



Bram Vanderbeke

Stackable Stools, 2017 / oiled and sanded MDF

The 'Stackable Stools' by Bram Vanderbeke can be used as a building element for interior spaces. Multiple stools can create columns, walls, benches or podiums. The stools are made out of a black MDF and manually treated with a dark brown coating. Vanderbeke plays with materials and creates spaces within the space, spaces in many possible scales.

Videos in loop

Kwangho Lee

Translating Furniture / film: Nils Clauss & Adam Hobbs 05'28"

Atelier NL & Maarten Kolk

Fieldwork / film: Atelier NL 05'09"

BELÉN

Wooden Textiles / film: Lenneke Langenhuijsen, Freek Zonderland 03'45"

Studio Swine

Can City, 2013 / film: Juriaan Booij 03'53"
Hair Highway / film: Juriaan Booij 04'28"

Max Lamb

Modern Day Artisans HBTV / film: director Chris Read, producer Eugene Kan 04'16"
Urushi Lacquer Stool / film: Max Lamb 02'06"

Olivier van Herpt & Ricky van Broekhoven

Solid Vibration / film: Olivier van Herpt 00'54"

Dirk Vander Kooij

Endless / film: Esgo Klein 02'38"
Fresnel Lamp / film: Esgo Klein 01'44"
Endless / film: Esgo Klein 02'10"

Tamara Orjola

Forest Wool / film: Tamara Orjola 2'14"

Studio Furthermore

Replica / film: Studio Furthermore 03'00"

Michael Young

Metal Rock, Oxygen Chair / film: Michael Young 02'28"
Metal Rock / film: Michael Young 03'07"

Roxane Lahidji (atelier LUMA)

Salt Crystals, Salt workshop 18-23 May 2017 / film: Alexandre Humbert 02'25"

Sigve Knutson

Foam Models / film: Sigve Knutson 00'37"

Studio Mumbai

A day at Studio Mumbai / film: Shivani Ranchhod 19'45"
BSI Swiss Architectural Award 2012 / film: Daniele Marucci, Enrico Cano 28'37"

Tom Price

Meltdown Series / film: producer Victor Hunt, director Maarten Vranken 06'09"

Poème Brut

30.03 —
02.09.2018

curators Siegrid Demyttenaere + atelier lachaert dhanis
photo © Filip Dujardin



Studio Furthermore

- 1 *Tektites Pot, 2016* / porcelain foam
- 2 *Replica Table, 2017* / aluminum, terracotta foam

Studio Furthermore (Marina Dragomirova & Iain Howlett) develops work with a craft-centric design method informed by culture, science and technology. For the Tektites series they decided to investigate the use of ceramic foam structures. The designers injected sponge and foam with porcelain. The pieces were then fired to 1200 degrees Celsius, causing the sponge to fizzle away and leaving an identical ceramic form behind, that resembles a meteorite structure.

Michael Young

- 3 *Metal Rock SH2, 2016*
- 4 *Metal Rock BC, 2016* / aluminum / courtesy of Veerle Verbakel Gallery

The 'Metal Rock' collection consists of blue and gold aluminium objects such as a chair, stools and (side) tables. Michael Young has developed a set of steel tools that inject high-temperature gas into molten aluminium, a process that results in a perforated texture. This transformation takes place in an industrial cauldron. Once cooled, a large foamlike block of aluminium is ready for the second phase, which takes place in a factory where colour, either blue or gold, is embedded in the exposed surfaces of the metal.

Max Lamb

- 5 *White Poly Armchair, 2017* / expanded polystyrene, polyurethane rubber coating / courtesy of Gallery Fumi

The works of Max Lamb appear to be made with very simple and direct actions: cutting, carving, sand casting, moulding, folding. He wants the process to be communicated in the final object and the aesthetic is a consequence of the making. Lamb merges different hand processes: the wire-cut slabs of expanded polystyrene of his 'Poly' furniture series are assembled into chair forms then coated with high-gloss spray-painted plastic.

Jólan van der Wiel

- 6 *Tropic Console, 2018* / polyurethane, metal
- Triggered by the extreme effects of global warming, Jólan van der Wiel experiments to create an imaginary Tropic City. What would a tropical Amsterdam look like? Inspired by the vegetation layers of the jungle, the oppressive heat and the way fruits and insects protect themselves through a prickly skin, camouflage and bright, toxic colours, Jólan

van der Wiel has created his tropic version of Amsterdam.

