

Contemporary design from the Netherlands

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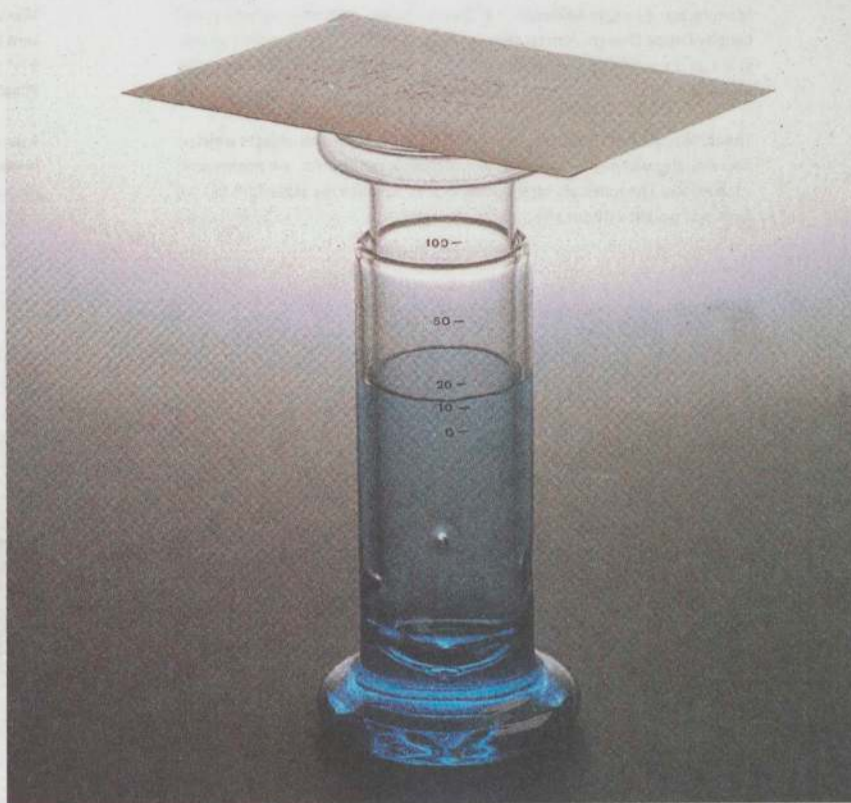
Contemporary Design from the Netherlands

Good design is a timeless concept, exemplified best by an object that is soundly manufactured and beautiful, works efficiently for its purposes, and suggests ideas that transcend its form and function. Beyond these criteria, at various moments in history quality of design has been defined within parameters unique to the time. Ours are times of concern and awareness. Fueled by a spreading preoccupation with the environment and other social and political issues, today's design is valued for its economy, simplicity, and sensibility. Designers have embraced this stimulating intellectual exercise and have begun to produce objects that are durable, reusable, and useful. Contemporary design is less indulgent and flashy than that of the eighties, more experimental in its use of materials, and often inspired by genuine necessity. Still, it sustains elements of surprise and deep intellectual beauty, because it relies more on invention than on the elaboration of styles.

Examples of these trends can be found all over the world, but a group of designers from the Netherlands has in recent years responded to these expectations with a unanimity that merits particular attention. Many of them celebrate ingenuity and economy in their work, transforming these qualities into a coherent minimalist aesthetic. Their objects' apparent modesty has made them emblematic of what political correctness in design should be. Not all of these designers are formally associated with one another. Some belong to separate generations or have attended different schools. Others are officially organized, although these groups are often only nominal, formed in a spirit of strength in unity. Nonetheless, they all share a similar sensitivity. The objects they design are so visually spare as to look "poor"—an illusion reflected neither by the manufacturing process, nor by the retail price. These products, with their recycled pieces and mechanistic compositions, often look industrial, yet in reality they are frequently handcrafted and made in very limited series. These Dutch designers represent the expressionistic and extremist wave of a more general global trend, and an exhibition of their work is a way to address some crucial issues in contemporary design.

In good recent design, ethics are as important as aesthetics. All the objects in this exhibition reflect a strong moralistic attitude. At first glance, individual style appears to be absent. It is as if the designers never felt the need to mark their work with a personal signature beyond the objects' very presence. But understatement is a Northern European inclination that, conversely, becomes a style in itself. In a further ironic twist, this understatement can become almost overstated, as in the elegant poverty and refinement of the eighty-five naked lightbulbs that Rody Graumans clustered in a chandelier, or of the bare table that Djoke de Jong covered with blackboard paint. Most of these works are formally austere but are made playful by their use, like the oil and vinegar bottle and the letter scale by Arnout Visser. Ultimately, their modesty is only on the surface, but it is not coquettishly false.

While it would be easy to relate such severity to the Calvinist culture of the region, a closer examination places this particular current within the broader context of Dutch visual culture. In his excellent essay "Mentalities Instead of Objects," the critic Bart Lootsma positions contemporary Dutch design in continuity with *Nieuwe Abstractie* (New Abstraction), an interdisciplinary movement of the sixties and seventies. The members of the *Nieuwe Abstractie*, given its name by the artist and critic Frank Gribling, focused on the attempt to "objectivize the creative process," and continued the study of rhythm and repetition in the tradition of *De Stijl*.



