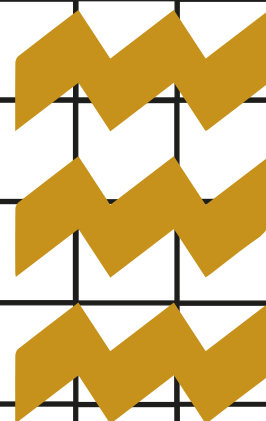
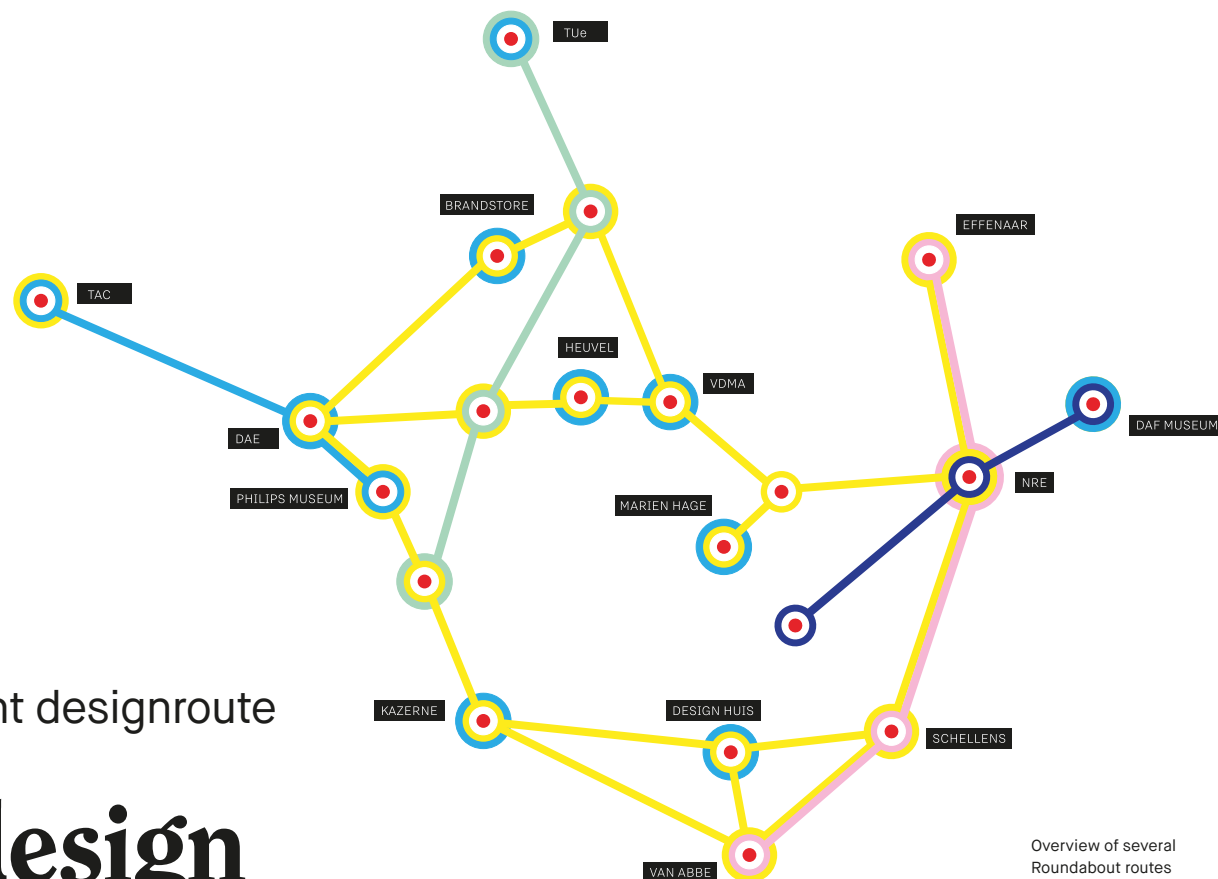


WWW.

ROUNDAABOUT.

DESIGN





Overview of several Roundabout routes

Step by step toward a permanent designroute

Roundabout design

The Roundabout design route is a concept developed from the brand strategy and the new city vision of Eindhoven, city marketing organization Eindhoven247 and is co-financed by the city entrepreneurs. SOEPS Creative Collective is the creative partner as well as the executor of the concept. The result should provide a clear profile of the city in order to invite visitors to come to Eindhoven to gain inspiration during 52 weeks a year. E52 asked SOEPS to write down the story behind Roundabout.

Author **Daan Melis**
Illustration **SOEPS**

To inspire visitors, Eindhoven will get a permanent design route throughout the city center. This "Roundabout Design" will eventually be a link between design-oriented institutions such as TAC, the Design Academy, Philips Museum, Kazerne, van Abbe museum, DesignHuis, Schellensfabriek, and the NRE and VDMA areas. Eindhoven Brand Store next to Eindhoven central station is acting as the start and the end of the tour. DDW 2016 acts as the kick-off of this process and it can be seen as the prelude to DDW 2017. Therefore this Roundabout design route will be fully exposed at the national theme year "From Mondriaan to Dutch Design".