Sigve Knutson

- 7 *Casted Aluminum Stool, 2017* / aluminum / courtesy of Carwan Gallery
- Sigve Knutson's practice is motivated by a fascination for the intuitive and playful. His objects are all made by hand and therefore have a strong relationship to the body. The way Knutson shapes materials, draws from the first known man-made objects. He likes to discover and show the viewer what the materials can do, how materials shape us, and how we shape them. 'Casted Aluminum Stool' was made first with packaging peanuts. The lightweight and easy-to-glue packaging material was assembled. This served as models for lost foam casting.

Studio Swine

- 8 *Can City, 2013* / recycled aluminum
- Studio Swine has made a collection of aluminum objects from street materials in São Paulo. Using a mobile foundry to melt aluminum cans using waste vegetable oil collected from local cafes as a fuel. Waste collectors known as Catadores mine the streets for materials to produce a furniture series with vernacular aesthetic, providing a portrait of the streets. The 'Can Stools' are made simply with sand casting technique using readily available construction sand from local building sites, and by casting an assemblage of objects found on the streets.

Nendo

- 9 *Bamboo weaving table, 2012* / stainless steel / collection atelier lachaert dhanis
- Japanese design group Nendo studied the history of bamboo furniture of Taiwan and re-introduces it to the world. The idea is to shift the focus from material to technique: bamboo as material is replaced by stainless steel to perform the traditional hexagon weaving, which was used to make baskets and containers in rural Taiwan. By carefully hand weaving with thin steel slices, Nendo gives the traditional technique a new life.

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Hans Henning Pedersen

1 *Untitled, 2010* / wood / collection atelier lachaert dhanis

Hans Henning Pedersen creates wooden objects, using ash and beech mainly, which he finds on the Danish island of Bornholm where he lives and works. He starts from traditional woodworking techniques and examines the imperfections in the wood and the pure basic form of each object. Every item then dries for several months, depending on the season, after which he planes the surface and treats it with oil.

Sigve Knutson

2 *Wood Clay Chair, 2017* / wood, wood dust, wood shavings, PVA glue, polystyrene / courtesy of Carwan Gallery

Sigve Knutson's practice is motivated by a fascination for the intuitive and playful. His objects are all made by hand and therefore have a strong relationship to the body. The way Knutson shapes materials, draws from the first known man-made objects. He likes to discover and show the viewer what the materials can do, how materials shape us, and how we shape them. The 'Wood Clay Series' is a collection of objects made in various materials. These materials are assembled into various forms in a raw and intuitive manner and then protected and strengthened by applying a mixture of PVA-glue, wood shavings and wood dust.

Tamara Orjola

3 *Forest Wool, 2016* / pine needles

Pine trees are the world's main source of timber. Every year 600 million pine trees are cut down in the EU only. But there is more to the tree than just wood: pine needles account for 20 to 30 percent of its mass. Tamara Orjola researched the potential use of the billions of needles that go unused and found them to be a great alternative for all kinds of fibers. With standard manufacturing techniques the needles can be transformed into textiles, composites and paper, extracting essential oil and dye in the process.

Formafantasma

4 *Autarchy, 2010* / flour, chaff from cornstalks, limestone, herbs / collection Stedelijk Museum 's-Hertogenbosch

Formafantasma's designs suggest an alternative view on today's consumer society and the role of design in it. Their handmade utensils such as this tableware, which is made of dried flour, are all statements about material and function. By choosing natural materials and pre-industrial (traditional) techniques and combining these with new uses, Formafantasma proposes an alternative, democratic design method, offering you a manual to create your own.

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Studio Swine

1 *Hair Highway, 2014* / human hair, bio resin
'Hair Highway' is a China-based project from design duo Studio Swine exploring the potential of human hair. As the world's population increases, human hair is re-imagined as an abundant and renewable alternative to diminishing resources such as horn, tortoise shell or tropical wood. By investigating the trade and craft around the hair industry in Shangdong province, Studio Swine explore the potential of human hair by creating new materials and a collection of exquisite objects.

Thomas Ballouhey

2 *Bowl, 2016* / polystyrene, broom sticks, rubber bands, epoxy, casting sand, PVA glue
A first look at the rough texture of the bowl might give the impression of ancient remains. However the materials listed are common objects that are not intended for object making (broom sticks, rubber bands, polystyrene,...). These household objects form collages that are then bound together with an extra skin. By exploring techniques from other angles, Thomas Ballouhey's work shows what our landscape of objects could have been, imagining unknown artefacts if we had decided to take an unexpected turn at one point or another.

