weaving with wood, making tiny sticks of beech wood flow like yarn on a loom. Numerous flowing lines create a bigger geometric pattern within a square, which is completely self-supporting. There's not a screw or drop of glue to be found in the transparent structure, which is stable enough to function as a private wardrobe or public display. Wood Weavings play with light and perception; as you walk by the cabinet almost seems to vibrate through an intriguing moiré effect.

Turning a  
problem into an  
asset for the  
city. Let the rain  
pour down.

Fien Dekker, Rain(A)Way

- 75 Sander Manse
- 76 Franciska Meijers
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- 78 Tijmen Dekker
- 79 Gideon Duschek
- 80 Fien Dekker



### Making the Most of a Model

All designers use scale models or maquettes in their development process. But you never get to see them; only the end product is ever shown. In his own work, Sander Manse has experienced the intrinsic value of using models and is convinced that they deserve more attention. Working with models can help designers experiment with new forms while also engaging the general public, giving them an insight into the thinking behind a design. Sander's models can bend, fold, roll, or expand. They can connect different planes and corners or wrap around existing structures. In short, they display the possibilities of models, as a practical method to innovate and experiment. — Cum Laude, Keep an Eye Grant Winner, Melkweg Award Nominee



Man and Public Space Bachelor

### Cool Shelter

Franciska Meijers' research into sustainable climate control led her to a Chinese tradition of lining walls with terra-cotta jugs, filled with water, to keep a room cool. She has incorporated this principle in the wall itself, creating three layers with separate functions, to generate cooler air and keep it in place. The scale-like structure of the outer layer increases the capacity for absorbing and retaining water. The glaze helps keep out the heat. The middle layer soaks up the cool, moist air and passes it to the patterned, glazed inner wall which radiates cool air. — In collaboration with Waterboard De Dommel

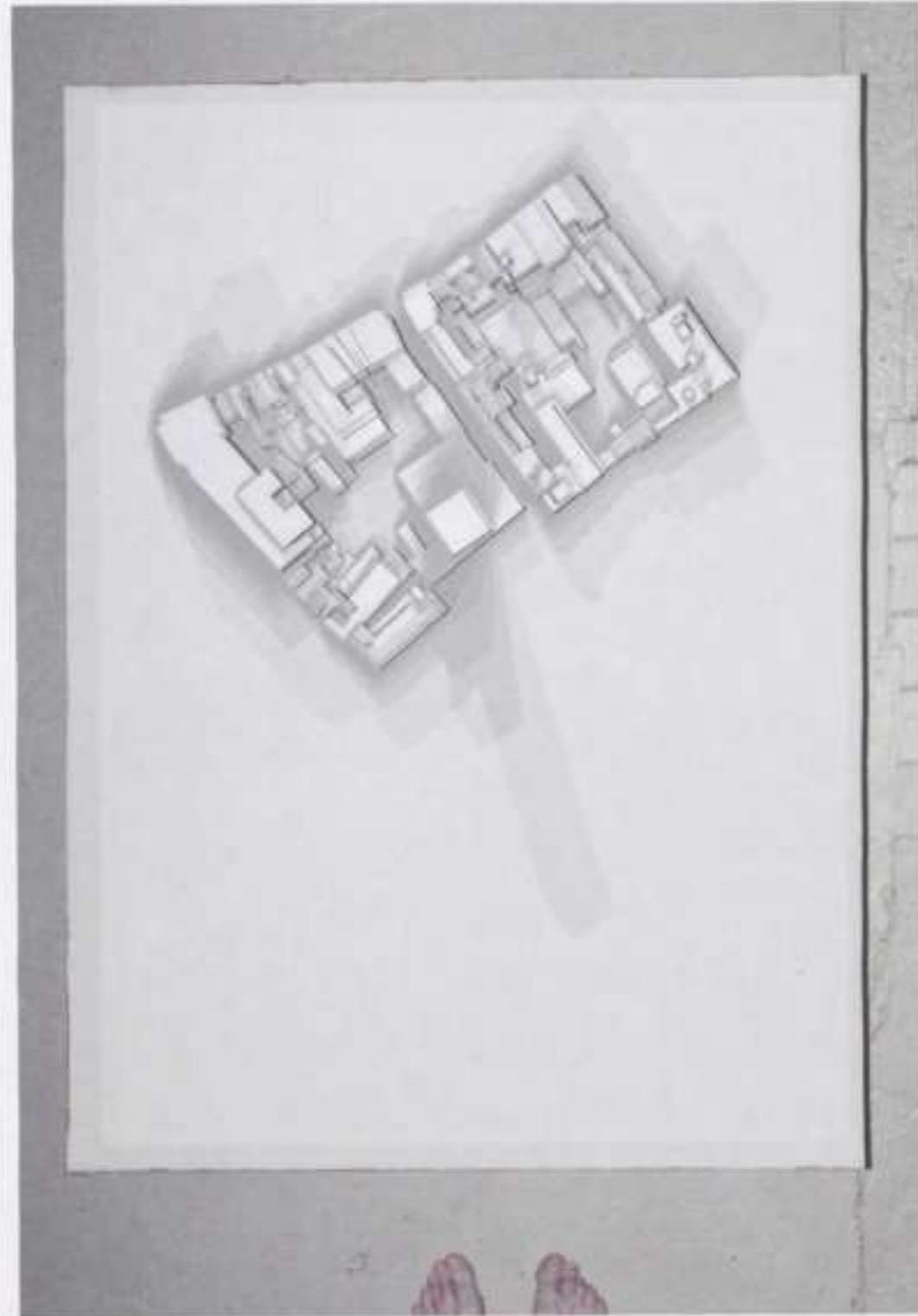


Man and Public Space Bachelor

### The Architecture of Control

Joram Raaijmakers has studied the position of the watchtower within the military system. His aim was to trigger a conversation about the objects and to see where this can lead. He began by collecting different specimens, 'dismantling' them, and then manipulating their scale, material, and function. They ended up as silver-plated teaspoons, referring to a traditional souvenir form. The coordinates of the original are stamped on the back, so people can actively seek them out using a GPS system, and discuss what they find with the people they meet there.





### Roofscape

With different heights, surfaces, vegetation, wildlife and levels of sun exposure, city rooftops are a landscape in their own right. Hidden from view, they are underused. And yet, with more people now living in cities than ever before, urban space has never been more valuable. Tijmen Dekker hopes that by mapping rooftops, he can open our eyes to how important they can be. Letting nature take root here allows excess rainwater to be soaked up instead of flooding streets below. The extra insulation also saves on energy use, while providing a habitat for bees, birds and insects driven from the countryside by pesticides.



### Rampzalig

It's hard to really get a sense of the disastrous effects of climate change, believes Gideon Duschek. That's why he designed Rampzalig – a theme park with a twist. Here, visitors can get their kicks from attractions that simulate real disasters awaiting us in the future. These include a white-water ride set amid a flooded city, a tidal wave breaking through a surge barrier, and a giant melting iceberg. "By allowing visitors to experience these disasters, they gain a greater awareness," explains Gideon. But, theme park isn't only a wake-up call; it is also designed to nourish our joy of fear. An unforgettable day out is guaranteed. — In collaboration with Waterboard De Dommel



### Rain(A)Way

Climate change causes heavy rain. Sewers in big cities cannot handle the surplus water from ever more frequent cloudbursts. Rain(a)way offers an elegant solution, turning a problem into an asset for the city. Inspired by Japanese architecture, this transparent system serves as a public reservoir. Instead of hiding the water underground, it is captured above ground in a wavy pavement pattern. Through various layers of local clay and gravel it is slowly absorbed into the ground: the beauty of this natural cycle is visualised in public space. — In collaboration with Waterboard De Dommel, Keep an Eye Grant Nominee, René Smeets Award Nominee, Connect(y)ng Winner

# Let's try to trick the machines.

Alix Gallet, Tricking Biometrics

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### Tricking Biometrics ▶

Every day millions of people upload personal data when registering for websites, services and shops. In fact it's quite hard to stay anonymous on the internet. Biometric recognition is increasingly used to validate these data; our physical identity is becoming a ticket to enter sites. Alix Gallet offers a solution for those who cherish their privacy. With a fake nose, ears, fingertips, or an all-covering cloak, you can pretend to be someone else. "I want to show the absurdity of it all," says Alix. "Let's try to trick the machines by misplacing, multiplying, hiding and faking our biometrics."



**Size**

Scale is a factor in the way we experience the world around us; size and our perception of it depend on context. An example: an oversized billboard may be an eye-catcher in a Dutch meadow, but amid the visual hullabaloo of Las Vegas it can be completely invisible. Using scale to convey a message affects the way this message is received. Maartje Slijpen demonstrates the mechanism with a project which includes a space that plays with our perceptions of size and place. Once inside, the dimensions seem to shift. Step outside again, and you wonder why you were so thrown off.



**Once upon Many Times**

Paul Stümpel is fascinated by how various cultural influences mix and overlap through the internet. In his book *Once Upon Many Times*, he investigates a new way to tell a story through the children's classic 'Little Red Riding Hood'. The tale is reduced to a list of keywords like 'sweet little girl', 'wolf', 'deceit', or 'triumph'. Each spread of the book is illustrated by the results of a Google image search for these words. The images reveal a rich collage of multiple cultural narratives that create a distinctive storyline based on associative interpretations rather than rational ones.



**News for Eternity ▶**

In the current media landscape form is winning over content, intrigue over analysis, controversy over debate. How can we remain critical individuals and anticipate our growing 'news numbness'? News for Eternity aims to start a different kind of debate with regards to the news. To change context and focus, the NFE Institute will be turning news into art. This will make us aware of the pace at which we are processing our news. More importantly, lifting news to the status of art will generate a new appreciation for news items, offering a more contemplative perspective. — Cum Laude

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**The Spectacular Times**

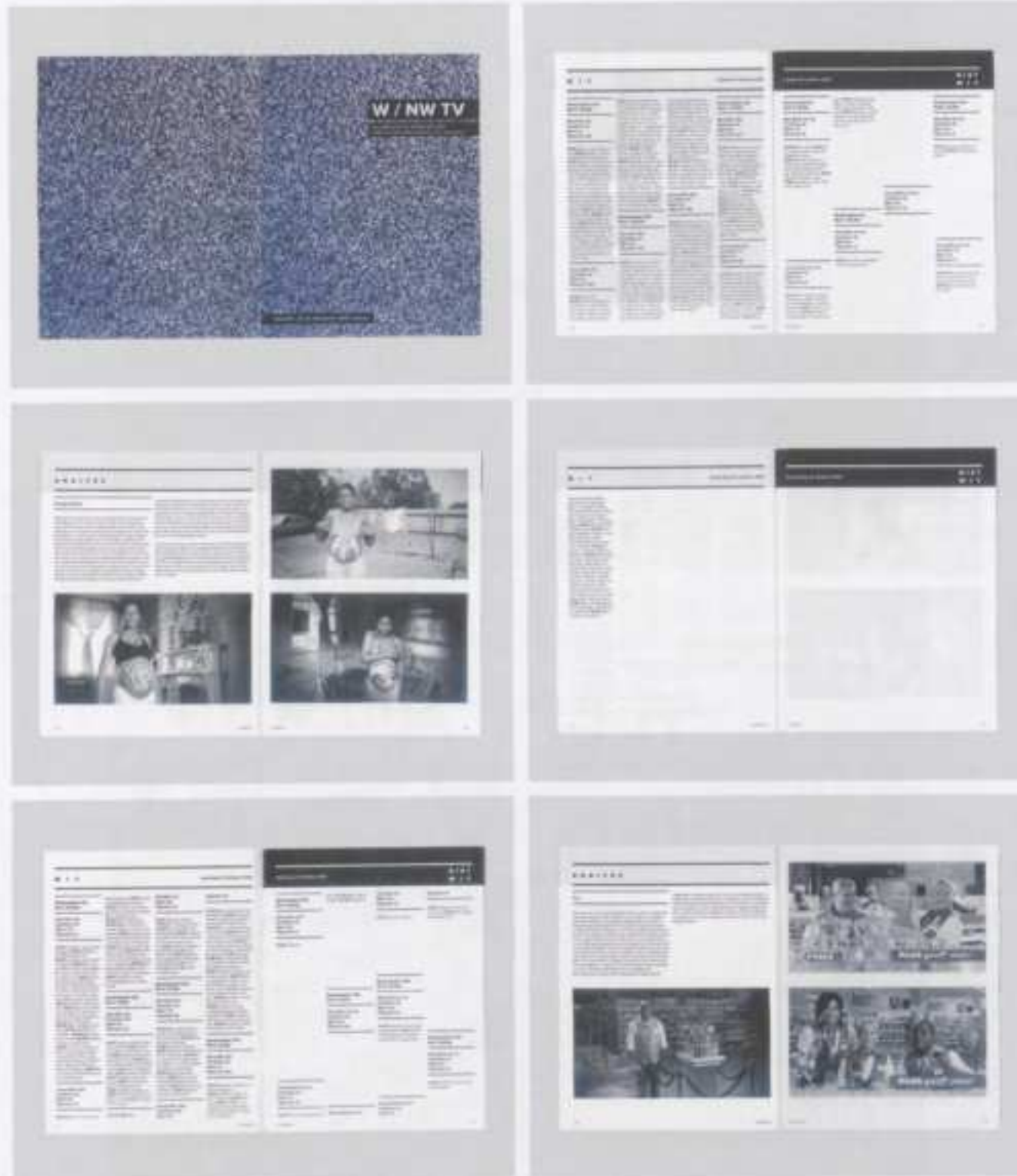
Ward Goes has investigated the way media presentation shapes news content, and how this influences our perception of the news. He believes the truth is the sum of all our individual perceptions, not something cast in concrete. However, the media have a tendency to present the information in a black-and-white manner: pro or con, good or bad. Add to this the growing trend in which content is overruled, and deformed, by the presentation. This project combines and integrates different levels, opinions and perceptions of information through a layering of news elements, to create a new news image. — Cum Laude

Man and Communication Bachelor

## Mathilde Bindervoet

How much colour does your colour TV show?

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### W/NW TV

Television programs and movies are gradually casting more actors with different skin colours, but commercials are far behind! Mathilde Bindervoet analysed the commercial breaks between seven and eleven PM and was appalled. If you don't have white skin, you only get to act in non-profit commercials that call out for help, or play the part of the occasional supermarket employee. To create awareness of this imbalance, Mathilde made an addition to the standard TV-guide: a small black and white booklet meticulously points out the huge overrepresentation of white people in the world of advertising.

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## Maartje Slijpen and Merel Witteman

Celebrating spontaneous ideas



### Why Not

Some ideas arise in the shower or at the pub. Without an underlying problem, question or need. Such ideas are often cast aside: too simplistic, not thought through. But an idea can become valid simply by executing it. This view is called Why Not. It can be projected onto any product. Maartje Slijpen and Merel Witteman have taken peanut butter as an example. Why peanut butter? Because it gives you the energy to turn ideas into realities, because design could use some oomph, because it's a spread that goes with anything, because sometimes there's no specific reason, so Why Not!



### TRUTH<sup>2</sup>

The platform [www.truthtothepower.tv](http://www.truthtothepower.tv) allows users to help construct an alternative news programme called TRUTH<sup>2</sup>. The programme will tackle news facts by discussing contradictory reports; these conflicting angles will help viewers gain a better understanding of the world. Participation in this new news format is easy for anyone with an internet connection: just click the 'add' button to leave a link to a news story you'd like to contribute to, or click the 'plus' sign to upload a new story.



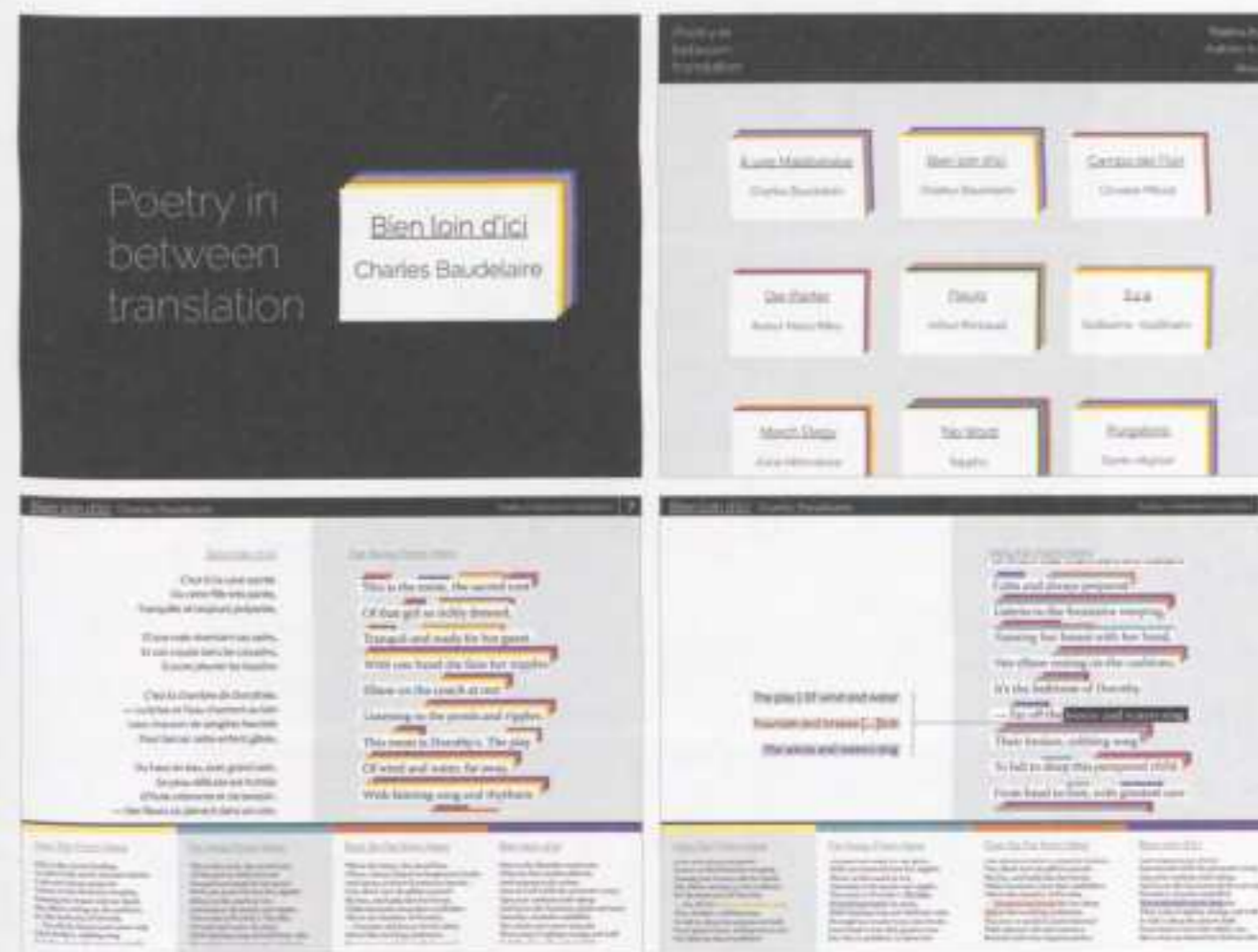
### Overwhelming Love

Keeping pets is an accepted phenomenon in human society. But the fact that we are the only animals that keep other animals purely for companionship made Michelle Bours wonder just how normal it is. Taking dogs as a popular example she has examined two sides to pet owners' behaviour. While we love our dogs and believe there is a mutual understanding between us and our four-legged friends, we also control their actions, demanding obedience, and even manipulate their appearance through breeding programmes. These photographs confront us with the awkward position in which we place our pets.