The current position, the ambition and future growth of Eindhoven will more and more strengthen Eindhoven as a complete city and the heart of the Brainport region. Eindhoven is bursting with energy and full of design and technology. We play at world level, but the funny thing is that this is not visible to the visitors of the city. It is mostly hidden behind windows and walls, where a lot of hard work is going on based on full collaboration to achieve new big innovations. Eindhoven is a fascinating and unconventional city. In spite of the High Tech Campus, SectieC, Strijp-S and the TU/e being fully on track, it is difficult to discover the real heart of the city in the center.

Culture, art and design are not visible in the streets, the post-war architecture wins no prizes, nor does it show who we really are as a city. Except for that one Dutch Design Week each year, when everything and everyone comes out in the open to show the true character of Eindhoven.

Retail and Hospitality

The themes of design, technology and knowledge (TDK) have been 'branded tools' for Eindhoven for years now, and it proved that this brand can convey a lot of power to give a collective boost to the city. Our idea is to profile TDK further, strengthening it by exposing both design and technology more intensively. On top of that, we work together with the acquisition team of the townhall in order to stimulate retailers, hotels, restaurants, bars and cultural institutions to embrace design in their social exposure. In addition, technology has to be seen and felt everywhere in the city whenever it is or can be made relevant. During the DDW three retail and hospitality companies, supported by SOEPS and students of the Design Academy, will perform a design experiment in their businesses. (See page 32)

Metro system of storylines

Besides the Roundabout Design route, other city storylines will become visible. If you make a projection of the routes on a map of Eindhoven, the storylines look like a subway map. That feeds the ambition and that's what we like it to do. There is also a Roundabout Philips (from Philips Museum till Strijp-R), a Roundabout DAF, a

Roundabout Tech, or even a Roundabout Industrial Revolution. Physical interventions in the public space as icons of the past, the present and the future.

Great line-up with Maarten Baas, Tessa Koot, Ivo Schoofs, John Körmeling and many more

Bright Talents

As the first stage of the design route we selected an interesting combination of existing and new design objects. The gems in the city are connected to it, so we have immediately created a valuable route. From this phase on, we will continue to add new interesting ideas and objects. We work on a plan to invite international 'Bright Talents' to Eindhoven to start discussions and working together under supervision of renowned designers, tech entrepreneurs and startups. In this way new objects and experiments can emerge in the inner city. The whole project will be entirely executed in Eindhoven tradition, based on co-creation between established designers and all the international bright talents we like to

see coming to the city. Just imagine: Areas in the center such as VDMA or NRE as creative hotspots where a public presentation will be held once every week. That's the energy we want and the mentality we all need. In the meantime we are building up a strong network of new ambassadors and so we can win the 'war on talents' in an unconventional way.

