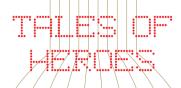
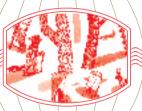
TALES OF HERDES







A FLANDERS DESIGN PROJECT



JOHAN VALCKE

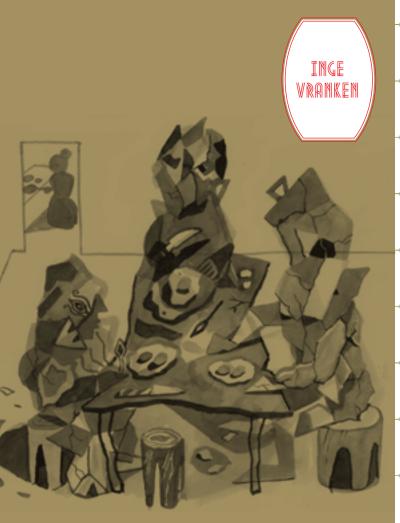
Getting a travelling exhibition about design on the road is the dream of every self-respecting design organisation. Design Flanders is able to do this for the second time. Our first such exhibition, the enigmatically titled "Je suis dada", travelled just about everywhere in Europe. It displayed the playful and unbridled creativity of our designers within a clever scenography. Unadulterated "thinking outside the box" about day-to-day products and objects. We held the exhibition for the first time in 2008, at the invitation of Turin, the then "Design Capital of the World". It was actually in that vear that the International Council of Societies of Industrial Design (ICSID) developed the concept of a "World Design Capital", with Turin being the very first title holder. Thereafter, the honour went to Seoul, South Korea, in 2010 and has been passed on to Helsinki in 2012. It didn't take long for the Finnish design capital to invite us to organise a happening during this global event. We accepted the challenge with "Tales of Heroes", our newest travelling exhibition. It's not

that "Je suis dada" was no longer interesting or feasible, but that the very nature of design is dynamic; it is a living societal element that is constantly evolving. This exhibition must be more than just a visualisation of the recent developments in Flanders, and by extension Belgium.

This is why "Tales of Heroes" operates on a number of veiled levels. We are also not presuming that this exhibition is an exhaustive reference or shows all the trends in Flemish design today. It is also not our intention to create a "product catalogue exhibition" of what has been designed within both Belgium and Flanders during the last two years. We take care of this during the annual Henry van de Velde Label awards. Check out our website, www.designvlaanderen. be. The selected objects also really don't satisfy the beautiful, functional definition of design, in which design must improve mankind's material world. They are however objects that can be used and are created and manufactured by designers, either manually or mechanically, traditionally or industrially. You can also purchase these with ease because they can all be found on the market.

I did mention different levels. The clearest role for the Flemish region is that of "Ambassador for Design". But it isn't just that! We opted for designs from within the large, rich reservoir of Flemish design objects that have a clear signature and that come with a story. Which brings us to the second important dimension of "Tales of Heroes": the story behind the event. It's not a traditional story with an introduction, a middle and an ending, but rather a story as an experience, a dream. It is a story that carries the entire exhibition. Architectscenographer Pieter Boons thought up the story and told it in a three-dimensional "tableau vivant", in which all the design objects play their parts. Theatre, music and design formed in his and our minds a strong trio, but we wanted something more. We thought graphic novels of a particularly high level in Belgium and the expansion into this unbridled creative discipline create an extra dimension. We therefore invited young hero and cartoonist Brecht Evens to create the illustrations for the story. You can admire these in this catalogue, where "Tales of Heroes" has been transformed into a 3D comic strip. Even though they look more like sketches because of their sober sepia colours, his drawings illustrated not only the three-dimensional story of Pieter Boons, but they use the design objects as a starting point. He draws them doing the tasks that he allots to them. It is another task than what most of the objects show at first sight. They appear to have an easily definable task, but yet they also suggest other possibilities, to be freely interpreted by the user. It is an immaterial task that makes the viewer think about "the simple things in life". That is the third, and actually the most important message of our exhibition, and in my opinion of design itself.