**New Born Fame ▶**

These days, it's common for parents to post pictures of their newborn on Facebook for everyone to see, within the first days after birth. And yet, the baby has no say in this. Laura Cornet questions this trend and how this influences the lives of the next generation. The result is New Born Fame – toys and tools that empower babies to put themselves online. The baby can take a selfie with a playpen camera, shoot video footage from a nursery mobile, post information about those first steps thanks to special shoes, and reveal his or her whereabouts with a pacifier clip. All are uploaded automatically.



**Poetry in between Translation ▶**

The meaning of every text comes to life while you read. The exact interpretation can differ from one person to another, which is clearly visible when comparing two or more translations of the same text. One could even go as far as Robert Frost, saying that "Poetry is what gets lost in translation". These interactive documents enable you to simultaneously read multiple translations, striving to overcome the subjectivity of a single interpretation. It brings to light the subtle, yet meaningful differences between how thoughts and experiences are rendered in another language through the translator's understanding.





**Information Gluttony ▶**

The moment we wake up we are bombarded with information. Phones ringing. Notifications and social networks screaming. Email inboxes overflowing. Radio blaring. TV humming in the background. And when we leave the house the flow continues with pushy advertisements around every corner. Myra Wippler presents her concerns about consuming all this information at a faster pace than ever before. She made a film about our insatiable hunger for data which poses an intriguing question: do you consume information, or does it consume you?



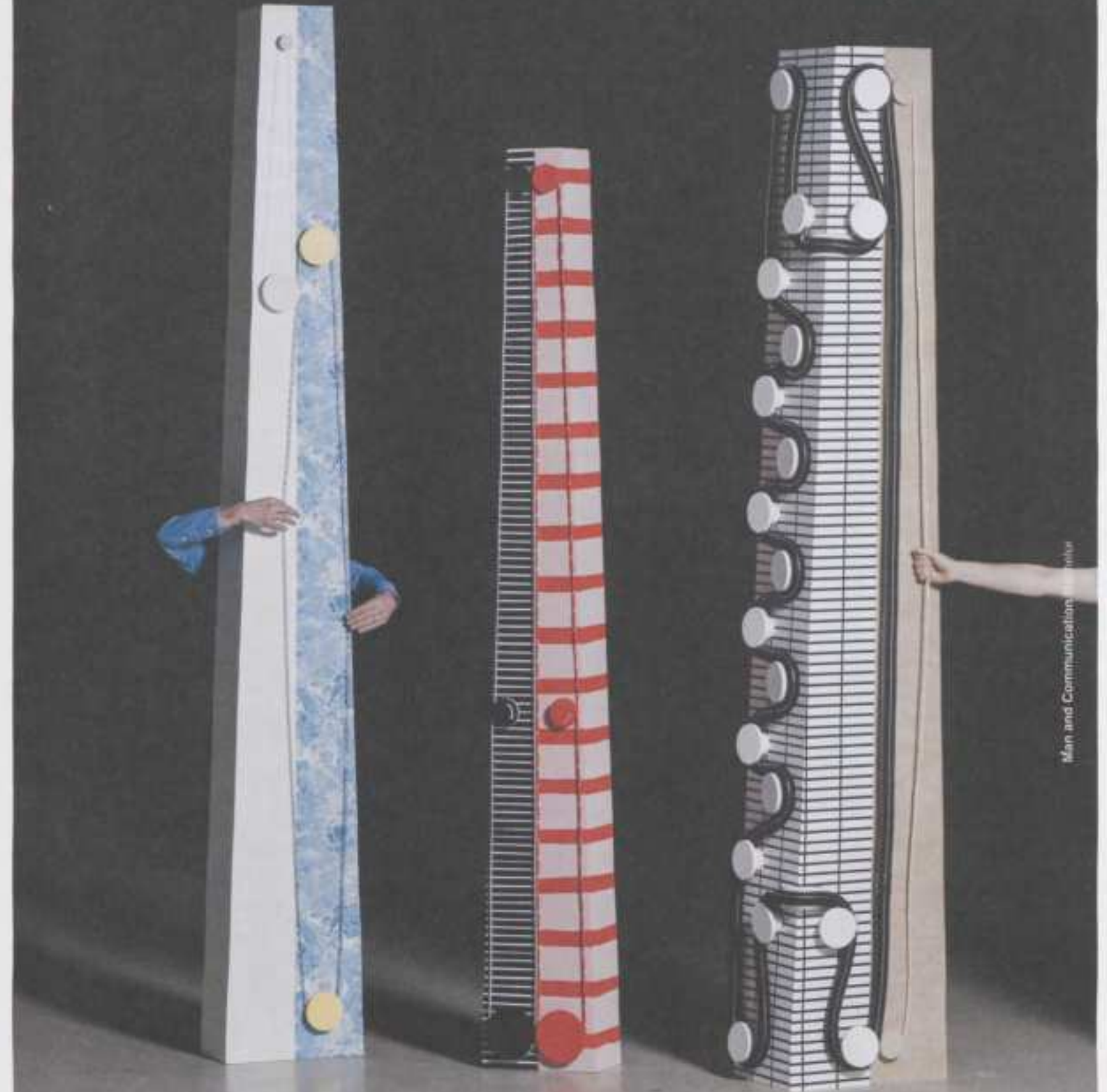
**A Piece of Truth ▶**

Facts and figures are often presented as the indisputable truth. "But they're just as much a makeable product as a piece of cheese," argues Hannah Vischer. "Choices are made, a point of view is taken and details are left out. Objectivity is in fact non-existent!" To illustrate this, she made a short satirical movie about an informative shop that offers a variety of pie charts, which are produced in the back. These 'pieces of information' come in any flavour you like. Take your pick: do you want it extremely positive, a little bit of everything or dark and dramatic? Which story do you buy?



**Pink Tints of Blue ▶**

Entering a toy store reminds us that modern Western society is a binary one, with a strict split between girls and boys. There is a pink section for girls and a blue one for boys. Activities are divided accordingly: cooking toys on the pink side, construction sets for the blues. Should such a divide be imposed on children? How does this affect our sense of gender? This computer application lets users play around with gender-assigning elements. Create your own gender by choosing masculine or feminine items, increase or reduce their feminine or masculine qualities, and explore the nuances.



**The Technologist vs the Layman**

Whenever we talk about the future, the talk turns to technology, and vice versa. And it is a polarising subject: techno-utopians believe technology is the panacea to solve every problem in the world, critics foresee dystopian future scenarios in which essential human properties and values are lost. This installation is a visualisation of the imbalance and an invitation to bring technologists and layman closer together. If we want to imagine the future collectively, and want to shape it democratically, the two should be able to see eye to eye.



**Grabbies ▶**

A new species has taken over a green and peaceful planet – they're called Grabbies and they're out to take everything they can get. The planet puts up a brave fight. Who will win? It's all in your hands in this app by Zeno Koenigs and Jelmer den Adel. Score points by chopping down trees and scouring the seas to catch as many fish as possible. Players are in for a surprise though, when they realise that their high scores are killing the planet. This design duo is out to make people conscious of global problems in a series of interactive games that do more than entertain. — Cum Laude



Richelle Dumond  
Quid pro quo

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**Privacy Solicitation Point ▶**

Our mobile devices are an integral part of our daily lives, and keeping them charged is key. In a world in which we cannot do without our smartphones and tablets, how much is a free charge worth? Would we sell our personal data to stay connected? The Privacy Solicitation Point has been developed to provide free charging for your mobile devices. It offers an added opportunity to earn from your personal data, as these are the only currency needed for this service: they will be collected and auctioned off to the highest bidder via e-Bay...

Men and Communication Buchholz

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Naresh Ramdjas  
Shape your own plate



**Nareshrestaurant ▶**

After years of cooking for friends Naresh Ramdjas is now a chef at his own restaurant, with a personal palette of tastes and combinations. His signature style involves cutting the food into shapes and arranging a composition on the plate. He has translated his combined interest in food and graphic design into a clear visual vocabulary, in which every shape represents an ingredient. This is carried through to his guest dining experience; on [www.nareshrestaurant.com](http://www.nareshrestaurant.com), they can pick the ingredients and compose their dish. Their order becomes a unique composition in the kitchen, shaped by chef and guest. *Keep an Eye On*

Nimmes, Melkweg Award Nominee

Men and Communication Buchholz



### Social Sphere ▶

Constantly engaging with smartphones, tablets and laptops, it seems as if we are being swallowed by our screens. Zeno Koenigs explores this idea in *Social Sphere*. This mockumentary confronts us with the inescapable outcome of our current behaviour – that we are entirely engulfed in our own digital bubble, becoming little more than touchscreens with legs, otherwise removed from real, physical contact. It may seem futuristic and far-fetched, but make no mistake; the film is based on observations of the present. We are already more disconnected from the world around us than you might think. — Cum Laude



### Technomimicry

The use of digital and electrical devices and systems has become part of the fabric of our lives. Yet most technology is distant and alien to us. *Technomimicry* focuses on the question: if something is a major force in our lives, shouldn't we be able to 'touch' it rather than be at its mercy? How can we break the spell? In this project, Lianne Polinder explores the relationship between technology, ornament and function. And, re-appropriating the technology, she has developed several textile designs, including 'LCD cloth' based on pixels in an LCD screen.



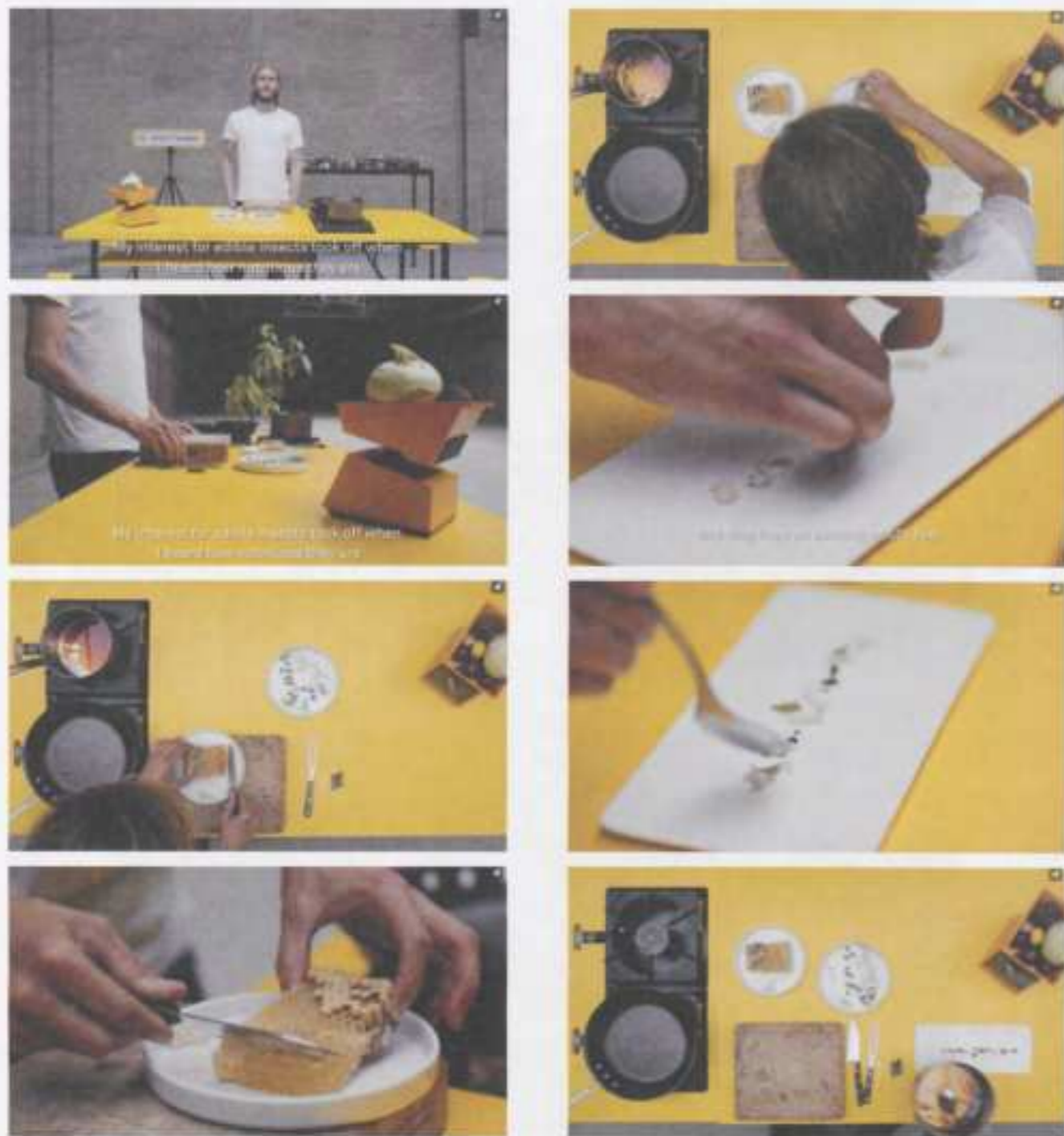
### Story Shopping

"It is the story behind a product that makes it a want-have," says Ruben van den Bossche. "Basically we purchase a promise made by advertisers or people who liked it before you. The actual product becomes a mere bonus." To confront us with our own shopping behaviour, Ruben installed a vending machine that sells promises without showing the real products. Are you tempted by the phrase 'Build it in a week, rock it for a lifetime'? Or do you get inspired by 'It's more than a look, it's a way of life'? Choose whichever promise you are willing to believe and see what you get.



### Home is in the Heritage

In attempts to recall an atmosphere of the past, newly built canal houses and warehouse-style buildings are appearing everywhere across the Netherlands. To what extent can these houses be considered abstractions? How do they relate to the cultural heritage that inspired them? And how do they relate to each other? "Home is in the Heritage" is a visual exploration of these traditionalist new-builds. The book not only charts current projects and their traditional examples, it also triggers a debate about this typically Dutch phenomenon.



**De Insectenbar ▶**

De Insectenbar was set up as a movement to introduce insects as an ingredient in Dutch cuisine. To fulfil this mission De Insectenbar plants itself in restaurants all over Amsterdam by replacing some of their dishes by insect dishes. The campaign also includes personal food stories collected from all over the world to demonstrate that taste is subjective, and short videos in which leading chefs demonstrate how insects can be used as cooking ingredients. To connect with their target group De Insectenbar hosts street dinners where people try insects and join the debate about the future of food.





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**Kung Fu Coffee ▶**

Yingyi Luo was born in China and moved to the Netherlands at age twelve. Her upbringing reflects the journey: Chinese philosophy and traditional values were gradually paired with ideologies from this part of the world. This project is Yingyi's interpretation of the Chinese tea ritual, but centred on that famous Western staple, coffee. 'Kung Fu' means 'full dedication', which is what the ritual demands, both to the preparation of the drink and to the people around the table. The project video explains the tea drinking tradition while turning its main premise upside-down, revealing the conflict between opposing world views.



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**Anak Maluku ▶**

In Moluccan culture people traditionally come together and share experiences by telling stories. Institutions like Museum Maluku, LSEM and Buat have kept this custom alive by organising meetings and events. But as many of them will disappear next year due to changing politics, the live storytelling is slowly coming to an end. Alfiana Matulesy, granddaughter of a former KNIL-soldier, has created an online platform to keep the tradition alive: Anak Maluku. Post your stories, ask for help, or discuss new values at [www.anakmaluku.nl](http://www.anakmaluku.nl). Whether it's about the Adat life rules, a Tjakalelo dance or the Basaha Tanah language: this portal provides a way to share Moluccan culture.





**Roşia Montană / Gold Futures ▶**

Roşia Montană is a Romanian town that was intended to become the biggest open-pit goldmine in Europe. Now the project is on hold. Public opinion is divided: backers praise the development and anticipate a boom for the town, while the opposition predicts a toxic future lived in poverty. Opposing truths, one told by the mining company; another by the activists, and nuanced positions in between. The project consists of a newspaper and video game and explores the contrasting realities of gold mining today. The newspaper targets the local population, with little internet access, while the game brings some immersive action.

— Connect(ing) Winner



**Losing one's Self**

Laura's project shows that our uniform health care system, a result of restricted funding, is not the best way to deal with individuals with dementia. Creating filmed and written portraits of the patients, she has designed a way to personalise care without burdening caregivers. By analysing the portraits, she developed a concept framework of a person's identity, with a set of tools. These include a video message to a future self, a book to describe your past, and a networking tool to make sure you get the care you want: preparing for dementia to preserve a sense of self.

**Doron Tempert**  
Keep smiling!



**So Happy almost Crying ▶**

Doron Tempert finds the number of overly happy models staring at us from billboards and ads overwhelming. "There are fake smiles everywhere, proclaiming ultimate bliss. It's a world so incredibly overdone. I don't see normal people walking around like that." But what if a broad smile actually brings infinite happiness? Doron created the perfect tool to make this happen: cheek braces that give you an instant and permanent smile, even though wearing them for a long time might hurt a little. The satirical film 'So happy almost crying' shows what that looks like and makes you wonder: how good does it feel?



**Katja van Heugten**  
In search of perfection

**Revealing Beauty**

Shaving, diets, fitness regimes, cosmetics and surgery; we stop at nothing in our quest for beauty. In a world obsessed with looking good, Katja van Heugten has made a bodysuit to highlight how our bodies have become "objects" that we alter at will. Different areas on the suit refer to chapters in her book cataloguing related cosmetic procedures. Here, Katja confronts us with an eye-opening scenario: all around the world, we are trying to live up to a certain beauty ideal; but this differs in every culture. What they have in common? How difficult these ideals make it for us to accept ourselves as we are. —Connecticut, Wrenn



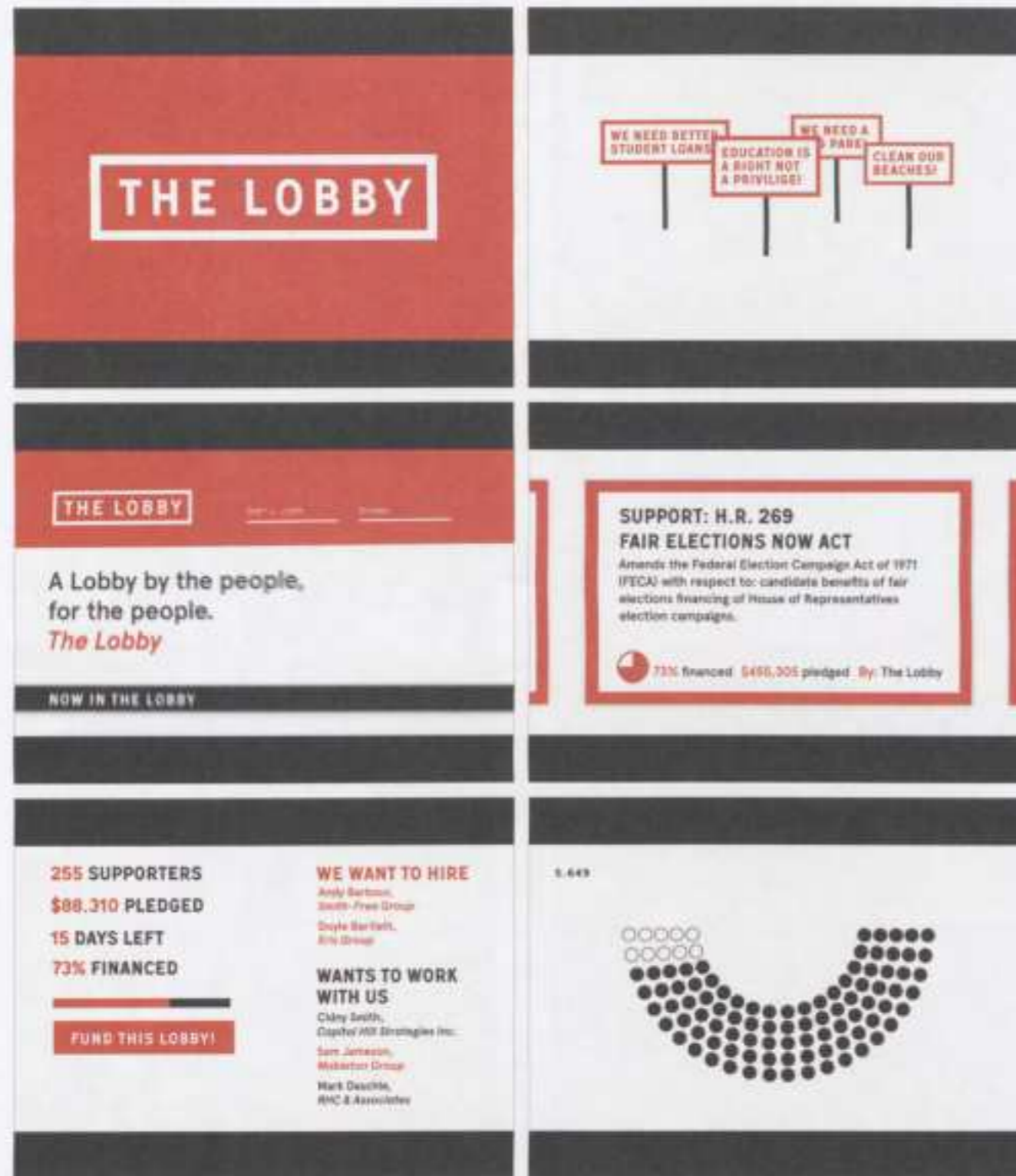
**Gret**

Cheap and readily available, Gret has been a daily food staple in Scandinavia for centuries. Now, in times of economic crisis, it can still provide an affordable, nutritious and tasty meal. What is it? Barley, wheat, oats or rye – whatever is available or in season – cooked in a sweet or savoury porridge. Versatile, quick to make and easily adapted to local or special diets, Silje Forbes believes that this traditional food has a relevant place on our table today. She has made a cookbook including 50 interchangeable recipes to prove it, ranging from easy and budget-friendly to complex and more luxurious dishes.