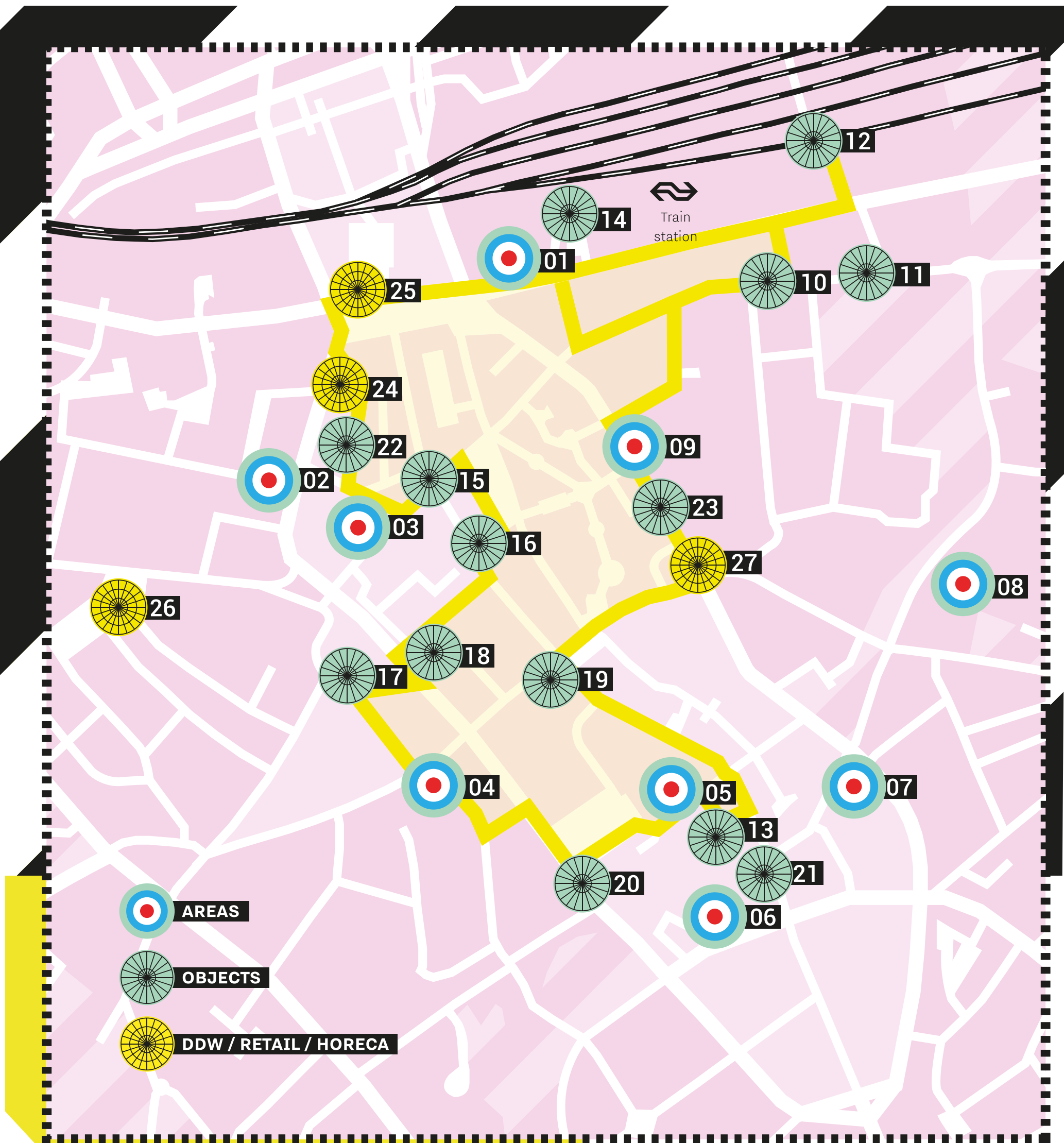
7-9 mentality

The Roundabout concept will clearly contribute to the implementation of the municipal policy for a more attractive Eindhoven downtown. In order to achieve the best results we have to combine and facilitate strong ideas and initiatives, events and ambitions in the city and make smart connections between them. Let us move away from the status quo and score a 9 instead of a 7. Everyone in control should, even must participate to this.

Out-of-office

Soeps has now settled down on a beautiful spot in the city: on De Heuvel, next to the exit at the Vestdijk. We have named it "Out-of-office". That underlines our mentality not to feel locked up, but open in order to tackle the project beyond the standard office position. From the DDW we have prepared a show-case of all projects which we want to see implemented in the city. Here we can experiment, roll-out plans and invite people to think about the future of the city. You are invited!

Check www.roundabout.design and the next 10 pages for more info.



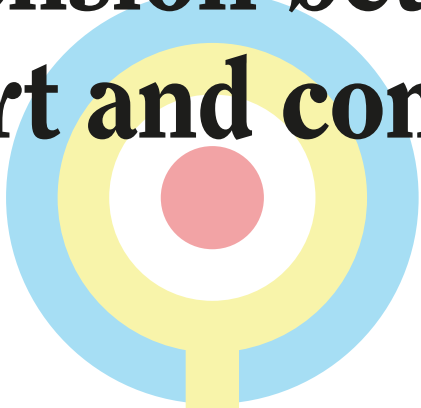
01 Eindhoven Brandstore/ VVV
Stationsplein
02 Design Academy Eindhoven
Emmasingel
03 Philips Museum
Nieuwe Emmasingel
04 Kazerne
Paradijslaan
05 Designhuis
Stadhuisplein
06 Van Abbe Museum
Bilderdijklaan
07 Schellens fabriek
Vestdijk / Bleekweg

08 NRE
Nachtegaallaan
09 VDMA
Vestdijk
10 Kiki & Joost
Effenaar / Dommelstraat
11 Reappearing confidence
Dommelstraat / Bruggetje
12 Silly Walks: Studio Giftig
Tunnel / Stationsweg
13 Afterlight
Molenstraat
14 Ivo Schoofs
Stationsplein

15 Maarten Baas
Vrijstraat
16 Tessa Koot
Markt
17 SOEPS Flag Area
Keizersgracht
18 'Share the Vibe' Expo
Keizersgracht / Achterom
19 Maatwerk
Catharinaplein
20 Rietveld bushokje
Stadhuisplein
21 Aart van Asseldonk
Stratumsedijk

22 Hugo Vrijdag
Nieuwe Emmasingel
23 John Körmeling
Vestdijk / VDMA
24 Mr. Brown
Nieuwe Emmasingel
25 Modebelofte
Bijenkorf / 18 sept. plein
26 Gaper
Wilhelminaplein
27 Pullman Hotel
Vestdijk

“It focuses on the tension between art and commerce”



Author **Merlijn van Dijk**
Photo **Ruud Balk**

Says Maarten Baas of his contribution to the RoundAbout Design Route, which will be open during Dutch Design Week (DDW). The designer represents this area of tension with a shelter. On either side of an old-fashioned billboard are two bronze seats made by Eindhoven's Beeldenstorm Foundation.