Johan Valcke Director Design Flanders



FACILIZATION FACILIZATION FACILIZATION FRANCIONALIZATION FRANCIONALIZATION FRANCIONALIZATION FRANCIONALIZATION FRANCIONALIZATIONA

"Tales of Heroes" is the sequel to the successful travelling exhibition "Je suis dada", which was launched in Turin as World Design Capital 2008. Whereas "Je suis dada" was a visual quest to identify the surrealist aspect of Flemish design, "Tales of Heroes" features design objects which were created based on a contemporary vision but combined with a sense of nostalgia.

NOSTALGIA AND INNOVATION HAND IN HAND

Aren't nostalgia and innovation supposed to be irreconcilable? When nostalgia is associated with the post-modern poverty of creativity or when it symbolises an escapist yearning for times long past, this is indeed the case. But they can form an amazing duo when innovation is used to create more prosperity, while the speed and superficiality of our society, the economic laws, the disposable culture and the lack of historical awareness even so are eliminated. The time has come for some reflection. People increasingly want a more humane, safe and recognisable environment in a society that is becoming more complex, as a result of which we are at danger of losing our grip on it to some extent. The need is growing for identification and authenticity, the renewal of existing traditions, the urge towards craftsmanship with a strong desire for icons of the past as support. Only the creative use of the past is driver of innovation and progress. A future can only be contained in a reflective (not a restorative) approach to the past.

Nostalgic reflection has permeated art over the centuries, not only in visual art but also and above all in music and literature. As a phenomenon it has occurred more recently in films and design. And currently its presence is felt more keenly than ever. Whether a coincidence or not, the exhibitions "Sehnsucht. An insatiable Desire" (Gaasbeek Castle, B) featuring works by such artists as Anselm Kiefer, Erwin Olav, etc. and "Longing for Perfection" at the Kröller Müller Museum (Otterlo, NL) have been organised simultaneously with "Tales of Heroes". The 3D film of the children's book, "The Invention of Hugo Cabret" (Brian Selznick, 2007) is also a good example of this. With the tale of "Hugo", Martin Scorsese eagerly drew on valuable old films for inspiration. He constantly refers to genres, stories and characters from the early decades of this

NOSTALGIA AS A DRIVER OF SUSTAINABILITY

In contrast with innovation, nostalgia is above all a psychological process, a pause which offers a soothing maybe even idealised image of the past, of one's familiar childhood in which we still had the ability to dream and fantasise. Without actually going back to that era of our life.

This certainly explains the success of the reissue of many classics in the car, furniture and design industries.

But today's designers are asked to creatively rekindle the past. In addition to the many technological innovations there is once again a place for craftsmanship and the material experience. The iconic value of the archetypal shapes of everyday objects is restored in reinterpreted or new objects. Designers manage to preserve the beauty and essence of the original object but incorporate it in a contemporary design, using contemporary technology or traditional techniques, or a combination of both. The objects retain their original function or are given a new one or are used in contemporary design processes. Sometimes designers also start from the old object, to recycle and transform it into another object, or to adapt to contemporary (functional or aesthetic) standards.

Important is, moreover, that these objects materialise a desire for a moment of peace in our world in which everything is excessively accelerated, and thus become an autonomous object, irrespective of whether they are functional. The object forces itself upon us, tells its story and thus becomes a sensory and emotional experience, rather than a static or sterile utensil. The dream or the fantasy is never far away. The child within us emerges once again and we get emotionally attached to the object, that we never want to lose and thus is granted a long life.

THE EXHIBITION AS A GESAMTKUNSTWERK

We selected 30 objects by Flemish and Brussels-based designers for Tales of Heroes. The objects were specifically chosen for their poetic value, in line with the theme, and were often produced in small runs, whether using traditional craftsmanship or industrial production.

In Tales of Heroes the design objects are each attributed a hero's role in various narratives above and alongside one another in a broader cultural context. The exhibition in that sense is similar to a "Gesamtkunstwerk", in which the contemporary objects are fused with elements of the past. The scenographer Pieter Boons searched above all for similarities with our childhood, when everything was so obvious and clear-cut, when we used to play with

train sets, catch insects and put them in jars and when we were fascinated by the rhythmic ticking of an old clock... The effect is simultaneously funny and alienating. Wardrobes penetrate walls, are sawn off leaving a contour on the outside wall. Ten black and white drawings together constitute the poetic tale of two archetypical figures in an imaginary world full of recognisable objects. The drawings are projected like slides, in a rhythmic and repetitive pattern and as such add another layer to the presentation. They were created by the young but already internationally praised cartoon strip designer and illustrator, Brecht Evens ("The Wrong Place", 2009 and "The Lovers" [De Liefhebbers], 2011).

