TREND REPORT

DUTCH DESIGN WEEK 2019



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DUTCH DESIGN WEEK 2019

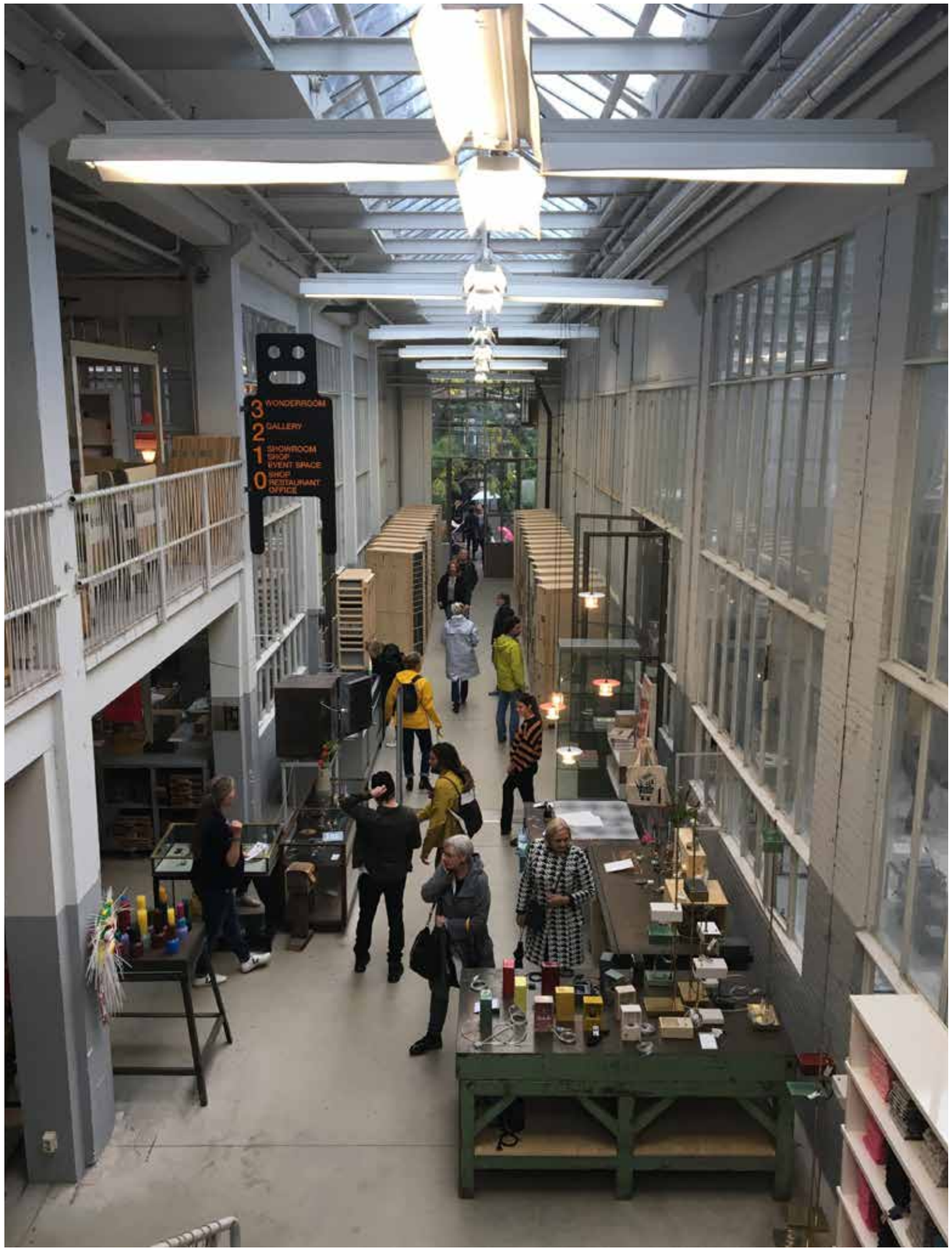
Now in it's 21st year, Dutch Design Week returns to Eindhoven, the 'city of light' and home to the Philips headquarters. The biggest design event in Northern Europe, the show celebrates design innovation and has a clear focus on experimentation whilst giving exceptional attention to the work of young talent.

This is perhaps most notable at the Design Academy Eindhoven graduate show which takes place at the hefty Campina site once again. Other popular destinations include the industrial sites of the Strijp, Sectie-C and Kazerne. This year the theme for the show is 'If not now, then when.'

