

DESIGN

**PORTRAITS HUMAN NATURE,
DESIGNING THE EQUILIBRIUM**
Simone Post, Rubdish, Materia,
Koert van Mensvoort + 7 others

GUIDE Jacco Bregonje, VANTOT,
Maarten Olden, Richard Hutten,
Simone Tertoolen + 250 other
NL designers and brands p.70

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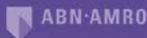


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Designing Nature

Nature, preferably revamped nature, is hot. Lately, I've been running into nature as a theme more and more frequently, like the theme of the Dutch Annual Literature Week, Nature, we are a part of it, or the Coded Nature exhibition by Studio Drift at the Stedelijk Museum Amsterdam. Sometimes it is seen as something that we are leaving behind us, or as something we should learn to view from a different perspective.

Mother Nature is distancing herself from her offspring, and we will have to build up a new relationship with her. In any event, nature no longer needs to be associated with feelings of guilt, pollution, and a desire for something that is being lost. There is a new kind of optimism that I am keeping a close eye on: nature is something that is in development, something that modern human beings should approach from a different angle, something we can control and, if necessary, adapt to the needs of our times.

Nostalgia for unspoiled nature? Not for Sanne van der Beek. In her essay Getting rid of that bit of unspoiled green she writes that we should learn how new technology can help us in our relationship with nature: "a battery hen with a VR headset might be something that feels unnatural according to traditional standards, but it is something that fits within a new concept of nature according to human standards" (p.36).

The theme of 22nd Triennale di Milano next year is Broken Nature, Design Takes on Human Survival. It might sound heavy, but it also carries in it the promise that designers have the ability to bring nature and humans closer together. Possibly on another level and not as it once was, but still, there is hope. The theme of the Triennale di Milano in 2019 was our source of inspiration for the theme that we chose for this edition of The Dots: Human Nature, designing the equilibrium. A title that can be interpreted in two ways: human nature as in character, and as in nature seen from a human perspective.

The nature of humans, homo sapiens, has ensured that, from the very beginning of our existence, we have had an irreversible effect on nature. Only recently has that effect been mapped out and are we becoming aware of the power that we have over nature. For many years, Dutch designers have known that nature is an ambiguous fact for humans; we are part of it and, at the same time, we are able control it. Designers feel called to assert their influence; just as Baron von Münchhausen pulled himself out of the swamp by his own hair, we humans can do the same.

For The Dots, I have selected eleven such Dutch designers and companies on the basis of the Human Nature, designing the equilibrium theme, who are portrayed by journalist Viveka van Vliet and photographer Boudewijn Bollmann. The pragmatism of this group of designers is both hopeful and touching. What stands out is the diversity of themes and sectors in which the designers operate; for example, Koert van Mensvoort designed an ECO coin, a coin that can rebalance economy and ecology (p. 28). Under the name SUN+, Buro BELÉN researched how people can better protect themselves from a sun that is increasing in power, but, at the same time, use sunlight to their advantage (p.12). The story that makes the most lasting impression is that of Bas Timmer. He designs and produces clothing made

from residual materials from the textile industry for the homeless and refugees. The pressing need for this has caused his company to grow to 73 employees in four years (p.10). Nienke Hoogvliet uses algae to make textiles, a sustainable potential for one of the most polluting industries (p.34). And a final example is Rubdish, a collaboration between designer Diederik Schneemann and photographer Aldwin van Krimpen, who empty rubbish bins, carefully clean the contents, and arrange it to make up seemingly exquisite dishes, which they carefully photograph (p.18). And also read the other six articles, featuring Materia, Wendy Plomp, Plastic Whale, Carolijn Slottje, Simone Post, and Social Label.

In many cases, rubbish is a source of inspiration and the new gold. All eleven designers and companies will be interviewed live on 19 April and exhibited all week at Design Language (p.57, no.11).

You will find the guide to all Dutch designers and companies in Milan on page 50, illustrated with three interviews with designers who each influence the industry in their own way: Jacco Bregonje, Maarten Olden, and VANTOT. What stands out this year is the growing number of umbrella presentations, such as those of Masterly, Ventura Centrale, or newcomer BAR ANNE. An ever-growing group of designers and brands is taking part in the Salone. Another must-see is the collaboration between Italian craftspeople and Dutch designers in the HOW&WOW – cooperazione! presentation (p.51, no.04), right next to Dutch Invertuals, which should also never be missed.

David Heldt

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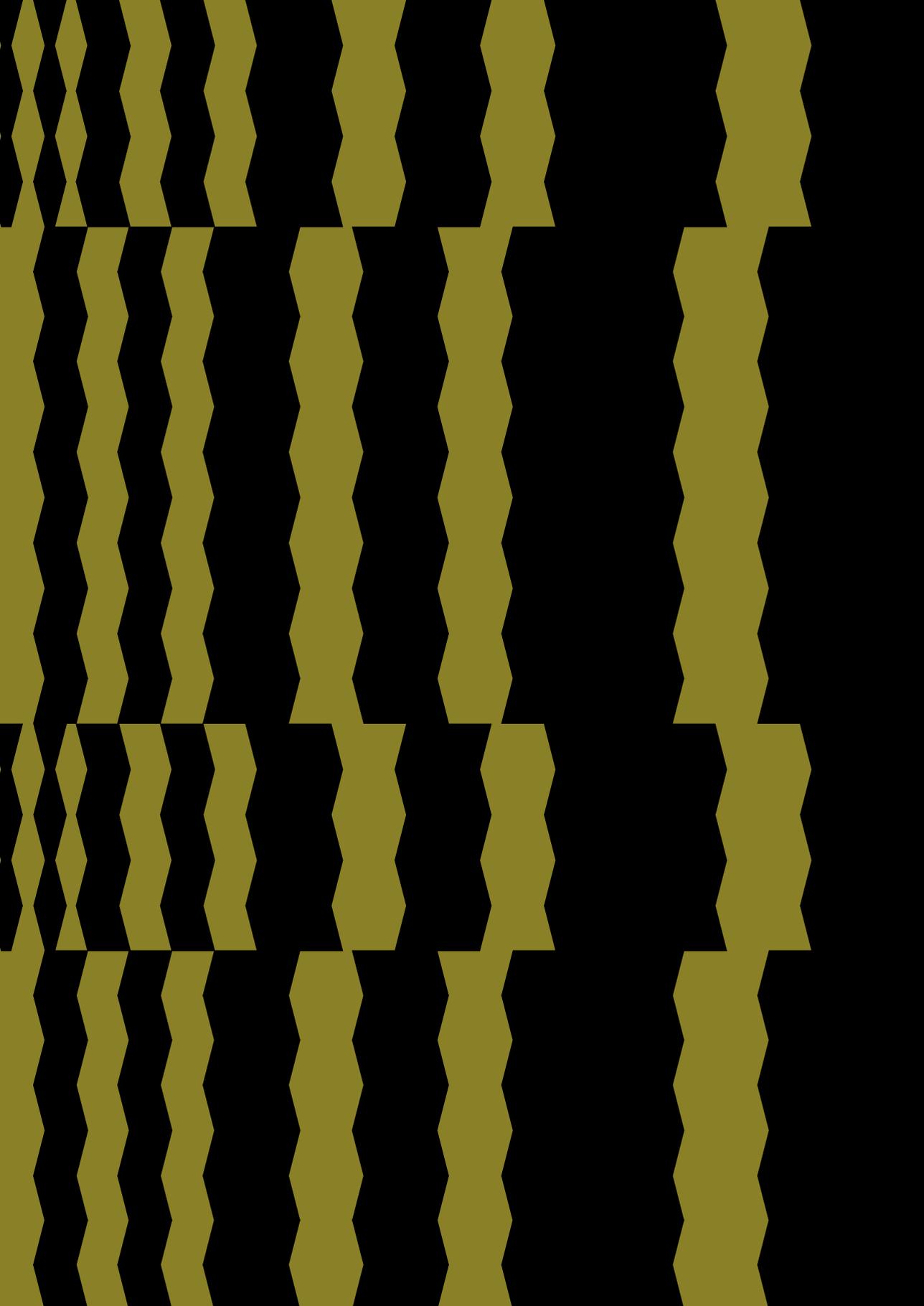
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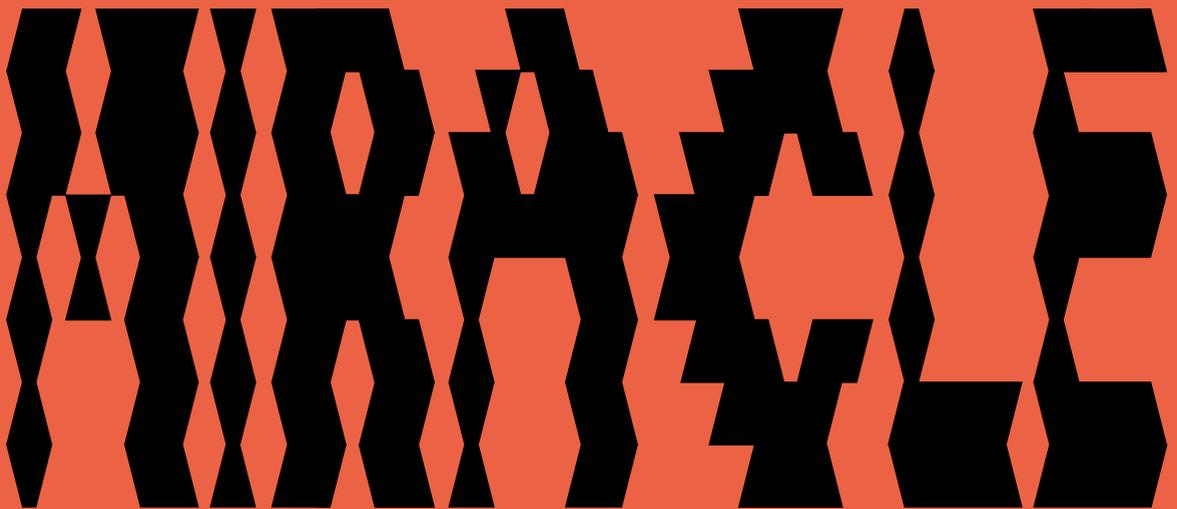
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Bas Timmer Sheltersuit

Keeping the world warm

It was the tragic story of the homeless father of his best friend who died of hypothermia on the street that led to the design of the first Sheltersuit in 2014. Fashion designer Bas Timmer still manufactures this famous combination of a coat, a sleeping bag, and a storage bag that makes it possible to survive in harsh weather conditions. Dutch 'humanitarian startup' Sheltersuit Foundation has undergone unprecedented development. Timmer's very ambitious life goal: 'Keeping the whole world warm. I still have plenty of time to succeed; I am only 27 years old', he says.

Text by Viveka van de Vliet
Portrait by Boudewijn Bollmann

'It's weird that we have a gigantic textile industry and every day millions of garments disappear into the incinerator, but we cannot even keep people warm. The fact that we cannot protect human lives is a world upside down', activist Timmer rightly says.

The entrepreneur and designer set up the first fashion brand in the world that only has one goal: to keep everyone warm. With Sheltersuit Foundation, which is committed to keeping homeless people and refugees sleeping out in the cold warm, Timmer wants to create global awareness for homelessness. He also hopes that we will change to an economic system in which the rich provide better care for the poor.

From the design world to the 'real' world, the Sheltersuit Foundation is now finding its way across the rest of the planet. In the Netherlands, 1300 Sheltersuits have now been distributed to homeless people. Around 1100 Sheltersuits specifically produced for children were recently distributed in refugee camps on Lesbos. The operation, in collaboration with Movement on the Ground by Johnny de Mol and the WakaWaka Foundation, raised 400,000 euros through crowdfunding. Earlier, Timmer handed out one hundred Sheltersuits to homeless people in Milan during the Salone del Mobile. He won the Public Choice Award at the Dutch Design Awards 2017 and the German Design Award 2018. 'It proves that we are not just a fun little project', says the designer about the appreciation.



Together with designers such as Dave Hakkens and Boyan Slat, Bas Timmer belongs to a generation of young designers who want to change the world and make it more beautiful with their convincing ideas, passionate drive, and innovative solutions for the future. Timmer does this by designing a durable and free sleeping bag that protects homeless people from the cold. But there is much more than that. Four years later, his startup broadened and professionalised. The Sheltersuit Foundation is located in an industrial multi-company building in Enschede, where Sheltersuits are made from upcycled and recycled materials from companies in the social clothing factory. The team, including former refugees, is led by confection specialist Ahmad Shasho, status holder from Syria. Nineteen people who began as volunteers now have permanent work; the Foundation counts 72 employees in total.

We offer people not only work, but also good working conditions, self-esteem, enjoyment, and the motivation to make something for people whose lives are even harder', says Timmer. In order to further broaden its activities, the foundation has launched a spin-off: the Sheltersuit Factory. In this social clothing

factory, fashion is created with responsible business ethics by clothing professionals who have fled from war zones, interns, volunteers, and people 'with a distance to the job market'. More commercial apparel is being produced successfully for fashion designers, companies, and other organisations, including custom clothing, bags, and promotional gifts. The professionals provide guidance and training to increase the employees' chances of a paid job at other companies. The proceeds of the Sheltersuit Factory contribute to the goal of increasing the employees on the payroll and to the production of the famous Sheltersuits that will be sent to places where they are most needed.

sheltersuit.com ■

This interview belongs to the project Human Nature, designing the equilibrium. Part of this project are live interviews and an exhibition during the Milan Design Week.

Find Human Nature exhibition and live interviews at p.58 no.13. ■

Relaxing in the sun on an all-too-rare hot summer day in Amsterdam, Brecht Duijf and Lenneke Langenhuijsen - who together comprise Buro BELÉN - had an one of those direction-changing experiences. “We were irritated by our sun cream, and it got us thinking,” says Brecht. “We wondered, what other ways can we find to protect our skin?”

Text by Jane Szita

Portrait by Boudewijn Bollman

Brecht Duijf & Lenneke Langenhuijsen Buro BELÉN Shades of the Future

That was the origin of the Sun+ project which the duo is unveiling in Milan, and which is based on the extensive research with which they tried to answer their original question. “Recently, the sun has been seen as an enemy,” says Lenneke. “We wanted our project to be a more positive take on sunbathing. After all, although UVA in particular is dangerous as it can cause melanoma, UVB - even while it can contribute to other forms of skin cancer - allows us to produce vitamin D, which is essential for good health and helps prevent everything from depression to cancer.”

Sunscreens have their own health issues, adds Brecht: “If you use above factor 8, your body can’t access the vitamin D.” Plus, they cause environmental damage by form-

ing a film on top of the sea, which prevents the sea life beneath from receiving nourishing UV rays.

Sun+ is therefore an attempt at a more nuanced approach to sun protection from the two designers, who are known for their textiles and who like to call themselves “materializers”. “We like to collaborate with materials,” says Brecht. “We try to get the best out of them - in functional as well as aesthetic terms. In particular, we try to use non-harmful materials.”

In this project, for example, they use biopolymer instead of the usual polyester (which breaks down in sunlight) to make the parasol, capitalizing on its ability to block the bad rays and to let through the good

rays. “After 20 minutes under this parasol, you have your daily dose of vitamin D but none of the harmful UVA radiation,” says Lenneke.

A sisal shade is another solution, a kind of versatile screen which is 20cm thick and gives a beautiful play of light and shade, while protecting its users from the most harmful rays, but not the therapeutic effects of sunlight. In a similar vein, a tent made from open-weave wool again offers protection while allowing for vitamin D absorption. “Silk and wool offer skin more UV protection than plant fibres,” says Brecht. “That’s why we used silk to make our airy wearable - a sun-hat that covers the body in a light and floaty way. Perhaps it could offer a lighter alternative for women who want to remain covered, but still enjoy sunlight’s benefits. We are curious to see how different cultures will react to our designs.”

The project represents two years of research, although the duo are first to admit that their approach is essentially to tweak existing designs. “Our products are a combination of things that are already there and new materials,” says Brecht. “We want them to blend in with everything that already ex-

ists.” She points out that this makes them easy to implement, “especially the parasol, which is suitable for a business to use during employee lunch breaks. It’s quite close to the existing reality, but we have replaced a harmful material with a non-harmful one, while allowing those who sit under it to enjoy the benefits of vitamin D.”

Seen in an outdoor setting at Milan, the designs evoke a summery feeling - the result, Brecht adds, of “seeing the sun as an inspiration. We all love it after all. It’s the origin of life, a really basic thing. When you rethink it in all its aspects, a new world opens up.”