Jólan van der Wiel

3 *Tropic Bowl, 2017* / plastic tubes
Triggered by the extreme effects of global warming, Jólan van der Wiel experiments to create an imaginary Tropic City. What would a tropical Amsterdam look like? Inspired by the vegetation layers of the jungle, the oppressive heat and the way fruits and insects protect themselves through a prickly skin, camouflage and bright, toxic colours, Jólan van der Wiel has created his tropic version of Amsterdam.

Olivier van Herpt

4 / 7 *Functional 3D Printed Ceramics, 2017* / earthenware, ceramics
Olivier Van Herpt bridges the gap between technology and craftsmanship with his large, self-made 3D clay printer. As the printer is extremely susceptible to external stimuli and vibrations, the designer can control and influence it during the printing process. What's more, clay is a very temperamental material, meaning chance is also a factor in the final result, which is a traditional product, made with the latest technology.

Sigve Knutson

5 *Red Clay Sculpture, 2016* / earthenware / courtesy of Carwan Gallery
Sigve Knutson's practice is motivated by a fascination for the intuitive and playful. His objects are all made by hand and therefore have a strong relationship to the body. The way Knutson shapes materials, draws from the first known man-made objects. He likes to discover and show the viewer what the materials can do, how materials shape us, and how we shape them. 'Red Clay Sculpture' is one of the results from a series of casted and press-molded ceramics.

Max Lamb

6 *Urushi Stool (Black), 2011* / cleft cypress wood, Urushi lacquer / courtesy of Gallery Fumi
The works of Max Lamb appear to be made with very simple and direct actions: cutting, carving, sand casting, moulding, folding. He wants the process to be communicated in the final object and the aesthetic is a consequence of the making. Lamb merges different hand processes: the raw grain texture of a cleft chestnut stool is finished with the highest quality lacquer, applied by the Urushi master craftsmen of Wajima in Japan.

BELÉN

8 *TuTu, 2006* / wood, foam, rope, wooden textiles
Unknown to many, wood has many qualities. Wood can become a textile. This flexible material offers new opportunities for woodworking. Textile techniques like sewing, washing, folding and colouring can be used in addition to the traditional wood techniques such as sawing, carving and sanding. A research by BELÉN (Brecht Duijf and Lenneke Langenhuisen) on shaping the material resulted in a set of wooden stools formed and upholstered with multiple layers of the wooden textile.

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Lisa Ertel

1 *Dune - Stool 1, 2017*

Dune - Stool 2, 2017 / spruce wood / courtesy

of Galerie Kreo

Dune is a family of seating furniture made of solid wood. It's the result of observing how time forms material to find the essence of it. The sandblasting technique imitates the forces of nature, removing the soft early wood to reveal the annual rings of the tree. Through the dialog between naturally grown wood and the input of industrial process the family achieves to look completely new, but seems familiar at the same time. The archaic form is inspired by stone benches called 'Ruhstein', built in the area around south Germany and France in the 16th century.

MdSt

2 *Ourobouros, 2003* / maple, walnut

The luminaires in the 'leaning lighting' series all have the most simple shape that can be created on a turning lathe. The title 'Ouroboros' (eternal circle) refers to the cycles of nature, to the eternal return and unity of everything. Centuries-old techniques such as the wood turning lathe, the gouge and the saw are used for experiments with surface finishes and contemporary formal expressions. Instead of focussing on the technical evocation, Tania De Bruycker accentuates the content of her work.

BELÉN

3 *Falling Rock Onyx, 2011* / onyx, silk, polystyrene

The sculptural pieces of the series 'Falling Rocks' are made out of a soft, textile base on which a hard, stone slab seems to have fallen from the sky. Various tactilities and materials meet in this design. Designers Brecht Duijf and Lenneke Langenhuijsen from BELÉN always start their designs from material research, resulting in products and visions that show unexpected applications of material and colours, as well as revaluations of conventional techniques.

Matthias Kaiser

4 *Gold vessel, 2015* / ceramics, gold 24K / private collection

Matthias Kaiser focuses on the inherent qualities of ceramic. His work, which is on first glance deceptively simple, pays homage to the 'alchemical transformation of earth into stone and glass.' The result is a heady, tactile mix of recognizable objects (pots, bowls, vases) rendered compelling with experimental finishes and exaggerated shapes. On show here is a hand built ceramic pot with wheel-

thrown rim and foot. It references African coil built pottery, but with the addition of parts that were made on a wheel.