During a year of much debate and numerous demonstrations calling for action on climate change it seems fitting that the show brings the issue to attention via an huge array of innovative design solutions, not least through commissions by The Embassy of Circular & Bio-based Building. Some 350,000 visitors attend the event with the work of over 2600 designers on display at over 110 locations across the city.

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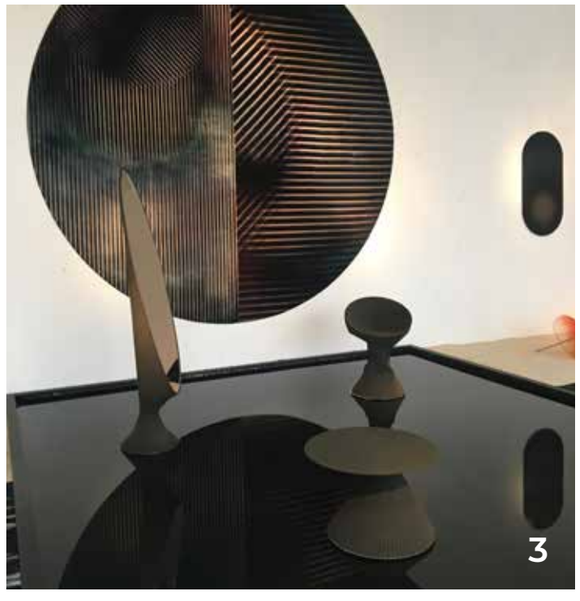


WORKING WITH WASTE

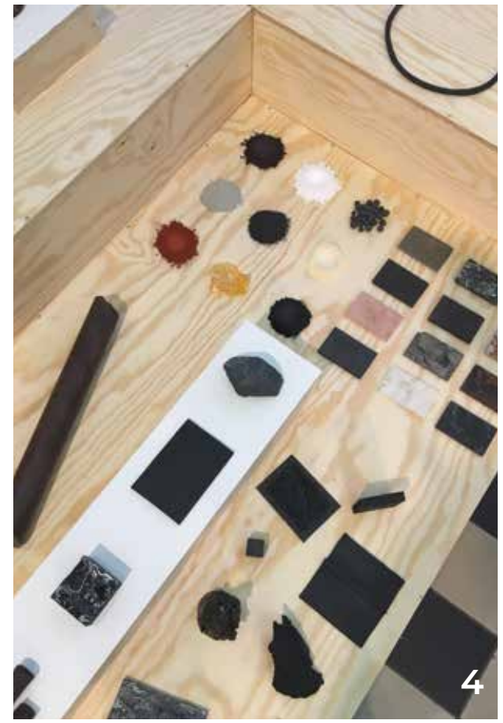


1. *Carissa ten tije*
2. *Rebloom*
3. *Rive Roshan*
4. *Lab la bla*
5. *Carissa*





The result of Clerkenwell Design Week's success throughout the last decade has been an increase in the number of showrooms signing up to participate. This brought with it one of the most important parts of CDW - the opportuniWith the theme 'If not now, then when' the show calls visitors and the entire design and construction industries to take action and elevate sustainability. As has been seen at numerous design shows across the globe, a drive to create circular economies is evident at every corner of the show. The Embassy of Sustainable Design, another faction of The Dutch Design Foundation, showcases such work. Examples include Carissa Ten Tije's experimental project that repurposes bottom ash into a new terrazzo-like material and Jetske Korenromp's Rebloom, which transforms remnants from the flower industry into a paper-like ecological packaging material. Lab La Bla take an inquisitive and experimental to the problem of waste by reprocessing industrial by-products such as gluten, bark and bone ash, into new biodegradable materials. Rive Roshan also underline the potential of collaborating with existing industries and utilising waste by creating vessels from 3-D printed sand leftover from metal casting processes.