In the staged boxes the collated objects also launch a direct attack on the spectator's imagination. Boxes that can be interpreted as the frame of a cartoon story, a world in which everything is possible... a world from then and now.

Inge Vranken 5 August 2012



ILLUSTRATION: BRECHT EVENS, 2012



Once upon a time in a country that could be yours or mine, there was a young, brave man who lived in a single room house in a big dark forest. The room was small, only four by four, Because of this, some furniture was sticking out of windows, doors and even walls. One day, there was a big storm, destroying everything that was sticking out of

As the man got older, he spent his days figuring out how things around him worked. The room was filled with everyday objects like a table, two chairs, a clock, a sofa, a display cabinet, some china and a plant. He could also remember other things, equally puzzling. It was all very difficult and confusing. He grew older and older and he lost all his hair. At night, he had strong, sweaty nightmares about all the objects present and not present in the room. Somehow, he seemed to have forgotten how all these objects should be used and what they were meant for.

He slept on the table, ate out of the plant pot and sat on the clock. Strange associations led to surprising combinations. A bathroom mirror ended up in a birdcage, candy iars became a home to insects, caught in the garden. All these bright and colourful images followed him day and night. They made his life miserable.

One day, he discovered an old, hairy box, which was hidden underneath the sofa. How long had it been there? And what was inside? After a few days, he managed to open the box and discovered a golden suit. When he put on the suit, he felt amazingly good for the first time in his long life. He was filled with an incredible power and suddenly understood the real function of all the objects surrounding him. But still he was not happy. He preferred the visions he had had in his life to the sudden truth of things.

The man decided to share his findings with others. He walked out the room for the first time in many years. He went to the big city. There he wanted to talk about all the things and possibilities he saw for our everyday things. "A chair is not to sit on!", he exclaimed! He was shouting and explaining how you could make fountains out of watering-cans, and how you can bury your Christian sins in a 'mosselpot' and they will be forgiven. But nobody

After a few days the man returned to his room and decided to put away his golden suit and close the box forever. He kept on dreaming about strange combinations and possible situations for the rest of his life and fell asleep every night with a grin on his face.

listened. The people who did hear him, tried to convince him that candy jars are made for candy and chairs are made to sit on.

Pieter Boons. HETMAT 2012



PHILIPPE ALLAEYS [ALPH'] 18 RAPHAËL CHARLES 20 CATHY COËZ 21 HILDE DE DECKER 22 ANNELYS DE VET 23 ERIC DUMORTIER [GBO DESIGN] 24 NEDDA EL-ASMAR [NEDDA & VOF] 25 ERIK INDEKEU [NEDDA & VOF] 25 ALAIN GILLES [ALAIN GILLES / THE STUDIØ 26 DAVY GROSEMANS [DAS DING] 27/ KASPAR HAMACHER 28 LINDE HERMANS RODE SCHOENTJES 29 DAVID HUYCKE 31 SOFIE LACHAERT [SLLD] 32 LUC D'HANIS [SLLD] 32

TORGE MANILLA NAVARRETE 34 HUGO MEERT 35 FIEN MULLER MULLER VAN SEVEREN 36 HANNES VAN SEVEREN [MULLER VAN SEVEREN] 36 PATRICK REUVIS [ICK REUVIS] 38 DIANE STEVERLYNCK 39 JOHAN VANDEBOSCH [ZIEZO] 40 CARO VAN DEN HOLE [MAISON CARO] 41 ROOS VAN DE VELDE 42 ANTOINE VAN LOOCKE KNIFEFORGING 1/43/ DRIES VERBRUGGEN [UNFOLD] 44 CLAIRE WARNIER UNFOLD 44 MICHAËL VERHEYDEN 46 SYLVAIN WILLENZ 47

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Philippe Allaeys is fascinated by the 'plank' nature of wood that is worked into a piece of furniture. In his work. wood is no incidental material into which a design is converted; rather, with its natural and living qualities, it largely determines the final result. Lut Pil. in cat.