**The Red Network ▶**

This project aims to show that to combat exploitation among sex workers, we shouldn't victimise or ostracise them, but recognise their work as work. In this project, former sex worker Mariska Majoor talks about her experiences. Sex workers should have the same rights as other workers when it comes to benefits, loans and legal protection and the same opportunities to earn money. The promotion of their rights should not be mistaken for promoting trafficking. This line of reasoning has led to the Red Network: a concept for an online platform for the professional advancement of sex workers in the Netherlands. — Connecting Winner



The Lobby ▶

The Lobby is an online platform that gives users the opportunity to create and crowdfund a political lobby. The US political system has seen a massive swell in financing from corporations and wealthy individuals, making legislation increasingly polarized and less representative. The vote on gun restrictions in April 2013 is an example of the growing influence of private-interest groups. 90% of Americans supported stricter background checks on guns, yet the law didn't pass. This project allows anyone to raise money and influence their legislators, creating new perspectives on what 'the crowd' can accomplish. — Keep an Eye Grant Nominee, René Smeets Award Nominee, Connect(r)ing Winner

Why confine yourself to the gym when you can row and cycle to work?

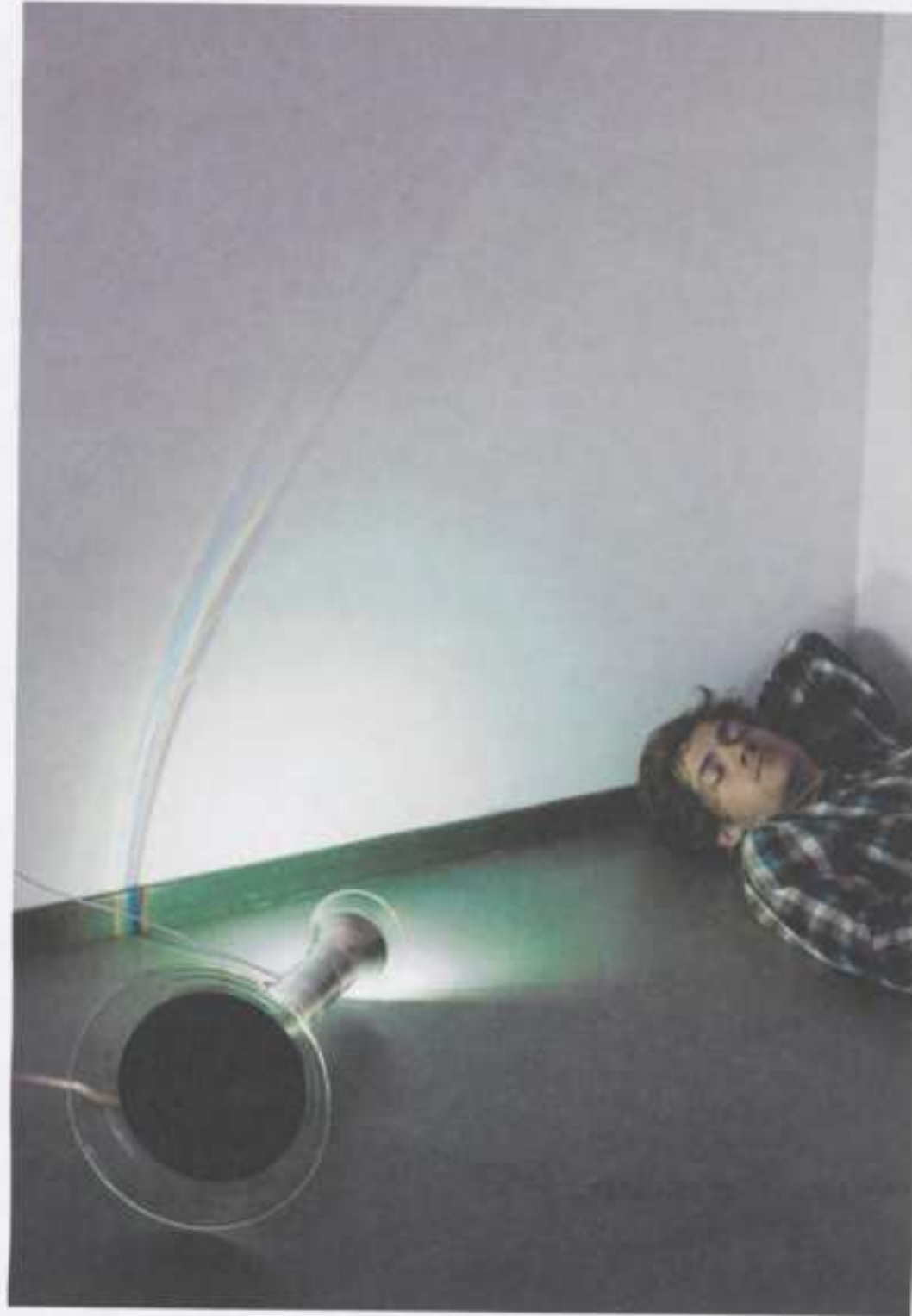
Ton Ewals, Mantis

- 119 Bob Schiller
- 120 Joris Petterson
- 122 Sven-Thomas Eling
- 124 Roman Levi Borst
- 125 Pascal de Boer
- 126 Joey Dogge
- 128 Ton Ewals
- 129 Denise Stoopen
- 130 Anke Verstappen



**EPO**

Although the Dutch have a rich bicycle tradition, almost all bikes are produced in China nowadays because of the low labour costs. Bob Schiller wants to revive the local industry and bring production back to the Netherlands. He designed EPO: an all-Dutch city bike that is easily assembled in a completely automated and therefore low-cost process. Its frame is pressed out of two aluminium sheets and spot-welded together without any expensive add-ons. Stripped of all extras, this powerful must-have with a carbon belt drive is practically maintenance free! — Keep an Eye Grant Nominee, Malware Award Nominee



### Mood of Music

"There's more to music than just sound," says Joris Petterson. "Music is an experience; it's like an atmosphere." But as albums and record players make way for digital playlists, we miss out on a tangible context when listening to music at home. Joris took the categories in which playlists are often organised as a starting point for *Mood of Music*. This transparent device in the shape of an old-fashioned gramophone speaker not only shows the beat of the music, but also produces light, colour and scent in style with the selected tunes. *Mood of Music* intensifies the experience of lounging and listening by stimulating various senses.



### Home Barista

Be your own barista and explore the endless possibilities of this modular coffee machine. Experiment with grind, pressure, temperature and the whole 'making-of'. Go for the ultimate Italian espresso, a caffè latte with silky milk foam in the shape of a heart or a simple black coffee with cream on top. By switching the elements and playing with quantities, not a single cup will taste the same. For lazy baristas pads or capsules could also be available in the future: the design is compatible with Nespresso or Senseo products for example, in an open invitation to the big coffee companies.

Sven-Thomas Eling  
See the best things in town

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#### Tiga Tourist Tricycle ▶

Being on a short city trip? Book a Tiga if you don't want to miss out on anything that really interests you. Contrary to the 'hop-on, hop-off' bus, this electric touring cart allows you exactly what you want to see. It's a compact, self-driving, rear-wheel-steering tricycle with ample room for two travelers. Everything runs automatically once the sightseeing preferences are selected. So forget about map reading or manoeuvring through jam-packed traffic: Tiga safely does it for you while presenting information about the sights. And parking is never a problem: It easily fits into the smallest spaces. — *Corn Louie*

Roman Levi Borst  
Making messages personal

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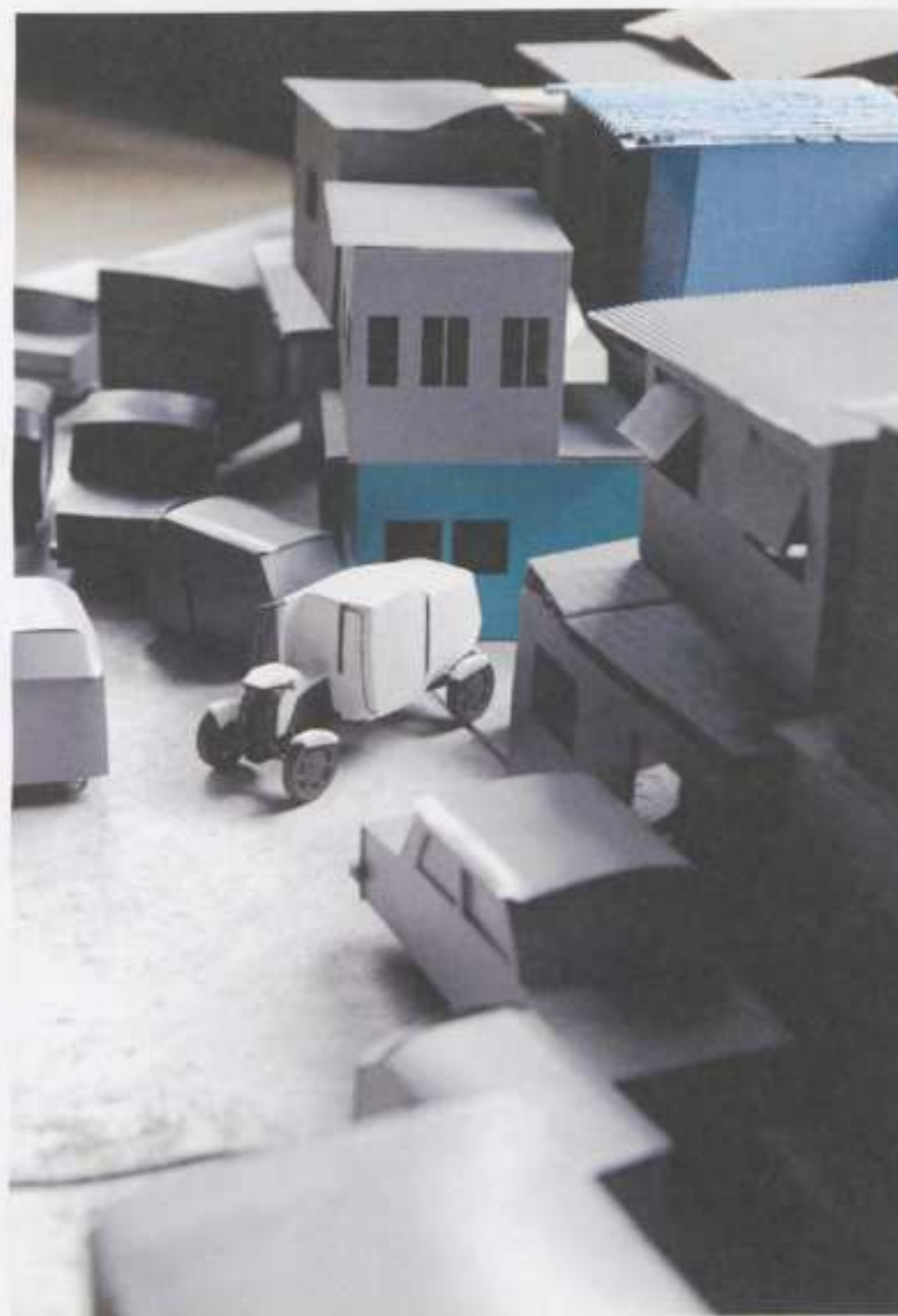


**Handwritten**

Before the digital era rendered the process virtually instant, sending someone a message required a lot more effort. Panned in handwriting unlike any other, messages were also a lot more personal. Roman Levi Borst longed for a way to reintroduce that sense of individual attention. In HandWritten, he combines slow-tech handwriting with high-tech media. The app films a message being handwritten on a smartphone or tablet screen with a stylus. The message is then sent to a special lamp on the receiver's end that projects the same handwritten message onto a blank surface. The letters appear one by one, as if written live.

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Pascal de Boer  
Faster than a car



**1-0-8 Ambulance Service**

During his internship in Mumbai, India, Pascal de Boer experienced the dynamics of a developing megacity first hand. Used to navigating by bicycle, he decided to do the same in Mumbai. Weaving through traffic, he was not only faster than the cars and buses; he even passed an ambulance with blaring sirens. This triggered the design of a new type of ambulance for congested streets: a highly manoeuvrable electric quadricycle with a minimal compartment for a patient and paramedic. This lightweight polycarbonate vehicle the size of an extended rickshaw, stands to save more lives than a regular ambulance in case of emergency.





**Yatno**

Joey Dogge grew up in Indonesia and became friends with the family's gardener, Yatno. "With just a hammer and chisel, Yatno made the most amazing things," Joey remembers. As a designer, he remains inspired by Yatno's simple and smart approach, and created multifunctional and affordable furniture for tiny urban homes with as little as 5 m<sup>2</sup> of living space. Named after the gardener, this compatible series comes in two models. Yatno Setu offers storage space, a desk, couch, chair and a bed, while Yatno Dua provides a clothing rack, storage space and drawers that double up as stairs. — Giji Laude, *Keep in Eye* Grant Nominee, Rhode Island's Award Nominee



**Ton Ewals**  
Work out on the way

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**Mantis**

Many people sign up for the gym to get into shape, but often lose interest before results start to show. It requires rigorous self-discipline to keep slogging away at fitness machines just to burn calories. But if muscle effort actually gets you into motion, it all starts to make sense. The Mantis works both ways: you reach your destination and have a full-body workout at the same time. Pushing, pulling or turning the handles brings the vehicle up to speed. You can adapt your moves to the muscles that need work; riding the Mantis is a fun and easy-to-maintain training that's worth twice the effort.

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**Denise Stoopen**  
Step on your bag



**Dénice**

Most products and spaces are designed for people of average length. But what if you're not average? Denise Stoopen, born with Achondroplasia, has come up with a fashionable solution for short people. This lightweight leather shoulder bag comes to the rescue when things around you are out of reach. The incorporated aluminum poles allow for an easy transformation from bag to stepping stool. And the detachable wooden handle can be unfolded into a lengthening tool that extends your scope even further. The measurements of stool and cart equal the inches that Denise misses compared to standard-sized people.

Man and Mobility Bachelor



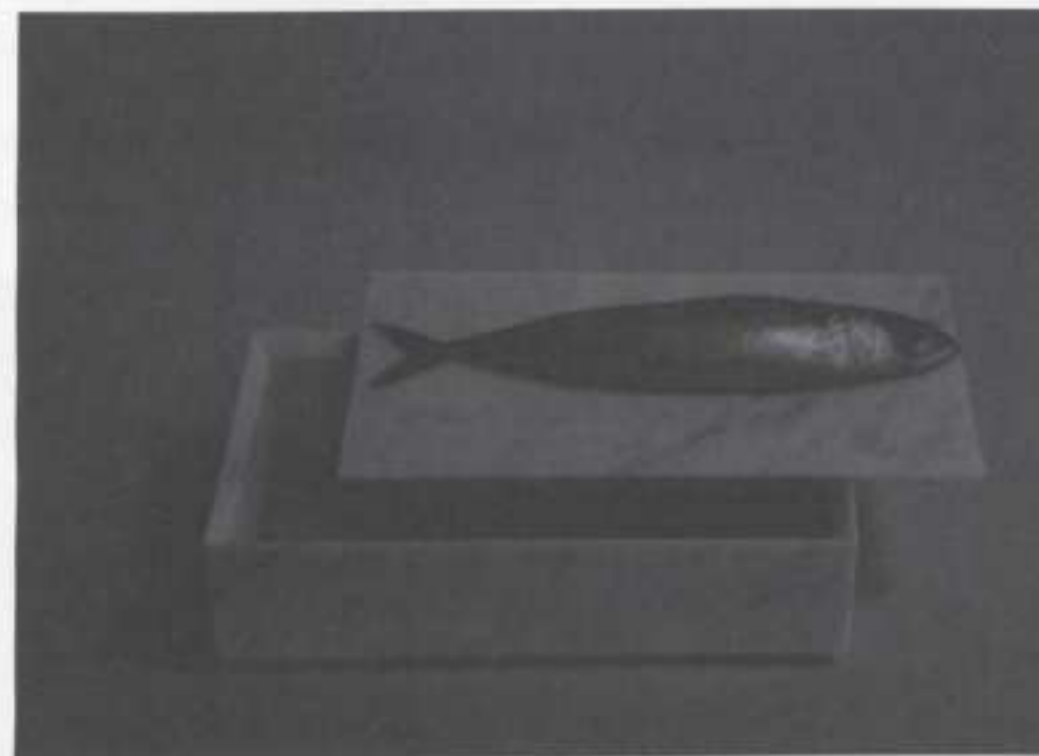
### Aai-en

Compared to sighted children, children who are born blind fall behind in their development in the course of their first few years. The difference can amount to as much as 2.5 years. It is therefore very important that their development is encouraged in as many ways as possible. Anke Verstappen has developed a special playing mat with a range of features to stimulate their senses. Aai-en, a pun on the Dutch words for 'stroking' and 'plus', is aimed at blind children aged 0-3. It offers playful ways of encouraging children's orientation, mobility and touch.

Much has  
been written  
about dyslexia.  
In words.

Anne Ligtenberg, Dyslexia

- 133 Céline Gabathuler
- 134 Alexandra Stück
- 135 Anne Couillaud
- 136 Maddalena Selvini
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#### Stone Kitchen ▶

In times gone by, stone was a valued mainstay in the kitchen. Now Céline Gabathuler once again opens our eyes to its merits. The shape of her stone Knife Sharpener ensures that you hold the knife at the right angle during sharpening. Working with a whetstone also brings us back in touch with raw materials, which are increasingly rare in modern domestic spaces. Further impressed by the physical properties of stone, Céline went on to create a limestone hot stone, a marble cooler and a natural mineral water filter of Valser Quartzite. Each piece presents stone as a precious and everlasting resource.