WOVEN 3D



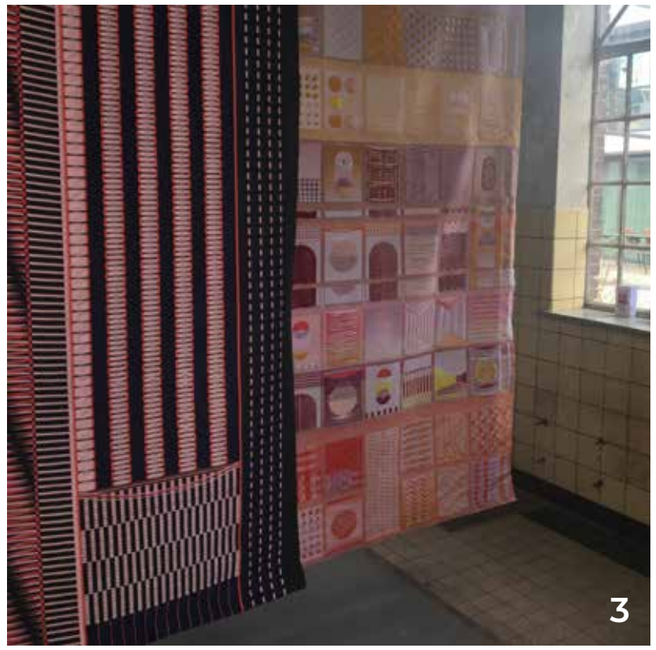
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2

For the designers who work with textiles there is a propensity for weave and knit techniques on display across the show, with a particular emphasis on structural and even 3D techniques being deployed. This creates rich and alluring textures as well as the ability to merge, mix and gradient colours together. At Plan-B, an exhibition toward the outskirts of the city, Studio Mieke Lucia combine craft with industrial processes to create thickly tufted wall hangings that also help with acoustics. Also showcasing woven textiles at Plan-B is Orange or Red, who have teamed up with TextielLab to create a 4m long piece that can be used on both the wall and floor. A tufted section, which ties in with a gradient of colour, creates an optical trick that conflates the 2 main colours of white and red. Design duo Alissa+Nienke continue to innovate with richly textured but delicate 3-dimensional surfaces, but replacing paper with woven textiles.

1. Mieke Lucia 2. Orange or red
3. Nienke



3

THE BIO BASE CAMP

At the epicenter of the Strijp, The Embassy of Circular & Bio-based Building focuses on how climate-change objectives might be met through alterations in how we build by creating a series of inspiring events and design pavilions. The Dutch Design Foundation pull together a collaborative group of experts, including structural engineers Arup and Architect practice Studio Marco Vermeulen to create an architectural pavilion that highlights how building with trees can contribute to the reduction of CO2 and nitrogen. Constructed of cross-laminated timber (CLT), the trunks of Poplar tress and a minimal amount of steel, The Bio Base Camp represents a shift towards bio-based materials over conventional building materials such as concrete. A stilted star shaped platform gives visitors a literal and metaphorical shift in perspective whilst exhibition displays, including that of Floriade Expo and housed beneath at ground level. Overall, the creators hope that by creating more economic value for wood, more forests can be planted.









AFFAIR WITH EARTH

Designers and artists from Ukraine offer a standout exhibition at the show. Titled Affair with Earth, a selection of experimental and challenging material developments that seek to readdress how we engage with and use the earth and its bountiful clean resources are on display. They include Dasha Tsapenko's Growing Fur project, which uses sprouting chia seeds to rethink how we make clothes, creating 'fabric' that would actually benefit from being taken out in the rain. DevoHome also explore alternative fabrics, picking up on the versatility and positive attributes of hemp, a plant that requires no pesticides to grow it and less water than cotton, whilst also absorbing more CO2. Valentyn Frechya takes a fresh look at paper, creating a material that extracts cellulose from abundant leaves rather than slow growing trees whilst Ryntovt Design's Terra surface brings us closer to the earth by using chernozem, a fertile black soil, to create a new organic surface.

1. Growing fur
2. Terra surface
3, Valentyn frechka









GROWING PAVILION

Designed by Pascal Leboueq in collaboration with Krown.bio, The Growing Pavillion offers a fresh perspective on how we can generate materials for our clothing, furniture and even buildings proclaiming, “the next step is bio based.” The space is both an ode to the beauty of bio-based materials and a beacon for positive change. Once again, a primary focus is on the reduction of CO2 emissions, with the materials used to construct the pavilion and those on display inside the otherworldly space offering cleaner alternatives that are entirely bio-based. The 84 panels that make up its exterior are made from mycelium that has been cultivated from the spores of Reishi mushrooms onto hemp leftover from the agricultural industry. Inside the space are a series of pioneering functional objects including Christien Meindertsma’s Flax Chair and Martijn Straatman’s furniture made from manure. Visitors are also able to discover more about mycelium notably via Aniela Hoitink’s clothing range, Living Skin.