Bijoy Jain / Studio Mumbai

5 *Illumination Study II, 2017* / metal coated brass / courtesy of MANIERA gallery

The Indian architectural practice Studio Mumbai has developed a body of work in which local resources and Indian craftsmanship form the basis for highly contemporary designs. In 'Illumination Studies' the reference comes from a ceremonial object called a Tazia. These are models of monuments that are carried on men's shoulders in processions in India. Studio Mumbai turned a Tazia into a light fixture without a bulb. The sticks are covered in gold leaf to reflect the light when a bulb is hung inside the structure.

Atelier NL

6 *Polderceramics, 2009* / earthenware, plaster / collection Stedelijk Museum 's-Hertogenbosch

The objects shown here are part of the 'Polderceramics' tableware collection. They are the result of the designers' quest for local raw materials (in this case clay). Atelier NL (Lonny van Ryswyck and Nadine Sterk) studied the history and identity of the Noordoostpolder in the Netherlands. The tableware was produced with clay they sourced from several farms. Obviously, the soil composition influences the unique colour and texture of each item. The participating farmers were also invited to share a meal, made with produce from their own land and served on tableware made with clay from their soil.

Jonathan Muecke

7 *Coiled Stool, 2013* / carbon and aramid fiber, epoxy resin / courtesy of MANIERA gallery

Blurring the boundary between architecture, art and design, Jonathan Muecke critically explores the very definitions of functional archetypes, like a chair, a table or a lamp. Each object is meticulously reduced to its most minimal appearance, leaving aside all unessential details in favour of lightness and continuous surfaces. CS is a one part stool made from a single carbon / aramid fibre tube coiled into a mould and fixed under pressure with epoxy resin.



Carlo Lorenzetti

1 *Earhorn, 2015* / ceramics, black earthenware

The 'Earhorn' is based on the sensation of talking in someone's ear, and conversely having someone whisper into your own. The bulbous opening on the left is where the ear should be inserted, and the opening on the right is for speaking. It belongs to a group of work titled 'Disruptive Fundamentals', handcrafted by the designer himself. This project is an exploration how familiar shapes within designed objects can become a vehicle for the subconscious to rise out of the depths of our being.

Kwangho Lee

2 *Skin vase / blue, 2015* / enameled copper / courtesy of Victor Hunt Designart Dealer

'Skin — enameled copper' is the start of a long-term project. The aim of Skin is to try and revive old Korean crafts using modern techniques and applications. The process involves using copper plates which are welded together to make different objects, once the parts are welded, the surface is sanded to aid the chil-bo (traditional Korean enamel) to adhere to the copper surface. After it is put into a kiln where it is cooked at 770–780 degrees Celsius for 4–5 hours. Once out, unexpected effects are noticed such as the colour transformation of the copper, the oxidized surface and the chil-bo colouring effect.

David Huycke

3 *Fractal Chaos, 2009* / stainless steel, lacquer / private collection

Through his study of ornament, silversmith and artist David Huycke's attention was turned to granulation, an ancient technique used for decorative surface purposes. He succeeded in transforming this purely decorative technique into the structure and the concept of the object itself. His sculptural objects mainly take the form of granulate vessels and atomic sculptures which are worked out on a blown-up scale.

Bijoy Jain / Studio Mumbai

4 *Landscape Study, 2017* / bitumen, jute, papier maché, bentonite, kohl, vermilion, turmeric / courtesy of MANIERA gallery

The Indian architectural practice Studio Mumbai, led by Bijoy Jain, has developed a body of work that continues to reference aspects of both Indian and Western cultures. Local resources and Indian craftsmanship form the basis for highly contemporary designs. 'Landscape Studies' derives from observations made in the Indian agrarian landscape. Farmers use kaolin powder to define zones in the rural landscape for different activities. In the 'Landscape Studies', these definitions resulted in cast organic landscape pieces made by craftsmen.

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Kwangho Lee

1 *Skin chair / blue, 2015* / earthenware, plaster / collection Stedelijk Museum 's-Hertogenbosch

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Anne Marie Laureys Ceramics

2 *Clouds by my fingers, 2016* / ceramics / collection atelier lachaert dhanis
Anne Marie Laureys uses the centuries-old pottery throwing technique, after which she hand-shapes the clay while it is still soft and retains its plasticity. This gives her the freedom to move away from the typical round pot to create tactile objects instead, in which the essence of the clay is captured and you can still see traces of the movement. The specific fine grain, the subtle yet rich colour palette and the unique shapes combine to create a series of autonomous sculptures which require the spectator to use his imagination.