Arnout Visser, "Archimedes" Letter Scale, 1993 (1991). Pyrex glass. Droog Design collection, manufactured by DMD, Voorburg. Lent by DMD. 8 x diam. 2 in (20 x diam. 5 cm)

In Lootsma's words:

The influence of *Nieuwe Abstractie* on the visual culture of the Netherlands would be hard to overestimate. Its propensity to objectivization meant that the ideas of *Nieuwe Abstractie* were exceptionally well suited to bureaucratic arrangements such as subsidies and "percentage art" (art commissioned under a scheme that earmarked one percent of the budget of any public building project), and to the formulation of art college curricula. Its ability to cross disciplinary boundaries made it perfect for designing house styles. Abstraction accorded with the Dutch tradition of a country shaped largely artificially under the engineer's aesthetic, and its implicit references to the utopian programmes of the Bauhaus and *De Stijl* made it ideal for a country in the formative days of social-democracy. State corporations (as they then were) such as the PTT, the Dutch railways, and the Nederlandsche Bank adopted the style avidly.¹

And while Lootsma sees this scheme slowly being eroded in most visual arts, he recognizes its persistence in Dutch product design.

Renowned jewelry designer Gijs Bakker was one of the New Abstraction artists. Together with design critic Renny Ramakers, he initiated what has become another cultural phenomenon—*Droog Design*, or "Dry Design." It began in 1993 with a collective exhibition at the Furniture Fair of Milan, in which Bakker and Ramakers grouped a number of talents who all shared the same essential, minimalist approach to design. "More a loose federation than an aesthetically coherent group," as John Thackara puts it,² *Droog Design's* visual statement had the strength of a manifesto. It was the right thing at the right time, demonstrating yet again the exemplary resourcefulness of Dutch design. Many of the objects in the present exhibition were introduced in the collection that carries the Dry Design label. They are quirky, smart, simple, and at times pungent, like Richard Hutten's *Crossing Italy I* couch. *Droog Design* was celebrated by the press worldwide, and the objects have been in unexpected demand. To use Lootsma's words out of context, "*Nieuwe Abstractie* was always hard to criticize," because it was so abstract as to be beyond good and evil. And so seemed to be *Droog Design*. Still, this new abstraction has been the object of both praise and criticism, from inside and from outside its own circle. *Droog Design* is an open system which has changed many times since 1993. Designers and objects shift in and out of the collection, polemics arise, and the experimentation continues.

While the Voorburg-based company DMD (Development, Manufacturing, Distribution) manufactured several of the pieces in the *Droog Design* collection, many are still fabricated by the designers themselves. This is another distinguishing characteristic of Dutch

design, and one which has generated at least one other spontaneous grouping, called *Kobe* (Gate to Heaven) after promoter Esther Wollheim's one-time trip to Japan. *Kobe*, which declares itself a "movement," shares some of its members, like Tejo Remy and Hugo Timmermans, with *Droog Design*. It is a reaction against the "producers" and their power to decide on the basis of marketing calculations which objects will be manufactured. Once again, the idealism of such an intellectual and political position highlights a worldwide trend.

Contemporary design employs an intriguing combination of high and low technologies. The most innovative materials range from soil and carbon fibers to advanced ceramics and reused milk bottles. Interestingly enough, both categories of materials call for a craftlike attitude. Experimentation requires a hands-on approach, and the flexibility and novelty of contemporary materials and manufacturing methods has stimulated the exploration of numerous possibilities. Traditionally, after the experimental phase is completed, a big industry should take over the production of a series.

This is typically every designer's dream. It is fascinating to think of the designers of *Kobe* as disinterested, detached, pure. Few of the objects in the show are commercially competitive on the worldwide market, although the Netherlands is also a country of giant corporations of international reputation.

When compared with the larger picture of design in the Netherlands, this selection of objects appears isolated. Only some Dutch architecture is so subtle and understated. Dutch fashion is often aggressively iconoclastic and has embraced the deconstruction of traditional aesthetics that has been celebrated by Japanese designer Rei Kawakubo of *Comme des Garçons*. Graphic design in the Netherlands is often light years away from the essentialism of *De Stijl*, as is multimedia design. The jurors of the Rotterdam Prize, which was established in 1993 and which considers all design categories at once, have been fighting more over aesthetic philosophies than over the real meaning of the nominated objects. The objects chosen for this exhibition do not represent the whole panorama of Dutch design, which is also rich with vibrant postmodern realizations and with sophisticated industrial products. Among the many objects manufactured in the Netherlands during the past ten years, on display are only some of those that manifest the minimalist and economical attitude toward design so evocative of current ideas. This exhibition is not, therefore, conceived to size up industrial design, but rather to celebrate the ideas at the basis of the contemporary design attitude.