1. Martijn Straatman
2. Christien Meinertsma
3. Aniela Hoitink
4&5. Growing Pavilion











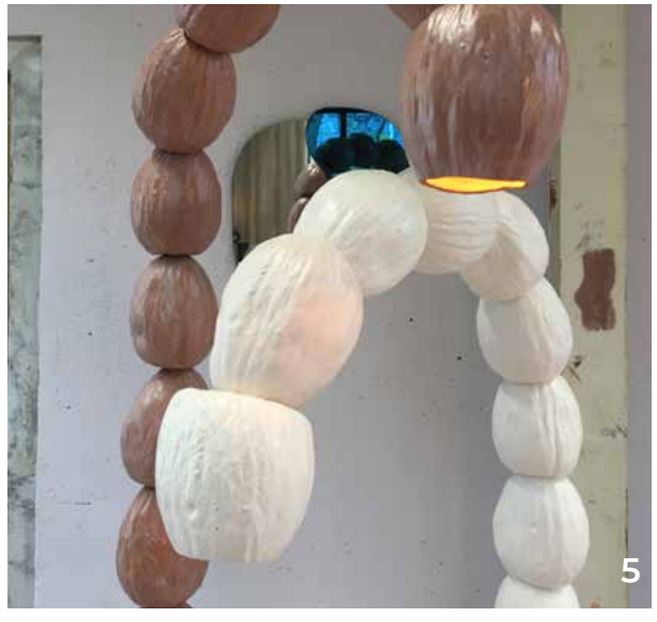
PLAYFUL CERAMIC

Ceramic is omnipresent at any design show, but at this years Dutch Design Week there is plenty of evidence to suggest that young designers are getting on board with the ancient material and it's associated processes, but adding their own playful twists. There is much whimsy to their approaches, with Diego Favre perhaps the most extreme case. Utilising brightly coloured air-drying clay, he challenges the value of our daily items such as extension leads by elevating them through the time spent and personality applied in transforming them into design items. Expectations of ceramic are further questioned by Floris Wubben, who creates unconventional chairs from glazed ceramic, whilst the material is also used to create an array of lighting products. Studio Annebet Philips creates twisted and in some cases worm-like structures that house multiple bulbs, whereas Rem Atelier find inspiration in the form and texture of melons in creating Melon Totems.

1&4. Annebet Philips
2. Favre
3. Floris Wubben
4. Rem Atelier







TACKLING PLASTIC


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3


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4


5

Another reoccurring theme seen at numerous recent design events is the environmentally damaging proliferation of plastic and designers at Dutch Design Week continue to tackle the problem head on. Dutch designer Simone Post is recognised for her work in reimagining waste, particularly plastic, with a nomination in the prestigious Dutch Design Awards held at Veem in the Strijp district. Jessica den Hartog continues to recycle plastic by sorting it by type and colour but joins forces with other designers to turn those 2D materials into useful 3D objects. Studio Thier & van Daalen liken the reconstituting of industrial plastic waste that they carry out to make new furniture to that of "plastic mining." Precious Plastic is a design collective that continues to grow in numbers and with it, develop scalable manufacturing of new plastic materials made from waste. Another development includes the creation of 'biodegrabable' materials made from natural waste such as fruit peel over problematic 'bioplastics.'

1. Jessica den Hartog
2. Precious plastic
3. Thier & Van Daalen
4. Simone Post
5. Precious plastic



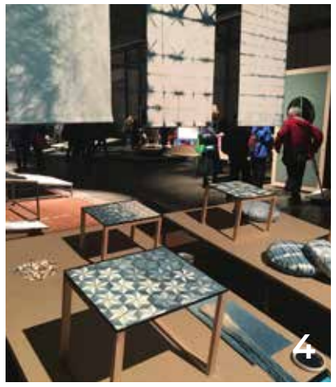
CONTEMPORARY CRAFT

With so many young designers on display during the show is perhaps a little surprising to see a number of traditional crafts being utilised to create new work. But those do so all seem to have an inquisitive approach that is born out of an intrigue in something previously unknown and alien in it's 'oldness,' which flourishes into an enlivening imagination of the processes and ultimately signifies genuine innovation. Seok-Hyeon Yoon is awarded the Rene Smeets Award for OTT, a project that explores the use of natural resins traditionally used to lacquer wood that are instead applied to ceramics as a substitute to traditional glazes. Caterina Tioli adapts established but limited weaving techniques by applying potato starch to unspun wool, which is later rinsed off. Clara le Grelle's project The praise of Indigo does exactly that, broadening the scope of the ancient dyeing process by applying it to a diverse range of materials.



1&2. Caterina tioli
3. Seok Hyeon Yoon
4. Clara Le Grelle





COMING SOON!

DESIGN INSIDER JOBS

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