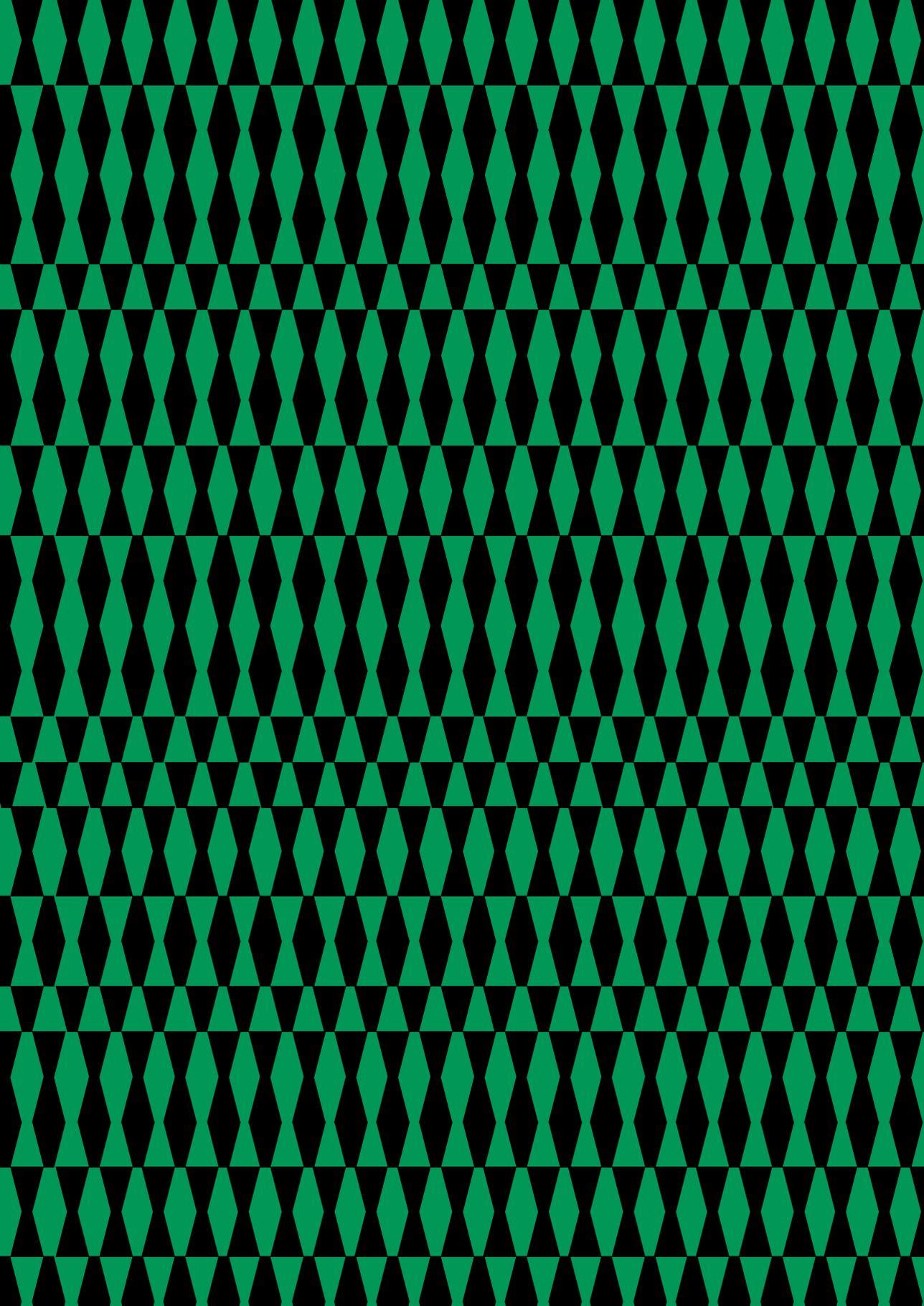
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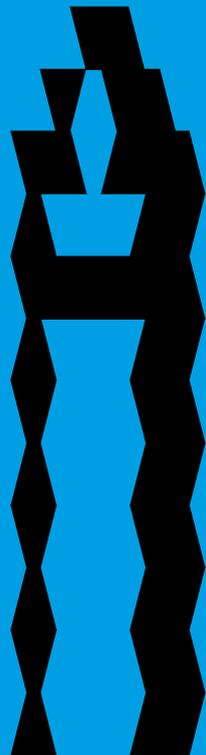
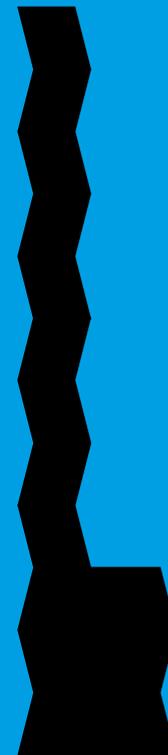
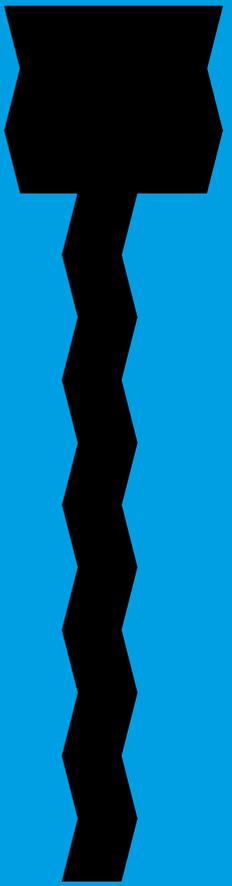
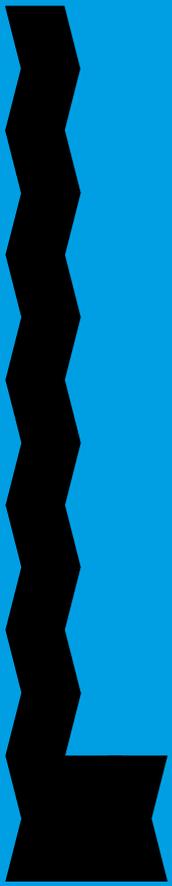
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Find Human Nature exhibition and live interviews at p.58 no.13.

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Product designer Carolijn Slottje looks at how nature designs itself. She uses the same rules and design language by combining handicraft with nature. With the special edition of the Quilt Garden, Slottje brings the nature around the stone courtyard of the Palazzo Francesco Turati in Milan to life.

Text by Viveka van de Vliet
Portrait by Boudewijn Bollmann

Carolijn Slottje Quilt Garden



This year the covered arcades around the courtyard of the palace resemble a tropical jungle. The lush green Quilt Garden, which graces the Dutch pavilion Masterly, consists of a room divider on which hand-quilted fabrics of organic material are arranged in hexagonal shapes. Together these carriers of nature that exactly mimic the earth and the roots form a wall in a pattern that resembles a honeycomb. They are equipped with fresh green plants and embroidered insects such as beetles and aphids.

People from a sheltered workshop in east Groningen, a few students, and two employees of Slottje's studio carefully manufacture this felted material. This way everyone makes a bit of money. No two fabrics are the same because everyone leaves their own mark on the piece of work. 'After all, nature does not come from an assembly line or a 3D printer either', says Slottje.

Born into a family of scientists, Carolijn Slottje became fascinated at an early age by the way nature innovates, adapts, cleans, recycles, and constructs. 'Compared to nature, we are somewhat blunt and straightforward', says Slottje. So she looked at and learned from super-intelligent nature, which shows an abundance of facets, materials, shapes, and patterns. 'As a creator of concepts, structures of ice flowers can inspire me to produce fine lace or root systems to experiment with new techniques.'

'People sometimes forget that they themselves are part of nature, that they feel happy there, but they spend most of their time indoors', says Slottje. 'Their laziness is fed by worry-free maintenance contracts for plants that only need to be watered or dusted once a year. The Green Walls in plastic bins that you can place at home or in the office only represent something once the vegetation becomes very luxuriant.'

So what is her ambition? The designer wants to bring nature closer to people by demonstrating how nature can manifest itself in our lives in a special and poetic way. Take, for example, her still immensely popular Air plants that continue to spread across Germany, France, Denmark and further across the world. The plants, which resemble refined hanging jellyfish, do not need soil. Outside they extract water from the

humidity in the air and rely on other plants to grow, indoors you occasionally spray them with water and hang them in oval openwork structures, which are knitted by hand by a fair trade workshop in Sarajevo.

'A lot has already been said about health and clean air', says the designer. 'With my visual language and plants I want to create an environment in which people can relax and want to take care of their plants, in the same way that they love a pet or a piece of art they've purchased.'

She's already managing this very well. Slottje, therefore, thinks that awareness is growing, and people are bored with the impersonal Ikea house. 'It is convenient in use, but we have no connection with it. The need for an interior that says something about our character is increasing. Logically, we want to collect plants around us that restore contact with nature and with which we have a special and lasting bond. In this way, my work is much broader than just developing a new product', says Slottje.

carolijnslottje.nl ■

This interview belongs to the project Human Nature, designing the equilibrium. Part of this project are live interviews and an exhibition during the Milan Design Week.

Find Human Nature exhibition and live interviews at p.58 no.13.

Find Quilt Garden at p.71, no.21. ■

Diederik Schneeman & Aldwin van Krimpen Tasty Rubdish

The origin of materials and waste flows play an important role in the work of Diederik Schneemann. The designer's latest conceptual project, in collaboration with photographer Aldwin van Krimpen. Rubdish is a transformation of Rotterdam waste that finds its way back to your plate. Two 'rubdish chefs' serve us tempting dishes that make us think.

Text by Viveka van de Vliet
Portrait by Boudewijn Bollmann

A designer like Diederik Schneemann also has a creative brain that finds solutions for our mountain of waste. He gives a twist to the negative connotation that sticks to waste by shedding light on the possibilities and beauty of the material.

To reinforce the intended image, he asked photographer Aldwin van Krimpen, whom he knew for, among other things, his beautifully stylized food photography. Together they wandered through Rotterdam like beachcombers looking for ingredients

for their dishes. In particular from sections of no man's land like crash barriers and the banks of the 2nd Maasvlakte, but also from waste bins on Metro platforms or skips, they collected garbage bags full of rubbish. They sorted food packaging, wrappers, PET bottles, cola cans, and frayed pieces of polypropylene rope. Waste with a story, like an opened 'water emergency bag'. Does the bag come from a refugee boat, from someone in need? And will there be more little plastic balls than sand grains on the 2nd Maasvlakte in the near future? Mise en place the waste was polished, planed, melted, and processed into dishes that will premiere in the Future Dome in Milan.

The presentation resembles a pop-up five star restaurant where the designer and the photographer serve tasty dishes on floating tables with white starched table linen. The Rubdish menu consists of an arty *nouvelle cuisine* dish, an étagère with desirable chocolates, an attractive ice cream coupe, and a main course with a disassembled and styled vacuum cleaner in strange colour combinations. The perfectly composed waste finds are portrayed in an artistic and graphic manner in the same attractive style. For example, each of the approximately twelve dishes consists of a triptych: a photograph of the location where the waste was 'harvested', one of the waste as an artwork of ingredients, and a final photo of the actual dish.

Even though Schneemann is presenting at the Salone del Mobile for the third time,



with Rubdish the two creatives feel like outsiders in Milan's furniture designmecca. 'We create striking and flavoring images with local raw materials. These are alienating and therefore attract your attention. They may allow you to dwell on it or think about it. What that is, is personal; we leave it to the viewer.'

The designer's other projects also tell of the origins of materials and products, which he gives a new life and a new story. The idealistic social recycling project A Flip Flop story, with which he became known in Milan in 2011, also deals with waste flows. In this project, the designer demonstrated that you can make gallery objects and commercial products from the 30,000 kilos of plastic slippers that wash up on the beaches of Africa every year (detail: mostly traditional pink and blue). The design objects were sold at Polls Potten design shop. In that way, they supported the local community in Senegal, where craftsmen produced design products from washed-up slippers.

In 2013, Schneemann presented 3D printed Mash-ups. With the 3D printing techniques that were rapidly evolving at the time, he produced new designs with elements of

design icons, such as a lamp from forged fragments of Luigi de Ponti's Bialetti percolator, the Peugeot pepper mill, the bird of Michael Graves' whistling kettle for Alessi, and an ear from Richard Hutten's Domoor cup. A project that raises questions about the meaning of copyright in combination with 3D printing.

And now with Rubdish, Schneemann and Van Krimpen want to show interesting and attractive dishes that are compiled in the Rotterdam Rubdish Cookbook, and will hopefully also find their way into galleries and private collections or lead to new exhibitions elsewhere.

studioschneemann.com ■
aldwinvankrimpen.com ■

This interview belongs to the project Human Nature, designing the equilibrium. Part of this project are live interviews and an exhibition during the Milan Design Week.

Find Human Nature exhibition and live interviews at p.58 no.13.

Find Rubdish at p.63, no.17. ■



Wild Coast Tented Lodge

an interview with Olav Bruin
and Bo Reudler
by Gabrielle Kennedy

The southern coast of Sri Lanka is rugged territory – the wind rushes over steep jagged cliffs that fall down to the rough Indian Ocean. The landscape is entirely dictated by the elements – massive boulders, some eighty meters in diameter, termite mounds, sprawling ponds, and low bushy vegetation. Wild beasts outnumber human-beings who come to the furthest points of the island mostly for the leopard, elephant and wild boar safaris in Yala National Park.

Back in high school Bo Reudler (designer from ArtEZ) and Olav Bruin (architect from TU Delft) made a pact to one day work on a dream project. “In some ways we started sketching our ideas two decades ago,” says Reudler. “We know each other’s work and thinking so we always had a good sense of how it could come together.”

Their first collaboration - Wild Coast Tented Lodge – is a 36 room safari camp in Sri Lanka. The project entailed accommodation pods, welcome pavilion, restaurant, bar, infinity pool, library and spa. Glamping has become the city-dwellers outdoor holiday expectation, but Wild Coast Tented Lodge

takes the phenomena back to a time when luxury travel was more a lifestyle than an escape.

And although Sri Lanka, a former Dutch colony, was never on Bruin of Reudler’s radar, the path to the Wild Coast Tented Lodge project was a serendipitous one. Back in 2007 Bruin was expatriated by an architectural firm to Thailand where he worked for 2 years alongside landscape designer Louis Thompson. Thompson was later sent to Sri Lanka for an assignment that eventually got axed. He decided to stay and set up the company Nomadic Resorts. Bruin was a part of it from the start and they called Reudler in to collaborate on the Wild Coast Tented Lodge project for all the interiors.

Many of the final designs for the lodge had been in the prototype stage for some time. “We won the pitch specifically because of the tent,” says Bruin, “but we already finished this design before the pitch so the order was certainly skewed. We were looking for a client to build our plan, and they were looking a for designers with a big idea.”

The client, Resplendent Ceylon, specified from the start that they wanted a resort that explored a very different relationship with the natural ecosystem than is usually the case with large-scale, high-end accommodation facilities. The design had to have a light footprint because the region, the Yala National Park, is an official buffer zone – an area with restricted construction laws and stringent sustainability standards.

“You always read so much negativity in the media about religious difference and clashes, but when you are connected, living and working with true diversity, a genuine understanding just develops”

The Nomadic Resorts pitch was a complete pack. Every detail of the project from materials to construction, daily energy usage and waste removal was considered. The long-term sustainability vision, local landscape design as well as all the lighting and furniture were all part of the early planning. “The short lines of communication between our whole team meant that we could really control and handle progress well,” Bruin says.

From a distance it is not even possible to discern the manmade dome-shaped structures from the natural shapes and boulders that pepper the coastline. Most of the visible organic forms are accommodation units that work as a system - all prefabricated and assembled onsite, which limits interference with the immediate environment. “Our proposal minimized the often damaging effect construction can have on the region,” says Bruin. “Construction involved no pouring of concrete, and the whole site can be disassembled and removed.”

Third team member, Louis Thompson managed the construction site - employing, training and overseeing local tradespeople and craftsmen. “It is a fisherman’s village



so most people work in fishing or in the salt mines,” Bruin says. “We trained 60 local young men up and they became experts at weaving the bamboo for the inside roofs, and lacing the tent sheaths properly. It all has to be done in a very particular way so it essential to have a skilled and committed team.”

This local community of workers was religiously diverse. “During Ramadan Muslims could not work during the day so they would arrive at sunset and work from 7pm until 2am then go home to sleep,” Bruin



says. “The Buddhists just continued work as normal, except for the Poya days with a full moon. There were never any issues or resentments. You always read so much negativity in the media about religious difference and clashes, but when you are connected, living and working with true diversity, a genuine understanding just develops.”

The pre-fabricated double-layered tents are clad with a fully recyclable PVC coated polyester membrane. Assembling requires intricate lacing-up across a steel

frame that keeps the two layers slightly separated for insulation. The outer material lasts 20 years and can withstand 150 km hour winds, and the outer most layer can also be returned to the factory and recycled. The steel frames can all be disassembled.

Reudler’s interiors were mostly made in Indonesia and were guided by the form of the tents, which reminded him of old-school airships. “Airships anchor temporarily,” he says. “I used this as a metaphor for the very light footprint character of the tents,

which in turn inspired the look and feel of the interior.”

Stepping inside a tent takes you into the world of Jules Verne - the father of modern science fiction. “It is a nod to the whole steam-punk movement,” says Reudler, “a movement of people who aspire to live in a time when there where there were still worlds left to discover ... you can see from the details the relation to travelling in a more romantic age.”

Throughout, all the technical surfaces are visible, the pipes are exposed, and the way everything works is not hidden behind

“There is an AC box, visible (copper) pipes and an on/off switch.”

All the copper fittings were imported from India. “It is material that ages in a really beautiful way,” says Reudler. “Iron rusts, but copper oxidises so only the outer layer becomes green. We only wanted to use high quality materials that age beautifully and which are low maintenance. The disadvantage of using copper throughout is that it is not renewable, but it can be endlessly recycled and doesn’t lose its quality.”

All the wood was sourced locally, including the main reception chandelier



smooth or inaccessible surfaces. “I was always attracted to this sort of tangible, post-digital aesthetic” says Reudler. “Everything is intuitive, low-tech and easy to repair. A lot of the objects are campaign-inspired like the foldable chairs and tables.”

There are also none of the maddening bathroom tap designs hotels tend to prefer that leave guests muddled, stressed and shivering on the phone to reception. There are simply two taps - hot and cold. Find your balance and presto.

“And no remote control lighting that you need a manual to operate,” adds Reudler.

– a complex seven-meter long entwine of branches grown awry in the wild. “We covered it in sheet copper and suspended it from the highest point of the ten meter high dome ceilings,” says Reudler.

The tables in the restaurant come from slabs of wood sawn off a naturally-felled tree with a 1.5 meter diameter trunk from the client’s other property. “Unfortunately we did not have the right machines to cut it in one sheet so it is assembled from a series of planks,” says Reudler.

The seating is made from mud bricks using elephant dung as a binder with a lin-

seed and beeswax coating so nothing stains clothes. The wooden roof shingles were reclaimed from Thailand and will grey over time to resemble the colour and textures of the rock outcrops dominating the terrain. Local quartz adds some bling to the reception and bar areas.

“This way of using materials from the top layer of earth is called adobe architecture,” says Reudler, “Sand, clay and earth are the main materials in the vernacular architecture typical across Sri Lanka. “We like to look back at what was originally used as a building material in the country. That was a big motivation, and of course it becomes much more sustainable this way.”

“The extra ponds are intended to attract local wildlife that is welcome, but well-considered. “All the tents are put on pedestals to keep out the crocodiles”

The infinity swimming pool flows around and in between the main bar and the restaurant, which are connected via a bridge. “It was important to get the balance right between open and closed spaces,” says Bruin. “If you look from a distance at the facades of the erected structures there is a rough balance between volumes and vacancies, which coupled with flowing water is the core of feng shui principles.”

“The whole process was about perfection,” says Bruin in reference to the Swiss CEO of Resplendent Ceylon, Dominique Nordmann. This was the only company involved in the project. “There are no external stake holders, which really makes it a clean and specific venture,” says Reudler. “There was only one overall voice in control of deadlines, budgets and expectations. First we erected just one tent and then the whole team were invited to experience it. They wanted to get every last detail just right. Nordmann wanted to talk about everything, like how high above the bedframe the mattress should sit, for example.”

Perfectionism as a process felt good to both Reudler and Bruin. “We also work in this way,” says Reudler, “so the strictness and obsession with detail suited us well. It is inside the villas where guests interact most intimately with the space. It becomes the guest’s second skin so it is essential that every little detail works. This approach takes a lot of extra time and luckily our client was willing to give it. I think it really paid off and you can see and feel it in the results.”