Rudolf Bott

3 *Untitled, 2001* / bronze
Trained as a silversmith, Rudolf Bott interrogates volume and space, line and surface in relation with the environment. His work consists of minimalistic vessels, bowls and objects that are characterized by extreme precision, sculptural quality and clarity in statement and execution. Any suggestion of decorative thought, of overflowing in the design execution, any approach of complacency is eliminated.

Tom Price

4 *Meltdown Chair: PP Rope Blue, 2007* / polypropylene rope / courtesy of Victor Hunt Designart Dealer
'Meltdown Chair: PP Rope Blue' is created by heating and pressing a seat-shaped former into a ball of polypropylene rope. The rope begins to liquefy as it comes into contact with the heated former and, as it cools, it sets in the shape of a seat creating a contrast in form and texture to the remaining rope. Price's work explores the untapped potential of familiar materials in unfamiliar ways by subverting conventional industrial manufacturing techniques.

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DWA

1 *A series of spoons, 2016* / Glebanite®

Made of disused fibreglass, Glebanite® is a sustainable, versatile and aesthetic material. By combining layers of black and white Glebanite® an 'organic' block of material is formed, reminding a futuristic fossil wood. DWA Design Studio (Frederik De Wachter and Alberto Artesani) always combine creativity and research, investigating forms and materials in search of new answers and challenges for the future.

Roxane Lahidji

2 *Marbled Salts, 2017* / salt, graphite, natural gum, natural resin

In ancient times salt was rare and costly. Yet, since the industrial revolution it has become cheaper and easily available. With 'Marbled Salts', Roxane Lahidji explores new possibilities, reinventing salt as a sustainable design material. She makes use of its unique physical properties as a self-binding composite to create a set of tables and stools. By mixing it with tree resin, she gives it shape and strength. Coal powder and natural colour variations in salt mimic the aesthetics of expensive natural stone such as marble.

Thomas Ballouhey

3 *Coat Hanger, 2017* / MDF, polystyrene, cardboard, pine wood, pigment, paint, epoxy, sand, PVA glue

Design is not only about the end product. Production methods are just as important, as new ways of making things can open up unexplored terrain. This is what Thomas Ballouhey shows in 'Ways of Altering'. Here, he modifies mass production to allow for an alternative approach. The low-tech look evokes a possible distant past rather than a technologically advanced present or future. He uses a customised sandblaster to spray a mix of glue and sand into a solidifying coat.

Dirk Vander Kooij

4 *Satellite Lamp, 2012* / recycled plastics

8 *Endless Chair, 2013*

Dirk Vander Kooij is a contemporary craftsman, who embraces technology and machines. He was the first to succeed in producing furniture using recycled materials with a huge 3D printer. The objects are made using plastic that was recycled from old fridges for example. Vander Kooij's production process is revealed in the final result, combining tradition with technology, craftsmanship with robotics.

Sophie Rowley

5 *Bahia Denim stool, 2014* / denim, resin

Bahia Denim is a new material characterised by its visual illusion to marble. It is designed using production waste from the fashion industry. The non-standardised nature of the waste - the variation in size, shade, colour and texture make the designs unique. In developing the material by hand endless colour combinations can be explored achieving customised and one of a kind designs. Being light weight yet durable allows for a diverse application of the material in furniture, wall panelling or surfaces for interiors.

Ben Storms

6 *inHale, 2014* / Grand Antique marble, mirror polished stainless steel pillow

'InHale' presents pure matter: a gigantic marble slab rests on a stainless steel pillow blown with air pressure. Ben Storms's admiration for rough, unpolished materials and contemporary techniques, which you cannot always fully control, is patently obvious in this work. He tests and challenges the boundaries of form, technique and material. At the same time, Storms also examines the tension between the old marble and the new techniques.

Ferréol Babin

7 *FUSION lamp #2, 2016* / stone, pvc, LEDs

FUSION mirror #4 / stone, mirror

FUSION vase #2 / stone, mirror

'FUSION' is a collection of unique pieces that combine raw and natural elements that are gradually fading into technical material produced by humans. The objects appear to be strange and not easily identifiable, mixing archaism and technology and dissolving the boundaries between industrial rigor and mineral irregularity. Each new piece starts with a stone on which an industrially-made element is added. The pieces are then painted, making it even more difficult to understand how it's made.