Man and Well-Being Bachelor

### Herbal Kneipp Textiles

In the 19th century, German monk Sebastian Kneipp invented a holistic approach to health based on therapeutic plants such as peppermint, lemon balm and pine. To help us reconnect with nature in an increasingly urban environment, Alexandra Stück created a modern ritual that allows you to infuse textiles with these herbal essences. Just dissolve her aromatic powders in water and add a textile of choice, or her own specially designed linen. Moving or touching the textiles when dry releases the scents into the air. There is also a linen sports patch: body heat during exercise brings out the potent infusions inside.



Man and Well-Being Bachelor

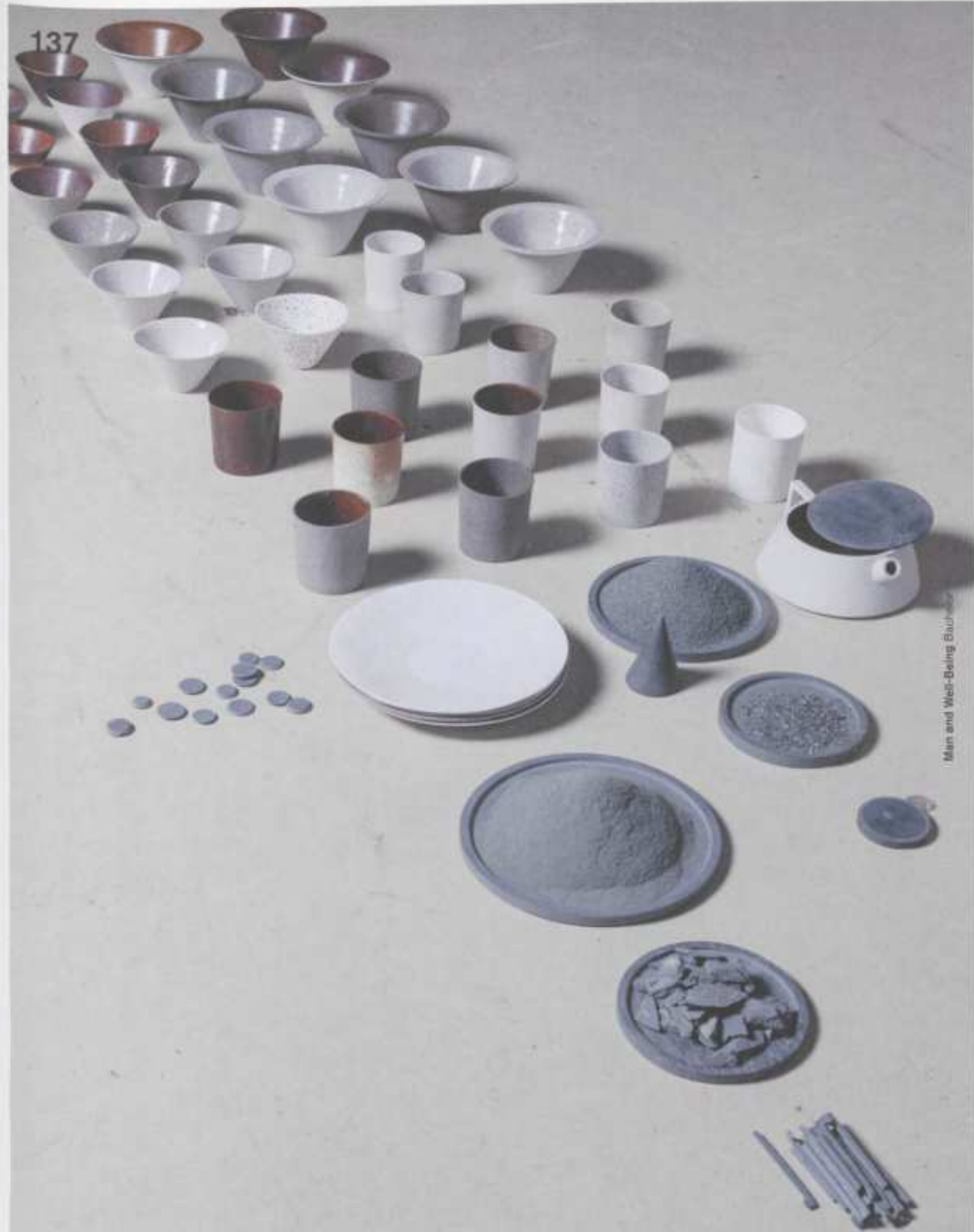
### Le 5ème Quartier ▶

Leather manufacturers discard scarred pieces of skin. By using this leather Anne Couillaud aims to restore its value and create awareness of what causes the damage. Since tanneries depend on contemporary meat production techniques, scarred leather is appearing more and more frequently. In the first vessel, she combines leather with a vegetable material to recall hay puncturing the skin. The metal 'bone structure' beneath the second evokes the stretched skins found in the slaughterhouse. The third combines tough leather with soft lambskin as a reminder of the crossbreeding process.



**S-POT**

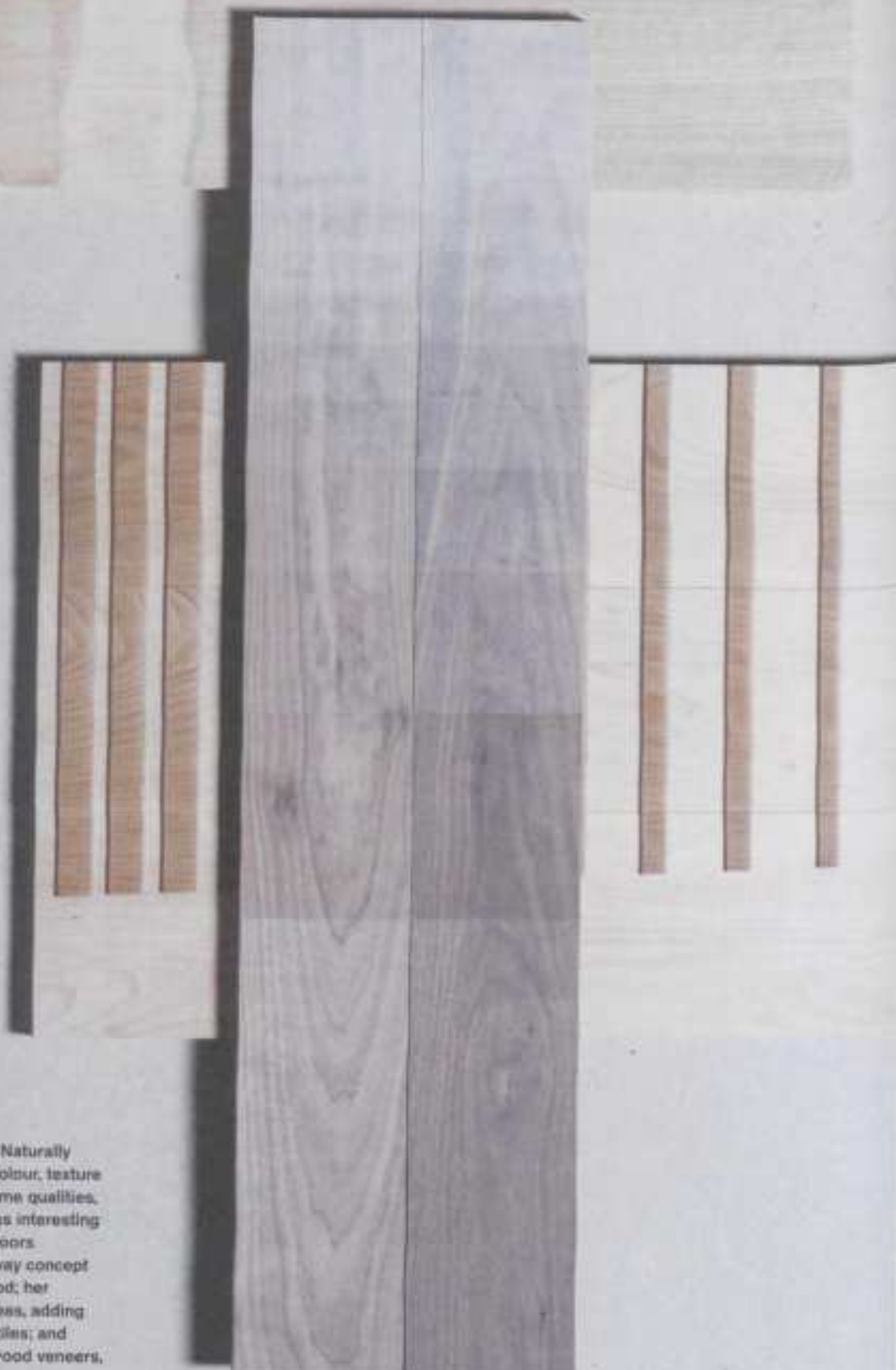
With central heating set to a toasty 22°C in winter these days, it's easy to forget the cold outside. Nostalgic for a time when we would warm our hands with a cup of tea and gather around the chimney, Maddalena Selvini developed a range of heat-holding vessels and objects called S-POT. Made of a soapstone traditionally quarried and crafted in Italy – and prized for staying warm – her series can be stacked on a single heat source and used for cooking, or for spreading warmth around the interior. Maddalena also repurposed sand left over from smoothing the soapstone to make compatible stoneware plates, cups and a teapot. — Cum Laude



Designing the ground beneath our feet



Man and Well-Being Bachelor



Landscaping Floors

Kim van Hoenselaar is fascinated by landscapes: "Naturally created landscapes flow over into one another in colour, texture and material," she says. A floor should have the same qualities, she believes. After all, why should floors be any less interesting than any other part of the interior? Landscaping Floors brings function and aesthetics together. Kim's hallway concept incorporates a clearly visible doormat in darker wood; her bathroom design allows wood to be used in wet areas, adding warmth to a space normally dominated by austere tiles; and her wooden flooring integrates layers of different wood veneers, each with its own grain, texture and tone.



Man and Well-Being Bachelor

Raw Essence

Hay, pine and beeswax form the heart of Julie de Mol's collection of outdoor scents for the home. Rather than reproducing these scents however, Julie uses the fragrant raw materials themselves in three 'scent sculptures'. Two of her aromatic eyecatchers are assembled to create a specific bouquet while also evoking the intimate nature of a living space. Created for the kitchen, the third object absorbs smell instead of releasing it. The material, shape and function of the essences and absorbents in each piece are inspired by the use of such raw materials in history and their power to influence our wellbeing and surroundings.

Nina Gautier

Taking the sting out of nettles

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### Urtica

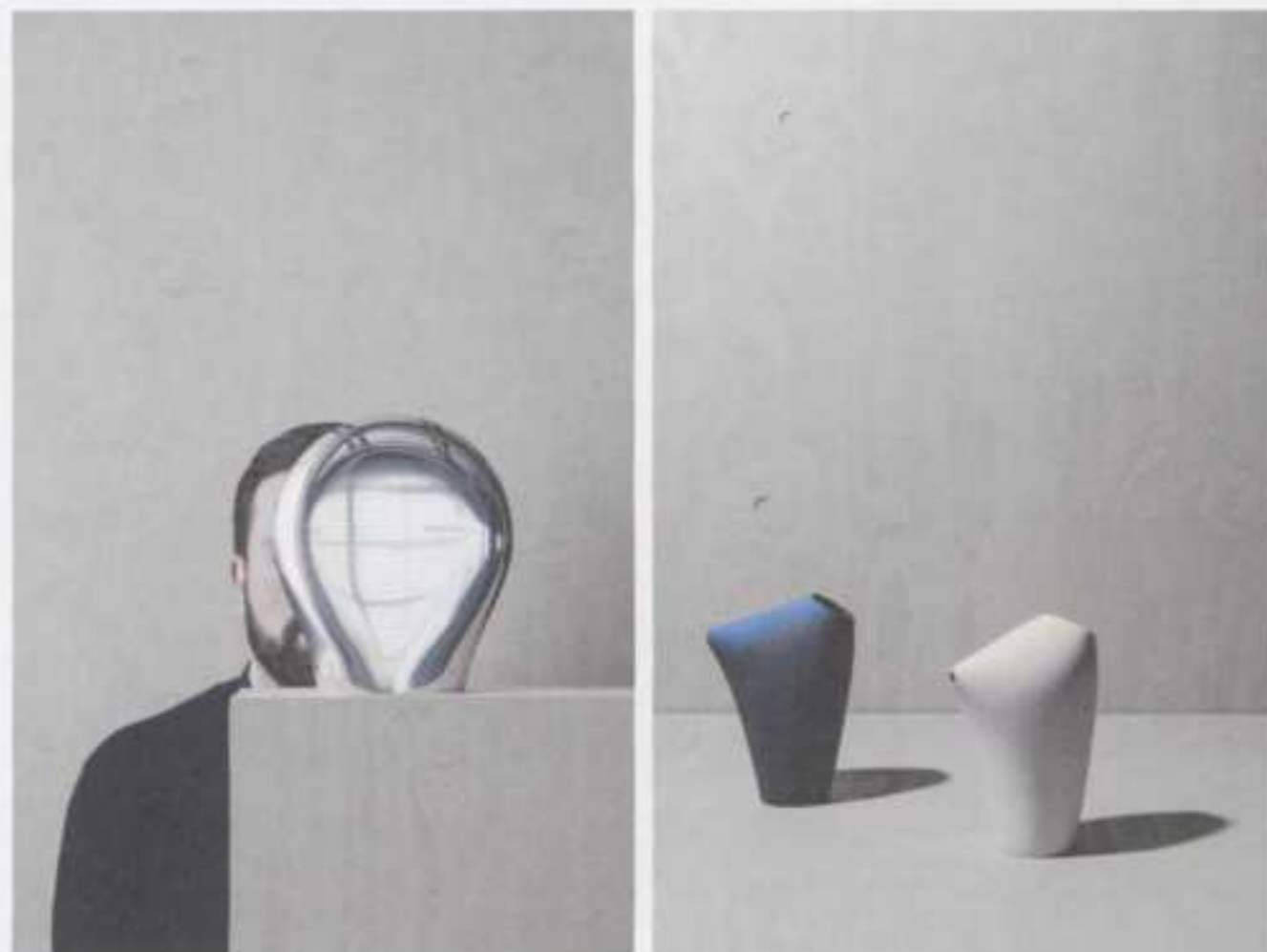
Sometimes the most unlikely of raw materials can provide the richest of resources. This is the case with *Urtica* – better known as the stinging nettle. This unwanted weed has a bad image because any contact brings on a painful rash. And yet, as Nina Gautier reveals, the plant's properties mean it can be used for everything from medicines to fertiliser. Nina focused on the nettle's potential for textiles. She used every part of the plant in woven blankets that are surprisingly strong, soft and silky. She mixed nettle fibres into her fabrics and made dyes in multiple shades of green, letting the hidden merits of *Urtica* shine through. — Cum Laude, Keep an Eye Grant Nominee, René Smeets Award Nominee

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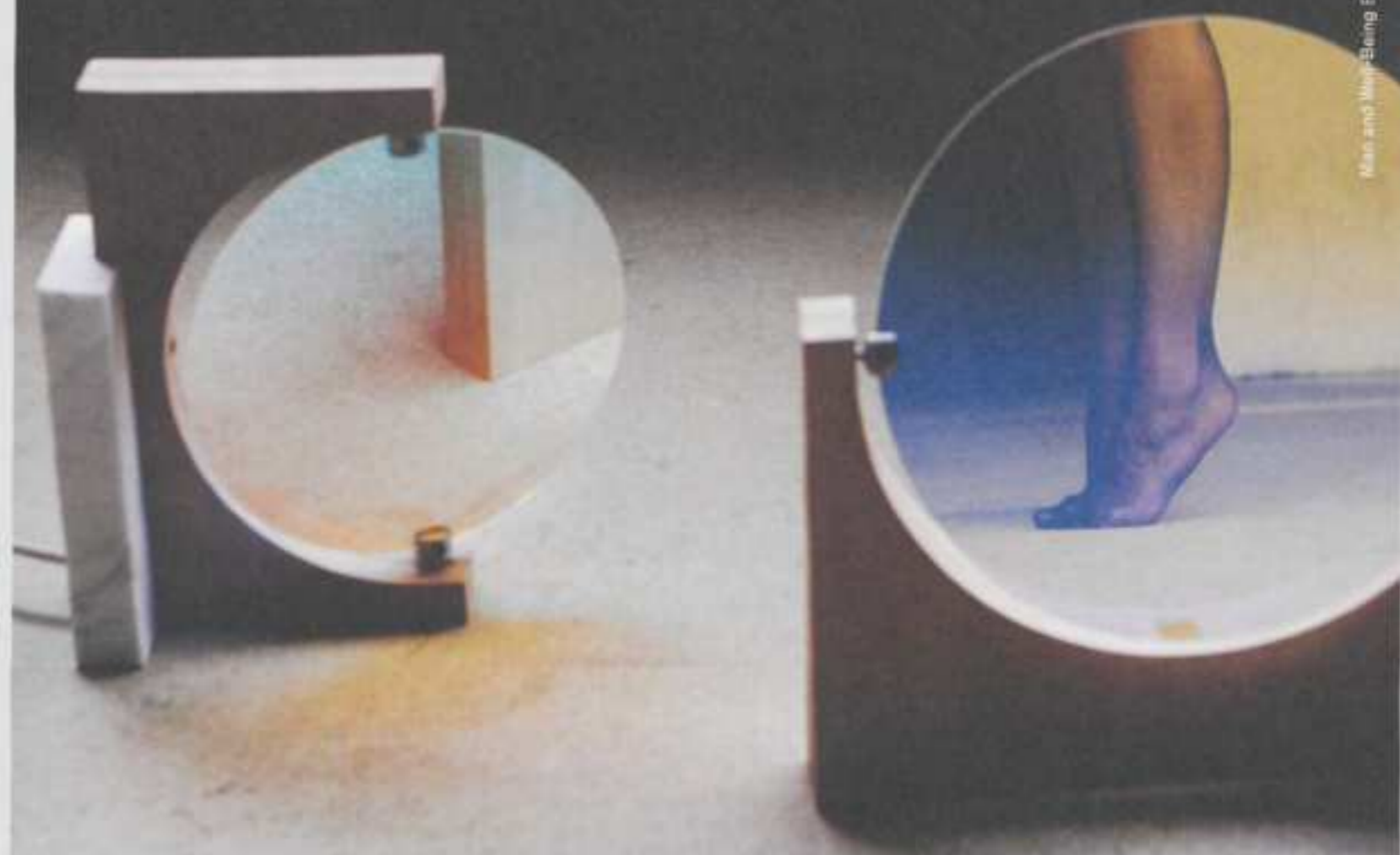
Man and Well-Being Editor





**Versatile Volumes**

We surround ourselves with products because we have a physical or psychological need for them. Versatile Volumes is a reconsideration of a series of products for everyday use and their properties; a study of volume, light and perception. The abstraction of each of the products has stretched the limitations of their initial function. The open character of the products is more than a play with volume and light; the wider framework offers scope for different interpretations of their use. It also facilitates new forms of interaction between user and product.



**The Circadian Clock**

Our natural body clocks are programmed to respond to light. In some people, changing light levels in summer and winter disrupts our internal clock, or circadian rhythm, setting off a depression called Seasonal Affective Disorder. Eléonore Delisse designed a lamp that uses light to reinforce our daily cycle. A circular disc rotates slowly around a lamp to create different colors. The clock is set to approximate a 24-hour cycle, so that as the sun sets, the light turns off and the disc turns down, giving you a sense of calm and relaxation.