Even the food waste is used to make bio-gas for cooking. “Scraps and left-overs from the kitchen are put in a compost which creates gas that can be collected and burnt,” says Bruin. Solar panels service 40% of the resort’s power needs. Used water is filtered and issued back into the surrounding man-made ponds to attract more wildlife.

“Because not all rooms could have a sea view, we clustered rooms at the back around central ponds and from an aerial view these clusters form the pattern of a leopard’s paw,” says Bruin. The gravel excavated from the ground to make the ponds was then used to make the pathways and the sand was used to make the mud bricks used in the restaurant seating.

The extra ponds are intended to attract local wildlife that is welcome, but well-considered. “All the tents are put on pedestals to keep out the crocodiles,” says Reudler, “but often in the mornings an elephant can be spotted drinking from the adjoining ponded and even the private pools that are salt not chlorinated water.”

Next up for Nomadic Resorts is a project for a French client on a remote Indonesian island. “But this time the client already has some very specific ideas on the look and feel of how the buildings should be,” says Bruin. “So far so good though because it all sounds very much in line with the way we would approach the project anyway so it will be interesting to see how this works.”

Els Zijlstra & Jeroen van Oostveen Materia Future materials

Materia is a worldwide network of innovative materials with which we can build a more beautiful, qualitative, and sustainable world. The online library with over 3,000 existing materials is like a candy store for creative professionals. A rich showpiece full of materials such as 3D printed wood, latex mixed with lace, tree bark tiles, recyclable glass ceramics, handmade wallpaper of cork, and hemp concrete.

Text by Viveka van de Vliet
Portrait by Boudewijn Bollmann

There are several online materials libraries, but Materia is the only matchmaking platform in the world for which architects, designers, and prescribers do not have to pay to find their material. The selected materials can also be published free of charge and included as samples in an independent collection. The Materia community is popular and now has over 100,000 registered users. Els Zijlstra is Materia's creative director and

Jeroen van Oostveen its general manager. She is responsible for content, manages the website's editorial staff, and scouts and curates materials for the online library. He is responsible for strategic and business development, among other things.

In the constant pursuit of continued visibility, they believe it's time to present Materia at the Milan Design Week, but until now they have organized their own large annual event: Material Xperience. The fair, held this year at Ahoy Rotterdam, attracts as many people as a pop concert. The 2018 theme, 'Material Sector Crossover', shows broad developments in the fields of architecture, interior, product, mobility, fashion, and the graphics and packaging industries during exhibitions, lectures, and product presentations.

If you ask Zijlstra about the trends and what materials the world is waiting for, she replies that she is not a trendwatcher you can ask for the latest colours, but she is keenly aware of what is happening in the materials world. 'What people need is balance', she says. 'Because people are both intelligent and have to rectify the consequences of earlier behaviour, and want both enhanced sustainability and innovation, a great deal of attention is paid to bio-based, recycled, circular, and fair-trade materials, but also to smart textiles, 3D printing, and robotics.'

'I find structural trends interesting', she says. 'Like materials that offer sustainable solutions that benefit the world. Residual



flows are creating more and more value. In the field of mobility more and more lightweight, strong materials are coming onto the market to support faster and less fuel-consuming means of transport, which also communicate and are interactive. 3D printing has been adopted across the sector, it provides form and production solutions in all kinds of materials – from architecture to the fashion world.'

Innovation is an artificial evolution. Successful innovations are those that adapt to economic, political, cultural, technical, and sustainable developments, and thus achieve positive change. They solve problems, make processes or use easier, cheaper, more comfortable and more fun. 'For example, growing algae and seaweed is becoming a serious industry with structural potential. And could coffee grounds, 'harvested' from coffee bars as a qualitative residual material, be the new MDF in five years time? And will all our furniture be made from our own recycled waste?' she asks herself out loud.

The creative director also continues to find fascinating developments in biomimicry. 'By imitating clever nature, we can improve

human applications and make them more sustainable', she says. 'Nature is ingenious. A spider web is still stronger than carbon fibre, plant photosynthesis continues to inspire science to make more efficient solar cells, and by intercepting the communication between bacteria you can make antibacterial coatings.'

'Materia's mission', says Zijlstra in conclusion, 'is to be influential in making the world better, more beautiful, and more sustainable, by showing the richness of innovative materials, making them accessible, and inspiring people to choose the best applications.'

materia.nl ■

This interview belongs to the project Human Nature, designing the equilibrium. Part of this project are live interviews and an exhibition during the Milan Design Week.

Find Human Nature exhibition and live interviews at p.58 no.13. ■

Koert van Mensvoort

Next Nature Network

Forward to nature

You could say ‘Forward to nature’ is Koert van Mensvoort’s motto. Because apart from the fact that we live in a cultivated nature that we have shaped ourselves, it is not the philosopher, artist, and scientist’s desire to return to nature and to preserve it. In the Next Nature Network world, nature and technology evolve alongside humans.

Text Viveka van de Vliet
Portrait by Boudewijn Bollmann

Koert van Mensvoort thinks the other way around. Like a philosopher who asks questions. Was nature perfect before man came and ruined it? No, we are part of nature, but we have placed ourselves outside of it. Only on Sundays you can walk in it. The nature fundamentalists take it even further: only birds and animals are allowed to be there; for people, nature is a no-go zone. So, it’s back to the traditional way of protecting and preserving nature.

‘It is a popular idea that nature is disappearing because of our presence’, says

Van Mensvoort. That it is an assumption that needs to be questioned was an eye-opener for Koert van Mensvoort long ago, even before he worked as a philosopher and artist. His time spent in the Bijlmermeer around 2004 was decisive. Living in one of the largest renewal projects ever, with spacious flats up high and a city jungle down below. The Oostvaardersplassen: impoldered. The new island on the Marker Wadden: reclaimed by order of Natuurmonumenten. ‘In thirty years we will be walking in that “nature”,’ he says. ‘Everyone is welcome to the illusion, but original nature doesn’t exist.’ He would like to reformulate the theme for the Triennale di Milano in 2019, ‘Broken nature: Design takes on human survival’. ‘It is not nature that is broken, but our image of nature.’

This takes us to the other side of the story: the discovery of technologies that are to free us from the wild forces of nature. These complex and autonomous technologies are a nature of their own. In Van Mensvoort’s view, nature is not static, but it changes with us – nature becomes culture and culture becomes nature, biology becomes technology and vice versa.

The philosopher, who is also the founder of Next Nature Network, sees this network as a visionary tree, with dangling fruits like robots, personalised and genetically engineered fish leather sneakers, and the In Vitro Meat Cook Book.

These are subjects that fascinate him. You will find them in his speculative projects such as the Meat the Future project, about



the potential of laboratory meat and Hubot, an employment agency where humans and robots work together. Van Mensvoort is not a philosopher for nothing. He is always asking questions. He thinks it is fun and useful to take our assumptions, fears, and negative thoughts about this subject and turn them into a better understanding of, thoughts about and insights into a desirable Next Nature. What he always strives for is a harmony model between a biosphere that has been evolving for millions of years and the rapidly changing technosphere.

In the provocative and playful work of Van Mensvoort, he shows the power of speculative design. 'It initiates a discussion and creates awareness, but I also want to bring about a change on a more fundamental level', says the scout who's being ahead of the troops. By that he means: doing something.

A good and successful example of this is a large and multi-year project in which Van Mensvoort connects ecology and economy: the ECO Coin. You earn coins through positive actions that prevent deforestation, the decline of biodiversity or climate change. 'It is crazy, or rather hypocritical', he explains,

'that you receive money by cutting down a tree and selling the wood. And that you are not rewarded if you plant a tree.'

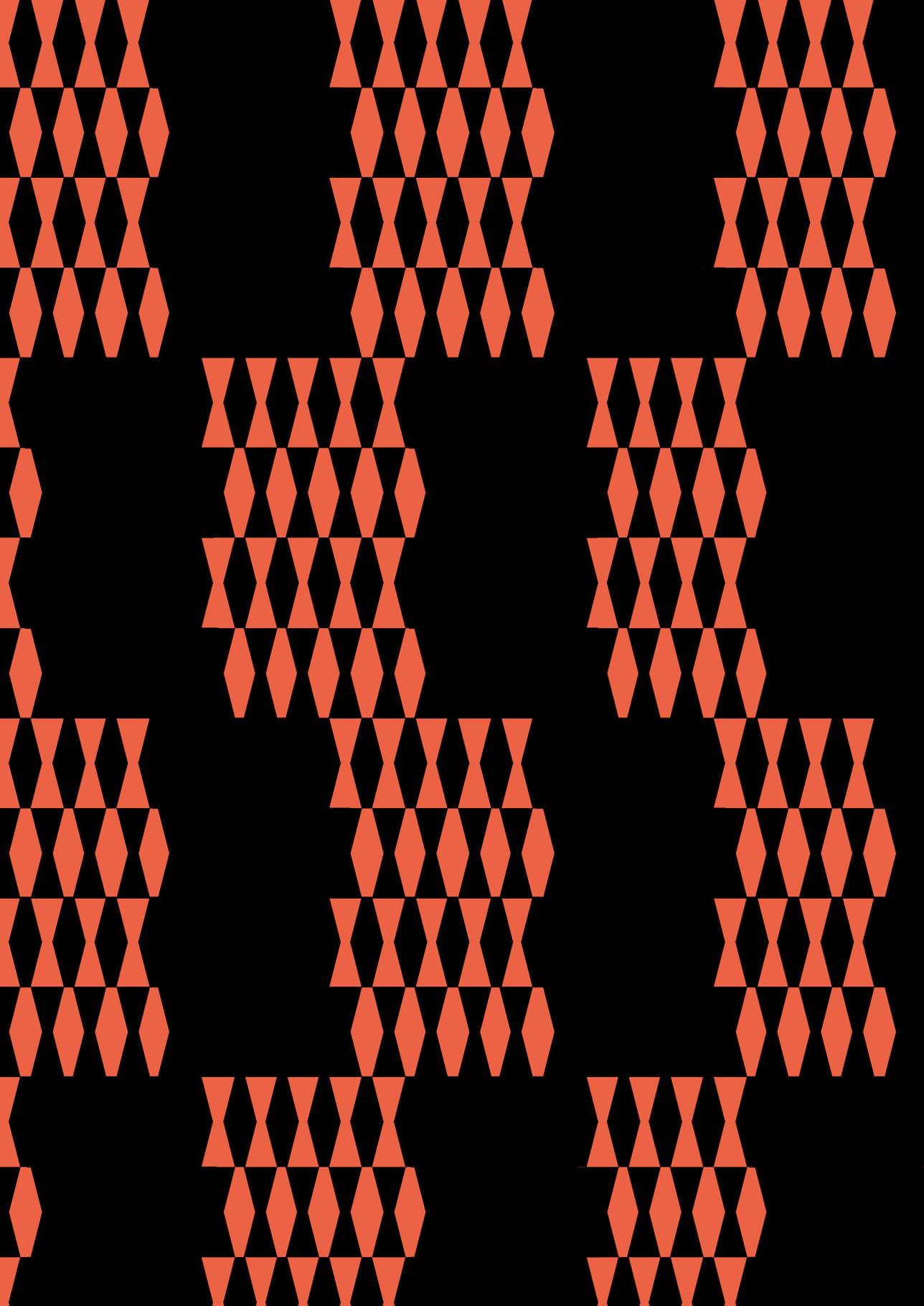
His ecological payment method is being introduced step by step in various local communities, and specially among companies, the coin spreads like an oil slick. 'My dream,' says Van Mensvoort, 'is that you will have fair money like you have fair coffee.'

But his biggest goal is to save humankind. 'It is a wonder that we have come this far', he says. 'We are dangling somewhere at the bottom, like an unimportant species. At the same time, humankind is beautiful and must be saved so that future generations have a better future.'

mensvoort.com
nextnature.net

This interview belongs to the project Human Nature, designing the equilibrium. Part of this project are live interviews and an exhibition during the Milan Design Week.

Find Human Nature exhibition and live interviews at p.58 no.13.



WAVEZ

WAVEZ

WAVEZ

Marius Smit Plastic Whale Fishing for Furniture

They say that one person's trash is another person's treasure, and that's certainly true in the case of Plastic Whale Circular Furniture (PWCF), a high-end range of office furniture made using discarded plastic fished from Amsterdam's canals. "We want to show people the value of plastic," says Marius Smit, founder of Plastic Whale, the company behind the furniture. "Our furniture proves that it can be used sustainably, in high-quality design that people will keep for a very long time."

Text by Jane Szita
Portrait by Boudewijn Bollmann

The problem of plastic in our oceans and other water courses is huge. "Figures show that 8 million tonnes of plastic waste are added to our waterways globally every year," says Marius, who started the Plastic Whale

Foundation back in 2011 to tackle the issue. His first goal was to persuade local companies to help him fish the plastic out of Amsterdam's canals, using the recovered waste materials to build a boat. When he succeeded, he used the boat to fish more plastic from the canals to build another boat, and so on. Fast forward to 2018, and the foundation has a fleet of nine recycled plastic boats, while 250 companies participate in plastic fishing activities every year.

Not content with this success however, Marius set his sights on establishing "the first professional plastic fishing company in the world" alongside his foundation. The initial idea, which was to upcycle the plastic waste from the canals into 3D printed objects designed by prominent designers, foundered due to "my naivety concerning the capabilities of 3D print," says Marius. The idea for the office furniture came when a colleague commented over lunch that Plastic Whale's table was too small, and that the PET foam sheets used to build the recycled boats (and often to make wind-turbine blades) would make a great one.

Pursuing the idea, Plastic Whale teamed up with Dutch manufacturing company Vepa to produce the furniture, with designs by LAMA Concept, which took whale anatomy as its creative starting point. "We wanted to move fast," says Marius. "'Stop talking and start doing' became our mantra on this project, and we produced the whole range in just five months." Comprising a table whose elegant structure recalls whale



skeletons, as well as chairs, lamps and acoustic panels, the collection unites recycled PET felt and foam with recycled steel and FSC birch and oat to create a unique look.

“Some people ask why the collection isn’t entirely made from recycled plastic, but that would have added many months to the development time,” says Marius. “Also, the combination of materials is beautiful and sustainable, and contributes greatly to the design.” He started up Plastic Whale because “I saw so many people looking to make a positive contribution to the world, but not knowing how,” he says. Fishing the plastic to help relieve pressure on the environment is rewarding in its own right, while seeing it used to make beautiful things “makes contributing very tangible,” he believes.

In each table, there are about 1000 bottles, while it takes around 70 to make a chair. As well as using waste materials that would otherwise contribute to pollution, the furniture helps reduce the ‘plastic soup’ polluting the world’s waters in other ways – 10% of the price-tag goes into funding a start-up project in Bangalore that aims to develop a similar recycling model.

Meanwhile, the limited edition furniture has already attracted its first customers – Amsterdam City Council, the Dutch Ministry of Infrastructure and Water Management, and several big Dutch companies. “This is just the beginning,” says Marius, “We plan to expand our client base and development our portfolio quickly. In a few years, we want to be the most significant player in office furniture, and also branch out into the consumer market.” High-quality design will be key in these plans, he adds. “Design has an important role,” he says. “It appeals to people, because it can tell a story.”

plasticwhale.com/circular-furniture ■

This interview belongs to the project Human Nature, designing the equilibrium. Part of this project are live interviews and an exhibition during the Milan Design Week.

Find Human Nature and Plastic Whale Circular Furniture exhibition and live interviews at p.58 no.13. ■

Studio Nienke Hoogvliet

The potential of the water world

Water rushes through the work of Nienke Hoogvliet like a red thread. Whether it's the Mourn urns made of bioplastic from waste water; SEA ME, the carpet of algae yarns hand-knotted on a fishnet; Waterschatten, objects of recycled toilet paper; or the Fish Leather Book. Her fascination for the way in which humans, nature, and society relate to each other leads to smart and poetic designs that carry the problem – the ugliness of polluted water – and the solution – the beauty and potential of the water world.

Text by Viveka van de Vliet

Portrait by Boudewijn Bollmann

Nienke Hoogvliet loves the sea and the underwater world. She grew up in The Hague and often went to the seaside. When she attended the Willem de Kooning Academy, she noticed how polluted the beach at Scheveningen was, despite regular cleaning. That vision combined with a dose of idealism and activism, and her interest in natural materials, sustainable and traditional production processes, and the need to make people aware led to a stream of sustainable products.

Designs in which ugliness is mixed with an aesthetic beauty. For example, her SEA ME carpet – a carpet of algae yarn knotted by hand on a discarded fishing net – refers to environmental problems like the plastic soup in the oceans and seas, and shows that the solution is also in the water. After all her

research projects, the textile, product, and concept designer thinks it's the right time to find partners to scale up production.

Because the Netherlands no longer has a significant textile industry, Hoogvliet was finally able to find a partner in Taiwan. This company continues to develop yarn out of the Dutch seaweed, so that Hoogvliet can bring the knowledge and production method back to the Netherlands. 'It doesn't really exist here yet, but there is an increasing need for it', she knows. 'More companies want to change and consumers become aware that textile production is one of the most polluting industries and that they have a choice to buy or not to buy things', she says. 'I think that algae yarn can contribute to the improvement of the textile industry. After all,

algae yarn is one hundred percent natural and algae purify the sea during growth.'

The client with whom she shares her idealism is the Nederlandse Waterschappen (or Dutch Water Authority). This government organization developed a sustainable treatment plant as a solution for the toilet paper of which we flush 180,000 tons down the toilet every year and for which an equal number of trees are cut. Used toilet paper can now be recovered as cellulose. Nienke Hoogvliet turned the negative association with toilet paper into a positive one. She made an aesthetic series of handmade objects: lighting, a table, and bowls called Waterschatten. The Nederlandse Waterschappen asked her for a new project since it was able to recover a new sustainable material from waste water: a bioplastic called PHA (Poly Hydroxy Alkanoate) that completely dissolves itself in nature in contrast to other (bio) plastics.

Hoogvliet combined this with a topic that is all over the news: the sustainability of burial and cremation. 'The large amounts of scattered cremation ash causes soil and groundwater contamination in cemeteries and on spreading fields. Our body is a trash bin full of toxic waste that we cannot use or

process, such as heavy metals and phosphates, which can over-fertilize the soil', Hoogvliet investigated. 'The earth cannot process such a large amount of scattered ash that quickly.' Hoogvliet's solution: Mourn, a sustainable urn that mixes ashes with the bioplastic. The earth can absorb this 'bio-ash' at its own pace. The soil remains clean, and you can return yourself or your loved one to nature in a responsible way.

