



New Dutch Design

The latest class of Dutch designers is creating poetic yet practical furniture, lighting, and goods that go way beyond wry humor.

Veering away from the wit-first conceptual design that has defined the Netherlands for the last two decades—typified by übercollective Droog— young designers are once again making more objects for daily use.

We searched the country and found fresh ideas in ateliers from Amsterdam to Duivendrecht to Eindhoven.

By Zahid Sardar



New Duivendrecht

A. Industrial cranes inspired the Hensen chair by Jos Kranen and Johannes Gille for New Duivendrecht (below).

B. A runaway success for the manufacturer is the wood, steel, and concrete Barrel lamp designed by Nieuwe Heren.

C. Sjoerd Jonkers uses upcycled cotton castoffs from the textile industry in the hand-crocheted Clew pouffe.

Industrial designers Frederik Roijé and Victor le Noble founded New Duivendrecht—a manufacturer of contemporary pieces by young Dutch designers—less than a year ago in an unlikely creative hot spot: Duivendrecht, a town located southeast of Amsterdam. The company yields well-crafted, usable designs—with plenty of that famous Dutch tongue-in-cheek sensibility—that can all be made affordably. “Most young designers produce very limited editions of their work because big companies are not quick to license them. We provide a way for them to mass-manufacture and make them affordable,” Le Noble says.

Prices range from \$150 to \$1,000. newduivendrecht.com
roije.com



Photo courtesy New Duivendrecht (portrait)



Mara Skujeneice

Amsterdam-based Mara Skujeneice is a product designer whose work often narrates an underlying story: Porcelain candleholders have felt coasters that mimic the containers' shadows; ceramic vases for a textile factory were cast in plaster molds of spindles wrapped with yarn; and a series of barn drawings she made during a visit to her native Latvia inspired

a line of blankets for the TextielMuseum in Tilburg. "I liked the process of making two-dimensional renderings of 3-D structures and then reconverting them into high-relief fabrics," she says of the abstract raised patterns in the linen, wool, and cotton fabrics.

Prices range from \$50 to \$500. skujeneice.com

Mara Skujeneice is draped in a blanket from her "Farm Fabrics" series.



Frank Tjepkema

Frank Tjepkema founded his industrial design firm, Tjep., in Amsterdam in 2001 and has since produced objects in scales from minute to massive. On the tinier end of the spectrum, he has designed conceptual but wearable jewelry for Dutch design leaders Gijs Bakker and Marijke Vallanzasca. On the larger side, he's completed commercial interiors ranging from restaurants to airport kiosks. tjep.com



A. Frank Tjepkema's free-standing Il Treno was first designed in 2011 as a fixed booth for Fabbrica Restaurant in Norway.

B. The wood-and-steel dining environment features two facing banquettes with hollow backs that house storage.

Joost and Kiki

Joost and Kiki's scratched paint technique is an example of how something that is "normally undesirable" becomes "beautiful," says Van Bleiswijk.

Design Academy Eindhoven graduates Joost van Bleiswijk and Kiki van Eijk—known as Joost & Kiki—have gained a following for their conceptual art-based furniture, but recent pieces signal a change. Their Scratch dining table, benches, and ladder resemble Delft Blue Pottery, a likely nod to van Bleiswijk's hometown. The lacquered wood is meticulously scratched by hand to create a vibrant texture and finished with a clear varnish.

Prices upon request. joostvanbleiswijk.com kikiworld.nl



B

Photo courtesy Mara Skujeneice (blanket)



Daphna Laurens

Daphna Isaacs Burggraaf and Laurens Manders label their collaborative oeuvre Daphna Laurens because they work so closely "It's like finishing each other's sentences," says Manders. "We could not work without each other." Each of their pieces is first conceived by cutting paper to make amoebic collages, an abstract beginning that affects each piece's end use. Isaacs says, "We want people to fantasize about our

objects and even give them uses we never intended." For example, their three-legged Cirkel Coffee Table 01 (left) has a warped aluminum top and a conical wood-clad vessel that acts as a third "leg." Up next for the pair is a diffusion line through Capellini, who will produce less expensive versions of Daphna Laurens' oak and porcelain Tafelstukken lamps.

Prices upon request daphnalaurens.nl



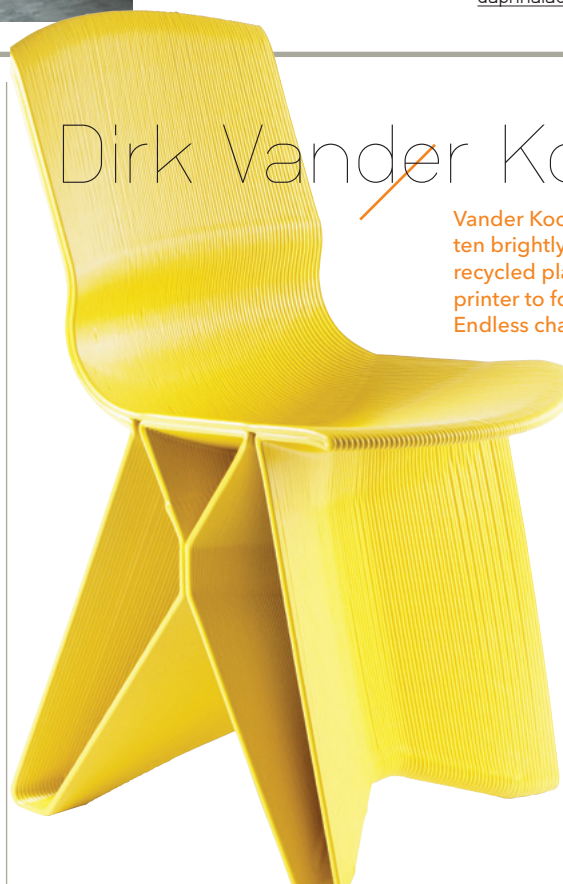
The TentLamp by Lotty Lindeman can be raised or lowered using a sand-filled porcelain weight similar to those in Victorian gas lamps.

Lotty Lindeman and Wouter Scheublin

Lotty Lindeman and Wouter Scheublin's wood and ceramics workshop is located within designer Piet Hein Eek's building, a former Philips factory in Eindhoven that was remodeled in 2010 into a furniture factory, restaurant, and several storefront ateliers. Lindeman's and Scheublin's work displays a kinetic

quality. "We like to be artfully expressive, but the goal is to make products that function in everyday life," Lindeman says. "It's not only about the object but also about how it creates moods and lets your imagination play."

Prices range from \$250 to \$25,000. lottyindeman.nl wouterscheublin.com



Dirk Vander Kooij

Vander Kooij used molten brightly colored recycled plastic in a 3-D printer to form his chunky Endless chairs.

Dirk Vander Kooij's furniture is inspired by a form created with a 30-year-old 3-D printer. "Older machines were less precise, which means thicker lines but also very little waste of material," he says. Exaggerated lines have since become his decorative signature and make his digitally crafted pieces "look like hand-made rope furniture." Up next: interlocking triangulated pieces that form offbeat lamps, bowls, and flat-pack shelves.

Prices from about \$400 to \$4,000. dirkvanderkooij.nl



Photo courtesy Daphna Laurens (portrait)