The Kapstokschors is a unique and hand-made coat hanger. The top has been chamfered to place smaller objects such as keys, a mobile phone, glasses, pencil, umbrella, etc., on it or hook them onto it.

'[Im]perfect by Design', 2004

KAPSTOKSCHORS

Coat hanger (also for ordering small accessories such as a mobile phone, keys, pencils, for ALPH'

2010 – Massive padouk wood (also in other wood types), 306 cm long









The sticks are unique and hand-made with respect for wood by the designer settling down in his holidays and walks. Philippe Allaeys already made about 20 sticks. Once found the right branch, it has been worked and cut with a primitive knife and rubbed by stones or sand.

WANDELSTOKKEN Sticks, hand-made by the designer settling down in his holidays and walks 1990-2011 wood, 110 cm

BONBONNIÈRE

(...) Through their poetic, new functional and seductive qualities, Raphael's creations raise questions, challenge, affect and involve the observer and/or the user. Rather than static objects, they are more like experiences that involve all the senses.

Whether they are ambiguous creations, trompe-l'œil or perceptive games, the material and the function are being reinvented in the framework of a philosophy which goes beyond the mere consumer goods. Design here is a transformation and conversion of its original use. [...]

Giovanna Massoni

to O Raphaël Charles

BONBONNIÈRE

Candy box, 2011 — Resin, prototype by Sirris (BE), 24 x Ø 13 cm

In her 'Figures' series, Cathy Coëz starts the composition with a single piece of China object composed with a manufactured piece of thrown ceramic. She carries on the process by progressively adding more pieces onto the unit. With 'Black figure #36', the artist emphasises onto the found objects that she revisits, manipulates and transforms into sculptural artefacts. Although the China objects have undergone a significant transformation, the kitsch element can still be discernable behind the sophisticated fine artefact. The end result is a unique and complex artefact devoid of any reference point.

BLACK FIGURE #36 2010 – glazed ceramic, 18,5 x 38 x 24,5 cm



Photo © Cathy Coëz

RPRIADEL CHARLES

WWW.RAPHAELCHARLES.COM / WWW.SIRRIS.BE

THIM COEZ

WWW.COEZ.BE

Hilde De Decker doesn't aim

miracles that show up in the

middle of this banality, strikes

her. Because of this reference

to every day life, her work doesn't need extravagance or exuberance in his form of expression. Her only aim is to make the imperfection of daily life as perfect as possible.

JOMMEKE 2010 — ink, comic, iron standard 27 x 22 x 3 cm

public space. For each month, she compiled lists of words that express the location's cultural, historical or botanical char-acteristics. Thus a local calendar was created. She worked the lists of words into a series of twelve chequered typographical tea towels; one for each month. Every new resident of the district receives a tea towel as a welcome gift from the municipality along with a publication that provides information about the designs.

CALENDAR PUTTERSHOEK
Calender composed of 12 tea towels (and
12 banners, website and publication)
2011 - 100% organic cotton, for SKOR and
the municipality of Binnenmaas (NL)
production: Textile Lab (Audax Textielmuseum Tilburg)

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The Foundation of Art and Public Space and the municipality of Binnenmasa saked Annelys de Vet to design a calendar for a new district that was to be built, intended for the residents and

BLOEMEKNOPJE CRESCENDO

ANNELYS DE VE

WW.ANKELYSDEVET.NLVWWW.KACENDERPUTTERSHOEK.NI

WWW.HILDEDEDECKER.COM

On behalf of De Combinatie Van Factoren and in cooperation with Greiin Form Technics, the Parlino gnome has been developed for Tele2. This marketing stunt has been developed from a sketch design to the production of 15,000 gnomes in the space of iust a few weeks. The gnomes were placed in various cities overnight, provided with a sticker displaying a website address. Speculations over the origin of the gnomes was drawn out over a few days until it became clear that Tele2 was the company behind the phone-toting gnomes. This was backed up by a bus-stop poster campaign explaining the new voice-over IP service.