During the Dutch Design Week, Mourn drew a great deal of interest. Now the designer hopes to produce the urns mechanically instead of by hand, she hopes. 'Because, as a designer, I want to do more than come up with a concept and create awareness. I also want to make a difference and change things, together with my clients and partners.'

nienkehoogvliet.nl ■

This interview belongs to the project Human Nature, designing the equilibrium. Part of this project are live interviews and an exhibition during the Milan Design Week.

Find Human Nature exhibition and live interviews at p.58 no.13. ■





Chicken VR headset, Second Livestock by Austin Stewart

Getting rid of that bit of unspoiled green

Sanne van der Beek

There it is. A hefty hen, with its head up high and its beak out. And a gigantic VR headset over its beady little eyes. What does this battery hen see? ‘An experience of a free life’, according to American designer Austin Stewart. *Second Livestock* – shown last year at the ‘Robotic Wilderness’ exhibition of the Transnatural collective – is uncomfortable to watch, but it does uncover accurately the relationship we currently have with nature. Because no, this is not an image that we associate with nature. When we think of nature, we think of a hen freely scratching around a bit of bright and unspoiled green. Not of a battery hen, let alone with a VR headset.

We often have a surprisingly romantic image of nature. Surprising, because you could ask yourself where that bit of unspoiled green can be found these days. Especially in the Netherlands, it is an illusion to think that nature in its purest form can exist. ‘God created the world, with the exception of the Netherlands. That the Dutch created themselves’, as Voltaire already described it. For example, nature reserves like the Oostvaardersplassen and ‘Het Groene Hart’ (The Green Heart) were originally industrial areas before they were transformed. And in the Markermeer five islands are currently being created the size of as many as one hundred football pitches to form a nature reserve. Nature that is just as man-made as an office park, as journalist Tracy Metz puts it strikingly.

However, we continue to long for nature that is untouched, a wilderness, a purity. Sweet nature where we can breathe fresh air on weekends and a wilderness made by human hands where we can get lost in an orderly fashion.

Nature seems to be a given, but it is something of which various different images

can exist. The image of nature that comes to the fore is something that is closely connected to – however paradoxical it may be – its counterpart: technology. Our image of nature gives insight into our relationship with technology.

Our image of nature reflects our relationship with technology

Roughly fifty years ago, the prevailing image of nature was that of a production landscape. Something over which we were the undisputed ruler, that we could use and have complete control over. Technology was a reliable partner. Of course, it is something that has never been free from debate – take, for example, the introduction of the television – but at that time the debate was limited to a relatively small part of our lives.

Now, technology has taken up a different, more wide-ranging place in our lives. With the smartphone, everyone always has a screen in their pocket. When you walk down the street, you let yourself be guided by GPS or an algorithm, add an Instagram filter to

everything, and are constantly in a parallel world of work emails and Facebook friends or sharing in the lives of vloggers. Technology has never had such a presence as it does today.

Our image of nature gives insight into our relationship with technology.

This makes us increasingly aware of how much we are controlled by this technology. The smartphone and apps in particular, are shown to be designed in such a way that they try to capture our attention for as long as possible. They do this by playing to all manner of psychological vulnerabilities, which – ironically – are ingrained in human nature. For example, the round icon that notifies you of an incoming email or a missed call, and was initially green, has proven to be impossible for people to ignore now that it's red.

We live in a technological environment in which we feel more and more like puppets controlled by our smartphones, and so – indirectly – by the large tech companies. And on the horizon, an image looms of technology that is becoming even more powerful. Take, for example, robots that can open doors autonomously and algorithms that know us better than we know ourselves. During Dutch Design Week, VPRO Medialab presented the 'Aura' installation by Studio Nick Verstand at the 'We know how you feel' exhibition. This work measures the emotions of participants using three bio-sensors – a heartbeat, a brainwave, and a skin conductance sensor. Each emotion is made visible with colourful beams of light, and each colour corresponds to a specific emotion. Red beams of light, for example, could betray your nervous and tense feelings to the other visitors. This exposes your invisible inner emotional life for everyone to see.

The installation was not only fascinating and poetic, but also aroused vulnerability. Our inner emotional life has long been something with which we humans set ourselves apart from animals, but also, in particular, from machines. Who are we as

humans if machines can monitor or even control our emotions? And, as philosopher Alain de Botton says, humans in general are none too emotionally intelligent. We often make bad judgements and decisions relating to our emotions. Not much is needed for a machine to know us better than we know ourselves when it comes to our emotional life.

Humankind's position – for centuries unshakeable – is shifting. Writers like Yuval Harari and Luciano Floridi argue that we will lose our infallible position as rulers of the universe because of technology that operates more and more independently. We are moving towards a world in which humans and machines coexist. Our technological environment is taking on a grandeur that cannot be controlled, comparable to – how ironic – the role that nature has for centuries played for humankind.

It is unsurprising that a countermovement is growing against the presence of technology in our lives. Detox is the key word in this context. People try to clamp down on moments in which you can use your smartphone. Dinner with the family without smartphones, so you can have real conversations again. Working without Internet, so you can be really productive again. Going on holiday without your phone, so you can really be in the moment again. A digital detox, so you can return to that bit of pure and unspoiled human being.

It seems our search for an authentic nature experience is very logical. An image of pure, unspoiled nature is an image that can serve as a pardon. A license to feel a bit better when returning to our day-to-day environment that consists mainly of bricks and bits and feels increasingly lifeless.

Nature according to human standards

That pardon may be logical, but it's such a shame, it might be a sin. Because we miss so much when we get stuck in this romantic image of nature. In a time in which technology impacts so much – humans and their natural environment – it is of the greatest importance to have an ongoing dialogue. It is a given what we are shifting to a new natural environment in which nature and technology will be more and more intertwined. And



Franchise Freedom by Studio Drift in partnership with BMW

it is also a fact that that environment will ask us questions about what nature really is, or what a human being is.

That's not a bad thing. It gives us the resources to create nature according to human standards. To discover what we're really searching for when we delve deep into nature for a detox. What are we looking for? What does that unspoiled bit of nature and, what's more, that bit of unspoiled human being stand for? Simply lapsing into a dogma of detoxing and an unrealistic image of nature is not something on which you can build a solid foundation for a relationship with yourself and your environment.

So it's time to move onward, and to accept that we find ourselves in a 'next nature', as Next Nature Network calls it. A nature that just might derive its definition from everything that falls outside of human control. So that cultivated tomatoes or a hypoallergenic cat (there really is such a thing) will more likely fall into the culture category, while a computer virus or a file can be considered a natural phenomenon.

And perhaps we will find, for example, that we are also able to discover the overwhelmingly majestic beauty, the sublime with which the 18th-century Romantics sang the praises of nature, in technological nature. Consider, for example, the art work

FRANCHISE FREEDOM – a flying sculpture by Studio Drift in collaboration with BMW, in which three hundred luminous drones fly through the sky like a swarm of starlings. Watching the performance you realise that the magic and the beauty of the synchronised movements of a group of birds can also be created by technology.

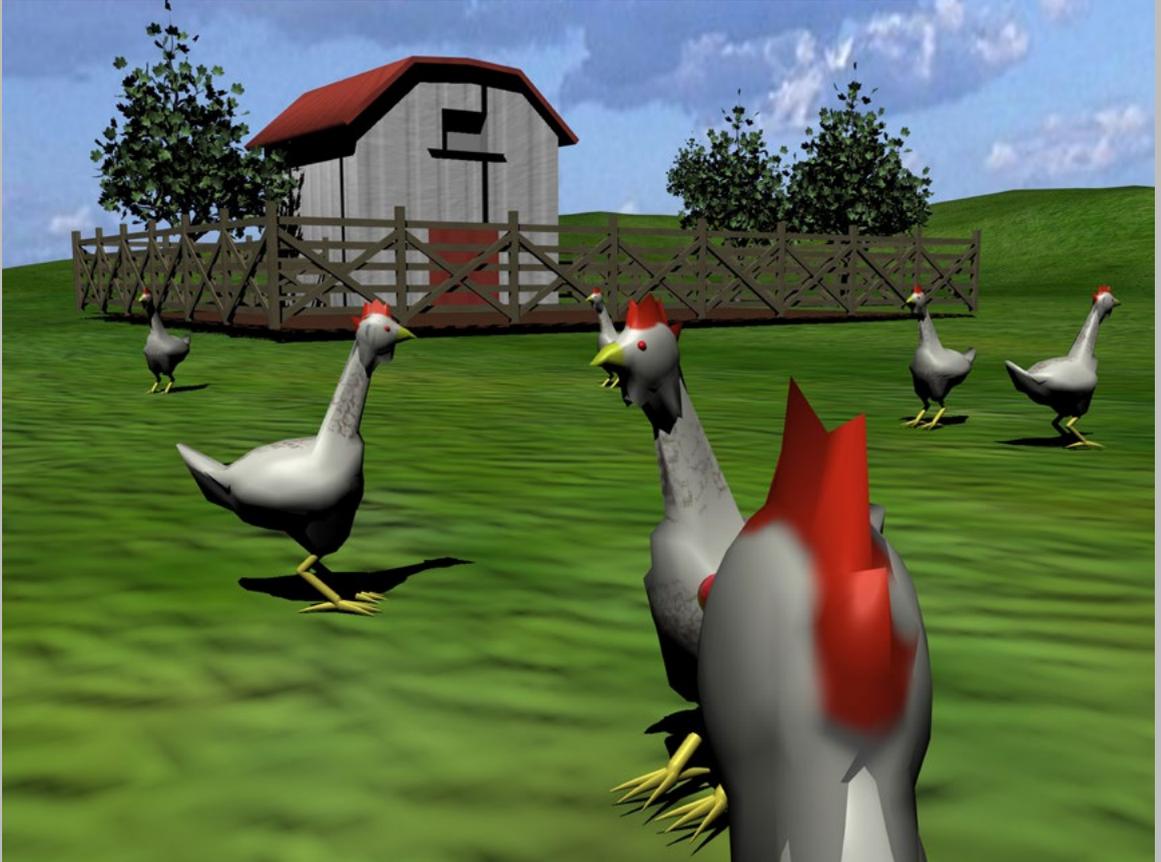
It is a given what we are shifting to a new natural environment in which nature and technology will be more and more intertwined.

But the most important reason to change our perspective on nature, is that it is not helpful to nature itself. For example, calculating the value of nature may feel cold and even improper, but, at the same time, it can help provide us with a tool against

climate change. Next Nature Network's ECO coin is a first attempt to express ecological value in economic terms. How much is the Amazon rainforest worth? How much would you pay a farmer not to cut down a tree, but to leave it standing? This is extremely difficult to determine, but the current division between the economic system and our ecology is also an important reason behind why climate problems are an issue in the first place.

And so, a battery hen with a VR headset might be something that feels unnatural according to traditional standards, but it might be something that fits within a new concept of nature according to human standards.

Chickens in VR, Second Livestock by Austin Stewart



Precious product

Marc Th. van der Voorn

Can a designer save the world?

Ask any designer and they will undoubtedly answer a heartfelt 'YES'. I'll think of something, come back in two weeks.

When this question was put to me, it went quiet. Quiet in my head. What are you asking me? If the chair I'm working on is going to save the world? No idea. You'll be able to lounge around on it and it's pleasing to the eye. And when it's been crafted to be durable and sustainable, it will last a long time and someone will probably be very happy to inherit it in 20 years. Or it will be given a second life by a collector or in a second-hand shop. I've never thought about it much more than that. Is that strange? Is there another way to approach it? Should I be approaching it differently as a designer? What if I stop designing? Will that improve the world? Make it more beautiful? Or make it last longer?

Some people would be happy if I stopped designing; it would free up a spot at a brand and they could take a shot at the favour of the consumer. And I, in turn, can watch from the sidelines as the consumer is seduced and makes their choice. Because so much is produced and often the quality is enough to make you cry, soulless, and yet it is sold en masse. It is incomprehensible how much is produced and consumed without any love. And before you know it, products are discarded and the next item is dragged into home and garden.

I have several designs by other designers in my home. I bought these products because they move me and I enjoy them every day. I choose my furniture, or rather everything I purchase, very consciously and selectively. I scour the internet, fix up old furniture, and, along the way, I learn how the designers and manufacturers before my time mastered their craft to perfection. This inspires me and takes my own work to new heights, or so I hope.

And anything I tire of, I sell. These objects are often gone in a flash; they are collector's pieces, well made, and I've taken good care of them for as long as they were in my possession. That's what you do with things that make you happy, you cherish them.

So yes, I think a designer can save the world. I have needed two weeks to come to this realisation. And I am glad I was challenged to write this piece and that it will actually be published. It may not be a product, but it is an opinion and a feeling of what I stand for as a designer. The chair I am currently working can wait; it will probably make it that much better.

Simone Kramer & Petra Janssen

Social Label

Designing labor

The Social label Foundation does more than just design attractive or even sustainable products. In the seven or more years that it has existed, it has demonstrated that collaborations between makers with a distance to the labour market and leading designers are valuable and offer new opportunities. Social label is a growing movement of people who strive for a socially sustainable, inclusive economy.

Text by Viveka van de Vliet
Portrait by Boudewijn Bollmann

An economy that improves society leaves nobody on the sidelines. In fact, 'it is the only way we can design', Jordan Hruska, a journalist at The New York Times and The Economist, said at the Social Label exhibition in Milan last year.

You could say that Social label designs labour. Its founders, Petra Janssen (owner of Studio Boot, together with Edwin Vollebergh

and Simone Kramer (C-mone, office for culture & communication), strongly believe in an inclusive world that can be achieved through the power of design and communication. 'Everyone wants to participate in society, develop, and earn their own income, but an ever-growing group is unable find that connection easily', says Janssen. 'This group falls outside the system, remains invisible in remote workplaces in ugly environments, and is barred from entering the regular labour process.'

Like modern-day knights, Janssen and Kramer go to battle. They open doors that are closed and break down pigeonholing and the division in society between rich and poor, by having everyone participate in the workplace and working together as equals. In order to achieve this, Social label conceives innovative concepts for product lines. This results in collections of special and high-quality sustainable designs, such as tableware, brooms, furniture, vases, and lamps. Developed in twelve workshops in the Netherlands in collaboration with designers such as Roderick Vos, Kiki van Eijk, Kranen/Gille, and soon with Joost van Bleiswijk and studio Rens. Janssen and Kramer visit the workshops and then look for a suitable designer/teacher with whom to develop a collection. 'In this way, we ensure that people with a disadvantage on the labour market have challenging work every week, and that they feel proud and appreciated. They can be trained as craftspeople and develop themselves. We also offer them a platform at Dutch Design Week and Milan



Design Week to show their designs to a wide audience. We call this collaborative contribution to an economy that improves society socio economics.'

Social label was not deliberately conceived but resulted from an initiative by Studio Boot: the Huttenfestival de Vlek in 2011, where the collaboration between Studio Boot and C-mone began. The festival was a research project to find new ways of building and living together. Architects, designers, artists, people with daytime activities of a work-related nature, everyone was invited to help build a village in Tilburg. This led to the first collaboration between Piet Hein Eek and woodworking shop Woodworks of the Amarant care institution in Tilburg and resulted in the edgy collection entitled HOUT. All products are sold by the designers as well as by the Social Label foundation and the workshops, and thus they connect to a social economy.

Social label is growing as a community that allows various groups of makers and professionals to collaborate in all kinds of ways. In May, the Social Design Lab will open in het Werkwarenhuis in Den Bosch, where

the design shop of Social label and club/restaurant Van Aken are also located. Care partners, companies, municipalities, governments, educational institutions, cultural and social initiatives, scientists, and designers are working on a different view of work, participation, and learning.

Social label exists alongside their own businesses. There is not that much difference between them, Janssen and Kramer say. The mentality is the same: out of idealism, the teaching practice and the need for new forms of collaboration through the power of design and communication, they want to make society more social and beautiful.

sociallabel.nl ■

This interview belongs to the project Human Nature, designing the equilibrium. Part of this project are live interviews and an exhibition during the Milan Design Week.

Find Human Nature exhibition and live interviews at p.58 no.13. ■

This experimental, researching, open-minded, and questioning designer prefers to collaborate with companies. She enables them to look differently at their production processes and finds successful solutions for those at the brink social change.

Text by Viveka van de Vliet

Portrait by Boudewijn Bollmann

Simone Post

Beyond the surface



The theme of Human Nature and how designers can help restore the balance between nature and humankind immediately summons up a memory for Simone Post, a memory that deals with what, to her, is the essence of design. When she was about eight years old and was camping with her family in France, she noticed how beautiful and ingenious the bottom of the initially boring-looking cow-parsley was. Wondering whether other people had seen the bottom, she wanted to show it to everyone. Probably a recognizable theme, which accurately reflects how, as a designer, you should look at everything: beyond the surface.

The textile, print and product designer applies her amazement, perceptivity, and curiosity in her work. Her designs are about experimentation and material research, and arise from a fascination for how things are made. 'I look around me and beyond what you see on the surface in society', says Post. 'I want to know how things are made, what they look like from the front and the back. By showing what is, in my opinion, beautifully made, and therefore also has a beautiful reverse side, I want to make people aware.'

Not only consumers but of course companies as well. 'As a product designer I notice things. As an outsider in a company I have a fresh perspective. It's easier for me to ask why they always do something in a certain way. Can it be done differently or better?' asks Post.

With her ideas and solutions, she always manages to convince an industry to look at their production processes differently and discover new possibilities. 'And that's the interesting thing about working with companies. One change can have a big impact', she says. That is exactly what happened with Vlisco and her successful Post Vlisco project. Her research for Eco-OH!, a Belgian recycling manufacturer of household waste, and her new collaboration with Adidas will undoubtedly also have social impact.

Post Vlisco was her own initiative. Simone Post was doing a work placement at Vlisco as a print designer, when she noticed the enormous amounts of residual materials. She asked what the textile producer did with the waste. A sensitive subject; almost everything was destroyed because they did not want

poor quality on the market, and because competitors could possibly copy the prints.

Post convinced Vlisco that it would be able to produce something new with such beautiful fabrics: a carpet for the interior market. The creative director then gave her all the confidence and freedom she needed, as well as a truck full of textile waste. 'It's not interesting if you can create something unique from just a waste bin. If you want to answer a waste problem, it needs to be tackled in a big way and in long-term partnership', says Post. For example, her colourful Post Vlisco carpets were included in the collection of LABEL/BREED, which had two machines made for production of the carpets. The designer is now researching what she would be able to do with smaller scraps of fabric in West Africa for the Vlisco Group. It will need to be a product that can be made in West Africa and provide employment there.