Paola Antonelli
Associate Curator
Department of Architecture and Design

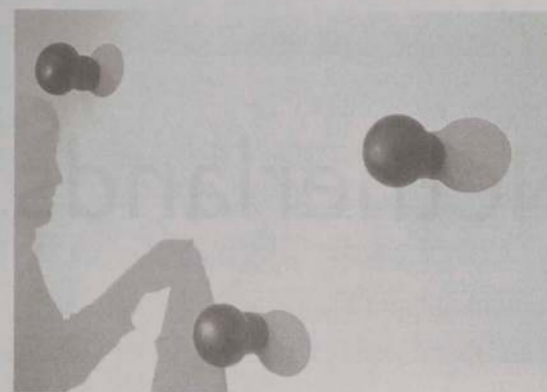
NOTES

1. Bart Lootsma, "Mentalities Instead of Objects," in Lootsma, G. Staal, C. de Baan, eds., *Mentalitäten. Niederländisches Design*; catalogue of exhibition at Securitas Galerie, Bremen, Germany, November 7, 1995, through January 8, 1996.

2. John Thackara, "Droog Design," *I.D. Magazine*, January/February 1996, p. 54.

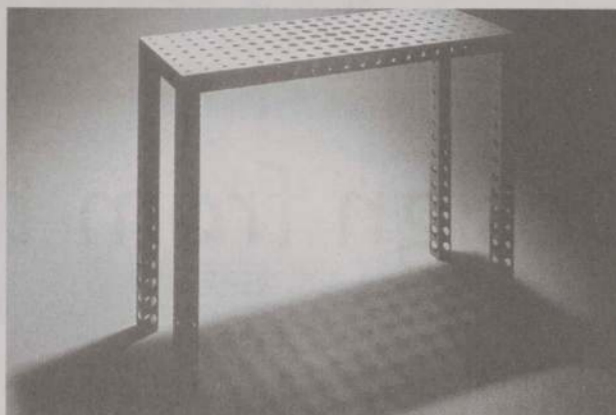
This exhibition is made possible by a generous grant from The Mondriaan Foundation, Amsterdam. Additional support has been provided by The Contemporary Arts Council of The Museum of Modern Art.

The curator wishes to acknowledge the following for their commitment to the exhibition: Sara Puig, intern, who was involved in all aspects of the exhibition; Karen Meyerhoff, installation designer; Greg Van Alstyne, graphics designer; Rachel Posner, editor; the Department of Education, whose support made this publication possible; and Terence Riley, Chief Curator, Department of Architecture and Design, for his continuous support.



1. Ed Annink, born 1956
"Knob Ob" Coat Hooks, 1994 (1992)^{*}
Soft polyurethane
Droog Design collection, manufactured by DMD, Voorburg
Lent by DMD
5 1/4 x 6" (13 x 15 cm)
Photo by Henry Brekveld, courtesy DMD

The coat hook is reduced to its simplest form, a large knob attached to the wall. The soft polyurethane and the rounded shape of the hooks guarantee the safety of the clothes hung. The knobs are available in red and black.



2. Gijs Bakker, born 1942
"Fruitable," 1993 (1993)
Maplewood
Manufactured by Gijs Bakker
Lent by Droog Design, Amsterdam
31 1/2 x 41 1/4 x 13 1/4" (80 x 105 x 35 cm)
Photo by Hans van der Mars, courtesy DMD

The table is part of "Hole Project," a collection of perforated objects which also includes wallpaper, a vase, a chair, a candlestick, a bracelet, and a tablecloth. The holes are strategically placed to make the table light in form and weight without affecting its strength.



3. Charles Bergmans, born 1950
"Terra Plana" Shoehorn, 1988 (1988)
Steel, leather
Manufactured by Shoe Design Studio, Sprang-Capelle
Lent by Shoe Design Studio
6 1/4" (16 cm)
Photo by Ries van Hulsten, courtesy Charles Bergmans

A very thin steel plate is die-cut, and its four upper strips are held together to obtain the shape of a shoehorn. A small leather strip and a steel ring are the only addition to the main body of the shoehorn.



13. Hella Jongerius, born 1963
"Knitted Lamp," 1996 (1995)
Fiberglass and PMMA
Dry Tech collection, manufactured by Hella Jongerius
Lent by Droog Design, Amsterdam
27 1/2 x 15 1/4" (70 x 40 cm)
Photo by Hans van der Mars, courtesy DMD

During the past year, Droog Design coordinated an effort with the Aviation and Space Laboratory of the Delft Technical University to produce experimental objects made of advanced knitted fibers. The program is called "Dry Tech." Hella Jongerius knitted this lamp out of glass fibers and reinforced them with polymethylmetacrylate (PMMA), a particular kind of plastic. The lamp was given its shape using the vacuum molding technique for plastics.