TELE2 PARLINO GNOME
Marketing stunt, produced by Greijn
Form Technics on behalf of De Combinatie
Van Factoren, for Tele2, 2006 – PS
(thermoforming), 50 x 21 x 15 cm

MOSSELPOT

Although this stainless steel mussel pot may look simple at first glance, it has been designed with great attention to detail. The handles refer to a mussel shell and are very pleasant to hold. The flowing, gently undulating lines of the mussel pot create the illusion that the cover and pot flow perfectly into each other and are one unit. The mussel pot is lower than the traditional version so that the mussels are better presented. What's more, the multifunctional cover can also be used as an elegant serving dish. And all the parts can be easily stacked to save space. This mussel pot resolutely breaks with the conventional form and function of the mussel pot as we know it.

Demeyere used a 3-layer capsule base for this stainless steel mussel pot. Thanks to the base the heat is evenly conducted. The 2.3-litre mussel pot can be used in the oven as well as on any type of hob.

MOSSELPOT

Pot for preparing and serving an individual serving of mussels, for Demeyere (BE), 2010 – stainless steel, aluminium-filled base, Ø 22 cm x 32 cm (13 cm tall, when closed)

EFIT DIESTING &

TELE2 PARLINO GNOME

EDDF & VOR EXIL INDEXED WWW.NEDDA.BET.WWW.DEMEYERE.BE



WWW.DASDING.BE / WWW.XALA.BE

WWW.ALAINGILLES.COM / WWW.O-SUN.NET

Taking nature as his basis, Kaspar Hamacher focuses on physical rather than conceptual design. As he says himself, he feels more craftsman than designer. His works endeavor to become an anchor of balance and stability in the life of their owners.

Kaspar Hamacher manufactured a series of stools and tables from tree trunks, formed by the use of fire, which have been aptly named 'ausgebrannt', or 'burnt up' in German. A tree trunk is sawn into segments with varying lengths. All the bark is stripped and then fire is used to hollow out parts of the tree trunk so they may be used as table or stool legs.

GUÉRIDON High table, 2011 – massive beech or oak, 125 x 45 x 40 cm



/---



WWW.KASPARHAMACHER.BE



Size 27 is laser cut from a sheet of leather and delivered in 2D. The customers then make themselves a 3D object, folding the cuts and slotting them into the incisions by following the numbers. Linde drew inspiration from the oldest shoe ever found, which was worn thousands of years ago in Europe and in Southwest Asia, and which consists of one leather hide that was wrapped around the foot and tied with one shoe lace.

'As I understand it, design should be simple but well-conceived. It has to do with the understanding of the form, the readability of the function, and the fair use of materials. When realizing an object I choose for quality and authenticity. To produce, I'll find a balance between the artisanal and industrial, because I want to achieve products that are affordable. But my work is not only about the investment I make as a designer and producer. Encouraging the user to take part in the process through 'self-realization' – as is the case with the Size 27 slippers - creates a sense of satisfaction and increases the value of an object to the user. This in turn contributes to production that is both sustainable and keeps costs down. My aim: a different way to look at simple and familiar objects.'

SIZE 27

Slippers, produced and distributed by Rode Schoentjes (BE) 2011 - Naturally tanned leather. Flat: 22 x 32 x 0,4 cm / folded: 17 x 20 x 9 cm

The shoes 'Feet on the Ground' can be sterilized under high pressure and temperature. The structure of the material symbolizes clay, earth,... moulded around the feet. This image is in contrast with the sterile and clean demands of the medical sector. With these shoes Linde Hermans wants to express the idea that we have to keep in touch with the earth and our natural environment. In the left shoe there is a message carved: "Head in the sky", in the right: "Feet on the ground", it's about balancing body and soul.

HEAD IN THE SKY, FEET ON THE GROUND 2009, A shoe for the medical world, EPDM-PP, prototype. 30 x 35 x 8 cm



WWW. INDEPERMANS BEV WWW. RODESCHOEN PRICES



Granulation is an ornamental technique in goldsmiths' art in which tiny metal spheres, also called granules, are heat-fused to a metal surface, ideally without the use of solder and generally in an ornamental or figurative arrangement, most often following the self-organizational qualities of individual spheres. It is considered to be one of the most important and magical techniques in the history of goldsmithing. Since the moment of its conception in the Early Bronze Age granulation has particularly been found in jewelry as a surface application and has rarely been used for structural purposes. Pearl Chaos questions this fashion and explores the possibilities of structural granulation in sculptural silverwork. From this perspective the granule - the original ornament - loses its primary, decorative function of pure visual pleasure and shifts into the essential building material of the object. Granulation becomes the texture, the structure, as well as the architectural support of the work.