Partly because Simone Post is well known for her Post Vlisco project, companies come to her as well. For example, Eco-OH! asked her to do follow-up research. And the question came from Adidas headquarters whether she would be able to think about a new application for their waste material. Post wanted to make a product out of the company's most common residual material. From the shredded old shoes that the company takes back via its own collection campaign, Post developed a first prototype that will be presented at the end of April. And ideally with the result that her carpets will be grace the floors of Adidas shops and offices worldwide. 'The nice thing about this type of assignment is that it's about large companies who think about how they can produce differently. As a designer, I try to go along with the development of companies that are on the brink social change. Together, we take steps forward that make the front and the back more beautiful.'

simonepost.nl ■

This interview belongs to the project Human Nature, designing the equilibrium. Part of this project are live interviews and an exhibition during the Milan Design Week.

Find Human Nature exhibition and live interviews at p.58 no.13. ■

Wendy Plomp

Dutch Invertuals

Mutant Matter

Humans play with nature's materials – now nature is playing with human material, as we enter the Anthropocene era, a new geological age. **Mutant Matter**, the 18th exhibition presented by Dutch Invertuals at Milan Design Week, this year co-curated with FranklinTill, explores our current and future relationship with materials and making.

Text by Viveka van de Vliet

Portrait by Boudewijn Bollmann

In ten years' time, Dutch Invertuals has evolved into a brand that is well known for its unrestrained creativity and its explicit visions on design. Together with a group of carefully selected, talented designers, founder and curator Wendy Plomp creates a kind of miniature society within society time after time. A pop-up world in which they dwell temporarily. Here, different characters and radical thinkers work together. They come up with and use the title of the exhibition as a mindset, play with the theme, contribute their own expertise, challenge themselves and each other, have discussions, comment on and reinforce each other's work, have fun, think outside the box, help each other forward, possess the power of the joint network that spreads like an oil slick, and build a unique Gesamtkunstwerk as the sum of the individual parts.

After social subjects such as energy issues, conflict patterns, and digitization that were the focus of previous collective presentations, this year, the title is materials that change through human intervention: **Mutant Matter**. Life on Earth has always been changing and transforming. By evolving, improving and altering, humans, animals, plants and organisms are able to adapt to the ever-changing ecosystem. Today we live in the Anthropocene era in which the earth's climate and atmosphere are affected by human activity. This makes us rethink or rephrase the definition of what is organic and what is man-made. We can either see the danger of no longer having control and be overgrown by mutant materials, or look at it as an evolution and embrace the future. Designers see possibilities everywhere. With **Mutant Matter** the Dutch Invertuals design-

ers show the potential of how materials can evolve and mutate to a liveable future.

Plomp challenges passionate, talented, and image-driven designers to do something special with the theme. She always adds new members to the team who push the collective forward. This year, Dutch Invertuals includes designers EDHV, Thomas Ballouhey en Xandra van der Eijk, and a number of new, young talents like Fransje Grimbrère, who continues to develop her Standing Textile(s), and Shahar Livne, who presents new sculptures made out of her newly invented material called Lithoplast. Together and individually they interpret the theme, try to understand the processes, and examine materials. They create intriguing products and objects that may add new functions or present abstract images that have never been seen before.

This year, the collective collaborates with Kate Franklin and Caroline Till of research agency FranklinTill. They published the book *'Radical Matter, Rethinking Materials for a Sustainable Future'*, in which they tell more or less the same substantive story in words that Dutch Invertuals tells in images. Together, the Dutch Invertuals will add a number of chapters to the book, as a manifesto.

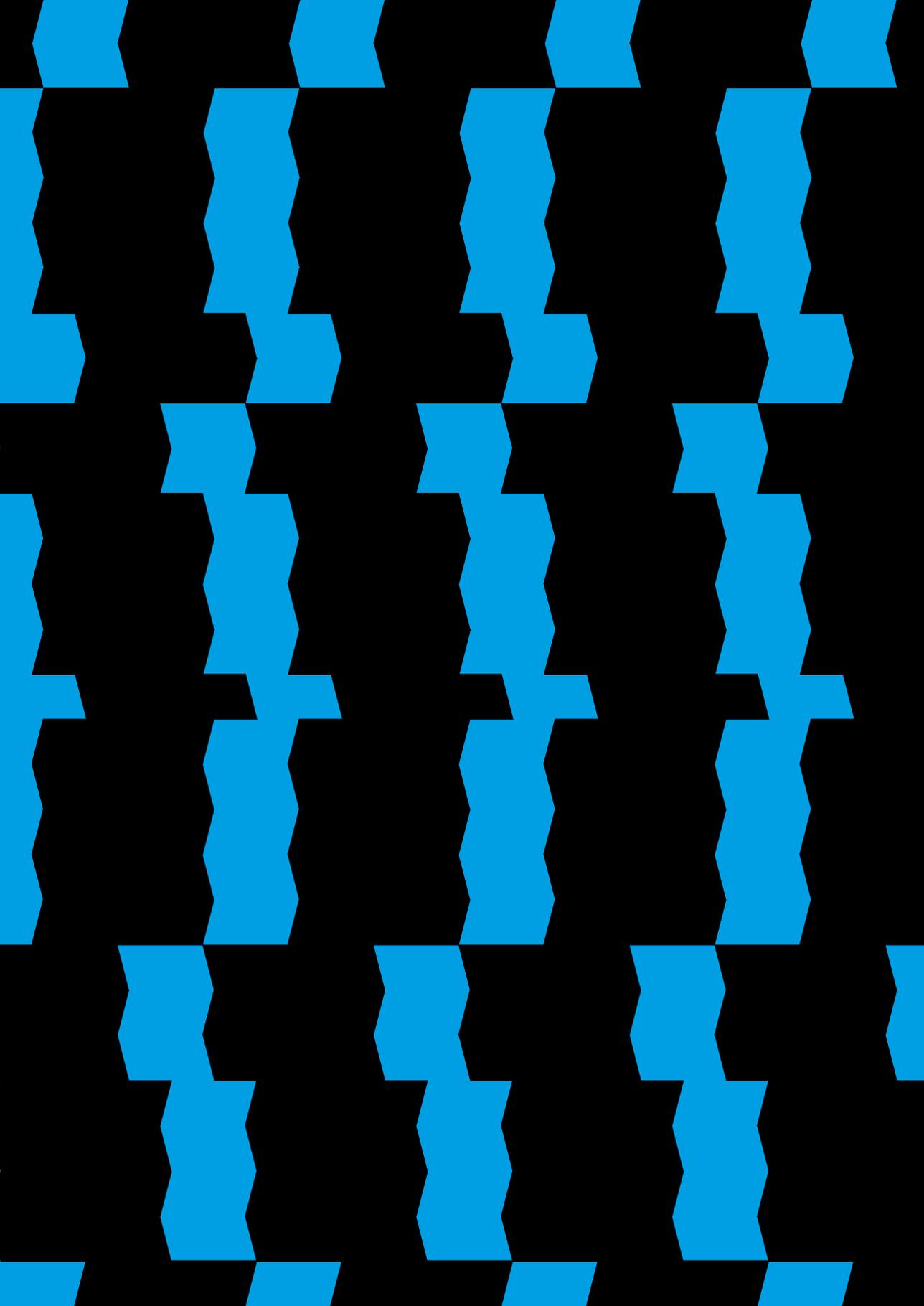
Parallel to this, Dutch Invertuals continues to write its own 'book'. Chapter logically follows chapter, and so the spirit of the times is repeatedly represented in different exhibitions. Never in the sense of which colour is hip and happening, nor with the aim of presenting marketable products, but to give insights in the future world. Dutch Invertuals redefines the limits of the profession, asks critical questions, and reflects on and analyses our behaviour, how we want to live, what identity and culture mean, and how we shape the new nature. 'We give meaning to the concept of design and we gain a deeper understanding of the context in which we live', says Plomp.

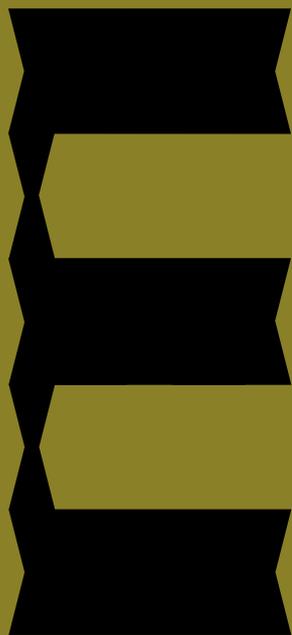
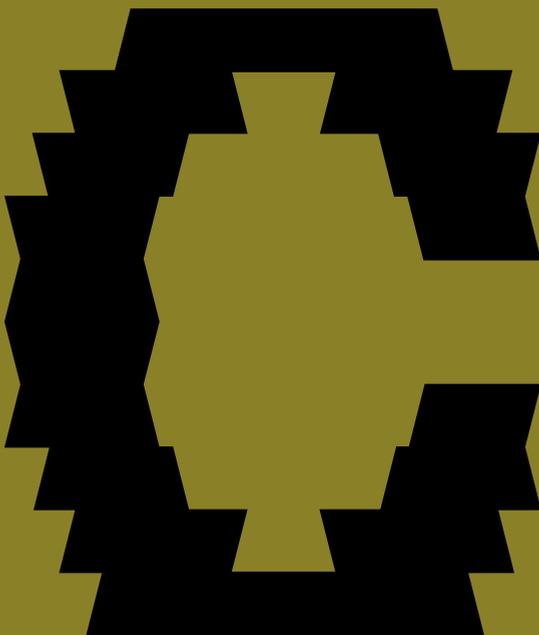
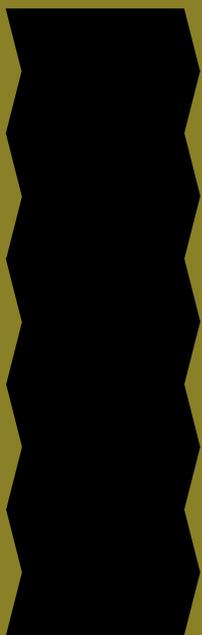
dutchinvertuals.nl ■

This interview belongs to the project Human Nature, designing the equilibrium. Part of this project are live interviews and an exhibition during the Milan Design Week.

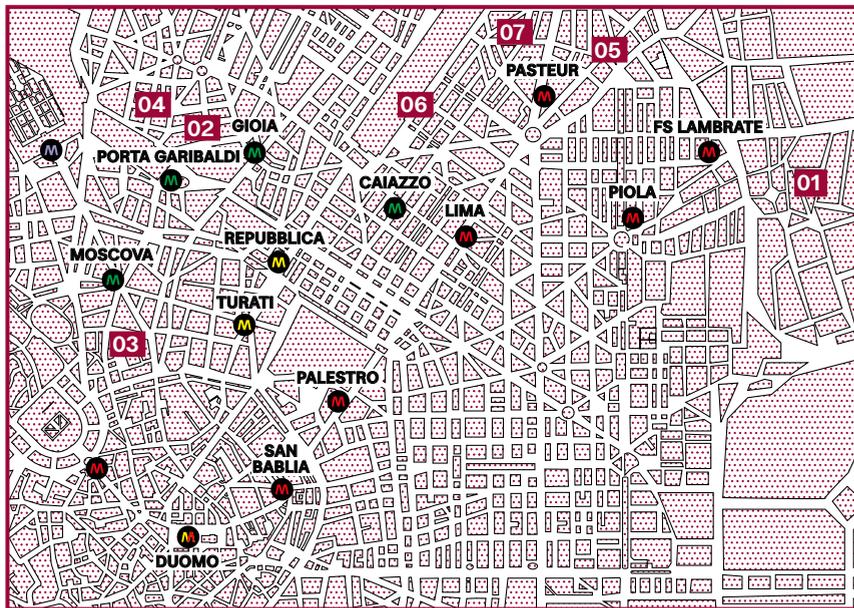
Find Human Nature exhibition and live interviews at p.58 no.13. ■







Fuori Salone



01 Academie Artemis Graduates 2017

Designers

Yeelen Tavilla, Hannah Braeken, Stephanie Morianner, Sandra Benningen, Angelique Kuijpers, Willie Janmaat

Location

DIN - Design in
Via Massimiano 6
20134 Milan

Contact

Eva van Vuuren
+31(0)6 5184 4860
www.academieartemis.nl
e.vanvuuren@
academieartemis.nl

Opening time

Tue 17-21 Apr 10.00–22.00
Sun 22 Apr 10.00–18.00

Opening cocktail

Tue 17 Apr 18.00–21.00
(Invites only)

About

Academie Artemis is an academy of applied sciences for styling and design, geared towards interior design, fashion, media, food and retail styling. It offers a four-year Bachelor's and a two-year part-time course, and has an impressive team of tutors at its disposal. Academie Artemis offers high-quality education and a broad perspective for the future. Its DNA can be described as conceptual, authentic, creative, curious, passionate, practice-oriented and geared towards the field.

Presentation

During Milan Design Week, six Academie Artemis alumni will provide a visual interpretation of the most important developments in society, and show how these can translate to innovative and applicable solutions.



02 MUTANT MATTER Dutch Invertuals

Designers

Edhv, Fleur Hulleman, Fransje Gimbrère, Marlou Rutten, Mirjam de Bruijn, Onno Adriaanse, Shahar Livne, Théophile Blandet, Thomas Ballouhey, Xandra van der Eijk, Zwart Frame

Location

O'
Via Pastrengo 12
20159 Milan

Contact

Guusje Heesakkers
+31 (0)6 1123 5350
guusje@dutchinvertuals.nl
www.dutchinvertuals.nl

Opening time

Daily 10.30–20.00
Sun 22 April 10.30–17.00

Party

Fri 20 Apr from 19.00 till ...

Press preview

Mon 16 Apr 17.00–20.00

About

Dutch Invertuals is a company originating in the Netherlands, consisting of radical thinkers in design. Established in 2009 by Wendy Plomp, Dutch Invertuals has in the past nine years evolved into a brand that is well known for its unrestrained creativity and its explicit visions on design.

Presentation

Humans play with nature's materials – now nature is playing with human material, as we enter the Anthropocene era, a new geological age. Mutant Matter, the 18th exhibition presented by Dutch Invertuals at Milan Design Week, this year co-curated with FranklinTill, explores our current and future relationship with materials and making.

03 REZIGN from old clothing to contemporary design PLANQ

Designers

Anton Teeuw, Dennis Teeuw, Joris Kortenhorst

Location

Meet my Project
Next Agency
Via Varese 18, entrata
Viale F. Crispi 5
20121 Milan

Contact

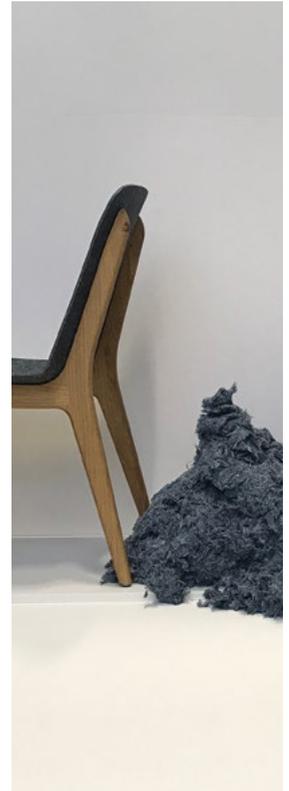
Joris Kortenhorst
j.kortenhorst@
planqproducts.com
+31 (0)6 2169 7430
www.rezign.com

Opening time

Daily 11.00–20.00

Opening cocktail

17 April 19.00–21.00



04 HOW&WOW – cooperazione! Crafts Council Nederland

Designers

Gino Anthonisse and Christa van der Meer from Das Leben am Haverkamp, Craafts, Emma Wessel, Sara Ricciardi, Astrid Luglio, Agustina Bottoni

Location

Via Pastrengo 13
20159 Milan

Contact

Amanda Pinatih
+31 (0)6 2716 8119
amanda@craftscouncil.nl
www.craftscouncil.nl

Opening time

Daily 11.00–20.00.
Sun 22 April till 17.00

Opening cocktail

Come join us for a drink
17–21 April from 17.00

Press preview

Tue 17 April 17.00–19.00

About

Crafts Council Nederland is the all-encompassing platform for contemporary craft. It is the place where design and heritage unite and where craftsmanship is nurtured and passed on to a new generation. CCNL works together with all key players within the crafts domain. As researcher, initiator, catalyst, guide, concept developer, unifier.

Presentation

HOW&WOW – cooperazione! shows the new workshop; a master class where six young designers from the Netherlands and Italy learn special craft techniques from an Italian master. They give presentations about their making processes (HOW) and show their work in a surprising context (WOW).

05 NOT FOR SALE Design Academy Eindhoven

Designers

Design Academy Eindhoven
Graduates

Location

Via Pietro Crespi 14
20127 Milan

Contact

+31 (0)40 2393 939
press@designacademy.nl
designacademy.nl
press.designacademy.nl

Opening time

Tue–Sat 10.00–19.00
Sun 10.00–18.00

Press preview

Tue 17 April 16.00–18.00

Opening cocktail

Thu 19 April 18.00

About

Design Academy Eindhoven (DAE), one of the most acclaimed institutions for design learning in the world, is recognised for its forward thinking and renowned professors and alumni, who have made great advances in the design field. DAE is an accredited university of the arts, offering both BA and MA degrees, specialised in higher education in design.

Presentation

Design Academy Eindhoven presents NOT FOR SALE, an exhibition of projects by recent graduates that investigate the relationship between design and everyday life along Via Pietro Crespi.

06 Baars & Bloemhoff

Designers

Bart Joachim van Uden,
Christian Heikoop, Floris
Wubben, Job van den Berg,
Mae Engelgeer, Studio
Truly Truly

Location

Ventura Centrale
Via Ferrante Aporti 23
20125 Milan

Contact

+31 (0)6 4100 7955
jmeer@baars-bloemhoff.nl
www.baars-bloemhoff.nl

Opening time

Daily 10.00–20.00
Sun 22 April till 18.00

Press preview

Mon 16 April 15.00–20.00

Presentation

For 'Transitions III', Baars & Bloemhoff has invited six leading Dutch design studios to work their magic with the company's extensive materials collection. This year, the project is sure to feature startling techniques, applications and combinations, and to centre on material exploration.