### Dyslexia

Much has been written about dyslexia. In words – the very form that dyslexics find most difficult. As a dyslexic herself, Anne Ligtenberg knows like no other the problems that words present. She wanted to find a new way to reflect the effects of the disorder, without only relying on language. Instead of just 'telling the story', in her book, the structure itself symbolises the two hemispheres of the brain: one side of the book is more language-based and the other is more visual. To understand the whole picture, you have to make connections between both parts of the book. — Cum Laude, Connecting Winner

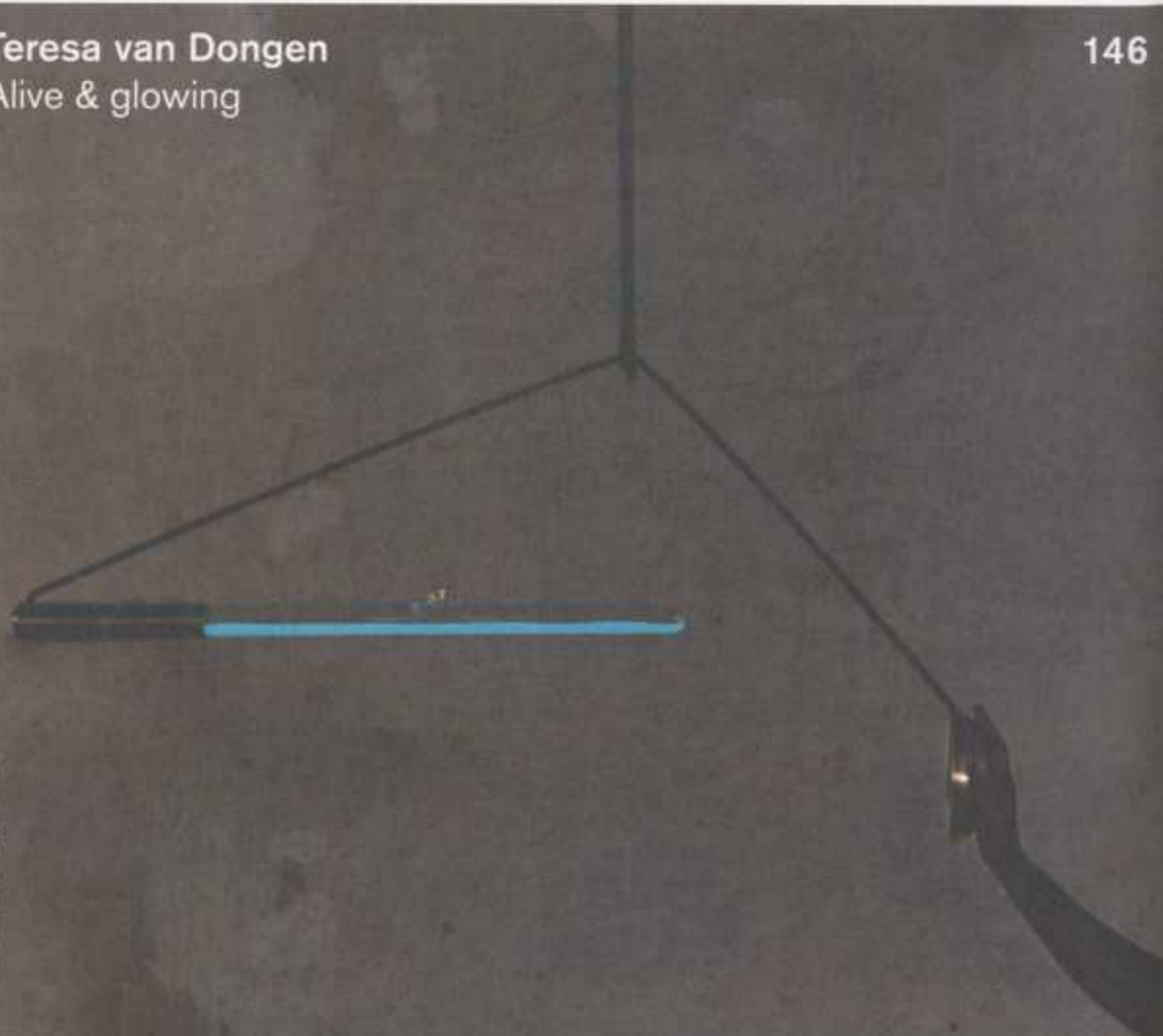


### Playing with Impulses ▶

People with autism have trouble filtering impulses; the world remains a jumbled mass of competing information. They strive to create order. It can be hard enough for others to understand what autism entails – let alone children. Anne Ligtenberg discovered that children of autistic parents often feel guilty for causing flare-ups, even though it's not their fault. She designed a game to help them identify with their parent's behaviour. By arranging decorated wooden blocks into different patterns, kids can mirror the parent's need for order. To succeed, they have to single out certain motifs and ignore others, just as autistics must focus on one thing at a time to function. — Cum Laude

Teresa van Dongen  
Alive & glowing

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Man and Well-Being Bachelor

**Ambio**

Ocean waves glowing blue in the dark of night – anyone who has ever experienced this knows how magical it looks. The phenomenon is caused by bioluminescent bacteria in seawater that emit light in response to oxygen and movement. This principle inspired Teresa van Dongen to combine her passion for design and biology in a bioluminescent light installation. Ambio balances two weights and a glass tube half-filled with a medium containing this unique bacteria developed by B.M. Jooisse (TU Delft) and R.M.P. Groen (TU Delft). Give the lamp a gentle push every so often and the weights will keep it moving and glowing. Ambio hints at how we can use nature as a source of energy in daily life. — Cum Laude, Keep an Eye Grant Nominee, Melkweg Award Nominee

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Teresa van Dongen  
Illuminating lost energy



Man and Well-Being Bachelor

**Lumist**

Energy is a precious commodity, but often we don't notice when it's wasted. Teresa van Dongen looked for a way to use the heat lost by halogen lamps and created Lumist – a lamp and humidifier in one. The heat from the bulb keeps the surrounding water at boiling point, causing it to evaporate. More water is constantly provided by the adjacent reservoir. By capturing the contradictory traits of water and light in glass, Teresa visualises this otherwise lost energy. Lumist was made possible by the National Glass Museum and Glass Studio of Leerdam. — Cum Laude



Man and Well-Being Bechler

### Working Structures

Cold, industrial and featureless materials dominate the office nowadays. As our second home, Linde Freya Tangelder believes that the workplace should feel more human. Working Structures is a series of objects incorporating natural forms to make the office a more comfortable, appealing place. As well as being purely functional, her cable organiser, trash bin and light add interesting visual details and textures to invite our gaze. Evoking carved wood, her surfaces enliven the surroundings with an unexpected irregularity – a welcome escape from the impersonal unbroken lines that seem to be the norm.



Man and Well-Being Bechler

### Tactile Corpuscles

Our skin is an amazing organ. It is covered with more than five million nerve ends, or tactile corpuscles, that react to every sensation: warmth, cold, touch, tingling, tickling, and pain. We are built to touch and be touched. This haptic need is a subject that fascinates Sanne Muiser, inspiring her to create a 'second skin' of highly tactile fashion and interior fabrics reminiscent of fur. By needle-punching natural materials such as wool and silk into a man-made latex base, two opposing worlds – and our associations with each – collide.



### Grasping Smell

Elusive and invisible, smell is hard to pin down. Mickaël Wiesengrün goes a step further and captures something even more intangible – the smell of the past. Working with renowned chemist, nose and artist, Sissel Tolaas, he reintroduces the industrial odours such as grease, metal and sweat that once pervaded a former Philips light bulb factory in 1930s Eindhoven. The installation, Révélateur, adds context with pungent hints of the past. His related project Brûme, gives physicality to smell via a fragrant fog. Smell becomes a visual form as fascinating as the scent diffused.

Valérie Lazard  
Stand up for your health!

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Counterpoise

People with sedentary professions have twice the rate of cardiovascular diseases as people with more active occupations. To encourage those with a desk job to adopt a healthier work stance, Valérie Lazard developed Counterpoise. More a perch than a seat, it tilts, allowing you to either sit on it or lean against it while standing. The sleek look of the chair contrasts with the rugged natural appearance of the stone at the base used as a counterweight.

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Raya Stefanova  
Room for dirt



Invisible Life ▶

We are becoming too clean. By scrubbing away the natural microorganisms around us, we are disrupting the balance of organisms in and on our bodies. This is being linked to allergies, asthma, autoimmune diseases and obesity. And so Raya Stefanova hopes to bring microorganisms back into our lives. Her abstract shapes made of pressed soil release microbes through airborne dust, as does soil scattered onto porous stone vessels. She also masterminded S-O-I-L, a web platform for creatives. Here, designers and architects are made aware of relevant research about microbes, inspiring positive changes in the way we design everything from buildings to products to medicines.

Man and Well-Being Bachelor

Bili Regev  
A way of life

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Man and Well-Being Bachelor



### Somewhere in the Future

Imagine a way to engage with society and contribute, well into old age, while earning some extra cash. That's what Bili Regev did with The Kiosk: a neighbourhood street stand where people can offer basic services such as repairs, hair styling or even legal advice at an affordable rate. A custom app links sellers with buyers. The Kiosk is part of a bigger vision; a new way of living for future generations that is more flexible, social and self-sufficient. Amid a scenario of aging populations and less financial security, this mindset is about empowering people to take care of themselves, encouraging social cohesion in the process.

Man and Identity  
Bachelor

# She loves to show the hairy side of sexy.

Mandy Roos, Trichophilia

- 157 Jaap van der Schaaf
- 158 Noesha Hu
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- 160 Celine Roelofsma
- 161 Pauline 't Hoen
- 162 Pleunie Buyink
- 163 Sarah-Linda Forrer
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- 166 Rudi Boiten
- 167 Floor van Doremalen
- 168 Mandy Roos
- 169 Pieteke Korte
- 170 Stella Derkzen



### The Crude get Going

The untroubled laissez-faire man welcomes the wild and seeks a new primal feeling, one in which the rough and natural meets the cheap man-made. The hobo is his ultimate style icon; living on the streets, engulfed in bags with big, unwieldy shapes. 'The Crude Get Going' is a set of ideas for applying this homeless kind of beauty to bags, in material, form, function and construction. The animated shorts and the collages are meant to inspire textile manufacturers, while the bags themselves are the start of a small bespoke handbag brand.





### Strip Down and Build Up

This shoe has one sole for all seasons; made of wood and plastic, it offers a solid base for any outfit. The upper part of your liking – a trendy combination of strings and leather in a wide range of colours – is attached with bright metal screws. There are soft pastel colours for spring and warm shades of burgundy red and mossy green for autumn. "These shoes are perfect for practical women who like utility wear," says Noesha Hu. "They can strip down their shoes and build them up again without having to buy a new pair every season."

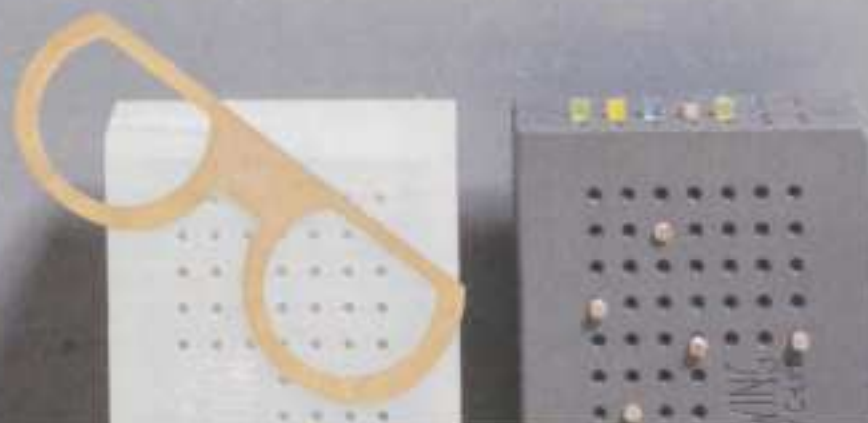


### Known

A man sitting at a table, his white T-shirt crinkling like paper; his 5-pocket jeans stiff as a board, floating around his body, its high waist standing wide... Camiel Fortgens redefines the boundaries of menswear by inspiring his collection on the silhouette of archetypal clothes. Flat, odd-looking yet very recognisable pieces challenge the 'cut-copy-paste' feeling of contemporary fashion. Puzzling abstractions of the things we wear every day – a coat, suit, pair of jeans or shirt – may prelude the next step in the fashion industry. They seem to ignore the basics of the human body, but in fact are very wearable, creating an entirely new outline of a well-dressed man. — Keep an Eye Grant Nominee, Melkweg Award Nominee

Celine Roelofsma  
A new look at glasses

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Man and Identity Bucheler

Moodswing

Everyday you choose the clothes that best suit your mood – but what about your glasses? You don't want to be stuck wearing the same frames all the time. To make specs more flexible, Celine Roelofsma proposes Moodswing; an eyewear line based on 3D printed frames with a perforated pattern. Simply click on different accessories – from brass studs to shady visors or pearly eyecatchers – to adapt your look. Or go for a clean, no-frills appeal by clicking in a wooden or brass rim. Available for men and women.

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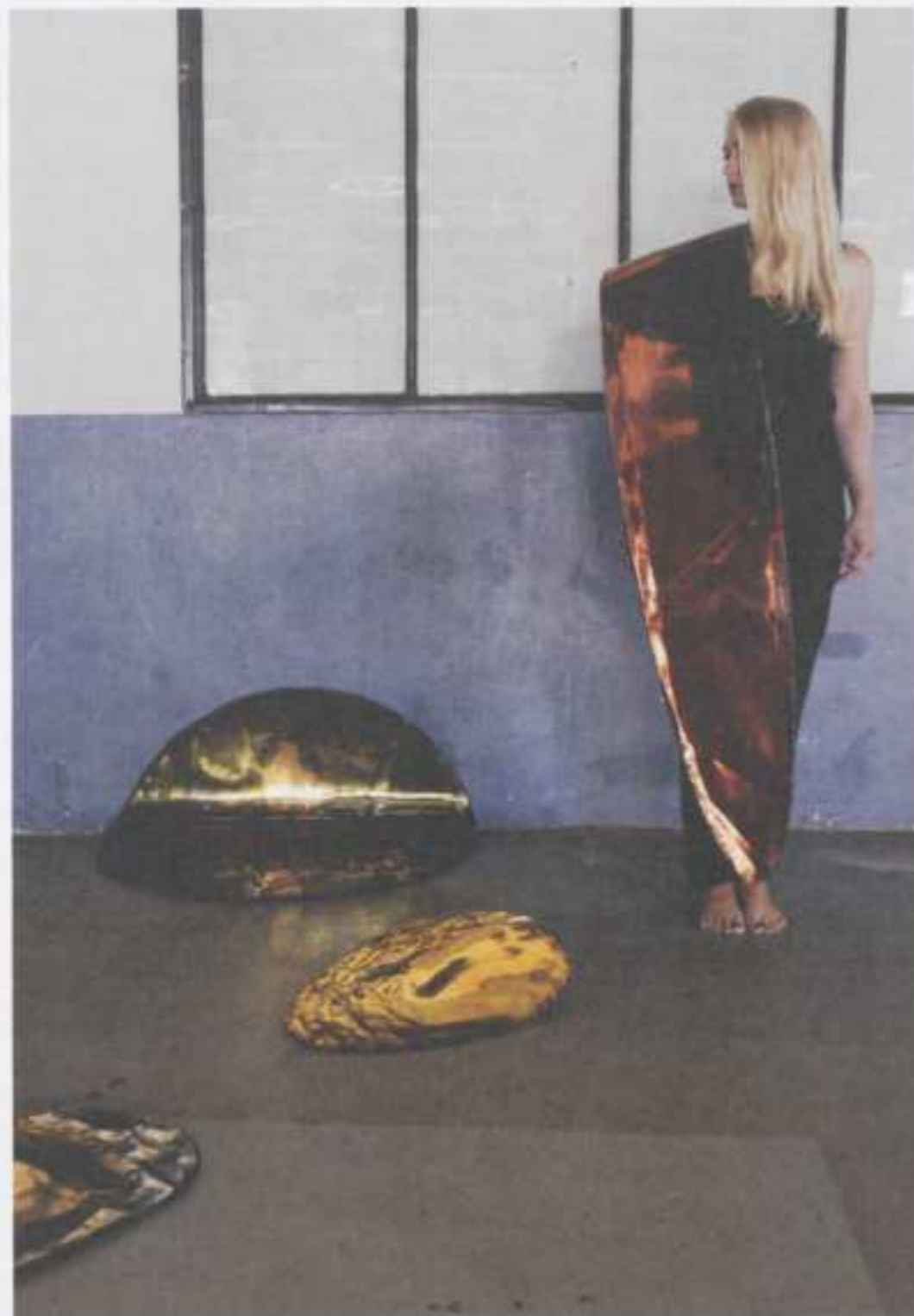
Pauline 't Hoen  
Culinary jewellery



Man and Identity Bucheler

Tablewearable

From a young age, we are taught not to eat with our hands; and yet, what could be more natural? Pauline 't Hoen believes that it's time to get back in touch with our food. That's what Tablewearables are for – jewellery that you can eat with. Earthy colours, matt surfaces and intuitive shapes; these all give the pieces a handmade, archaeological look. The collection includes seven objects, from an elegant finger-food picker for your fingertip, to a ring for cradling canapés on their way to your mouth. Each one reduces the distance to what we're eating, inviting us to discover new ways to treasure our culinary experience.



### Limber Gems

When it catches the light, it comes to life: this jewellery for the interior adds lustre to public spaces, shops, lobbies or hallways. At first glance, the pieces seem to be made out of hammered metal, but in fact they have a secret rubber component that makes them flexible. Pleunie Buyink developed an innovative material that can take on any form or shape. These Limber Gems wrap themselves around furniture and objects, easily folding into place. Their presence will not go unnoticed as they flirt with people passing by, who catch their reflection in warm shades of copper and gold.



### Morphologies

For the ancient Egyptians, beauty was a sign of holiness. Beauty and body care were an integral part of everyday life. Fascinated by the idea of cosmetics with a ritual purpose, Sarah-Linda Forrer designed facial skin care tools inspired by Egyptian beliefs and habits. Hardwood and Himalayan salt crystal are brought together with transparent rubber and sponge to become cleansing tools. Alabaster stone is shaped into a delicate, translucent spoon to mix oils and powders, lava stone morphs into soft sponge, and glimmering brass receptacles look like they belong on an altar. Beauty and spirituality become one, adding another dimension to skin care.



**Warriors of Downpour City**

Imagine living in a world with endless rainfall. As time evolves, so will our shape and posture. The Warriors of Downpour City range provides our bodies with the necessary armour. Anne van Galen's vision is a celebration of rain, in which fashion becomes pared down, transparent and layered with thin diluted colours. Wearable body pieces resembling fog settling around the shoulders, a face-concealing headdress, a tube to glove a clenched hand. The project contains a series of fashion photos to serve as inspiration for fashion designers and stylists.



Rudi Boiten  
Printing on the floor



Man and Identity Bauheuer

One Yarn of Paint

Rudi Boiten has devised a computer-controlled way of drawing patterns on the floor. His One Yarn of Paint project is inspired by the original technique of the weaving loom. The result is a delicate, tactile floor coating, whose unique signature is created through the texture and gloss of the paint. The dimensions of each 'carpet' can be controlled and customised, and the system allows for subtle colour shadings and different geometric patterns. The printed carpets are suitable for a range of functions and atmospheres, and are intended for public environments and architectural spaces.

Floor van Doremalen  
Touch and tickle



Man and Identity Bauheuer

Imprint of Skin

A titillating floor that massages the feet, an invigorating wall for a pleasant back scrub, or a tickly curtain to caress the skin. These rubber items with nylon hairs are meant for the wellness industry. "The interior of wellness centres is often quite cold and impersonal," says Floor van Doremalen. "I want to inspire the industry to bridge the gap between hard tiles and warm and tangible human skin." Inspired by imaginary animal skins and aquatic creatures, these sensitive materials give super-sensory impulses to the body.