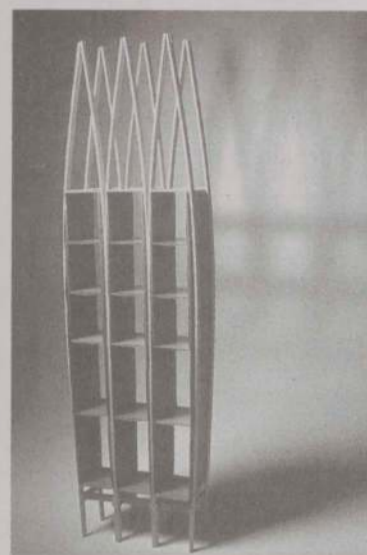
14. Hella Jongerius, born 1963
"Soft Vase," 1994 (1994)
Soft polyurethane
Droog Design collection, manufactured by DMD, Voorburg
Lent by DMD
10 1/4 x diam. 6" (27 x diam. 15 cm)
Photo by Bart Nieuwenhuys, courtesy DMD

Another object, a flower vase, appears in its simplest, most traditional form. The atypical use of materials transforms it with a surprise: The vase is in fact soft. The conical vase is in production and available in natural rubber color, yellow, and blue.



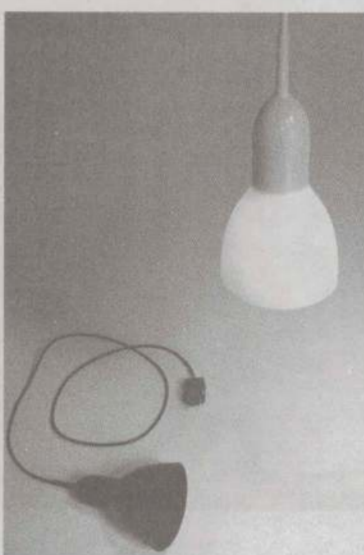
15. Hella Jongerius, born 1963
"Soft Vase Urn," 1994 (1994)
Soft polyurethane
Droog Design collection, manufactured by Hella Jongerius
Lent by Droog Design, Amsterdam
8 1/4 x 7 1/4 x 10 1/4" (22 x 18 x 26 cm)
Photo by Hans van der Mars, courtesy DMD

The urn, manufactured using the same materials as the vase, is still a prototype.



4. Jurgen Bey and Jan Konings, born 1965 and 1966
Folding Bookcase, 1993 (1991)
Plywood, craftpaper
Droog Design collection, manufactured by DMD, Voorburg
Lent by DMD
88 x 10 1/2 x 23 1/2" (220 x 26 x 60 cm)
Photo by Marsel Loermans, courtesy DMD

Made of paper and wood, when folded up this bookcase is scarcely five inches wide. It expands when filled with books, and is designed to accommodate the exact quantity of books in it at any given time.



5. Arian Brekveld, born 1968
"Soft Lamps," 1995 (1995)
PVC
Droog Design collection, manufactured by DMD, Voorburg
Lent by DMD
8 1/2 x diam. 4 1/2" (21 x diam. 11 cm)
Photo by Feddow Pasvanten, courtesy DMD

The supple electrical wire seems to flow seamlessly into a flexible plastic hood that protects the glow of a soft light. The lamp is produced by means of an innovative application of the traditional dipping technique used for PVC.



6. Djoke de Jong, born 1970
"Drawing Table," 1993 (1992)
MDF lacquered with blackboard paint
Droog Design collection, manufactured by DMD, Voorburg
Lent by DMD
22 1/2 x 29 1/2 x 19 1/4" (58 x 75 x 50 cm)
Photo by Hans van der Mars, courtesy DMD

This very simple four-legged table, the same kind a child would draw, is made out of Medium Density Fiber board, a fine compound of wood particles and resin. The table is transformed into a mutable object by a simple layer of blackboard paint, either black or green, so that children can draw on it.



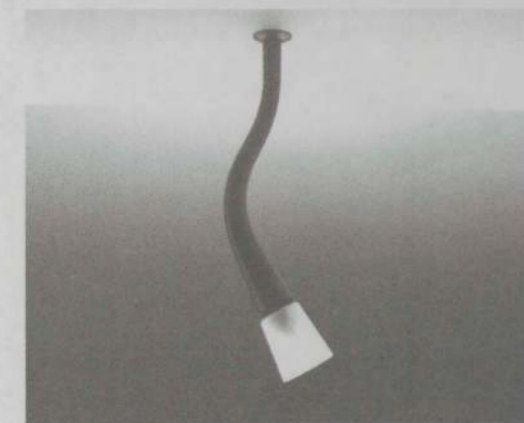
16. Ruud Jan Kokke, born 1956
"Kokkestok" Walking Stick, 1995 (1994)
Rubber, beech plywood, steel insert
Manufactured by Becker K.G., Brakel, Germany
Lent by Ruud Jan Kokke, Oosterbeek
37 x 1 1/4 x 5 1/2" (95 x 2.9 x 14 cm)
Photo by Henk Gerritsen, courtesy Ruud Jan Kokke

A walking stick is supposed to be helpful, but more often than not it becomes a nuisance. It slips down the wall, falls off the edge of the table, or drops off your arm where you hung it when you needed both hands free. This walking stick takes these problems into account. The rubber strip stops it from slipping and the handle is shaped to balance where hung. The form, reminiscent of the shepherd's staff, is attractive and ensures it really does stay put over your arm or the arm of your chair. The stick is strong and comes with an extra cap fitted with a steel spike for winter.