07 SUN+ BELÉN

Designers

Brecht Duijf, Lenneke
Langenhuijsen

Location

ALCOVA by Space Caviar
and Studio Vedèt
Via Popoli Uniti 11/13
20125 Milan

Contact

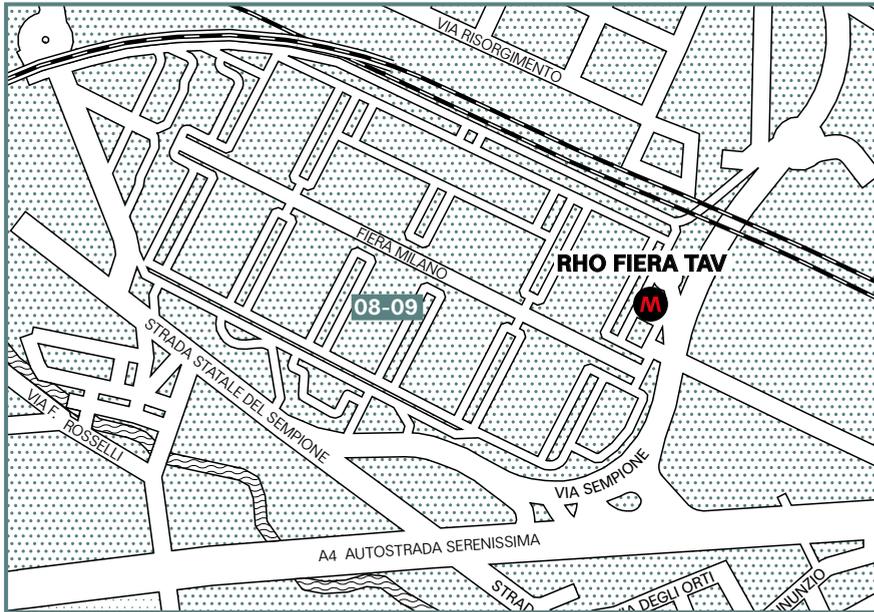
Brecht Duijf
+31 (0)6 3002 2877
info@burobelen.com
www.burobelen.com

Opening time

Daily 11.00–19.00



Fiera



08 Studio Piet Boon

Designer
Studio Piet Boon

Location
Fiera Milano RHO
Hall 6 Booth B26
Strada Statale Sempione 28
20017 Rho

Contact
+31 (0)6 5260 0007
d.borgreve@pietboon.com
www.pietboon.com

Opening time
Daily 9.30–18.30

Open to the general public
Sat 21 and Sun 22 April

09 VANTOT

Designers
Esther Jongsma,
Sam van Gurp

Location 1
Satellite
Fiera Milano – Rho
Strada Statale Sempione 28
20017 Rho

Location 2
BAR ANNE
Corso di Porta Ticinese 95
20123 Milan

Contact
Esther Jongsma
+31 (0)6 2523 3674
info@vantot.com
www.VANTOT.com

Opening time Satellite
Daily 9.30–18.30

Open to the general public
Sat 21 and Sun 22 April

Opening time BAR ANNE
Daily 11.00–01.00

Sam van Gulp & Esther Jongsma VANTOT

Transition of light

There are not many designers who experiment in such a progressive and extraordinary way in the world of lighting like VANTOT does. From LED to solar cells, Esther Jongsma and Sam van Gulp have become lighting experts. If it were up to the designers, you could simply touch electricity, and electrical components would be shown as a full part of the design and not hidden away in multiple sockets or thick insulated cables.

It's noteworthy: last year VANTOT travelled to the Salone del Mobile in Milan for the first time to present itself at Ventura Lambrate. 'It was an instant success', says Esther Jongsma. 'In addition to visibility, we received many international applications, were asked to participate in various exhibitions, and talked to serious brands, galleries, the press, and visitors.' It left them wanting more.

This year, Esther Jongsma and Sam van Gulp take a new step: they have been selected by the Consulate General in Milan for Salone Satellite 2018. This is the perfect moment to present new work to a large audience. The place fits like a tailored suit, given the new and more commercial road the designers are taking.

VANTOT emphasises the design vision, the process, and the continuous and evolving research into the applications of LED lighting. By making it visible, logical, and accessible in their designs, they try to make people understand the product. 'That is not always easy,' VANTOT knows, 'because people would rather hold on to traditional light bulbs and sockets, instead of following a new path.'

VANTOT started with a 'classic' light fixture, followed by lamps entitled Current currents, with electrical components that are not hidden. Current Curtain emerged from this series of innovative lightning: a circuit of interconnected elements that forms a poetic and aesthetic architectural curtain of light. This led to the latest version of the spatial Current curtain made for Salone Satellite 2018. 'The grid is broadly the same,' explains



Jongsma, ‘but we apply new materials and graphic forms, such as glass elements that are mouth-blown in the Czech Republic.’ With this the designers have created a surprising new wall of light.

VANTOT is also represented elsewhere in Milan. In the historical Museo Diocesano, the architectural firm Space Encounters designed Bar Anne. It is named after curator Anne van der Zwaag who selected a group of talented designers to produce something that benefits the interior of the large bar. VANTOT literally puts new lighting in the spotlight and, together with Klaas Kuiken, designs one of the spaces of the rebellious bar in a special way.

In the meantime, VANTOT continues to focus fully on the transition of light. In future, the light bulb with fitting, cord, and plug will belong to the past, the designers say. Instead, you will have a spatial curtain of light. And a lamp no longer needs to hang above the dining table because you bring the light towards you and take it with you as you move through the room.

If it were up to VANTOT, you could charge your lighting using solar power. Their

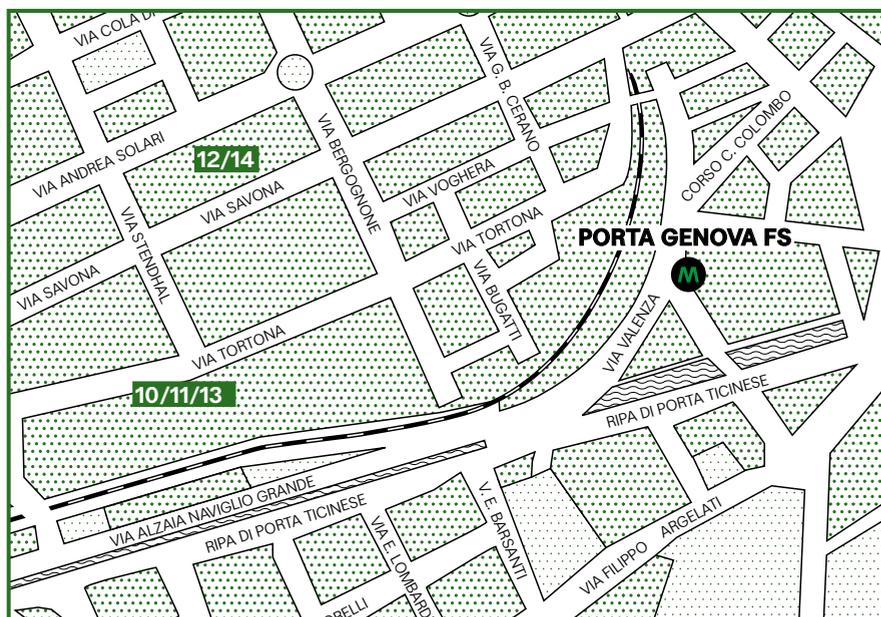
remarkable Sunseeker won the SolarSquare Design Challenge 2017, in collaboration with the Dutch Design Foundation. The assignment – develop a lighting design for the public space around the Stadhuisplein in Eindhoven – was answered by VANTOT with a concatenated poetic pattern of light modules that behave like nature: in search of the sunniest spot, the modules move to the lightest point on the line of the Sunseeker.

Together with Solliance, a company located on the Eindhoven High Tech Campus, the design studio is now developing this new application of solar cells. The new role of project leader and bridge builder between the technical company and the design world fits VANTOT perfectly. And hopefully it will soon lead to a Sunseeker hanging above the walking path in the city park of Eindhoven, while passers-by interact with this beautiful and smart light.

vantot.com ■

Find the presentation by VANTOT at the Satellite and at BAR ANNE on page 53, number 09. ■

Zona Tortona



10 Boretti

Designer

Jacco Bregonje

Location

Design Language Hotel
nhow Hotel
Via Tortona 35
20144 Milano

Contact

Yvonne Segers
+31 (0)20 4363439 /
+31 (0)6 1882 0033
marketing@boretti.com
www.boretti.com

Opening time

Daily 10.00–20.00
Sun 22 April till 18.00

Mixing the Dots

Opening cocktail

Mon 16 April 18.00–23.00
(RSVP only:
designlanguage@thedots.nl)

Press preview

Mon 16 April 13.00–17.00

About

Since last century Boretti seduces the world with innovative, authentic kitchen appliances. Our vision on kitchen interior design creates innovation and wonderful ideas that brings colour into everyday life. Boretti brings International Italian Kitchen Lifestyle into your home.

Presentation

CARRARA is an innovative kitchen concept featuring a wooden table whose universal proportions integrates into the appliances blending the worlds of appliances, furniture- and interior- design. Collezione MAGGIORE is an innovative collection inspired by the early 20th century Italian sports cars, kitchenware and interior design. We believe in the craftsmanship, which is the soul of cooking, using an analogue approach in opposite of the digital approach from competitors.



11 Design Language Hotel

Designers

Human Nature, Simone Tertoolen, Charl Smit, Jacco Bregonje, Boretti, Plastic Whale Circular Furniture and others

Location

nhow Hotel
Via Tortona 35
20144 Milano

Contact

+31 (0)6 1551 0727
designlanguage@thedots.nl
designlanguage.thedots.nl
thedots.nl

Opening time

Daily 10.00–20.00
Sun 22 April till 18.00

Mixing the Dots

Opening cocktail
Mon 16 April 18.00–23.00
(RSVP only: rsvp@thedots.nl)

Press preview

Mon 16 April 13.00–17.00

About

Design Language shows the wealth of cultural identities that lie behind objects. A product says a great deal about the culture in which it was developed. Design Language is a cross between a trade fair and an exhibition in which diversity in approach and form is the leitmotiv. The exhibition provides common ground where different design worlds collide and new alliances are forged.

Presentation

It goes without saying that the more we travel the more open-minded we become. At the same time as we host and get hosted we become more and more creative and sophisticated in our hospitality, communication and interaction with others. The second edition of Design Language is exactly about that; an international selection of designers and brands present their viewpoint around these themes.



MINOIS by Simone Tertoolen

12 A Life Extraordinary Moooi

Designers

Bernhard Dessecker, Kranen/Gille, Marcel Wanders, Simone Bonanni, Atelier van Lieshout, Nika Zupanc, Edward van Vliet, Arihiro Miyake

Location

Area 56
Via Savona 56
20144 Milan

Contact

+31 (0)6 2819 2184
jan@moooi.com
www.moooi.com

Opening time

Daily 10.00–21.00
Sun 9 April till 17.00

Press preview

Mon 3 April 17.00–19.00

About

The story of our brand, a story of love... When we started Moooi in 2001, we promised each other to become a legendary brand. No one can create a legendary brand by doing me-too products or branding, for that reason we have developed our own fresh approach to product and style. Exclusive, daring, playful, exquisite and based on the belief that design is a question of love. We don't tell designers what to do, we listen to what designers want to make, try to realise their dreams. Eclectic and always on the edge of commercial reality and cultural interest.

Presentation

Moooi welcomes you to an extraordinary exhibition of eclectic diversity! Revealing our lighting and furniture novelties and new collaborations in an unexpected world of creative luxury.

13 Human Nature, designing the equilibrium

Connecting the Dots & Creative Holland

Designers

Bas Timmer, Koert van Mensvoort, Wendy Plomp, Els Zijlstra & Jeroen van Oostveen, Petra Janssen & Simone Kramer, Diederik Schneemann & Aldwin van Krimpen, Simone Post, Carolijn Slottje, Nienke Hoogvliet, Brecht Duijf & Lenneke Langenhuijsen, Marius Smit

Location

Design Language Hotel
nhow Hotel
Via Tortona 35
20144 Milano

Contact

Connecting the Dots
+31 (0)6 1551 0727
connecting@thedots.nl

Opening time

Thu 19 Apr 10.00–14.00

Mixing the Dots

Opening cocktail

Mon 16 April 18.00–23.00
(RSVP only:
designlanguage@thedots.nl)

About

Under the title Human Nature, designing the equilibrium, eleven Dutch designers and brands answer questions about a future in which Humankind and Nature enter into a new relationship. This theme seems to be made for designers from a country that was once under water. The way in which designers see the future says a great deal about Dutch design culture and how it relates to the issues humanity is facing.

Besides the live interviews on 19 April, work of the 11 designers and brands is exhibited the whole week.

Interviews

Thu 12 April

Paradiso, Weteringschans 6–8, Amsterdam

Led by Gabrielle Kennedy
Press Preview
The Dots nr.15 – Milan 2018
18.00 Bas Timmer
sheltersuit.com
18.30 Koert van Mensvoort
nextnature.net

Thu 19 April Design Language, Via Tortona 35, Milan

Led by Tracy Metz
10.00 Wendy Plomp
dutchinvertsuals.nl
10.20 Els Zijlstra
& Jeroen van Oostveen
materia.nl
10.40 Petra Janssen &
Simone Kramer
sociallabel.nl
11.00 Rubdish
studioschneemann.com,
aldwinvankrimpen.com

11.20 break

11.40 Simone Post
simonepost.nl
12.00 Carolijn Slottje
carolijnslottje.nl
12.20 Nienke Hoogvliet
nienkehoogvliet.nl
12.40 Brecht Duijf & Lenneke
Langenhuijsen - buro BELÉN
burobelen.com
13.00 Marius Smit
plasticwhale.com

13.20 finish

From In Vitro Meat Cookbook, by Koert van Mensvoort



14 Envisions in collaboration with Finsa Wood in progress

Designers

Aukje Fleur Janssen, Elvis Wesley, Roos Gomperts, Sanne Schuurman, Simone Post, Thomas Trum

Location

Officine Savona
Via Savona 35
20144 Milan

Contact

envisions
info@envisions.nl
www.envisions.nl
Finsa
info@finsa.com
www.finsa.com

Press preview

Mon 16 April 17.00–19.00

Opening cocktail

Thu 19 April 19.00–23.00
(RSVP only milan@envisions.nl)

About

Envisions is a design collective that showcases everything but the end product. They collaborate with Finsa, the Spanish wood manufacturer, to start shaking up industry's standards.

Showing that designers can't live without the industry and the industry can't progress without designers. That quality is not a destination, but a direction and - most importantly - a process.

Presentation

It's the second chapter to the creative love story, Envisions and Finsa now stand at the outset of creating industrial progress. Six of the previously created researches have been industrially altered in the factory of Finsa and are now put on display as a spatial and insightful experience revolving around transparency in industrial development.



Jacco Bregonje

In Italy I'm Dutch and in the Netherlands I'm Italian

Jacco Bregonje is a Dutch designer who has been living in Italy since the early 90s. During Milan Design Week, he will be presenting his most recent collaboration with kitchen lifestyle brand Boretti. I had the pleasure to meet him and discuss the experiences that led him to becoming the designer he is today and how he came to design kitchens for Boretti.

Jacco Bregonje is from the South of The Netherlands. After obtaining a bachelor's degree in architecture in Maastricht and in industrial design from Design Academy Eindhoven, he and his girlfriend moved to Italy. Italy was the hottest place to be, with its golden age of Memphis and its furniture industry. Thanks to his combined training Bregonje had the skills that helped him interact with the professionals in Italy where product designers were trained in architecture. The Italian maestro's appreciated the young Dutch designers 'for having their heads in the clouds, but their feet on the ground'.

It was 1992, exactly one year before his former academy colleagues participated Droog with focus on Dutch design on an international scale. From his desire to design at an industrial level, he began a ten years career at Whirlpool headquarters in Varese. He contributed to the company with award winning projects. 'Kitchen products should fit in with everyday habits and interiors, not just look good on retail shelves.' His philosophy enabled him to set up a game-changing exhibition in Triennale and Louvre.

According to Bregonje, 'Italy has a manufacturing industry that can no longer be found in The Netherlands, which is the reason I work here and am co-owner of Italian furniture label Felicerossi. Nowadays, I am able to enjoy the best of both worlds and feel free from territorial constraints. In Italy I'm Dutch and in the Netherlands I'm Italian. I can blend the values of the two countries.

I am European and embrace my independence and my status as a global nomad.'

Jacco Bregonje owns houses in both countries, and has sense of 'coming home' at each of them. The kitchen is at the heart of this sensation: "Despite my wife is a better cook I've learned cooking in Italy, playing with the finest fresh ingredients and dedicated tools.' The Boretti brand was founded in the Netherlands, producing their quality kitchen appliances in Italy. One foot in the Netherlands and one in Italy, but still part of the same body. 'In that sense, I do recognise myself 100%.'

Bregonje was introduced to the CEO Bob Schmeitz, and together they figured out the right chemistry and synergy. "We have an analogue, mechanical approach, as opposed to competitors who take a digital approach linked to smartphones. Why would you need a Bluetooth hood when you can turn it on with a push of a button? We believe in craftsmanship, which is the soul of cooking. We've incorporated interior design materials to improve integration in the kitchen. We've focused on the craftsmanship applied in classic Italian sports cars and kitchen tools. And we've created a wooden table whose univer-

sal proportions integrates into a stove and fridge so that it becomes part of the intimacy of the home.' This same attitude is translated into other collaborations.