**Mandy Roos**  
Wear your hair

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**Trichophilia**

Pubic hair, armpit hair, chest hair; Mandy Roos celebrates the presence of hair in places we normally shave it away. Instead of grooming every private part, she proposes to leave hair as nature intended – wild and bushy. She presents her bold trend forecast in a fashion collection called Trichophilia, named after the phenomenon of hair fetishism. With knitted, knotted and tufted details in candy colours, her hairy underwear playfully challenges a modern taboo. This edgy collection is designed to be worn with pride, inspiring others to take on this new hairy aesthetic.

Man and Identity Bucheier

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**Pieterke Korte**  
Balancing the stone



**Foam & Stone**

A series of side tables that play with the relationship between hard and soft materials. Under the weight of the marble tabletops, the foam bases take on exaggerated, almost cartoonish shapes; bearing their heavy burden, they search for balance in a playful way. These tables add a tactile dimension to homes, lobbies and receptions: it's hard to resist touching them to feel what's what.

Man and Identity Bucheier



### It's a Jungle out There

Do you know the feeling of wanting to disappear for a moment? These silk screen-printed botanical prints offer the perfect camouflaged hiding place in any interior. If you want to escape from an awkward or hectic situation, throw them over your head and you'll turn into a carefree green houseplant. Change your appearance in a playful way and hide behind a protective bush, disappear under a lush fern or be a strong succulent for a while. It's a jungle out there; you might as well blend in.

I don't want  
to make things  
inefficient  
again. I want to  
celebrate our  
human energy.

Govert Flint, Creatures with Creations and their Segregation of Joy

- 173 Camille Bulteau Barreau
- 174 Tamara Barrage
- 175 Hsuan Tzu Liu
- 176 Penny Webb
- 177 Govert Flint
- 178 Erez Nevi Pana
- 179 Wiktorja Szawiel
- 180 Lucas Muñoz
- 181 Konrad Bialowas
- 182 Marija Puipaitė



### The Other One

This project is about the dialogue between an object and its mould, revealing the part that you know, and the part usually put aside afterwards. Seeing the original and the mould together reveals a narrative. This is what interests Camille Bulteau Barreau. She has never been sensitive to the functional focus of the industrial world and its perfect and anonymous products. They don't tell a story; they reflect a performance-based production where speed is all that matters. Also, as mass-production becomes more and more complex, designers are forced to model the functionality early in the design process. There is no room for mistakes or surprises. It is all about control and money. For Camille, the value and creative power of errors in a production process can change people's preconceptions. Why not embrace errors and let the process guide the design? The final result should be allowed to have flaws, or traces of mistakes.





### Dead Weight

Things today are replaceable, disposable and unimportant. We look for what is the most 'ergonomic' and easy to use. Objects are currently designed to over-perform and as a result, we underperform. They barely need us to function. The less they need us, the less we notice them, even though they populate our homes and our lives. The ease of these objects renders them uninteresting to us; almost invisible. To counter this, Tamara Barrage believes that objects in the household should provide opportunities for flow by engaging our attention. Being conscious of these objects and investing time in them fosters a greater sensibility and attachment to the things we deal with. In her view, objects should be designed to challenge the abilities of the user. They should push us beyond our standard capabilities to gain our complete attention.



### Hidden Truths

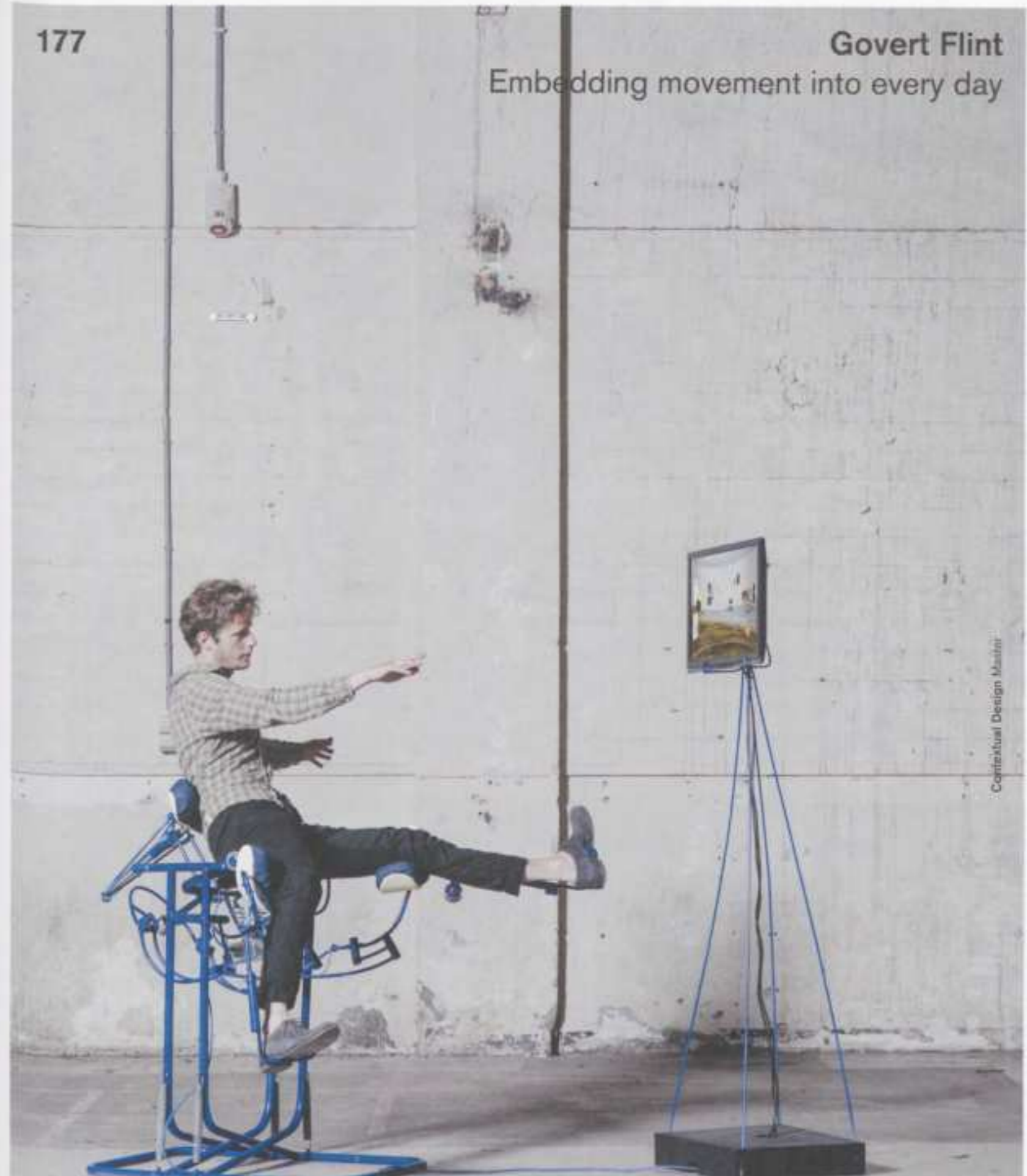
Sometimes the hidden parts of an object are actually the most functional, beautiful, and valuable of all, believes Hsuan Tzu Liu. Illustrating this idea, she draws a parallel with theatre. If objects are like plays, then every part has a role in the story. Yet, in a performance, those who make the play happen are hidden behind a curtain. They have a key role, but are never noticed or valued. With Hidden Truths, Hsuan rewrites the 'play' to let those neglected, important parts become the main character. Hsuan applies this idea to lighting. She selects the simplest functional parts to create a beautiful effect, giving copper wires, resistors and LEDs a leading role. The final object has the typical dome shape of a lamp, but this dome is the light source itself. Copper wires and LEDs delicately give the device a totally different definition. The hidden functional parts now shine like stars.



Contextual Design Master

### Separate Togetherness

This project considers the role of technology within everyday life, questioning the screen-based environment that has become second nature within society. As a critique and solution, the research looks at potential alternatives to embedded computing, specifically in the context of communication mediums. Penny Webb, along with technical expertise by research engineer Sami Sabik, examines materials, or 'smart' materials, and their possible relationship within everyday objects to redefine coded communication. This relates largely to ambience and peripheral awareness. By considering the physicality of materials, this project takes into account technical mediation of human interaction, relating to embodiment as a key component lacking in screen-based technology. Form is considered by questioning the technical components giving shape to communication platforms and the miniaturisation of components leading to more integrated connectivity. As all of these elements merge, Penny discusses new possibilities for design solutions in the context of mediated distance communication and ambient integration of technology within product design.



Contextual Design Master

### Creatures with Creations and their Segregation of Joy ▶

Although our bodies are evolved to move, we tend to design objects based on monofunctional use and postures. Furthermore, as technology takes over more functions that formerly required exertion on our part, we are left with a less useful body. We relegate our movements to leisure time. Movement becomes a choice and a lifestyle, segregated from our regular lives. By observing dancers of the Scapino Ballet Rotterdam, Govert Flint found movements that can be applied daily. Full body movement correlates with feelings of happiness. And yet, we spend days sitting behind a computer. To make this more dynamic, Govert made an exo-skeleton chair that allows the body to move freely. Programmer Sami Sabik worked on the digital translation. Changing the body's gravity point moves the mouse and to click, just kick a chair leg. With this chair, our bodies are once again functional, stimulating regular movement. After all, that's what we were designed to do. — Keep an Eye Grant Nominee, Gips Bakker Award Nominee



Contextual Design Master

### Recrystallising the Desert

Every year 20 million tons of salt sink to the bottom of the Dead Sea's fifth pond. The salt is waste from the colossal production of potash and bromine in the Dead Sea Works factory. The salt piles up on the bottom, causing rising water levels. As a result, the hotels on the shore face flooding and collapse. This led Erez Nevi Pana to contemplate what might be done with the salt. Would it be possible to use the abundant residual salt of the Dead Sea factory as an economically viable resource? Could it produce materials or objects suitable for the marketplace? *Recrystallising the Desert* examines the development of a production method with NaCl as the main substance. It is a proposal to make salt desirable again. Through heating and layering, a solid mass of pure salt can be made, forming the basis for the production of salt tiles for the expanding hotel industry in this area.



Contextual Design Master

### Landscapes Within

Wiktoria Szawiel is fascinated by landscapes. Landscapes that intrigue her and impress her, landscapes that she longs for, memories of the places she grew up or that are important to her. In her upbringing, she was influenced by Polish, Belarusian and Russian culture. What they share, she believes, is nature; the unique, melancholic eastern landscape. In this project, Wiktoria examines the meaning and importance of landscapes, exploring the connection between landscapes and memory, the cultural meaning of landscapes and their role in society. She aims to capture the beauty and spirituality of an eastern landscape within a physical object. Her memories and dreams are transformed into materials, colours, techniques and shapes. Air is expressed in thickness, temperature as colour, light as translucency. A series of furniture (products and samples) materialise the essence of an eastern landscape, adding a sense of ambience to a space. — *Keeps an Eye Great Nominee, Gijb Bakker Award Nominee*



### Bastardism

To 'bastardise', as a design method, involves exploring non-design-related fields to find aesthetic and usability references. The resulting objects function as any other of their type, but with an appearance and performance that suggest an unexpected genetic combination. This method creates a contextual link between two points that is parabolic rather than straight, as is the norm. Examples include containers that don't directly relate to their expected content, and vice versa. The idea is to play with a user's perception of an object and the references that perception may trigger. In this way, Lucas Muñoz hopes to achieve a degree of imagination that transfers from the designer to the user, opening the door to questions about usability, materiality, culture and our artificial environment. And so, bastardised design may well break through the limits of what is considered essential, common or mainstream, pushing through the elastic skin of the normal into the dreamlike. Bastardism - as explored with thanks to Weber-Baum's, Aard 51 Skatepark and Gebroeders Taurilms.



### In Between ▶

This project is about finding a concept for a design that the user can complete through his or her own perception and imagination. "The unconscious identifies with the specific autonomy of the user," Konrad Bialowas says. Konrad investigates the spaces and materials of a design. A void within a design can describe the relationships of the construction. What effects and possibilities does it offer? He develops the idea of 'in between', meaning that the actual designs are not considered a final destination. Instead, his design proposals suggest a gateway to a particular theory and idea. Seeking a relevant context, he looked at transportation and logistics, where objects in transit resemble the 'in between' state. His goal in this project is to capture the temporary state reflected in transportation and logistics and make it permanent in the form of a collection.



### Embracing Touch

This project is about a sensual relationship between the designer and his or her work. When does the tactile become spiritual? How does the making process become a ritual? Marija Puipaitė questions how much intimacy the designer leaves in an object, and if something new can be achieved by using his or her body and physical actions. Do these tangible traces add an objective value to the object? Do they create an intimate connection between the designer and the user? Marija sees the designer's body as a tool, an ingredient, and a metaphor. She works as a shaman and a craftsman, using a direct tactile connection with the materials to generate physical connection with her works.

# Can a designer gather empirical information and share it as a unique story?

Kim Costantino, Future Landscapes

- 185 Kim Constantino
- 186 Mioi Lombard
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- 188 Tanne van Bree
- 190 Kaichu Wu
- 191 Pat Laddaphan
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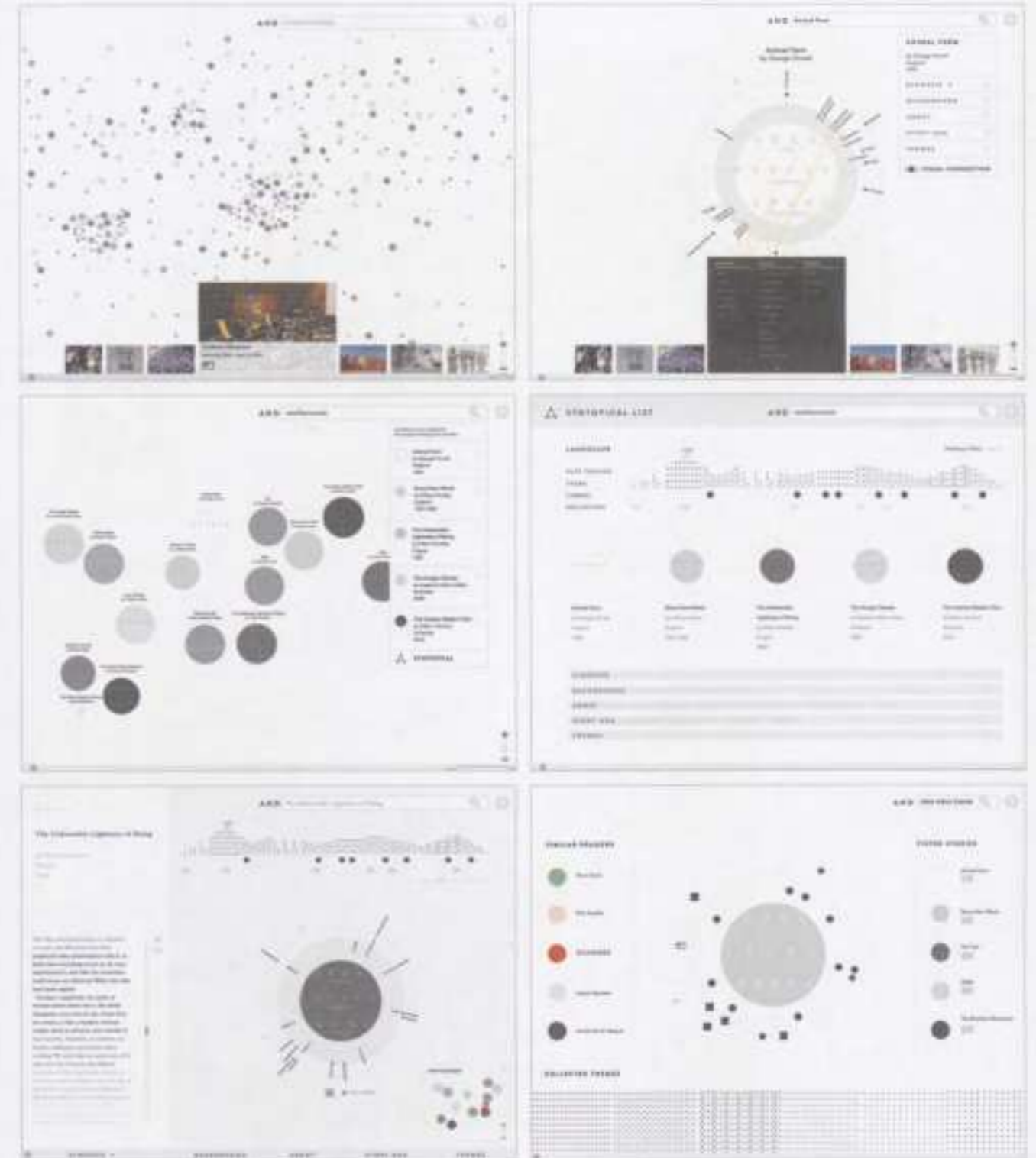
### Future Landscapes ▶

Future Landscapes examines the construction of the New High Speed Railway between Turin and Lyon (TAV) and the No TAV (No Train) social movement. The research is based on a 300-km walk from Turin to Lyon across the Alps. The project looks at the social-political conflict caused by the railway and proposes its own interpretation. First-person accounts and on-site investigation play a central role as a complementary source of information. Kim Constantino questions the role that design can have in such a situation. Can a designer gather empirical information and share it as a unique story? Can this help to make a complex topic visible and understandable? The disciplines of information and communication design can contribute as an alternative to traditional journalism. The issues addressed here transcend the local conflict itself, with strong links to global topics that concern all of us — such as environmental concerns, territorial control, democratic processes and the modification of landscape. — Cum Laude, Keep an Eye Grant Nominee, Gijze Bakker Award Nominee



**Small Worlds, Big Data ▶**

The Internet of Things is emerging as the internet's future: a world where technology takes the form of connected objects that interfere in our daily lives, and become familiar with our private spaces. This unprecedented penetration of our privacy allows the collection of data in previously unexplored areas of our lives. Beyond a personal desire to control and improve ourselves, this trend in the collection of personal data leads to new uses, and questions our relationship to technology. What will our future interactions with these objects be? Will they affect our lives? Are we building a world where our actions will be standardised and decisions delegated to machines? Will we lose our autonomy? Faced with these questions, Mioi Lombard seeks to define how designers can play an active role in providing keys to understanding the complex issues that will shape an important part of tomorrow's world.