17. Ruud Jan Kokke, born 1956
"Stapelhocker, Model TC" Stool, 1991 (1990)
Birch plywood
Manufactured by Designum, Laag Keppel
The Museum of Modern Art, gift of the manufacturer and Kikkerland Design, Inc., USA
16 1/4 x 14 1/4 x 12 1/4" (43 x 37.2 x 30.8 cm)
Photo by Studio Voorhuis, courtesy Ruud Jan Kokke

Made of aircraft plywood, the walking stool can be picked up by the handle cut in its seat, and carried around. The optimal amount of wood used makes it very light, and the conical form makes it stackable.



18. Ronald Meijls, born 1962
"Primostar Pino" Lamp, 1994 (1993)
Pur foam, polycarbonate, metal, glass
Manufactured by Lumiance bv, Haarlem
Lent by Lumiance bv
13 1/4 x diam 3" (34 x diam. 7.5 cm)
Photo by Chris Hoefsmijt, courtesy Lumiance bv

The Pino lamps are flexible and their necks can be adjusted to many different positions. The rubber neck flows into the glass portion of the lamp elegantly.



7. Annelies de Leede, of Oak, born 1958
Recycled Ceramic Bowls, 1993 (1993)
White poured clay and potsherds
Manufactured by Oak, Rotterdam
Lent by Oak
4 1/4 x diam. 6" (11 x diam. 15 cm)
Photo by Pieter Vandermeer, courtesy Oak

During a working period at the European Ceramic's Study Center in Den Bosch, Annelies de Leede carried out research into the possibility of recycling ceramics. In a series of tests, she has established that through the manipulation of variables such as fragment size and quantity, glazed ceramic waste can be processed in a clay mass and reused. Bigger fragments can also be utilized, with beautiful visual effects. The bowls are a demonstration of these recycling possibilities.



8. Vincent de Rijk, born 1962
"Kom BV" Vases, 1996 (1986)
Synthetic resin, ceramics
Manufactured by Goods, Amsterdam
Lent by Goods
5 x diam. 10" (12.5 x diam. 25 cm)
Photo by Kostas Pasvantis, courtesy Goods

In these vases, an inner ceramic bowl is embraced by an outer bowl made of resin. The composition of the two materials is enhanced by the assorted coupling of colors. The shape and the size of the vases are determined by the possibilities of the adopted technique. These vases were developed in collaboration with Bart Guldemond.



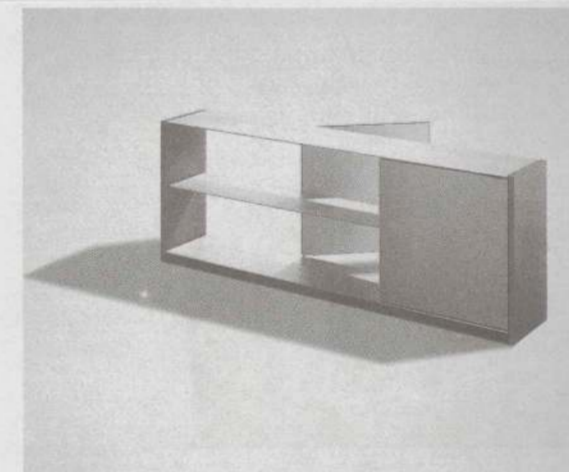
9. Piet Hein Eek, of Eek en Ruijgrok vof, born 1967
"RVS Draa stool Met Aluminium Zitting" Chair, 1993-95 (1993)
Aluminum, stainless steel
Manufactured by Eek en Ruijgrok vof, Geldrop
Lent by Eek en Ruijgrok vof
30 1/4 x 14 x 16 1/2" (78 x 35 x 42 cm)
Photo by Nob Ruijgrok, courtesy Eek en Ruijgrok vof

The simplicity of this chair evokes the functional construction of school and hospital furniture. The seat and back are made of aluminum cut and formed by a computer-controlled punching machine, and later anodized. The supporting structure is in stainless steel.



19. Ronald Meijls, born 1962
"Pino" Table Lamp, 1994 (1993)
Pur foam, polycarbonate, metal, glass
Manufactured by Lumiance bv, Haarlem
Lent by Lumiance bv
20 x diam. 7 1/4" (51 x diam. 18 cm)
Photo by Chris Hoefsmijt, courtesy Lumiance bv

The slightly exaggerated proportions make the table lamp endearingly plump. The same lamp can also be wall-mounted on a supplied bracket. It has an integral transformer and a three-position switch in the base.



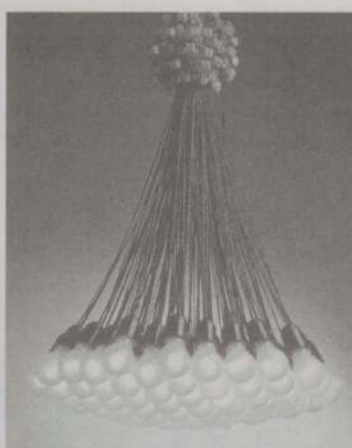
20. Ninaber/Peters/Krouwel
"Perception" Cabinet System, 1993 (1992)
Aluminum extension profiles, stands and doors; multiplex with beech veneer or diafos
Manufactured by UMS-Pastoe, Utrecht
Lent by UMS-Pastoe
32 1/4 x 92 1/2 x 15" (83 x 235 x 38 cm)
Photo by Gerrit Schreurs, courtesy UMS-Pastoe

An extruded aluminum section has been developed with which long spans can be obtained without the shelves sagging. This makes the system flexible and transparent, with strong horizontal lines. A special elastic hinge intelligently allows the doors to open to 180 degrees.