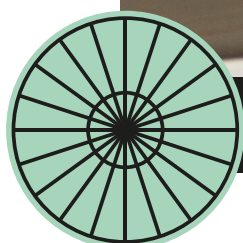
Baas is no stranger to DDW. Last year visitors could admire his work at the Stroomhuis. This year he is even an ambassador of the design week. Based on the theme of time, and titled 'Maarten Baas makes time', the designer will present an exhibition at the VDMA building on the Vestdijk. Expect a lot of art, but also plenty of gastronomy.

Baas fleshes out a temporary restaurant, Chef Sergio Herman runs the kitchen. The Chef of Michelin-starred restaurants PureC in Cadzand and The Jane in Antwerp, Herman is considered the culinary king of the Netherlands. For €195 a head, visitors can enjoy an evening lapping up the talents of Herman and Baas.

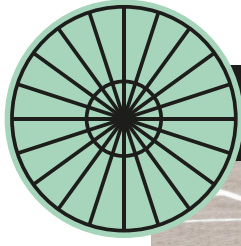
“Art and commerce rely on one another, but it’s not always a happy affair,” says Baas of the two elements. The designer hopes to join the two components hand in hand at this shelter. He wants to unite them, and then see what comes out of the direct confrontation by increasing the tension. “Two seats, bronze sculptures, which face one another, were it not for the large advertisement between them. If you sit on the seat you have nothing but that image to look at.”

For Baas, the shelter is the very embodiment of commerce. The word ‘new’ will be featured in large type to further emphasise the message. “The shelter is a cliché, the poster too. It has to be a kind of caricature of an advertisement.” The artwork can be found close to the V&D. “And isn’t that fitting?”

“Art and commerce rely on one another, but it’s not always a happy affair”



15



16

Six snaps, seven pipes



“I always used to draw hearts when I was on the phone.”

Author **Merlijn van Dijk**
Photo **Ruud Balk**

Friday afternoon, 23 September. She casts her eyes around her workshop in search of her drink. “Where’s my coffee? I’ve already had too much coffee today, actually,” says designer Tessa Koot – although you can’t really call her a designer anymore. “But I think ‘artist’ sounds so pedantic.”

Koot’s workshop is in Sectie-C, a place where artists and other creators have gathered. Her workplace is tucked away on one of the side streets of the old industrial estate. A desk stands on the dust-covered concrete floor and in the corner lies lots of stuff or, rather, art: pictures, furniture, wood, and everything else in between.

Koot, whose blonde hair, grey jumper and black jogging bottoms are all flecked with white paint, has been asked to produce a creation for Dutch Design Week (DDW). She wants to snap two lampposts in a number of places to form a heart with

them. “Like two straws.”

“Shall we discuss it over here on the terrace?” The waitress asks what we want to drink. “I’ll have a coffee,” says Koot. A teaspoon of sugar, two glugs of milk.

“I always used to draw hearts when I was on the phone. I love that it’s such a kitsch symbol.” According to Koot, the world of design depends on aesthetes who take everything very seriously. “The most important thing is that this work doesn’t have any message.”

She just needs to find the time to make it. And she also needs to decide how exactly to do it. Can you really snap a lamppost?

Ben Hohmann is sought for advice. He’s a creator with a workplace around the corner from Koot’s workshop at Sectie-C. Hohmann, who sports an old-fashioned curly quiff and equally old-fashioned, large-framed glasses, certainly knows his stuff.

“The structure of a lamppost is lost when it’s hit, so that’s not going to work.”

Hohmann and Koot switch into

brainstorming mode. Various ideas are considered. Does the piece have to be anchored to the ground or mounted on a special platform? What colour will the posts be? “Gold!” How big do they have to be? “The work has to go outside and needs to be idiot-proof.” OK, so the lampposts have to hang at least three metres off the ground.

The question remains of how to make the structure sturdy enough. “I have an idea.” Hohmann runs over to his workplace and returns with an iron pipe. “Look, if you weld a slightly thinner tube here in a small corner and then use another smaller one, you’ll be able to recreate the snapped lamppost.”

After some doubt, Koot agrees. “But it has to look like a real lamppost.” A total of seven pipes with six snapping points are needed for each lamppost to make one side of the heart. There’s one more month to get it done.

Thursday evening, 6 October

“The posts are coming along,” says Koot on the phone. And only slightly delayed.

The lamppost heart will go up on Saturday, 22 October. It will be anchored to the ground “for the chic-factor.”

The work will go up on De Markt in the city centre, near the Coolcat. The lamppost that’s already there needs to be replaced. “The post is dented from all the lorries that have hit it.” But how will the new one stay dent-free? “We’re still thinking about that.”

Although the work will only go up at the end of DDW, it certainly won’t disappear any time soon. The idea is to keep it up for maybe two or three years. “That’s why I wanted to do lampposts – an intervention of what’s already there. I didn’t want to make something that only made sense during DDW.” It’s a kind of legitimate vandalism.