Alongside this rather technical inquiry, a second, more conceptual starting point arose in which this impetus towards self-organization of the granules was challenged, trying to create a certain level of disorder or chaos in a system that seems to re-organize itself constantly.

PEARL CHAOS 2006 - silver 925/1000, Ø 17 cm x 16 cm



JAMAN BAYEDHUYAKACAN



33

Sofie Lachaert & Luc d'Hanis develop and realise many extraordinary objects as well as poetic, theatrical installations. Questioning function and representation, their work communicates with the human body, the room, the environment. They work in a pure, minimalist style. Through subtle interventions they give everyday objects a new significance, an unexpected beauty. In the no man's land between fine and applied art they create a slightly surrealistic, parallel world where there is a place for silver chip forks, useless crystal bottles, a noble sugar

cage. Objects as art, art as an object.

HIT Nails, 2001 - silver, Ø 7 x 1 cm and Ø 2 x 0,6 cm

WWW.LACHAERT.COM

Manilla's vast production confronts him with his religious upbringing perception of the syncretic religion of the modern Mexico. Allusions to religious images and iconography that show the often tortuous and painful relations that Mexicans have with their faith. Wood, bones, textile, branded leather and silver are amalgamated and transformed into almost recognizable shapes. Coronas para la reina, too, is inspired by Mexican religion. Each thread is an act, a story of Mexican faith, of the Metamorfosis divinas.

CORONAS PARA LA REINA Necklace, 2006 – silver, hand made and assembled, 3 x 28 x 28 cm and porcelain pertains to continuous experimentation with ceramics. From a formal point of view, he walks the tightrope between sense and nonsense. While perpetuating ancestral technique and know-how, of which his mastery is remarkable, he never limits himself to technical virtuosity. In the last twenty years, this master of form and irony developed a famous collection of intruiging ceramics with a subtle touch of 'terrar'. (...)

(...) His passion for working with clay

With B.C. Hammer, the crucifix hammer Hugo Meert created a sparkling and speculatively interesting object, an object that is very valuable and which has the potential to make us

reflect on our lives in an era where

values no longer seem relevant...

B.C. HAMMER

Crucifix, 2011 – ceramics, glaze, gold. Edition of 12 objects, numbered and signed. 29 x 11 x 3 cm

CORONAS PARA LA REINA

JURGE NEWALLA NEW PRESIDENCE WWW.JORGEMANYLLA.COM

(NUGO/MEERT)

B.C. HAMMER

WWW.HUGOMEERT.BE

Photographer Fien Muller and artist Hannes Van Severen launch a furniture collection. Clear-cut storage boxes, tables, racks and lamps that refer to - in their pure form - the work of Donald Tudd and Bauhaus, but embrace the lush adornment in their completion and combination. While both artists are inspired by the tension between the known and the unknown they create furniture out of sheer necessity and function.

TABLE WITH LAMP edited by Gallery Valerie Traan (Antwerp) 2011 – lacquered steel and polyethylene 175 x 100 x 100 cm



TENMILLER & HANNES VAN SEVEREN

WWW.MULLERVANSEVEREN.BE / WWW.VALERIETRAAN.BE



Photo @ Fien Muller

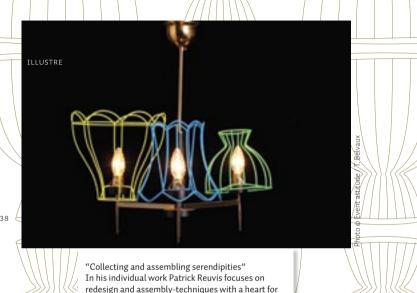
"Whereas design mostly finds its origin in plasticity and form, we consider material to be the source from which a piece of furniture grows. We have made a selection of different coloured marble stones that we will combine with brass and coloured polyethylene cutting boards. The colours - but also the patterns in the marble stone - give the furniture movement, some kind of gracefulness. This makes every piece of furniture unique.(...) As to form or proportion we do not add anything; the rich marble or the vibrant colours of the synthetic material create a contrast with the tight form. The image of minimalism is worn out. This furniture battles with minimalism and uses it at the same time. Details have been left out, everything has been reduced to the most simple technological solution and still the result is very