21. Ninaber/Peters/Krouwel
Royal PTT Nederland Mail Box, 1986 (1986)
Plastic, steel
Manufactured by KPN Kunst & Vormgeving, Den Haag
Lent by KPN Kunst & Vormgeving
62 1/4 x 27 1/4 x 27 1/4" (158 x 69 x 69 cm)
Photo by Henk de Rooij, courtesy KPN Kunst & Vormgeving

This very simple and functional design has become a ubiquitous element of the Dutch landscape.



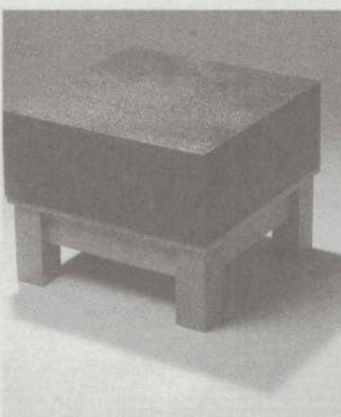
10. Rody Craumans, born 1968
"85 Lamps" Lighting Fixture, 1993 (1992)
Standard bulbs, E 27, 15 watt
Droog Design collection, manufactured by DMD, Voorburg
Lent by DMD
31 1/2 x diam. 31 1/2" (100 x diam. 100 cm)
Photo by Hans van der Mars, courtesy DMD

There is strength in unity. That is how the naked simplicity of 84 electrical wires with a standard socket and a standard bulb can produce a grand chandelier. The wires are simply held together at the top like a ponytail.



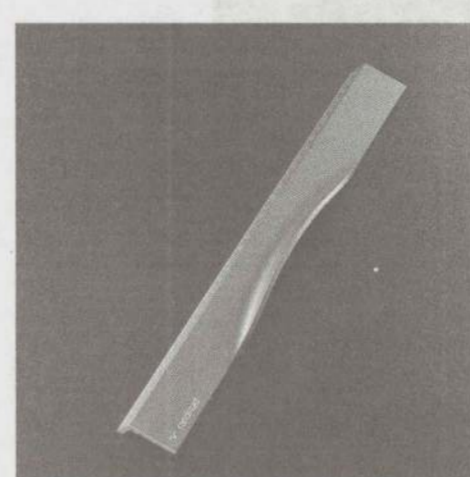
11. Richard Hutten, born 1967
"Crossing Italy I" Couch, prototype, 1994
Maple, soft foam coated with soft polyurethane
Droog Design collection, manufactured by Richard Hutten
Lent by Stedelijk Museum, Amsterdam
29 1/2 x 80 x 47 1/2" (75 x 200 x 120 cm)
Photo by Hans van der Mars, courtesy DMD

The prototype was produced in the occasion of an invitation by "Abitare il Tempo," a furniture fair based in Verona, Italy. The theme proposed to many designers was "A Journey to Italy." Hutten, raised Catholic, chose to play upon the cross form.



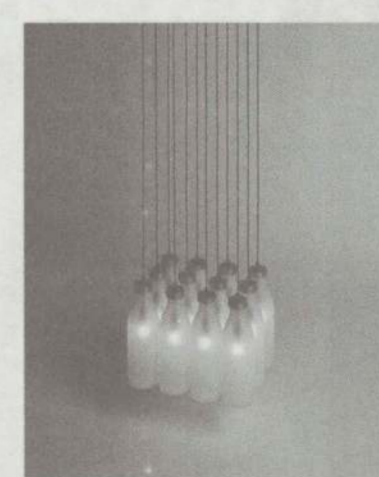
12. Richard Hutten, born 1967
"Poef" Stool, prototype, 1994
Beech, soft foam coated with soft polyurethane
Droog Design collection, manufactured by DMD, Voorburg
Lent by Droog Design, Amsterdam
15 1/4 x 19 1/4 x 19 1/4" (40 x 50 x 50 cm)
Photo by Hans van der Mars, courtesy Droog Design

Made using the same technique as the "Crossing Italy" couch, this small stool looks like a solid table but is in reality soft. The foam of the cushions is coated with a glossy polyurethane layer that recalls some of the furniture experiments of the sixties and seventies. The finish enhances the simple cubic shape of the foam cushion.