Koot’s part of the project will be over after DDW, but that doesn’t mean the lampposts can’t be used for anything else. There’s always the Glow light festival, for example. “I’d actually really like it if techies wanted to do something fun with it.”

Aart van Asseldonk



“Eindhoven is my home. I definitely love the Eindhoven-mentality.”



21

Author **Milan Lenters**
Photo **Ruud Balk**

It must have been an odd sight for all the passengers who came across the Van Abbemuseum.

A huge tower had been built almost overnight, an iron colossus on a wooden platform. It's the work of Aart van Asseldonk. For the Dutch Design Week he has transformed the museum into Van Asseldonk B-uilding (B-edrijf) company. That's right: these letters make the word Van Abbe. In and around the museum Studio van Asseldonk builds the future in a steady pace. Or like van Asseldonk would prefer to say: “Keihard!”

The making of 2017 takes visitors along in the working method of the studio; people

get to see how the new project for the coming year is being made. “It gives a unique view behind the scenes, it shows who we are and what we stand for. Normally the audience only gets to see the final product and now it's all about the making of it”, explains Van Asseldonk.

During DDW, Aart van Asseldonk and his ‘boys’ are switching from their workplace just outside Mariaheide, a quiet village in between Uden and Veghel (even so small that Google Streetview never drove by) to the ‘busier’ van Abbemuseum. They build up their shop for the week. For Van Asseldonk and his men it might be hard to get used to work with all those sudden ‘snoopers’ around. “No, not at all, it's nice. Furthermore we are used to some hubbub. Shows in Milan are hectic too, you know.” Van Asseldonk folds his arms and tries to look strict: “It's good to feel that pressure,

we kind of need that. And at least the boys will work harder.”

People who know the work of Aart van Asseldonk know that he has a preference for the early industrial period. “Back then, designing was something else. The use of material was completely different. Designers were real craftsmen. I try to bring that style of designing back to life, in my own way of course. We are also boys who design from within a workspace. We sketch and make models, later on we combine techniques and materials.”

The tower has a characteristic style and it looks a bit like a previous ‘tower’ which Van Asseldonk made: the Heating Stove. The tower at the van Abbemuseum can have multiple functions. A meeting point or a connection between other points on the Roundabout route. “I'm a real

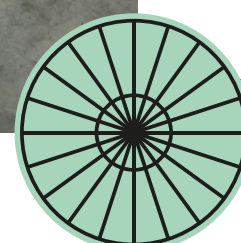
Eindhovenaar, Eindhoven is my home. I definitely love the Eindhoven mentality. It's all about collaboration, making connections with other disciplines to make things better. Now I'm setting up my office in the tower, but it can also be a hotel room or it could be an expo for another designer.”

“I like to work, like Eindhoven does. This is not only *my* product. Everyone in the process is important. For example when the tower was finished, I saw that the poles of the mast were skewed. Nobody really dared to climb in the top to fix it. But one of my interns did and he repaired it all. Really a nice menneke. I'm very much looking forward to the Dutch Design Week. And to be absolutely certain it will really become an unforgettable week, I will make sure there's good beer from Beerze.”

Ivo Schoofs



“My creations seem downright living beings, while it is pure physics and science.”



14

Author **Chris de Zeeuw**
Photo **Ruud Balk**

Ivo Schoofs (43) works on the High Tech Campus at OMT solutions BV, where he, amongst other things, develops new optic measuring instruments. At the end of 2000 his project Kinetic Humor arose from his hobby to 'build big things'. He started to build in a pigsty in Erp, after which he ended up in an empty Natlab on Strijp-S and his current workshop is at the Kanaaldijk-Noord. As he and his companions Pieter Oppers, Pieter-Paul Heijnen, Jurgen de Wolf and Koen van de Merwe are working together on the Eindhoven wonders of tomorrow. His first crazy creation was a breakfast machine based on an jet engine. Spontaneously, he enlisted in the Dutch Design

Week in 2009. “It was very nice to see that the audience was so enthusiastic and I wanted more.” That’s when he got the idea to place a Pendulum Wave between both wings of the Natlab during Glow 2013. “Then it all went very quickly. Curators of festivals around the world had seen my work in Eindhoven.”

Ghent, Prague, Jerusalem and Bucharest followed and recently he visited Moscow. In 2014 he initiated the project of the Great Fire Tornado, which was tested at LAB-1 in the Natlab and with which he stood on Glow 2015. He started his third major project in 2016. It is a kinetic construction of moving elements such as beams, which are linked by means of pivots. “It converts rotation in translation.” The machine is doubly performed, whereby all kinds of patterns are to be seen during its movement. Each of the moving beams has a light which can

be put on and of separately and change color. “Thus characters can be written, as a new sort of visual language.” The intention is that the public may operate interactively through an app or with a control panel. “Making it possible for the Eindhovenenaar to draw his own characters.”