rich in ornamentation.(...) We are not looking for the next 'big find'. The furniture exists because of a logical necessity. A table with a table-leg turning into a cantilever lamp, an open cabinet where one of the shelves becomes a table, or a series of lamps that are no more than a socket, a cover and a cord. The surprise comes from the combination of colours, materials, functions and – especially – the commonness. We boldly choose for open racks by which the daily life – by means of a personal collection of dishes – can be told. We make lamps with the cord as the centre of attention, and tables where the tabletop is a cutting board."

interview Hilde Bouchez

UNDERLAYERS

edited by Gallery Valerie Traan (BE-Antwerp), 2011 — lacquered steel INSTALLATION OF CARVING BOARDS edited by Gallery Valerie Traan (BE-Antwerp), 2011 - polyethylene



personal approach centered on objects and textiles. Her work focus is research on textiles. materials and structures and their influence on the use and identity of everyday objects. Characterized by their diversity, her products are simple and coherent. Behind each of her pieces, there is a story, one that involves material, people, usage and memory.

Double is a little oval mirror that creates a face to face of multiple references by a simple technical operation. The bevelling of mirrors is generally used to frame, isolate and close our image. Diane uses bevelling, in contrary, to double our double.

The front surface is flat and the double reflection is obtained with the cutting work on the other side of the mirror. Seen from the side, the mirror lets us penetrate its guts.

DOUBLE

Mirror, for Ligne Roset (FR) 2009 - glass coated with silver 14 x 17 cm





FFTRICK BELLUIS

WWW.DESIGNVLAANDEREN.BE/NL/DESIGNER

Dismantled and stripped of their initial function

these lampshades still manage to fulfil their task -

sustainabilty.

TILUSTRE

thanks to a fresh colour bath

Lighting, 2011 - metal, 60 x 60 x 60 cm

WWW.DIANESTEVERLYNCK.BE WWW.LIGNEROSET, FR



HET GROTE VRIENDELIJKE
EN ONDEUGENDE BOEK VOOR
TUINPIRATEN

You will never be bored with this book: you can build your own tent or tepee, set a trap for intruders, conceal yourself from tip to toe with camouflage, savagely blow darts over the hedge... Or maybe you'd prefer to have a party in the garden? With lanterns you made yourself, a festive garden chair, apple chains and a cola fountain... your party will rock! Don't get stuck indoors. Go play outside! For children aged 6 to 99!

HET GROTE VRIENDELIJKE EN ON-DEUGENDE BOEK VOOR TUINPIRATEN Children's book, for Poncha (Uitgeverij Borgerhoff & Lamberigts, BE) 2008 - Paper: Muncken Ivory. 27 x 20,5 x 2,5 cm

WWW.ZIEZOBE / WWW.BORGERHOFF-LAMBERIGTS-BE / WWW.PONCHA-BE

Carolien Van den hole is a designer of concepts in the field of visual arts and design. She designed a new tool using objects from the collections of the Pieter Stockmans Studio. Very subtle changes to the objects were made to fit a weighing system. A system that can be used as a kitchen utensil, combined with a visual cookbook in order to create a new cooking experience. This measuring and weighing system evolved from the simple and pure form of these objects.

THE TOOLBOX

Tableware and visual cookbook, a collaboration between Maison Caro & Studio Pieter Stockmans.

2011 – porcelain and paper, 10 x 30 x 20 cm



CHRO JAN DEN HOLE

WWW.MAISONCARO.BE



Roos Van de Velde is a visual artist who is inspired by nature. Nature is the thread that runs through all of her designs with a recurring and strong underlying presence. Her china service symbolises innovation in different fields. It was the first time a collective was produced where the imperfection, the flaws and the coincidence during the production process were given a reason to exist. The service is like balancing on a thread: the perfect imperfection.