22. Ninaber/Peters/Krouwel
Ruler, 1990 (1990)
ABS, evoprene
Manufactured by Randstad Uitzendbureau bv.
Lent by Ninaber/Peters/Krouwel, Leiden
1 1/4 x 13 1/4 x 1/4" (4 x 35 x 1.5 cm)
Photo by Vincent Nabbe, courtesy Ninaber/Peters/Krouwel

The ruler is one item of a series of desktop accessories designed by Ninaber/Peters/Krouwel for Randstad. Its design is as basic and utilitarian as the object itself, yet with two innovative details that dramatically improve it. Soft at the touch, the ruler, like a carpet, is raised at one edge to facilitate its use. A thin line of evoprene rubber on the underside keeps the ruler from sliding when a line is drawn and raises it to make it easier to hold.



23. Tejo Remy, born 1960
"Milkbottle Lamp," 1993 (1991)
Recycled milk bottles, steel plate, E 14, 15 watt bulbs
Droog Design collection, manufactured by DMD, Voorburg
Lent by DMD
120 x 10 1/4 x 14 1/2" (300 x 27 x 37 cm)
Photo by Hans van der Mars, courtesy DMD

In what has become one of the most famous and commercially popular objects in the Droog Design collection, Remy uses recycled milk bottles to produce a chandelier.



24. Tejo Remy, born 1960
"You Can't Lay Down Your Memory" Chest of Drawers, 1991 (1991)
Maplewood, various drawers
Droog Design collection, manufactured by Tejo Remy
Lent by Droog Design, Amsterdam
47 1/4 x 43 1/4" (120 x 110 cm)
Photo by Bob Goedewagen, courtesy DMD

Remy gives another example of poetic reuse of objects in this beautiful chest. Various drawers are simply kept together by a band.



25. Henk Stallinga, born 1962
"Blister" Lamp, 1993 (1993)
 Polyethylene G
 Manufactured by Stallinga bv, Amsterdam
 Lent by Henk Stallinga, Amsterdam
 11 1/4 x diam. 13 3/4" (30 x diam. 35 cm)
 Photo by Hans van der Mars, courtesy DMD

The identical halves of this lamp are hot-set in PET-G material, the same plastic used for the standard blister packing of objects like toothbrushes. The two halves are clicked together. The lamp can be put on a table, on the floor, or grouped with many others and suspended from the ceiling.



26. Henk Stallinga, born 1962
"Vase", 1993 (1993)
 Viscose, polyurethane
 Manufactured by Stallinga bv, Amsterdam
 Lent by Henk Stallinga, Amsterdam
 2 x 6 x 4 1/4" (5 x 15 x 11 cm)
 Photo by Hans van der Mars, courtesy DMD

The bottom of an ordinary household sponge has been made waterproof, and the sponge has been turned into a flower vase. The weight of the water in the sponge keeps the vase upright. The vase even allows tulips to grow in it.



27. Henk Stallinga, born 1962
"Watt" Lamp, 1993 (1993)
 Electric wire, standard bulbs
 Manufactured by Stallinga bv, Amsterdam
 Lent by Henk Stallinga, Amsterdam
 21 1/2 x 1 1/4" (55 x 4 cm)
 Photo by Hans van der Mars, courtesy DMD

This lamp is almost a repetition of the shape of the flower vase by the same designer. Just like tulips, the standard bulbs are placed on top of the electrical wire stems, and these are arranged in the base.



28. Hugo Timmermans and Job Smeets, of Oval Design, born 1969
"Rosie" Bumperlight, 1996 (1996)
 Frosted PVC
 Droog Design collection, manufactured by Quasar Holland
 Lent by DMD, Voorburg
 h 19 1/4 x w 23 3/4" (H 50 x w. 60 cm)
 Photo by Quasar Holland, courtesy DMD

In one of the latest objects introduced by Droog Design, the designers from the company Oval wrapped the standard light source with an inflatable PVC cocoon.



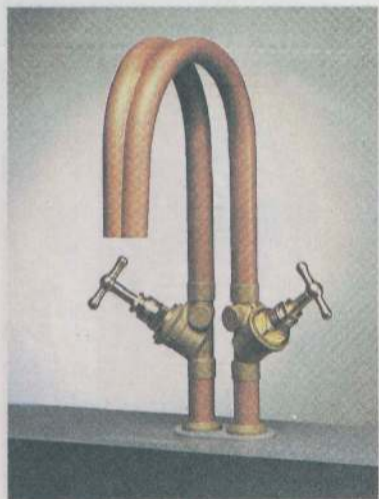
29. Tessa van der Kooij, born 1969
"Bloempotten" Flower Vase, 1994 (1994)
 Polyethylene, soil, bulbs
 Manufactured by Tessa van der Kooij, Eindhoven
 Lent by Tessa van der Kooij
 2 x 6 x 6" (5 x 15 x 15 cm)
 Photo by Tessa van der Kooij

This is a special flower pot designed to grow bulbs, as bulbs are usually kept indoors for some twelve weeks. The bag filled with dry soil and bulbs can be bought from the florist. When water is added at home, the young plants emerge through the holes. The packaging is provided for various numbers of bulbs, from one to forty-nine, and are available either in transparent or in aluminum-colored plastic.