**And Other Stories ▶**

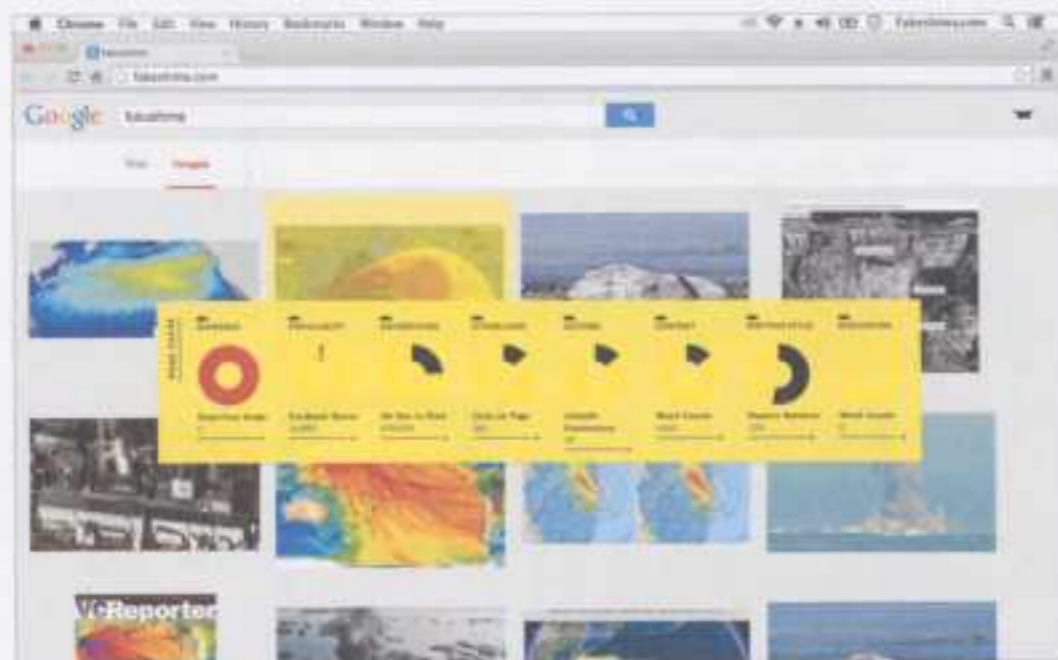
Nowadays, people often 'watch' instead of 'read'. They obtain an impression instead of absorbing the content. Reading requires creativity, concentration and critical analysis, especially deep reading. By deep reading we absorb much more than mere information; a story evokes emotions, memories, even tastes and smells. As an information architect, Hsiu Chun Hsu aims to construct a new reading universe, triggering more people to read. She proposes a feature called Story DNA that defines and filters information, while also determining the extent of related and necessary information. In addition, through syntopical reading, a list of subject- and context-specific reading is drawn up, guiding the reader so they can effectively accomplish their individual purpose. This recommendation system can be personalised to meet each user's needs and preferences through geometric progression, algorithms, curating and crowdsourcing. Lastly, since codes cannot interpret culture, we still need human intervention. Social interaction is indispensable, allowing emotions, memories and insights to flow smoothly under the core structure.



### Evolving Digital Hyperthymesia

From the first written words, to photography, using external memory aids to support our human memory is an age-old practice. However, rapid technological development has seen the evolution of artificial memory forms that endure indefinitely, such as hard drives and the internet. Tanne van Bree coins the term Digital Hyperthymesia to describe this, based on Hyperthymesia: a rare neuropsychological condition characterised by a superior memory. By researching the emergence of Digital Hyperthymesia, Tanne anticipates the consequences on our behaviour, identity and perception of time. Her aim is to draw attention to this phenomenon, and to reform our cultural view of memory. After all, human memory is a duality of remembering and forgetting. This inspired Artificial Ignorance – an algorithm that offers a digital equivalent of 'forgetting'. The algorithm replaces photos of someone's external memory with visually similar internet images. These new images serve as 'memory cues' to stimulate active remembering as an alternative to the passive display of memories. — Cum Laude, Keep an Eye Grant Nominee, Gijs Bakker Award Nominee





**Fakeshima ▶**

Kaichu Wu was against nuclear power. When he realised that his fear was based on a misleading image, he began to wonder whether misleading information might be more dangerous than nuclear radiation. Especially considering that in a democracy, every individual has a certain right to determine the future. Furthermore, via the internet, misleading information can go viral and confirm biases. As an information designer, Kaichu set out to understand how to reduce the negative impact of misleading information. He found that we are very careless about our information consumption. When choosing what to eat, we check the nutrition facts first. And yet, we start reading an article with a sensationalist title or provocative images regardless of whether it 'nourishes' us. His design proposal Page Facts is a browsing tool revealing the 'nutritional value' of web pages to offer internet users clues about what they are about to consume.



**Museum of Alternative Truth ▶**

From time immemorial, propaganda has been the biggest mainstay in politics. From the mighty Romans to Stalin and Hitler, we have witnessed politicians successfully using tricks to extend their support. Design is an important component of such campaigns and it becomes an integral part when it is involved in manipulating the thoughts of an individual. This project researches the 'monopoly of information' by focusing on the Thai government's use of propaganda. Pat Laddaphan assumes the position of an outsider as she looks at this phenomenon and analyses it from a design perspective, dissecting the propaganda into layers to reveal the hidden system. Due to the political uncertainty in Thailand at the time of research, she decided to visualise her findings through a conceptual institution called the Museum of Alternative Truth. The museum itself is propaganda, it aims to question the monopoly of information and how it affects society.



Visual message - the Virgin Mary lodger on the chaste refers to 70% of Poles believes.

Information Design Master

Ongoing Performance ▶

Design should question the meanings of communication, especially in an age dominated by deceptive imagery, believes Gabriela Baka. Her research project Ongoing Performance, is about interpersonal communication and focuses on dialogue and hierarchical conditions. It looks at miscommunication and manipulation through image-creation tools in politics, business and the music industry. The project examines the mechanisms of social influence, especially regarding behavioural aspects of communication and their psychological consequences. Can design improve communication? Can it help to build relationships? Can it make people aware of the tools used to influence and manipulate people? For Gabriela, the answer is clear: only through a bottom-up approach to the dialogue can we achieve a real understanding of visual and verbal messages. In this way, communication can be redefined. She illustrates this in a video where she analyses and reenacts the Polish Presidential Election Debate from 1995 that marked the start of political marketing in Poland.

Practical solutions often do nothing to address the emotional side of this common problem.

Julia Veldhuijzen van Zanten, Protective Underwear

- 195 Heini Lehtinen
- 196 Aldo Cancino Estrada
- 197 Veronica De Salvo
- 198 Saemi Choi
- 199 Evan Frenkel
- 200 Gabriel Ann Maher
- 202 Raphael Coutin
- 203 Silvia Neretti
- 204 Lodovica Guarnieri
- 205 Zeno Franchini
- 206 Teresa Palmieri
- 207 Scott Newland
- 208 Meng Hsun Wu
- 209 Wei Lun Wang
- 210 Julia Veldhuijzen van Zanten
- 211 Joan Vellvé Rafecas
- 212 Stanley Sagart
- 213 Sophie Rzepecky
- 214 Corradino Garofalo
- 215 Aya Bentur



### Seeking Hedone

Designers are not doctors, but as designers of the material world, of systems and social encounters, they can enhance mental wellbeing. Emotions and touch have previously been considered too vague and subjective as research topics, but the situation has changed. Physical and social touch can be considered as tools for designers; interfaces between the mind of the individual and the external world. Perceiving a human being as an entity of inseparable body and mind also provides new positions for designers in the field of human wellbeing. Touch has a strong connection to primitive emotions of fear, anxiety and pleasure, but 'positive' social touch seems to play a profound role in mental wellbeing. This project takes pleasure as a foundation for mental wellbeing. It observes and analyses the interaction between body and mind, physical and social touch, both as a medium and as a tool in design.



Social Design Master

### Street Assembly Line

Autonomy and creativity are two concepts – closely related but rarely connected – that can help shape life and improve our social lives. The capacity of individuals to create is a starting point for finding solutions and bringing ideas to life. Street vendors are common in developing countries. They master a skill or a material, while designers from the creative industry generate ideas. This project is aimed at developing a platform where these two worlds converge to work together in one generating products and value by using rooted knowledge and skills in a different combination. A Street Design Platform is proposed as a bridge to bring together 'ideas' and 'making' into an assembly line that will show the possibilities of working together. It is intended to (r)evolve the social structure to build a grassroots creative platform.



Social Design Master

### A Place for Trust

Italy's young generation has lost trust in the institutions. According to statistics, almost 100,000 young Italians leave the country every year looking for better opportunities abroad. Can design have a role in overcoming this crisis of trust? Designers look for different ways of representing reality, and their role is to define alternative views, to work on the present by anticipating the future. A Place for Trust challenges design to define which tools can work as catalysts of a possible change in Italy. Veronica de Salvo has made a series of videos that envision a possible better future: set in 2023, they show how Italy has changed in ten years, which tools have allowed this change and what role the young generation has had. The future scenario thus proposed will act as a tool itself, demonstrating the power of the present reality and how it can be changed in the following years.



Societal Design Master

### I'm KOREAN

Due to mass consumer culture and globalisation, the Korean residential housing landscape has been rapidly filled with Westernised households since the 1980s. Alongside the structure and appearance of their houses, Koreans' lifestyles and habits have changed. They have become relegated to mere consumers, representative of the fast-changing commoditised Western culture. However, their behaviour cannot be reduced to a single, unified 'consumer taste' as created by the global market. Recognition of this fact can lead to a proactive response and a definition of a 'real home'. Finding this will help find the 'real self'. This study observes, describes and analyses globalisation and the changes it triggers in non-mainstream cultures from a cultural and a designer's perspective. Taking a critical look at Korean consumers' blind affection for foreign-made products, it points out the efforts needed to protect cultures worldwide against becoming eroded by mainstream culture.



Societal Design Master

### Founded Garments

The objective of Founded Garments is to convey the idea that the role of the contemporary designer is that of scenario maker. A designer generates productivity by organising and mediating matter, tools and place. The project calls into question the roles of designer, manufacturer and consumer and presents alternative experiences for each. The resulting case study, a fashion collection, implements both analogue and digital tools to create a platform where articles of clothing are designed and created on the spot. 'Image capturing' visualises the body and scale, and provides content to be mediated. The translation of this information to sewing patterns and a subsequent material palette creates a collection of garments that is formulated in collaboration by designer and consumer. The actual manufacture of the garments, often a process of distant labour, thus takes place on a more human scale. A process that unifies image, written and real.

Gabriel Ann Maher  
The signs of gender

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Social Design Master

DE SIGN ▶

Design presents a distorted system of gender representation. Using the vehicle of the media it contributes to the establishment of gender norms, through the production of cultural artefacts. This research seeks to expand the current discourse on design and gender by exploring this relationship beyond the binary of male and female, and positioning the exploration within a framework of queer theory. The aim is to deconstruct the gendered meanings inherent in these systems of representation, and explore the condition of the 'mediated body' in design. This is done through an act of DE SIGN, which searches for and pulls apart a complex system of signs related to gender. The visual language of gendered signs is used to present and describe a collection of reappropriated cultural artefacts. Research and design come together in a performance that demonstrates how gender is constructed and how it can be reconstructed. — Curti Laurdi, Keep an Eye Grant Winner, Gija Bakker Award Winner



Social Design Master

RE-place ▶

Buildings influence our behaviour. They are where we live, work, eat. They are witnesses of the time when they were built. But buildings do not last. The rapid changes in our society dictate an increasing need for adaptations. It is part of human nature to always re-think, re-shape, re-design the environment, it is our way of expropriating the world. During a construction process the site is hidden behind a fence. But when the site is physically changing and the future is uncertain, the space should be the centre of debate, a place for new ideas and interaction. The past and present should be analysed, understood, and transformed into a creative memory for a relevant future. Re-place is a project that addresses these issues. It takes the shape of a modular structure, constructed from the undesired building's old doors and windows. A new, open type of home to alert people to opportunities and interaction.



Social Design Master

The Unhappiness Repairer

"Happiness today is used as a mechanism to frustrate human desires, to make people reach for some future promised bliss and accept the present system of societal and economic rules. The only way to be happy is to be completely independent of the context you are in," says Silvia Neretti. Her thesis explores the relationship between happiness, psychotherapy and design, asking: would it be possible to design happiness? Commenting on current psychotherapy practices and taking design as a tool to rebuild the self, Silvia has designed a collective practice. It draws on ethnopsychiatry and shamanism to trigger a freeing of the self, a reliance on our capacities to influence our context according to our needs, to reach a form of happiness that can be trained: a passion for a complex, meaningful and engaged life. Silvia Neretti presents herself as a pop-up saboteur-designer, a collector of wisdom who teaches happiness as a rebellious act. — Keep an Eye Grant Nominee, Gijs Bakker Award Nominee



### Design Exile ▶

'Avant-garde citizens' is the term Hannah Arendt used to define the exiled, who experience before others a condition that will become general. Exiled individuals discuss the role of national identity and its politics of representation in the definition of belonging. Lodovica Guarnieri's thesis relates the top-down production and museification of culture to the lack of political representation in European society today. It takes as an emblem the condition of exile in which Italian citizenship currently finds itself, and focuses on Venice, which is experiencing an ever-growing detachment of culture from the territory. Questioning concepts like tradition and citizenship, the project formulates the possibility to re-appropriate our political presence through the re-interpretation of existing cultural elements. Locality becomes a means to actively 'exile' ourselves from the centralised identity, and represents a parallel institution. The designer's role is that of a director of bottom-up cultural actions.



### Landscape Machines

What is the perspective for the future of rural areas as we move into a post-industrial era? This project deals with understanding the complexity of issues involved in redesigning a territory. The study identifies those technologies and practices which define the landscape and constitute the identity of the people living there – here called 'landscape machines'. These 'machines' represent what is left of local folk craft traditions and technological innovations. The interaction with the local people proposed here should create a productive dialogue on current issues. Through their knowledge of a marginalized culture, we can trace not only the roots of our culture, but also the possibility of a different one. Involving those who inhabit this landscape is fundamental: it creates a form of participation that is not made by a designer. It is the other way around: a recognition of the environment in all its complexity, and true participation in rural development.





### Settled-Nomads in Search of Temporary Stability

The settled-nomad embodies the spirit of our time, characterised by hypermobility and constant change. He can be described as a hybrid person whose life is marked equally by mobility and permanence, and for whom a sense of belonging is a process that is developed in the course of his life-journey. This thesis analyses the topic of 'mobile lives' and how to create a sense of belonging in a temporary habitat. How can interaction between people and places be restored in times of extreme mobility? In order not to feel uprooted and out-of-place, being an inhabitant rather than a mere user of an environment is vital. The aim of this project is to create a series of nomadic tools with which a settled-nomad can appropriate his context physically and mentally, and find temporary stability. These tools will be symbolic of his life and identity, and therefore they will be adaptable, flexible and movable.



### David, Down Syndrome and Design ▶

People with intellectual needs such as Down syndrome are often no stranger to social stigma. Such a stigma can act as a ceiling which limits their potential. It is important for these individuals to not only be encouraged to achieve, but also given the opportunity to show what they can do. Scott Newland believes design can and must play a larger role in enabling these opportunities. Scott's work was inspired by David, a close friend with Down Syndrome. He observed how David's environment and social network, while at times enabling, was in other ways disabling him towards leading an independent life. He chose to address this issue of independence by approaching it from two directions, which culminated in the design of a mentoring platform and a bicycle: one intellectual, the other physical; one digital, the other tangible; one social, the other individual. Both empowering.



### External Conditioning

People's perspectives on value are influenced by the world they live in, says Meng Hsun Wu. They do not entirely determine their own behaviour; each person is a representative of where they are from. This context is formed by culture and environment, much of which is engineered by designers. It made him wonder: how are individuals forced into a mould by designed objects and an artificial environment? Meng Hsun designed this ceramic lamp to stimulate users to interact with it without being conscious of it. The object simply allows it. It is composed of grated pieces of clay, which makes the structure singularly delicate. A gentle touch is enough to break it. The lamp invites the user to deconstruct it. At the same time its appearance reflects the way it interacts with its user, both the lamp shade and the light intensity transform through usage.



### The Other Tutorial ▶

Ego is a dynamic process that formulates our conscious sense of self. It evolves through a continuously defined interaction with our surroundings, based on balancing conflicts between the individual and society. However, society today is framed by a singular structure that is geared towards constant enhancement, a clear template for individuals to improve and modify toward a superhuman. These fixed definitions become limitations in our learning processes, as they constrain personal development with one ideal scenario. How can design liberate us from this cycle? The Other Tutorial attempts to turn these societal constraints into forces of liberation. The study includes different aspects of life, focusing on appearance, expression and movement respectively. Interactions with the body, face, and limbs challenge the norm, isolate external voices, expand personal spaces, slow time, and evoke neglected experiences. It is a trigger for re-experiencing and redefining our relations between the self and our surroundings.



### Protective Underwear

Looking at the obstacles faced by the ageing population, Julia Veldhuijzen van Zanten challenged incontinence, a key problem of daily life that can negatively impact quality of life and mental well-being. Disposable adult diapers do nothing to address the emotional side of dealing with incontinence and are an unsustainable solution. By developing washable textile protective underwear, she researched the stigma of the daily living aid and how designers could re-think the experience of an aid. This topic was approached through inclusive design principles where the needs of a wider audience are considered, irrespective of age or ability and understood further using active participatory methodologies such as interviews, experience and observation.



### Pattern Understanding

This thesis focuses on patterns as the embodiment of a natural, dialogued development and as a framework for an organisation ideal. By defining the interaction between elements or parts in the design process, the focus is on the common ground instead of on individualities. The project research defines three concepts that can be applied in design practice: serendipity, hermeneutics and chaos. They are representative of design research as a creator of opportunity; they focus on transitions as keys for understanding the big picture, and highlight the design process as a non-linear development. All three framing values with the aim to create a narrative that redefines design practice and the production processes. Pattern understanding aims to bring transparency to a process, but also to its outcome. It adds clarity and adaptability to the material, the technical aspects, the production processes and the use, and makes them more adaptable.



Social Design Master

### Sustain Ability

Sustain Ability duels with the structural inability of consumerism today to offer a sustainable game plan for the production and distribution of consumer goods. Stanley Sagart has analysed the evolution of economic strategies throughout the twentieth century. He has come up with a model for production and distribution that is sustainable in terms of, firstly, the economic performance that is needed for a business to live on and generate the necessary employment; secondly, minimising dependency on raw materials without impairing economic performance; and finally, increasing the customer's purchasing power. The result is an economic model that rationalises the needs linked to production and distribution, by granting the incentives for both ends of the consumer chain. This creates social, economic, and environmental harmony. This model is then applied to the platform he will be launching, and dictates a model-specific range of furniture intended to produce user value and capital income for several hundred years.