This new project is part of the City Wonders and eventually it will get a permanent spot on the 18th September Square. The construction on this square will be 21 meters high, so the machine has a drawing area of 15 by 15 meters. “Hopefully this will become one of Eindhoven’s symbols”, Schoofs dreams. Together with TU/e, Schoofs is also working on ‘Exploding Wires’. It is a string of 100 meters where lightning is created. The miraculous world of technology and beauty. That is Schoofs’ motive. According to him, nowadays there is a huge gap

between the use and understanding of technology.

“My creations seem downright living beings, while it is pure physics and science. Therefore, many forces of nature return in my work, like fire and gravity. I consciously use technique on the outside, so you can see everything running. If you check the system with your index finger, you can unravel the case. This way I hope the public will reflect on what is happening. I want to show people comprehensible technology.” Meanwhile Kinetic Humor is working together with a lot of different companies. And Schoofs dreams to make his regular work of this ‘resulting from crazy ideas hobby’-project, eventually.

John Körmeling

Author **Bob Munten**
Photo **Ruud Balk**

When John Körmeling was asked what he would like to change on the city of Eindhoven he replied: 'I would hop in a bulldozer and demolish half the city.' That seemed a bit ambitious. For the Dutch Design Week he settled on designing a new window frame for the Zustersflat in Eindhoven. We sat down with him to discuss his vision on the city of Eindhoven.

A bulldozer, really?

'Well, if I could. I would run a bulldozer through the city and create some space for once in stead of creating a dense pile of concrete and bricks. But the plan soon come to a halt. I mean, do you have idea how expensive a second hand bulldozer on ebay would be? I decided to let that go for now.'

You ended up with a window frame.

'I started to look at a smaller solution and ended up at the Zustersflat, which is a beautiful building, but something was missing there. In the early days the flat had some great window frames in it. They have been replaced with thick plastic frames. Which hardly leaves a window to look through. There is just a wall with some tiny holes in it now. I wanted to restore that.'

'I settled on a light metal frame quite quickly. It is much thinner and leaves room for a lot more glass and light to go through it. This is an homage to old Dutch architecture. Which was much more designed towards the outside, it had an open feel to it. We see less and less of that in the modern cities.'

'Those plastic frames once were installed because of technical reasons: isolation and warmth and so on. That is no longer necessary. The steel frame has been coated with a brand of rubber. That is possible now, so there is really no need to be so careful in our designs anymore.'

What can the modern architects learn from the older generations?

'These days we see a lot of what I would call: Anxiety Architecture, closed off buildings which protect the insider from the outside. Everything is flat and looks the same. In the fifties and the sixties that was different. Those guys (the architects)

still had fun. Everything just pops out towards the outside world and everything seemed possible.'

'A lot of the raw ambition and passion resembled a certain 'wildness'. I think a lot of that died in the years that followed up until now. It makes me think of those futuristic clips we used to see, filled with wild ideas. Almost none of that came out and exists today.'

How can we get the 'wildness' back to our cities?

'Try to mix the function of our buildings and terrains, this will give a much more vibrant feel to it. But on top of that: Create open spaces, so people can breathe.'
'Per example: When I got to the TU/e as a student, it was open. Everybody could drive through campus. Now, there is a gate on each side and you can only drive through if you either work or study there. I think it is repulsive to have a perfectly fine road and not use it for traffic, that is what it is built for.'

Strijp-S has been opened up, does that make you happy?

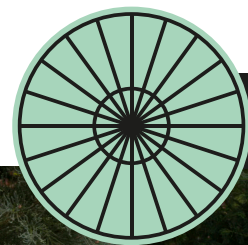
'Sure, in theory it is opened up. But in my eyes it is still closed off. Look at the roads, where do they lead? Traffic gets stuck there, and there is really no need at all for that. Sometimes I can't help but feel that the city is designed in a way so the people in it will think it is busy and crowded.'

'There are a lot of great buildings and spots in this city, but there packed together so much it is hard to see and appreciate its beauty. A bulldozer could definitely help in bringing out the best.'

For now, the Bulldozer will have to wait. During Dutch Design Week only the window frame can be seen by the public. At the moment of writing this, it was not yet sure whether Körmeling would receive a permit to put the frame in one of the actual windows.

But this doesn't phase the passionate designer. Or does it. "I am all for just putting it in there. The measurements are right so why not? Oh, I might get arrested. Yeah, I'll have to think about that a little."

'These days we see a lot of what I would call: Anxiety Architecture, closed off buildings which protect the insider from the outside.'



23



“I would hop in a bulldozer and demolish half the city”

Hugo Vrijdag

Author **Milan Lenters**
Photo **Ruud Balk**

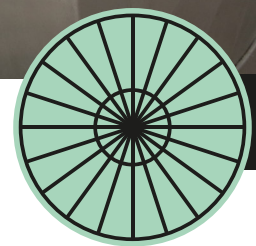
The bright lighted room is stuffed with scale models; flying horses on the ceiling, horses on wheels on the floor and cannons and other creations on a closet. Against a sofa a few boxes piling up and on the wall sketches and paintings. Behind a working table, one of the employees of Studio Vrijdag is busy making scale models out of cardboard. He's being instructed by Hugo Vrijdag. Vrijdag apologizes for the mess – "Just had a renovation done and had no time for furnishing." He takes a scale model of the Betekenaar from the closet. The laser canon will 'draw' work of Jan Pieter van Laar on the Admirant during the Dutch Design week.