PERFECT IMPERFECTION
2009, Tableware for Serax 2009, porcelain

ROOS VANIDE WELDE

WWW.ROOSVANDEVELDE.BE / WWW.SERAX.BE



The knives coming out of Antoine Van Loocke's workplace are apexes of sophistication - piece per piece - witnesses of a self-conscious austerity in a design that is experienced as an uncomplicated amazement, as perfection folded into itself. There is the temptation, the excitement - at times soothing, sometimes slightly frightening, but always unaffected. A purity radiates from his work that immortalises dignity and sensuality. This is no artificial fuss but a challenging craftsman's inspiration moulded into an artistic design.

ARCHEO
Knife from his serie 'Patattenschellers'
[Potato-peelers]
Since 2005 – Blade damascus steel handle:
grained maple burl and PMMA composite,
20 cm

KMFEFORGING KMF FORGING

WWW.KNIFEFORGING.COM

UTANALOG Teapot, for Stockmansporselein (BE) 2009 – white porcelain, limited edition, 14 x 14 x 25 cm

high quality.

polygon edges. The production was made by Stockmansporselein, a Belgian porcelain manufacturer, famous for fine designs and very UTANALOG

Video Kristof Varansken

L'Artisan Electronique is an installation commissioned by Z33 for the exhibition Design by Performance and developed in collaboration with Tim Knapen and the RepRap cups, is designed for the ceramic 3d printer L'Artisan Électronique. It's a series of tableware, still evolving. Each piece in the series has its own source code, referring to the number of facets from which the object is constructed.

In L'Artisan Électronique, one of the oldest artisanal techniques for making utilitarian objects, is combined with new digital media. However, the installation still clearly refers to the artisanal process of working in clay. Unfold's ceramic 3d printer has a great resonance with the way traditional potters handled clay by building a form out of coils of clay. The virtual pottery wheel on the other hand, is a digital tool to 'turn' forms in thin air.

The Stratigraphic Porcelain, a series of 4 different little

STRATIGRAPHIC PORCELAIN Cups, 2011 – porcelain

STRATIGRAPHIC PORCELAIN

REVERBUEVE

CHIRE WRITE

WWW.UNFOLD.BE /WWW.PIETSTOCKMANS.COM



Passionate about rock music, but probably also inspired by silence, Michaël Verheyden creates fashion accessories and home objects.

In 2002 he started his own company producing leather bags and accessories, hence his mastering of this material. He now even uses leather for his recently launched home collection, alongside solid wood, marble, linen,.... He prefers noble and durable materials that feel natural and age beautifully. Apart from his quest for good quality fabrics, Michaël Verheyden puts a lot of time into finding new ways to construct things. He always tries to combine innovation, craftsmanship and quality into clean-cut, purified designs.

MOON

Comb, 2011 – horn in combination with lacquer and case in calf leather, 10 x 10 cm

The PROFILE chair is a super lightweight chair with surprising inner workings. It is made of lightweight natural fiberreinforced tubes. The tubes are wound of soaked cotton (a hightech process that is also used in the manufacture of sports equipment). Most of the chair is hollow. Only at the points of intersection is the structure reinforced by solid wood connectors. No metal parts are used for its assembly (no screws), even the laminated veneer seat and backrest are fixed to the frame by means of wooden elements. The tubes are sheathed with a very thin ash veneer and capped with feet made of natural rubber. In spite of its technically sophisticated and innovative construction, PROFILE is simple. consisting of thoughtfully simple and minimal lines, portraying a strong yet comforting character.

PROFILE

Chair, for Stattmann Neue Moebel (DE), 2012 - Compressed Cotton tubing and laminate, 80 x 34 x 46 cm



MEREL VERHEYBE

WWW.MICHAELVERHEYDEN.BE

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TALES OF HEROES

A FLANDERS DESIGN PROJECT ON THE MOVE

ORGANIZATIONDesign Flanders

MANAGEMENT Johan Valcke

CURATOR

Inge Vranken

SCENOGRAPHY

CONCEPT
HEIMAT | design office
www.heimat.be
PRODUCTION
Etoile Mécanique
WAX SCULPTURE
Studio Paùl Perdieus
COSTUME DESIGN

Tom Van der Borght

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