Social Design Master

### Hitchhiking through an Uncertain World ▶

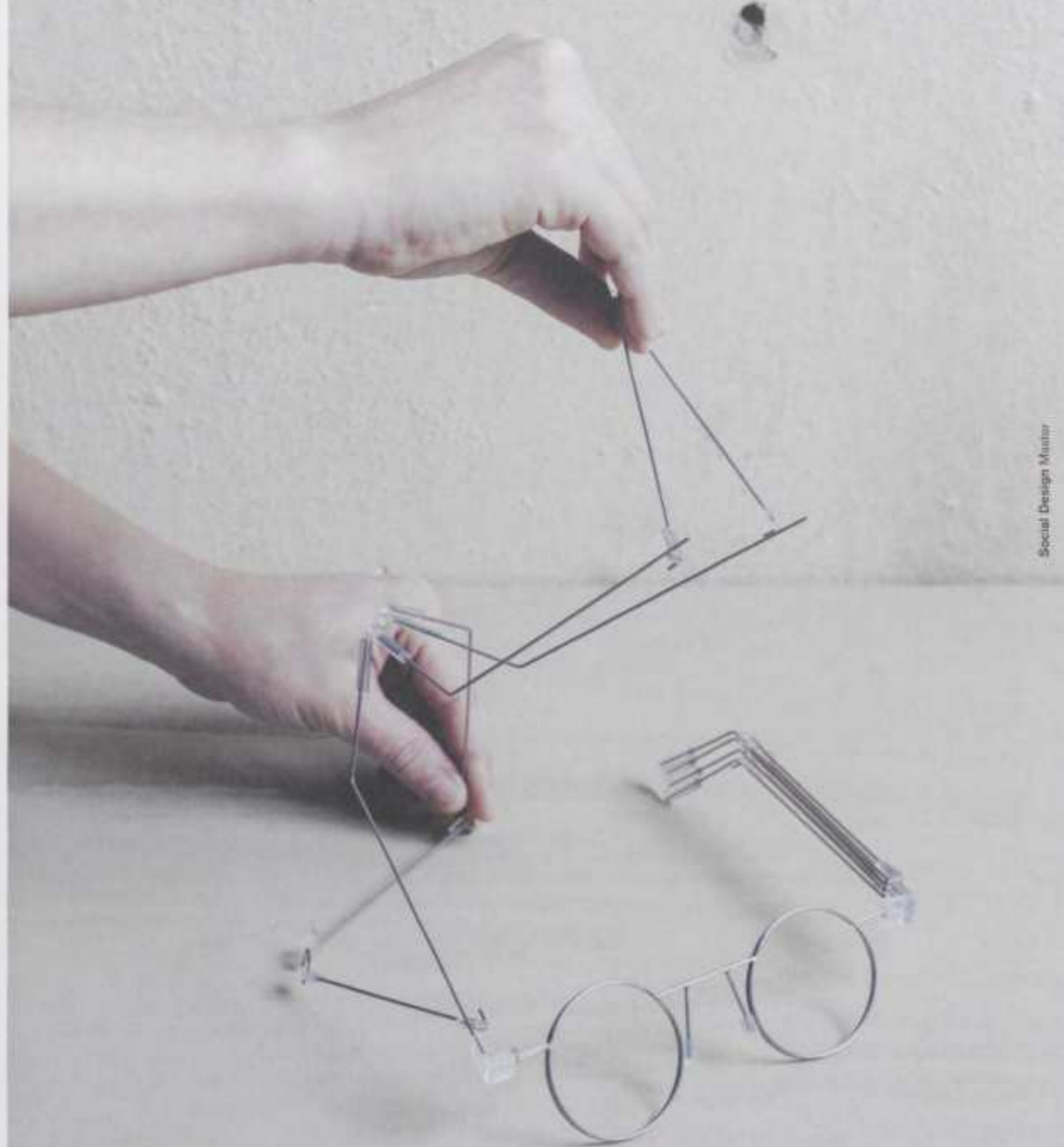
This project is a search, through design. To work on design as opposed to against it, to create a strategy to interpret our most delicate life emotions. Sophie Rzepecky investigates the potential of madness as a creative concept and working method for design. Her exploration goes against rationality, as a way of incorporating naiveté, irrationality and hybridisation. Design in this context can be explained as the freedom of artistic liberty following the rationalism of functionality. It is at once a process and an outcome, a critique and a way of making nonsense experienced. Nonsense, irrationality, frustration, and vulnerability should all be encouraged in society as having a defined and respected place. These emotions are what make us mortal, they are our most human elements, and create empathy. The research culminates in a collection of garments, a series of material renderings of the human condition and catharsis.



Social Design Master

### The Fourth Wall

In traditional theatre, the 'fourth wall' is the imaginary wall separating the scene from the audience. Corradino Garofalo believes real life can be related to a theatrical representation, and questions the role of the fourth wall. The most direct correlation between theatre's fourth wall and today's society is found within the mask. This research shows that today the mask is understood as a concept more than a physical artefact – an abstract representation of identity. The mask represents an intangible layer that connects the inner self to the outer world. This layer is flexible, adaptable and reflective. It constantly adapts to the changing contexts of our lives – just as identity does. The Fourth Wall investigates ways to harness these intangible characteristics and instill them in our daily lives. What is the potential of such a resource? Can it act as a more honest mirror of our collective identity?



Social Design Master

### Placing Gestures

This study explores the relationship between objects and gestures, examining the ongoing choreography between the two. The body is our tool to experience the space around us and engage with it, and we fill this space with the immateriality of our bodily gestures like we fill a room with material objects. Seeing immaterial actions as objects, or outcomes, leads to a different view of objects: one in which they can be regarded as facilitators of engagement, as materialising communication. Firstly, they are a tool for learning human gestures and the way these shape objects and their meaning. Secondly, they are a tool for repositioning the body in a space; a mediator between the body and the space it resides in. Finally, they are generators of gestures as outcomes, shifting the focus from use to subjectivity, from the object to the relationships it generates, to the gestures we form.

## Inside Outside

In collaboration with ...

Ask 10 students to make a table and you get 100 ideas of what a table could be. In the heart of every design is a personal vision, whether visible in the finished object or not. When this unique design is adopted by others, 'the inside' and 'the outside' are connected. Inner motives, personal qualities and sources of inspiration come together with an external need or question. The designer operates in a demanding society that is always on the move; his or her own creativity and originality are an anchor.

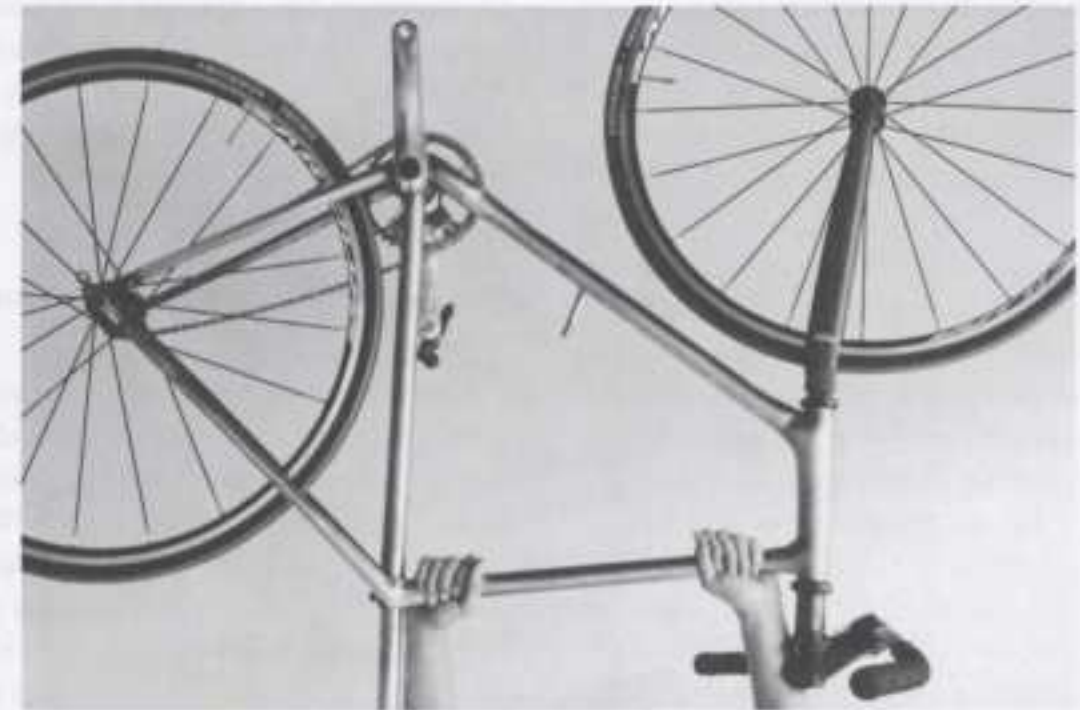
Students of Design Academy Eindhoven (DAE) engage in a dialogue with themselves, but also with the outside world – with companies, groups of people, and the topics that fill the daily newspapers. Collaborations with DAE's Friends provide an initial training ground, allowing the designer to step out of the 'design bubble' and into the real world. Personal and authentic ideas are put to the test based on external demand.

DAE believes that design is a mindset; it is more than a sum of knowledge and skills. That mindset adds value to every process, organisation,

studio or factory. Working together and drawing parallels is key. Our Friends are literally our partners in redefining design. Design is thriving and our designers embody that turbulent reality by always seeking new approaches.

"Everything suddenly gets a real context"

In 2013, DAE began a three-year collaboration with Veenhuizen penal colony, together with the municipality of Noordenveld and the province of Drenthe. Students of the Man and Leisure design department explored the town in search of their own personal challenges and inspirations. From local tourism, to the prison workshops, to mental support for those incarcerated: the students were free to pursue their own path. For Anne Pabon the choice was immediate: with a passion for metal as a material and a desire to add a positive impulse to the lives of the prisoners, she soon found her way to the metal workshop. Together with Richardo, one of the prisoners, she developed a bike that can be soldered and



Anne Pabon, Lasi\_09



Fien Dekker, Rain(A)Way

produced on site. The more complex the bike, the more soldering skills required of the maker. The bike is used as a practical exam enabling prisoners to gain recognised soldering certification. It is also available for sale to the general public, complete with the personal prison number of the maker engraved in the frame.

According to Anne, such collaborations are an essential part of a designer's training: "Everything that you think of suddenly gets a real context. You can run your ideas by real people, in realistic environments. It's very educational. During the course, you're focused on discovering your own qualities to develop the unique designer budding within. The Veenhuizen project still had room for that, but with an added factor: I had to put what I was doing into words. I had to talk about it, communicate and respond to feedback. I spoke to the prison director four or five times about my idea and discovered that he was also pleased to challenge the prisoners in a positive way via the workshop. Suddenly, they had something to lose:

a sense of enjoyment and purpose. Someone with something to lose is more responsive to the idea of responsibility. I learned a lot from the different opinions and discussions. I worked together with Richardo in the workshop; to be in direct contact with the end user keeps you sharp as a designer. It makes your design better."

"We should have a designer on our board of directors."

For Fien Dekker, designer of Rain(a)way, Waterboard De Dommel was the ideal partner to test and develop her idea. The Waterboard invited students to work with the theme 'The Wet City'. The Netherlands is known for its excellent water management, but the Waterboard must continue to prevent flooding in a changing climate, while also supplying nature, homes and agriculture with enough water. Fien joined a brainstorm session that got the ball rolling. "I worked closely together with the Waterboard in the development of my graduation project. It's a win-win situation because

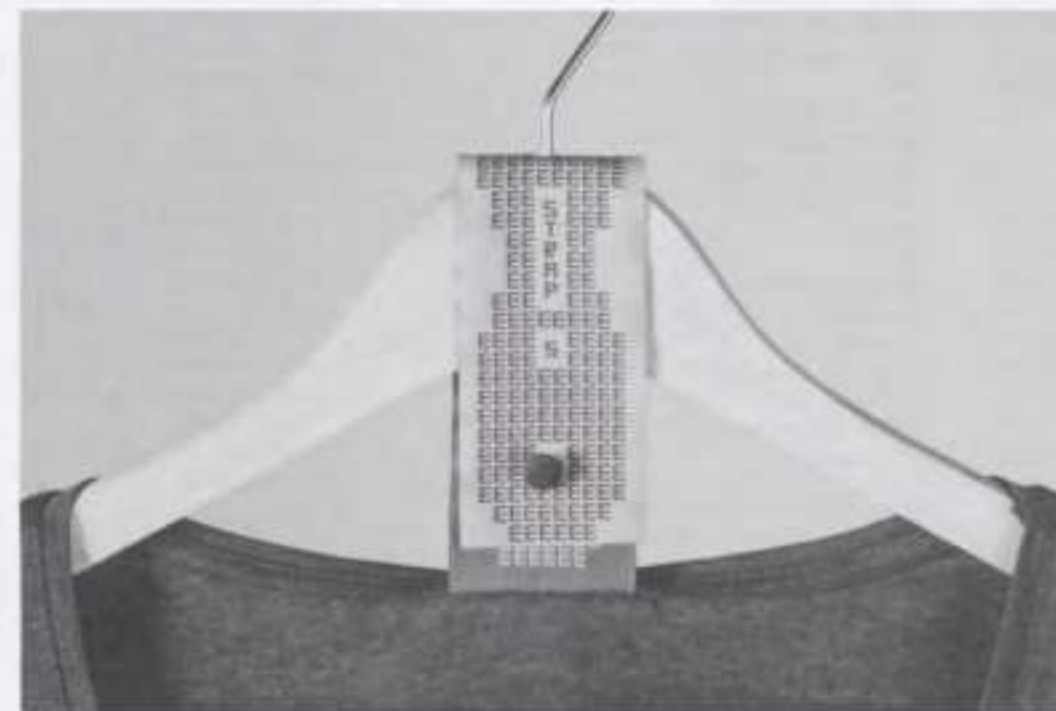
on the one hand, I gain insight in the workings of such an organisation and find out what their issues are. The doors to a world not readily accessible to designers are suddenly opened. On the other hand, they were very happy with my input. They introduced me to all sorts of important contacts within the organisation and their external network. I think that it is very valuable for an organisation like this to be surprised; to be freed from set patterns," says Fien. The Waterboard's response? "We should have a designer on our board of directors."

Fien also understands the need for a connection between the designer's 'bubble' and the outside world. "As a student, it's all about you. That's good, because you learn to trust yourself. But at a certain point you have open your eyes to the rest. Can people understand you? Sometimes it's hard enough to explain to friends outside the academy what you're working on. But it's important to do that. Waterboard De Dommel had some very critical practical questions, and these improved my design. That is when the world of concepts and ideas gets a reality check."

"Learning is having the freedom to fail"

In these collaborations, the students are allowed the space to learn and fail. He or she is not quite a designer yet and needs to be able to blossom or take a wrong turn now and then. Teachers and students work with our Friends for half a year, focusing on a specific research question, determined in conjunction with the teachers. The academy cannot promise a real output – that would deny our alumni interesting projects. It's all about defining and redefining the question and available opportunities – a valuable end in itself.

This year, marketing manager Caroline Evers of EE Labels ([www.eelabels.com](http://www.eelabels.com)) asked the question: "What is a label?" Students devised labels that doubled up as a storage bag for clothing, or that could be attached to a clothes hanger. Caroline explains: "We are a product and consumer-focused organisation. A label has to communicate a brand, while also adhering to a range of quality and legal requirements. Our studio is well equipped to design such labels. But to innovate and surprise the customer with unexpected applications or materials,



EE Labels

you need people that are able to think out of the box – people from outside with a fresh perspective. Because DAE students are so free in their thinking, they present innovative concepts unlike anything done before. Of course a few ideas may be less solid – but that's all part of the freedom." For EE Labels, the friendship with DAE is valuable, especially as a smaller business without large R&D resources. "The students can inspire and surprise you. Working together with DAE is a way for smaller businesses to innovate. You're also in the heart of Dutch design and its network, which can bring new clients and good staff. Former students now working for design brand Vij5 recently got in touch with us to develop and produce terry cloth in combination with linen. It's great that you can help each other via existing contacts. Our current creative project manager for EE-Exclusives is a former DAE student."

In the 2013 – 2014 academic year, students and teachers worked together with the following Friends:

Man and Communication with  
**EON**  
Man and Identity with  
**Swarovski**  
Man and Identity and  
Man and Leisure with  
> **Veenhuizen**  
Man and Identity with  
**Van Engelen & Evers (EE Labels)**  
Man and Leisure with  
**Cosentino**  
Man and Living with  
**Woonbedrijf**  
Man and Public Space with  
**Waterboard De Dommel**  
Atelier 3 with  
**Canon**  
Contextual Design, Information  
Design and Social Design with  
**NS**

In addition, there have been numerous one-off collaborations with other companies and (government) institutes.

Thanks to our Friends for their long-term contribution and the opportunity that this gives our students to reach new heights.

Friends and Funders 2014  
**Allaxis**  
**Bruns**  
**Canon**  
**Catharina-Ziekenhuis**  
**Cosentino**  
**Ecco Leather**  
**EON**  
**Forbo Flooring**  
**Gemeente Eindhoven**  
**GGzE De Grote Beek**  
**Keep an Eye Foundation**  
**Lecturis**  
**NS**  
**René Smeets Fund**  
**Swarovski**  
> **Veenhuizen**  
**Van Engelen & Evers**  
**Vescom**  
**Waterboard De Dommel**  
**Woonbedrijf**

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Only those models specifically  
 invited to pose for photographs of the  
 graduation projects are credited. In  
 cases where a model is not credited,  
 the person depicted is either the  
 designer or one of the people working  
 on the set.

**Printing**

Lecturis, Eindhoven

**Paper**

**Covers**  
 Pop/Set Parelgruis, 120 gr  
 Circle Gloss, 115 gr  
 Formosa Grigio, 140 gr  
 Maimero Schiste, 145 gr  
 Grijskarton, 400 gr  
**Inside**  
 Fluweel 1.5, 120 gr  
 Bengali Roos, 65 gr

**Typeface**

Berthold Akzidenz-Grotesk Pro

**Graduation 2014 Show**

18.10. - 26.10.2014

**Creative Director**  
 Thomas Widdershoven  
**Art Direction & Design**  
 Jan Koninga  
**Assistant curator**  
 Bas van Raay  
**Project Manager**  
 Tessa Lantinga  
**Communications and PR**  
 Hilde van der Heijden  
**Online Communications**  
 Rene van Bielebergen,  
 Gabrielle Kennedy  
**Construction Manager**  
 Mark van der Gronden  
**Technical Support**  
 Hoevenaars  
**Facilities Manager**  
 Caroline Wierdix  
**Catering**  
 Kinny's Kitchen

**Exhibition**

**Sense Nonsense**  
 Van Abbemuseum, Eindhoven  
 18.10. - 09.11.2014  
**Curator**  
 Thomas Widdershoven,  
 Jan Koninga  
**Curatorial team**  
 Agata Jaworska, Ina Hollmann

**Awards****Melkweg Award**

The Melkweg Award is awarded to  
 honour truly unique talent. The winning  
 graduation project is highly original  
 and full of potential. The winner  
 of the Melkweg Award receives a  
 sum of € 2.000 (and eternal glory).  
 In addition to the prize money,  
 the winner receives support from  
 Chamber of Commerce to develop  
 a business plan.

**Keep an Eye Grants**

The Keep an Eye Grant is an incentive  
 of € 11,000 which was created  
 specifically for DAE students to ensure  
 that projects made by these talented  
 young graduates do not run aground  
 for financial reasons. Every year, a  
 panel of judges decides which four  
 graduates will receive a Keep an Eye  
 Grant. The Keep an Eye Grant is  
 funded by the Keep an Eye Foundation,  
 www.keepaneyeye.nl.

**Connect(r)ing**

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.

**René Smeets Award**

The René Smeets Award, named after  
 the founder of the school, is awarded  
 to the student who attains a high  
 degree of professionalism both in the  
 development of the design process  
 and the end result of the graduation  
 project. The student has worked  
 together with manufacturers and the  
 product is potentially feasible. The  
 winner of the René Smeets Award  
 receives a sum of € 2.000 (and  
 eternal glory). In addition to the prize  
 money, the winner receives support  
 from Chamber of Commerce to  
 develop a business plan.

**René Smeets Fund**

Canon Nederland  
 DAF Design Center  
 Designlink  
 Drukkerij Lecturis  
 Koninklijke Mossa  
 Philips  
 Chamber of Commerce

**Gijs Bakker Award**

The Graduation Show 2014 features  
 the first edition of the Gijs Bakker  
 Award for excellence in design  
 research.  
 Gijs Bakker has been a driving force  
 behind the human-centered and  
 contextual approach to design, which  
 has established DAE's reputation

as one of the leading international  
 schools of design. He first headed the  
 bachelor department Man and Living  
 (1987-2003), before he took on the  
 task of setting up the master's course  
 in 2000. Bakkers prolific design  
 practice and his dedication to teaching  
 soon attracted ambitious master  
 students from all over the world. He  
 stimulated students to look beyond  
 the boundaries of their own cultures,  
 tastes and experiences. Through  
 his teaching he positioned design  
 as a form of cultural research and  
 research as an integral part of design.  
 This legacy still characterizes the  
 programme today, two years after he  
 said his final farewell to the academy.

**Friends of the Academy**

Alaxis  
 Bruns  
 Canon  
 Catharina-Ziekenhuis  
 Cosentino  
 Ecco Leather  
 E.ON  
 Forbo Flooring  
 Gemeente Eindhoven  
 GGzE De Grote Beek  
 Keep an Eye Foundation  
 Lecturis  
 NS  
 René Smeets Fund  
 Swarovski  
 > Veenhuizen  
 Van Engelen & Evers  
 Vescom  
 Waterboard De Dommel  
 Woonbedrijf

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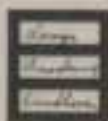
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