"Designing starts for me with this, making everything on a small scale and in different executions. In this way it's possible to see what works and what doesn't. There were thirty scale models of the Betekenaar", Vrijdag holds up the tiny model again. "this is the final design." The idea behind the Betekenaar is simple: "It's a mobile artwork, it can be anywhere just like that. It has to surprise people. The building is the canvas where a guest designer can show his work through laser. It's always a kind of dialogue, I like that. In this way it is possible for me to connect different fields. Architects, education and animation." Vrijdag compares designing to building a cabin in the woods. "That's boring when you have to do everything on your own."

When dusk sets in the laser canon switches on and different design classics will be 'drawn' on the Admirant. "It's a really big building and the possibilities are endless. It starts with a hand that draws itself. That's done many times – in a certain way it's a classic too – but it fits perfectly into the theme the making of.. from this process we move on, it can be anything. For example a chair of Rietveld." It's not the first time that Hugo Vrijdag collaborates with Jan Pieter van Laar. Earlier they projected laser animations of diving swimmers on the water reservoir balls at the Tongelreep. And the Admirant was covered with laser messages of lovers a few years ago. Vrijdag designed the Betekenaar in 2007, it has been around for quite a while now. "The new thing is in the

collaboration with other designers. The Betekenaar stays the same but the animations or the projections change. But it's a sustainable artwork, you can say that I re-use tons of steel everytime. Also the lasers don't consume that much energy." If Vrijdag thinks about an updated Betekenaar? "I've been so busy with other projects that I don't have time to do it. But when I could do it all over again then the Betekenaar would be more practical, more mobile. When I want to move it now, I have to hire a truck with a special forklift to do so. That's sometimes inconvenient."

In the daily life the laser canon stands before the Ontdekkfabriek at Strijp-S. This is an initiative from Vrijdag and Chris Voets to introduce youngsters in the world of tech, innovation and design. Here stands the Betekenaar as a herald and eye-catcher waiting for the young visitors to come. "I'm glad that the Betekenaar has a function now, before it was stored in a shed. Isn't that a shame?" Vrijdag takes a sip of his coffee and starts to tell about function: "During one of the first projects I did with the Betekenaar, I was aiming the laser when I suddenly saw a beautiful light projection. When I looked where it came from, I saw a big pile of sea containers. It was so big that it looked like an army invasion or something. The projection on the building was great, but the pile of containers weren't part of it. I think that's an admission of weakness. It has no function and isn't thought through."



22

“Designing is a bit like building a cabin in the woods. On your own it's not that great, collaboration makes it more interesting”

Green scape

The city looks rather boring, with grey buildings and black asphalt. That's what a group of young designers in Eindhoven must have thought. They're seizing the city center as a stage for a pop-up design streetproject to give the city more colour. And that colour is green. "Green is hip", Baptiste Labat shouts from a ladder. Three projects highlighted:



Author **Milan Lenters**
Photo **Joëlle de Vries, Baptiste Labat**

Gardening Love Machine @Pullman Hotel
The 3rd-year student at the Design Academy is busy gluing a glass plate onto a little house he's building in front of the Pullman hotel. With a smoothly executed jump he descends from the ladder. He strikes his hair back and enthusiastically starts to tell: "this is the gardening love machine. When it is finished there will be a veranda and nice plants. Visitors can go inside to look at the plants. The intention is to inspire people to use more green in the city, because look around you? "It's much too grey, isn't it?" The concept isn't just about brightening

up the city. It has to form a link between designers and entrepreneurs. "During the Dutch Design Week there are a lot of people walking through the city, for the hospitality sector it's beneficial if the people stay for a sandwich or another cup of coffee."

Sight Delight @Mr Brown

Another project from Labat and his three companions is shown at the terrace of Mr Brown at the Nieuwe Emmasingel. "Mr Brown is shop for glasses, but at the same time it's a coffee shop. That's a really interesting and funny combination. Inside people are fitting glasses, they're looking at themselves in the mirror. While at the same time, outside, people are just looking around. Like people do when they're on a terrace." Labat takes a puff from a sigaret he just lighted. Slowly he

exhales the smoke and then continues: "This part of the project is much more conceptual, but to say it simply we want to create a different way of looking. By placing textile partitions we can divide the space in other ways." The partitions which Labat mentioned are textile canvases full of autumn-like leaves, that are falling out of the trees right now. "This effect on the canvases, with green, red and brown are the colours of autumn. It is based on an English garden, in the middle of the city. It gives another view at the current use of space."