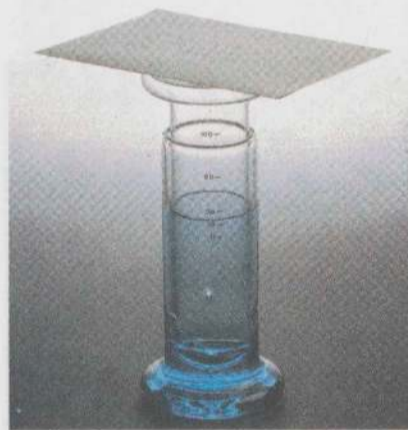
30. Jos van der Meulen, born 1958
"Paper Bags", 1996 (1993)
 Unused billboard posters
 Droog Design collection, manufactured by Goods, Amsterdam
 Lent by Goods
 Large: 35 1/2 x diam. 27 3/4" (90 x diam. 70 cm)
 Classic: 20 1/4 x diam. 13 3/4" (60 x diam. 35 cm)
 Bureau: 15 1/4 x diam. 10" (40 x diam. 25 cm)
 Klein: 8 x diam 4 3/4" (20 x diam. 12 cm)
 Photo by Sigurd Kranendonk, courtesy Goods

Made of unused billboard posters sewn together, the Paper Bags are an ingenious example of the reuse of wasted materials. They are sold folded and flat in four different dimensions.



31. Dick van Hoff, born 1971
"Stop" Tap, 1995 (1995)
 Standard tap, copper tube
 Droog Design collection, manufactured by Dick van Hoff
 Lent by Droog Design, Amsterdam
 10 1/4 x 6 3/4 x 6 3/4" (28 x 17 x 17 cm)
 Photo by Hans van der Mars, courtesy DMD

In this elegant reevaluation of the traditional tap, two copper tubes, for hot and cold water, are joined at the tip.



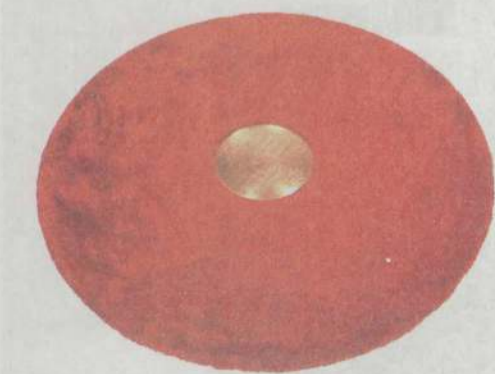
32. Arnout Visser, born 1962
"Archimedes" Letter Scale, 1993 (1991)
 Pyrex glass
 Droog Design collection, manufactured by DMD, Voorburg
 Lent by DMD
 8 x diam. 2" (20 x diam. 5 cm)
 Photo by Hans van der Mars, courtesy DMD

The letter scale uses Archimedes's principle to weigh letters. A graduated cylinder of pyrex glass is floating in liquid. The weight of the letter pushes down the upper cylinder, thus causing the liquid to rise in between the two cylinders. The movement is thus measured and transferred into weight units.



33. Arnout Visser, born 1962
"Salad Sunrise" Oil and Vinegar Bottle, 1993 (1990)
 Pyrex glass
 Droog Design collection, manufactured by DMD, Voorburg
 Lent by DMD
 7 1/4 x diam. 1 1/4" (18 x diam. 4 cm)
 Photo by Marsel Loermans, courtesy DMD

The pyrex glass cylinder gets filled with oil and vinegar. The oil floats above the vinegar and thus each of the two necks, placed at different heights, dispenses only the liquid of choice.



34. Maarten Vrolijk, born 1966
"Oranje Boven" Carpet, 1990 (1990)
 Pure wool and copper plate
 Manufactured by Maarten Vrolijk Editions, Amsterdam
 Lent by Maarten Vrolijk Editions
 Diam. 80" (Diam. 200 cm)
 Photo courtesy Maarten Vrolijk Editions

A plate of copper sits in the center of a big round of pure wool. It is a very simple and beautiful handtufted carpet by the designer best known for his playful, colorful rugs with giant flowers and splatted dogs.



35. Richard Walraven, born 1950
"Rails" Candle Holder, 1993 (1993)
 Stainless steel
 Manufactured by Stork.Veco bv, Eerbeek
 Lent by Richard Walraven, Amsterdam
 1.1 x 1.1 x 13.3" (2.6 x 2.6 x 33.5 cm)
 Photo by Tom Haartsen, courtesy Richard Walraven

Dozens of paper-thin metal sheets are assembled into a slightly curved form. Every candle that is inserted adds tension to the structure and keeps the others in an even stronger grip.



36. Marcel Wanders, born 1963
"Knotted Chair", 1996 (1995)
 Carbon and aramid fibers, epoxy
 Dry Tech collection, manufactured by Marcel Wanders
 Lent by Droog Design, Amsterdam
 29 1/2 x 19 3/4 x 25 1/2" (75 x 50 x 65 cm)
 Photo by Hans van der Mars, courtesy DMD

Part of the "Dry Tech" experiment, like the "Knitted Lamp" by Hella Jongerius, this chair is knitted out of high-tech fibers (carbon and aramid), later drenched in epoxy resin, and dried in its shape.