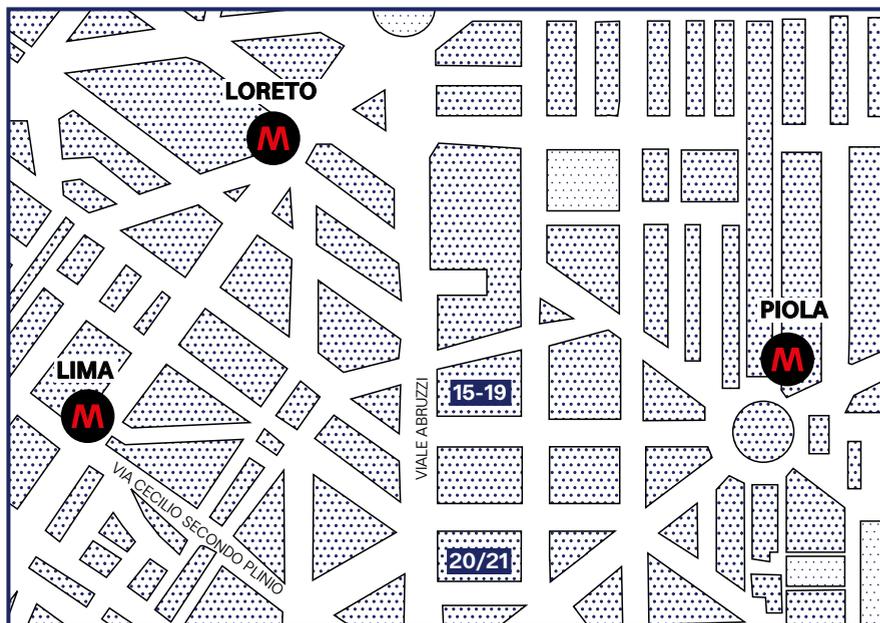
Jacco Bregonje is creative director of German brand Hartweil, which produces high-quality stoneware. Together with company EcoPixel and Creative Chef Jasper Udink ten Cate they've created a giant plate and serve epic dishes. The best moments during the Salone are when people meet up for a bite and chat while sharing a dish. Jacco Bregonje's secret is that he truly enjoys creating with the best Italian craftsman through shared enthusiasm.

jaccobregonje.com ■

Find the Boretti presentation with Jacco Bregonje's kitchen projects on page 56, Design Language Hotel presentation. ■



Ventura Future



15 Aectual Floors Sustainable, customizable, 3D Printed

Designer
Aectual, DUS architects

Location
FutureDome
Via Paisiello 6
20131 Milan

Contact
+31 (0)6 4850 1048
hedwig@aectual.com
www.aectual.com

Opening time
17–21 April 10.00–20.00
Sun till 18.00

Award evening
Thu 19 April 20.00–22.00

About

Aectual is a design-driven construction-tech company that develops industrial 3D printing technologies and software tools to create customizable and affordable building products. We enable designers and companies to realize tailor-made designs at any scale in any building. Together we set a new standard in large scale, bio-based 3D printing towards a more personal, beautiful and sustainable future.

Presentation

Aectual presents Aectual Floors: A unique bio-based 3D printed pattern flooring system combined with a terrazzo infill. For this exhibition Aectual teamed up with DUS architects, who developed several pattern designs that explore Aectual's boundless freedom in flooring design.



20 Koning Willem I College Refugee

Designers

Maxime van Dongen, Ralf Gloude-mans, Demi Hendriks, Judith van Iersel, Lisa van Kampen, Luke van Roosmalen, Thomas Schmitz

Location

Ventura Future
Viale Abruzzi 42
20131 Milan

Contact

r.hilhorst@kw1c.nl
www.kw1c.nl

Opening time

Daily 10.00–20.00
Sun 22 till 18.00

Opening cocktail

Thu 19 April 20.00–22.00
(by invitation only)

About

'S-Hertogenbosch, The Netherlands, is an innovative Community College with a wide variety of educational programs. One of these is Furniture Designer, where students are coached and trained in designing and manufacturing furniture by experts from professional practice.

Presentation

A few months ago Koning Willem I College from The Netherlands presented its students in Furniture Design and Human Technology at a daring challenge: Design and manufacture an interactive and sustainable product within the Refugee theme. The prize designs will be on display at Ventura Future during the Design Week 2018.



21 Royal Academy of Art The Hague My Practice, My Politics

Designers

Eline Benjaminsen, Kristina Benjocki, Lisa van Casand, Jean-Baptiste Castel, Yamuna Forzani, Bas Froom, Daniel Grumer, Une Kavaliauskaitė, Zsófia Kollár, Sarah Lauwaert, Klodiana Millona, Miguel Peres Dos Santos, Katarina Petrović, Tereza Rullerova, Vera van de Seyp, Fahmy Shahin, Gitte Svendsen, Abel Wolff Nienke Sikkema & Lieke Vernooy

Location

Ventura Future
Viale Abruzzi 42
20131 Milan

Contact

Maria Dzodan
+31 (0)6 2363 3842
m.dzodan@kabk.nl
www.kabk.nl

Opening time

Daily 10.00–20.00
Sun 22 Apr till 18.00

Opening Cocktail

Thu 19 April 20.00–22.00

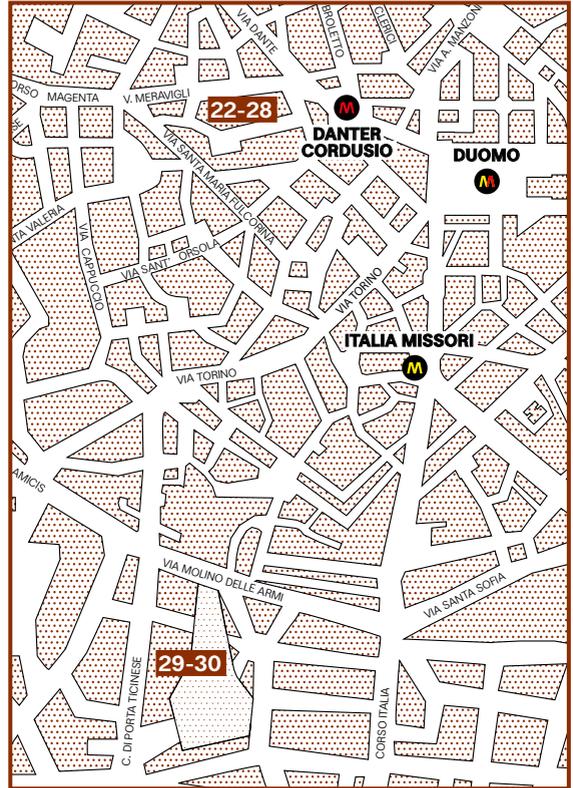
About

The Royal Academy of Art, The Hague (KABK) has been a leader in educating artists and designers since 1682. In addition to 7 bachelor and 7 master programmes, it is also possible to complete a Double Degree Fine Arts programme or a PhD in the Arts in collaboration with Leiden University.

Presentation

My Practice, My Politics is curated by Saskia van Stein and Agata Jaworska. The exhibition portrays the way in which artists and designers capture their views on society through the subject matter they explore, the language and tools they employ, the aesthetics they manifest, and the communities they engage.

Masterly / 5VIE



22 Masterly – The Dutch in Milano. Dutch Pavilion Uniquole

Designers

Edward van Vliet, Osiris Hertman, Borek, Frank Tjepkema, Richard Hutten, Royal Delft, Piet Hein Eek, Groupe Renault ft. Aleksandra Gaca, Moooi Carpets, The Girl and the Machine and more.

Location

Palazzo Francesco Turati
Via Meravigli 7
20123 Milan

Contact

+31 (0)6 5025 3961
info@uniquole.nl
www.uniquole.nl
www.masterly.nu

Opening time

Daily 11.00–19.00
Tue till 17.00
Wed till 22.00
Sun till 16.00

Press preview

Mon 16 April 15.00–18.00

Opening cocktail

Tue 17 April 18.00–21.00
(by invitation only)

About

It is with great pride that Dutch curator Nicole Uniquole introduces to you the third edition of the Dutch pavilion in Milan. It is a true honour to build such an energetic centre in this city with inspiring enterprises and designers who stand tall and proud in design.

Presentation

Once a year, for one week, the extraordinary Palazzo Francesco Turati is showered with a high dose of Dutch design essence. Featuring interdisciplinary exhibitions and solo presentations the perfect pavilion experience comes full circle. Meet the minds and makers and start your Salone experience here.



23 Dutch Chairmen

Designers

Max Jungblut, Tejo Remy & René Veenhuizen, Richard Hutten, Full Grown [Gavin Munro] & Wouter Storm [Dutch Chairmen]

Location

Palazzo Francesco Turati
Via Meravigli 7
20123 Milan

Contact

Wouter Storm
+31 (0)6 4304 4906
WouterStorm@
DutchChairmen.com
www.DutchChairmen.com

Opening time

Daily 11.00–19.00
Tue till 17.00, Wed till 22.00
Sun till 16.00

Press preview

Mon 16 April 15.00–18.00

Opening cocktail

Tue 17 April 18.00–21.00
(RSVP only: WouterStorm@
DutchChairmen.com)

About

All designers involved have one common denominator: as leaders in a progressive design tradition, they look beyond borders, develop series that provide active insight into the near future without concealing the roots or reflection of the past. Art objects and production series find their way into the world.

Presentation

Masterly, Dutch Pavilion: Searching Club designed by Max Jungblut, including SC2.0.1. produced in cooperation with 3D-Robot-printing and Dutch Chairmen. Rone, Threeve & Betoo lamp family designed by Richard Hutten. Euplectella lamp series designed by Tejo Remy & René Veenhuizen. Full Grown by Gavin Munro, represented by Wouter Storm [Dutch Chairmen].



24 JAPTH just a perfect thing a new Dutch design label

Designers

Patrick and Riccardo Belli, Richard Hutten, Yksi Ontwerp

Location

Palazzo Francesco Turati
via Meravigli 7
20123 Milan

Contact

eduard@yksiontwerp.nl
www.japth.nl

Opening time

Tue 11.00–17.00
Wed 11.00–22.00
Thu–Sat 11.00–19.00
Sun 11.00–16.00

Press preview

Mon 16 Apr 15.00–18.00

Opening cocktail

Tue 17 Apr 18.00–21.00
(by invitation only)

About

JAPTH is a new Dutch design label with contributions of designers such as Richard Hutten, Yksi Ontwerp and the brothers Patrick and Riccardo Belli. The first collection consists of LED-design lamps in which the possibilities and properties of LED-technology are leading.

Presentation

Aart van Rooij and Eduard Sweep: 'We noticed that the large range of new functional and technical possibilities of LED were not yet fully applied in many designs. Many designers still rely on the characteristics of traditional light sources. We therefore introduce a collection of luminaires designed by Dutch designers that really optimize those possibilities in design and use'



25 Secrid Reinvented heritage

Designers

Marianne van Sasse van
Ysselt, René van Geer

Location

Palazzo Francesco Turati
Via Meravigli 7
20123 Milan

Contact

lizzy@secrid.com
www.secrid.com

Opening time

Tue 11.00–17.00
Wed 11.00–22.00
Thu–Sat 11.00–19.00
Sun 11.00–16.00

Opening cocktail

Tue 17 April 18.30–21.00
(by invitation only)

Press preview

Mon 16 April 16.00–19.00,
official press opening 17.00

About

More than just cards and money, your wallet carries memories. It travels with you wherever you go. Designer couple Marianne van Sasse van Ysselt and René van Geer have revolutionised the wallet industry. Merging fashion and industrial design, they created a pocket-sized icon.

Presentation

Traditions and revolutionary design meet in the Secrid cabinet, created for Secrid's new head office. The Golden Age inspired photos underline Secrid's heritage, as well as production process: all wallets are made in Dutch factories and social enterprises, creating more than 200 jobs and reviving the local leather industry.



Maarten Olden

Love for experimenting

This year, during Salone del Mobile 2018, the Borek brand will present its new collaboration with Maarten Olden, Frans van Rens, Marcel Wolterinck, Eric Kuster, Remy Meijers, Bertram Beerbaum at Masterly in the Palazzo Turati. I had the pleasure to meet Maarten Olden, and gain some further insights.

Text by Irene Labruna
Portrait by Boudewijn Bollmann

Irene Labruna: First, I would like to focus on your personal concept of 'home'; how does it govern your design process?

Maarten Olden: To put it simply, home is where I meet my relatives and friends, a place where I can share the mundane activities of the everyday life with my children and my love. In particular while cooking.

IL: As both a designer and an architect, which aspect comes to mind when I say the word 'house'?

MO: Yes, I have an architectural background as well. According to that background, my answer would be space. I study how space and its elements interact with each other. I just finished setting up my new bedroom; it could be described as a house within a house. By building this little pod in the attic, we have our privacy, like in a niche.

IL: Back to your designs; it's obvious that you interact with materials a great deal.

MO: Honestly, material experimentation is my overriding passion. It is the starting point for me to end up with a successful result. The tool I work with is SolidWorks, then I print drawings generated by this very precise programme. To see whether my idea is feasible, I have to get my hands dirty. To find a solution, I analyse, test and play with materials. I often switch more than one material during experimentation. Nevertheless, it's never a waste of time. I consider it my way of gaining knowledge and applying it not



only to my projects. In my mind, I store both successful and unsuccessful experiences, and these memories help me to question design and train my critical senses and problem-solving mind-set. This process constantly feeds the feeling of pure love that I have for my job.

IL: During Milan Design Week the Borek brand will be presenting your Monsaraz garden furniture at Masterly. Did this originate from material research as well?

MO: Naturally. I was captivated by the combination of a rather low-tech process with high-tech material. In addition, the brand offered me aluminium in a more domestic look, in ordinary rope shapes. I made a model a long time ago, at a scale of 1:5 with open weaving.

The models came from a study in which I was searching for more feminine lines in garden furniture, because I wanted to create something different that was intriguing from all sides. There is an optical effect due to the layering of graphic striped surfaces in different directions, which allows a game of weight elevation. It's very interesting in the case of armchairs and sofas.

IL: Was there any other inspiration related to the aesthetic?

MO: Actually, the construction technique is based on an archetypical one. When the Second World War was over, Dutch people left Indonesia to return to their homeland. They brought rattan furniture with them, which brought an exotic style into an entirely new and different culture. Later in the 80s, rattan became a trend, used for restaurants and terraces in particular. Unfortunately, it wasn't able to withstand the Northern European climate when placed outdoors, so to be more functional Indonesian companies replaced the material with aluminium. The yarn feels more natural and it makes seating more comfortable and suitable for indoor use as well, since it is easier to combine with interior fabrics and furniture.

maartenolden.nl ■

The Monsaraz collection will add a twist to the already exciting vibe in the Masterly court yard.

Find the Borek presentation, including Maarten Olden's work, on page 22, presentation 65. ■

26 Official launch wallpaper collection Dimensions BN Walls

Designers

BN Walls, Edward van Vliet

Location

Palazzo Francesco Turati
Via Meravigli 7
20123 Milan

Contact

mdeterink@bnint.nl
www.bnwalls.com
www.bnint.com

Opening time

Tue 11.00–17.00
Wed 11.00–22.00
Thu–Sat 11.00–19.00
Sun 11.00–16.00

Press preview

Mon 16 Apr 15.00–18.00

Opening cocktail

Tue 17 Apr 18.00–21.00
(by invitation only)

About

BN walls, since 1926, is the wallcovering design specialist with an unprecedented tradition. Since its foundation in 1926, the Dutch company has been a source of innovative wallcoverings. In a fusion between design and in-house production new manufacturing and print techniques are developed, resulting in cutting edge design and an abundance of opportunities for architects and stylists to create remarkable and atmospheric interiors. Atelier BN Walls collaborate with guest designers and production specialists as well as consulting with clients to take wallcoverings to the next level.

Presentation

Dutch designer Edward van Vliet and BN Walls, Dutch manufacturer of high quality wall covering, have together created a new wallpaper collection called Dimensions. The official launch of this exclusive range will take place at Masterly in Palazzo Francesco Turati, during Salone del Mobile, Milan April 17–22, 2018.

Dimensions is inspired by geometry and nature. Silk and grasscloth textures are overlaid with subtle silhouetted leaves. Woven wire patterns sit alongside hexagonal prints. Shades shift from moss green to dusky pink. Warm beige and cool greys combine with earthy browns and sleek black. This is a versatile, dramatic collection ideal for private residences, resorts and hotels.

This is the second time BN Walls and Edward van Vliet have worked together to create something special. The first time was in 2014 with collection Layers and following it's success, they decided to join forces again. Imagine what your wall can be.



27 Studio Carolijn Slottje The Quilt Garden

Designer
Carolijn Slottje

Location
Palazzo Francesco Turati
Via Meravigli 7
20123 Milan

Contact
Carolijn Slottje
+31 (0)6 1569 9975
info@carolijnslottje.nl
www.carolijnslottje.nl

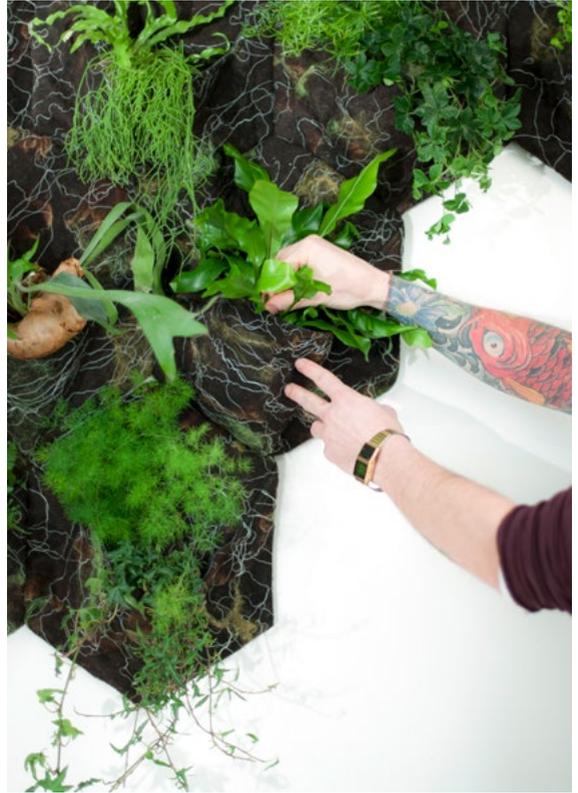
Opening time
Tue 11.00–17.00
Wed 11.00–22.00
Thu–Sat 11.00–19.00
Sun 11.00–16.00

Opening cocktail
Tue 17 April 18.30–21.00
(by invitation only)

Press preview
Mon 16 April 16.00–19.00,
official press opening 17.00

About
Studio Carolijn Slottje – This design studio combines handicraft techniques with tangible nature and natural patterns. Handwork demands dedication and attention. It offers a counterbalance to a fast-paced and fickle society. The presence of the natural world in people's lives has positive effects on health and peace of mind.

Presentation
Quilt Garden – The hexagonal tiles form a whimsical pattern of plants. Each tile appears to be a stylized clod of soil, but in actual fact is a handcrafted, quilted fabric of natural material. The material forms a natural backdrop for vegetation and gives a space the feeling of an unpolished urban jungle.



28 Aleksandra Gaca Textiles for Renault's concept car SYMBIOZ Aleksandra Gaca with Renault

Designer
Aleksandra Gaca

Location
Palazzo Francesco Turati
Via Meravigli 7
20123 Milan

Contact
a.gaca@aleksandragaca.nl
www.aleksandragaca.nl

Opening time
Tue 11.00–17.00
Wed 11.00–22.00
Thu–Sat 11.00–19.00
Sun 11.00–16.00

Press preview
Mon 16 April 15.00–18.00

Opening cocktail
Tue 17 Apr 18.00–21.00
(by invitation only)

29 BAR ANNE Space Encounters & Anne van der Zwaag

Designers
Rick Tegelaar, VanTot, Mae Engelgeer, Klaas Kuiken, Dirk Vander Kooij, Fransje Gimbrère, Jolan van der Wiel, HandMade Industrials, Jelle Mastenbroek, Sabine Marcelis&Brit van Nerven, Kranen/Gille, Aart van Asseldonk, Children of the Light, Weltevree

Location
Museo Diocesiano
Corso di Porta Ticinese 95
20123 Milan

Contact
Anne van der Zwaag
anne@objectrotterdam.com
Remi Versteeg
remi.versteeg@s-e.eu

Opening time
Daily from 11.00–01.00

Press preview
Mon 16 April 17.00–19.00

By registration only
info@baranne.eu

About
As rebellious Dutchies we are creating a radical new concept where everything and everyone comes together: a bar and show combined into one full experience and fun happening.

Presentation
BAR ANNE is designed by Space Encounters, an award winning architectural firm from Amsterdam. Merged with a spectacular installation by Children of the Light. The interior is created by some of the biggest break out talents and hosted by Dutch curator and writer Anne van der Zwaag. Partnering with Heineken, Weltevree, Acosorb, Gira, Tarkett, Invent Design, Qbiq and Carpet Sign.

30 LENSVELT NOTHING NEW

Designers

Studio Job, Richard Hutten, Marcel Wanders, Maarten Baas, Maarten van Severen, Bertjan Pot, Atelier van Lieshout and Space Encounters

Location

Museo Diocesiano
Corso di Porta Ticinese, 95
20123 Milan

Contact

Jeroen Panders
+31 (0)6 2307 4917
j.panders@lensvelt.nl
www.lensvelt.nl

Opening time

Tue 17 till Sun 22 for drinks, bites, music and more from 11.00–01.00

Press preview

Mon 16 April 14.00–18.00

About

Lensvelt is a non-design Amsterdam based award winning (MDA'16/17/EDIDA/Wallpaper*Design awards) furniture label established in 1962. Lensvelt provides architects and interior designers the tools to make better interiors. Lensvelt want to contribute to a new world: greener, better and more social. Lensvelt has shown over the years as a committed label, which showed distinct and award winning presentations during the Salone del Mobile in Milan. Lensvelt hit a bridge between the commercial world and the most innovative artists.

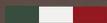
Presentation

New, new, new, new, new, new. Every year at the Salone del Mobile we witness thousands of new designs. Large brands with the newest collections. Emerging designers with fresh ideas about material or product. Lensvelt is presenting NOTHING NEW. Don't expect new products. Don't expect new materials and don't expect new trends, expect nothing new.





Passione in Cucina



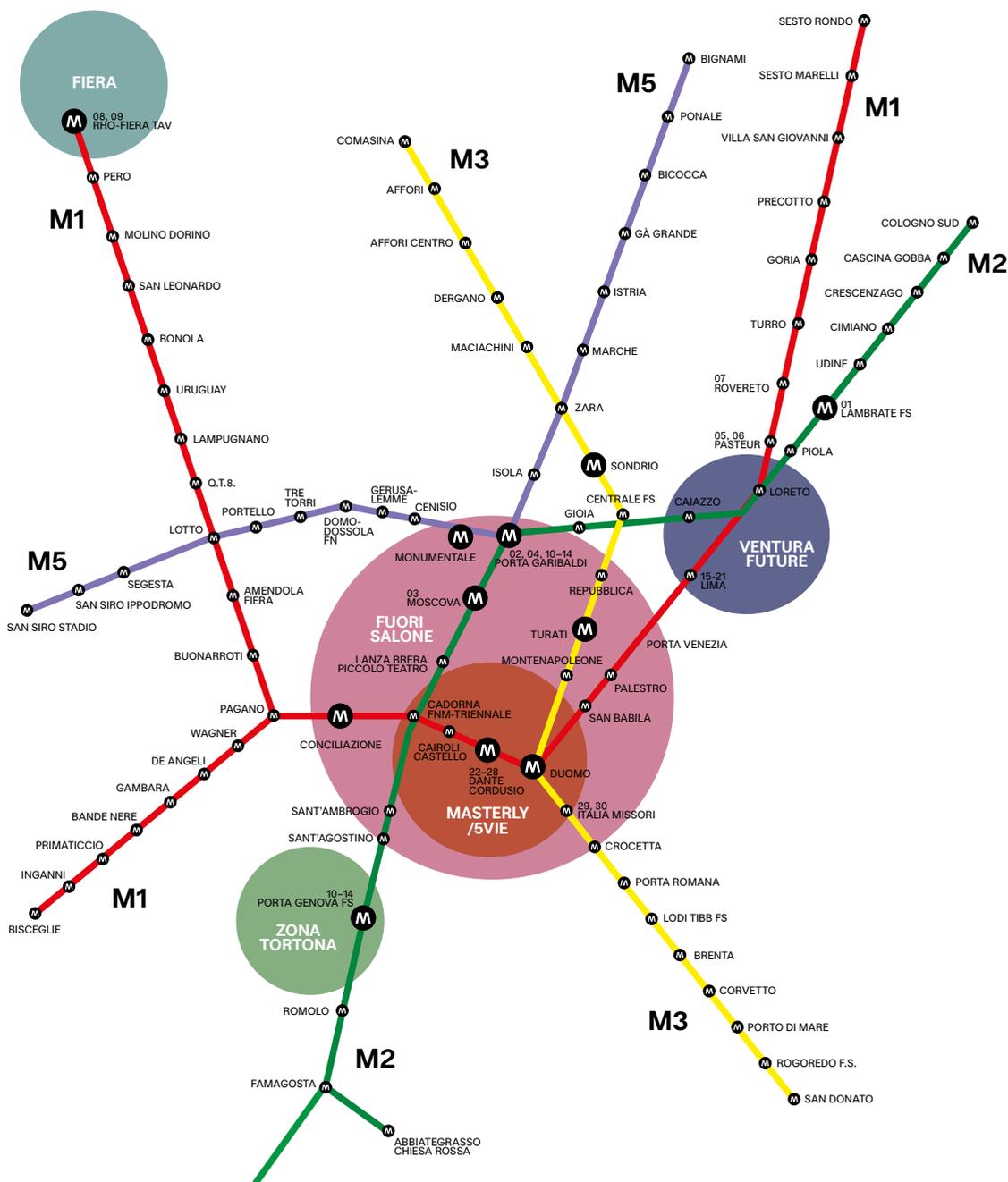
Collezione Maggiore



nhow Hotel – Design Language Hotel
Zona Tortona, Via Tortona 35 Milano

boretti.com

Milan Metro Map



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- 01 Academie Artemis
Graduates 2017

M2/M5 PORTA GARIBALDI

- 02 MUTANT MATTER
Dutch Invertuals
- 04 HOW&WOW
– cooperazione!
Crafts Council Nederland

M2 MOSCOVA

- 03 REZIGN
from old clothing to
contemporary design
PLANQ

M1 PASTEUR

- 05 NOT FOR SALE
Design Academy
Eindhoven
- 06 Baars & Bloemhoff

M1 ROVERETO

- 07 SUN+BELÉN

Fiera

M1 RHO-FIERA TAV

- 08 Studio Piet Boon
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Zona Tortona

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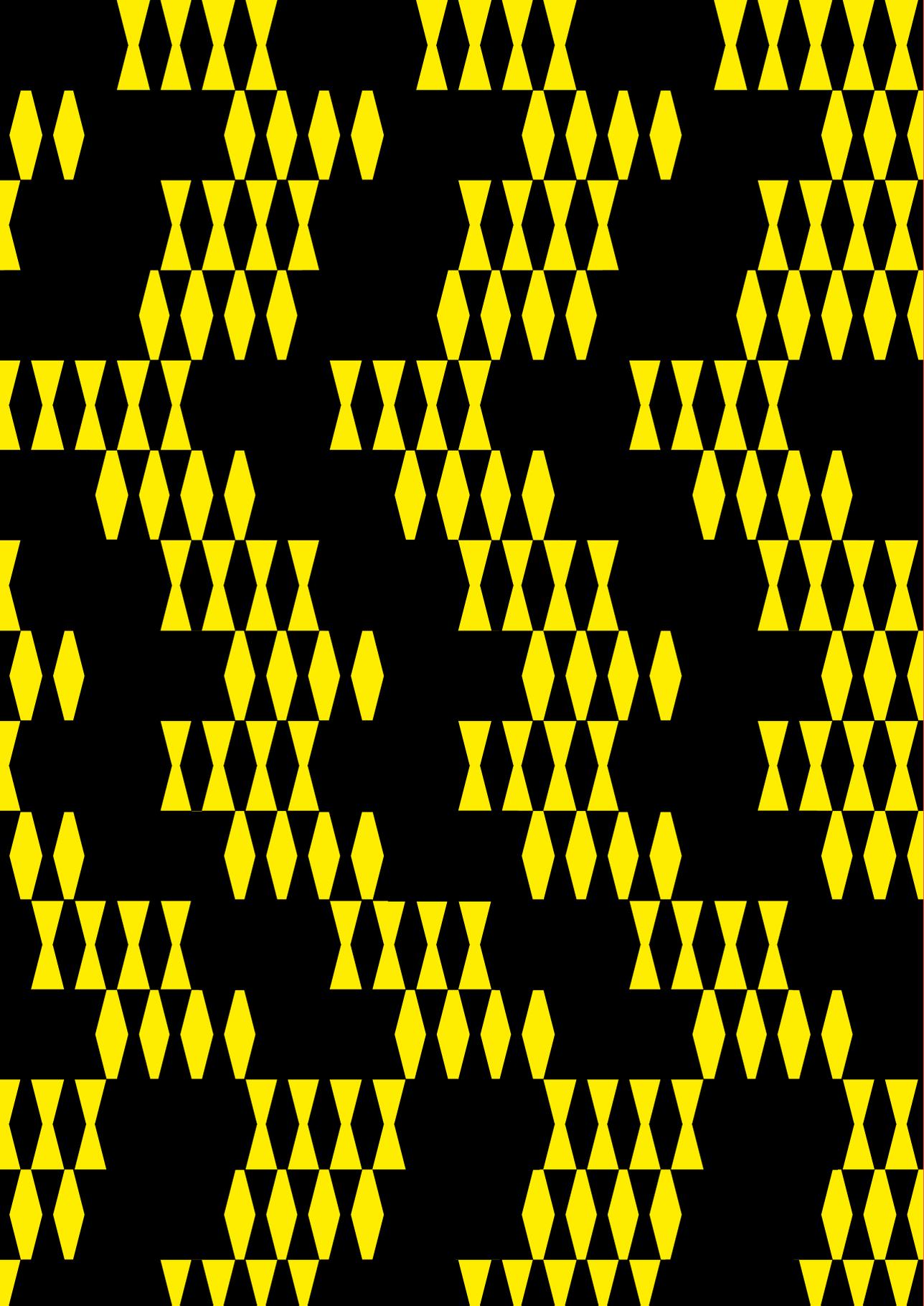
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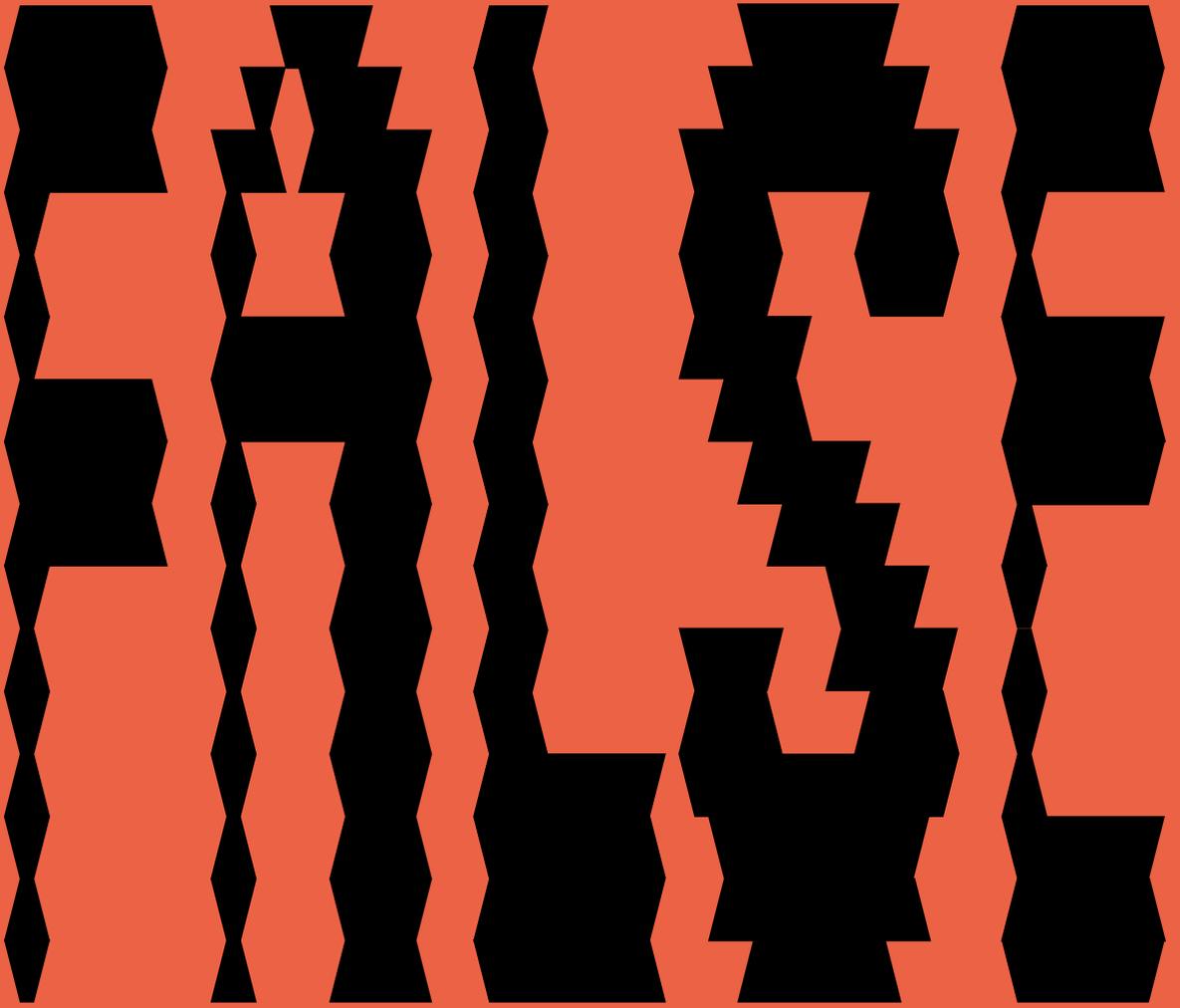
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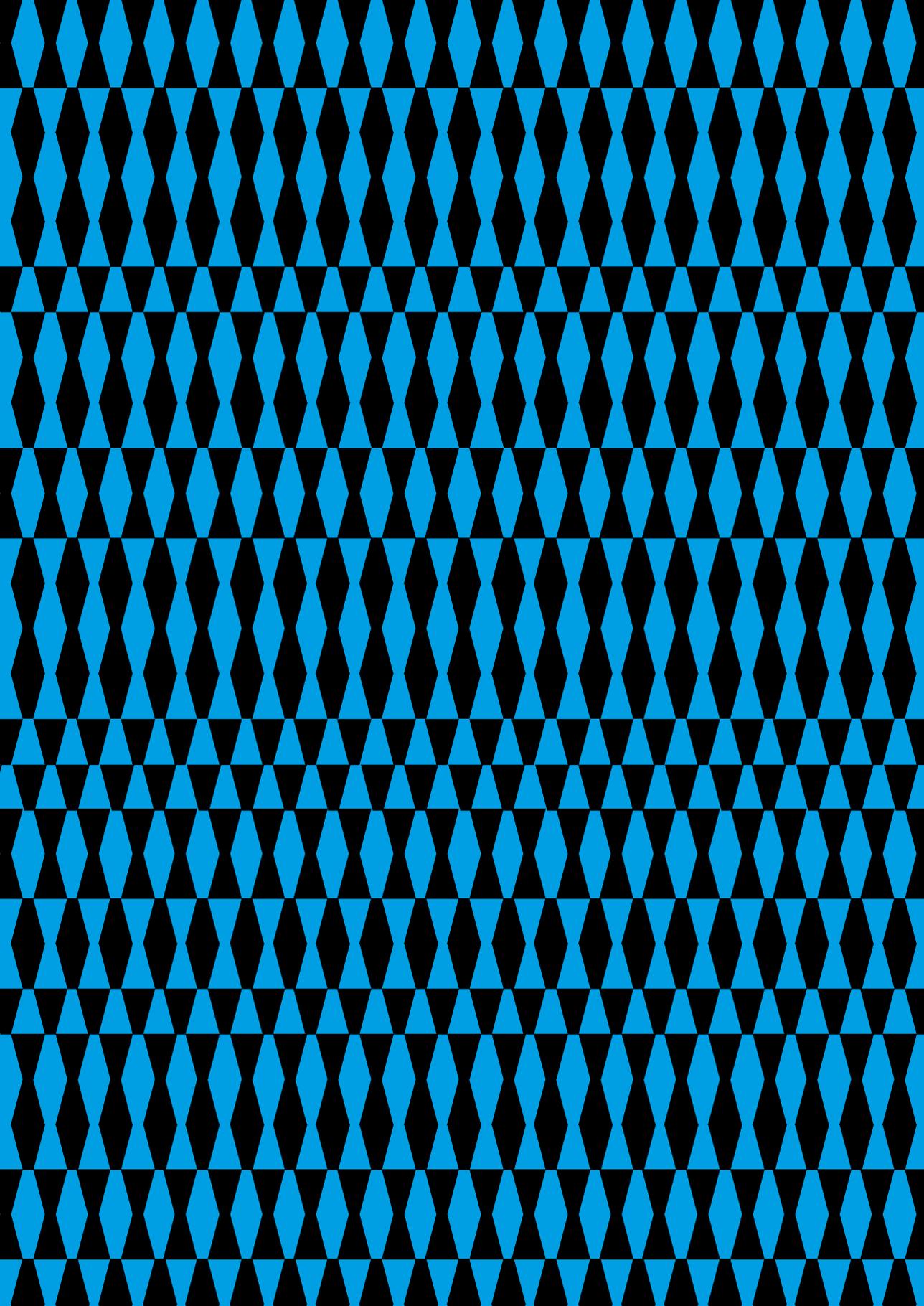
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