Neon Jungle @Gaper

"Have you ever been on the terrace of the Gaper? Wow, it's always full and crowded! We designed a playful way to spread the crowd. We made an artificial jungle with green neon lights and little spots people

can explore. It's a completely new environment they can experience on the terrace. But also inside there's a lot happening to emphasize the theme. Green lights, neon, paint that lights up in the dark etc. I hope we can inspire people and that we can show them again that you can use the space in the city in different ways." Labat works together with three other designers from the Design Academy: Doris Verlaat, Ines Sistiaga and Clara Escalera. According to Labat the collaboration works excellent, they complete each other and are a close team. "It's a nice mix of different people, there's a connection. But everyone has their own vision. We all want to show good work because this is a great change to share concepts with a big audience."



“The intention is to inspire people in the city.”





19

1.5-metre-tall picnic table on Catharinaplein

DDW visitors can take a seat at the picnic table in front of the church at the Catharinaplein in Eindhoven. They'll have to try their hardest though – the table is 8 metres long, 2.5 metres wide and 1.5 metres high. An initiative by Studio Maatwerk and commissioned by Woonbedrijf, the Picknickbank XXL is sure to create special encounters and spontaneous conversations. The table is free to use and ideal for picnics or even a moment of peace during the otherwise hectic Dutch Design Week. "By augmenting the design of the classic picnic table, we give users the experience of being small, making memories of a playful childhood come flooding back to them," says René Vullings of Studio Maatwerk. "The table allows the user to feel small." The picnic bench was previously installed on Strijp-T and Strijp-S. Now it will take its place on the raised pavement of the Catharinaplein. Visitors are on their own if they want to scale the 1.5-metre-tall table. Vullings: "But it will ensure some more interesting scenes."



11

Ben Hohmann Lights Up The Dommel Bridge

With Reappearing Confidence, Ben Hohmann and his team at Department B, want to create awareness of a special asset of Eindhoven: The Dommel waterway. By creating a light pattern in the Dommel Bridge railing, crossing the Dommelstraat with the Parklaan. For now, the pattern will follow a pre-designed programme. But in the future, Hohmann wants to create an interactive bridge, on which users can play around with the light and create their own pattern, fitting the way the would like to present the bridge to the city. The bridge has been subject of talk among designers for years. And now Hohmann has taken it upon himself to create something special. "I'd like to do this as a service, from an observant civilian to a city that's full of design."



20

Rietveld bus stop

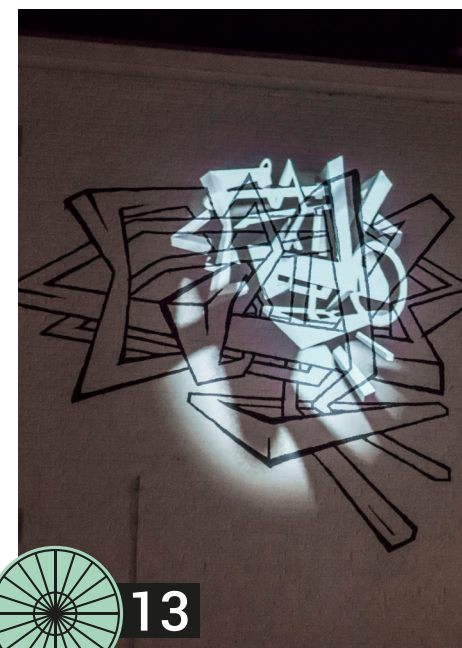
Without a doubt, this is the most interesting bus stop in all of Eindhoven. The Rietveld Bus Stop, between the van Abbe Museum and Eindhoven's Town Hall, is meant to honour the Rietveld's legacy. In the past fifteen years, over ten different artists from Eindhoven have shaped the bus stop in their own way.

Theo Maassen (2013) filled the bus stops abri with PSV-players, John Körmeling (2003) designed a glass see-through tower to go atop the abri and Piet Hein Eek (2010) covered the entire bus stop in wood, dubbing the stop the 'Little House of Rietveld'.

For this year, young artist Bram Hermens has been asked to give the bus stop a make-over. At the time of writing, just weeks from the start of the Design Week, it was still unclear whether the bus stop would be decorated at all, due to a lack of funding for the artists work. A chaotic, rebellious approach to design, in true Rietveld fashion.

Studio Afterlight Projects The Brain Through Light And Sound

Interstices in a synaptic space, by studio Afterlight, resembles the human brain through light on a wall. The installation toys with darkness, light and colour to create abstract compositions that are carefully built up to be finally torn down again. The base of the work however, remains a constant. Making the work a metaphor for the functioning of the brain, with its gray matter not changing much throughout life. However, the complex processes it harvests, with its shreds of thoughts, constantly being pushed around throughout the brain are forever changing. With optical illusions and delusive sound, Afterlight leads the public into an animated adventure through the cracking vaults of our brain.



13



12

Channel Your Inner John Cleese In The Dommel Tunnel

The Dommel Tunnel on the TU/e campus in Eindhoven has received a significant upgrade by the hands of Studio Giftig, which painted a mural of at least 125 metres across the walls of the tunnel. A serious project, with a humorous touch to it. The mural resembles the Silly Walk, born in a sketch by the legendary Monty Python.

On both sides of the tunnel, the man with the original silly legs: John Cleese, is depicted. Cleese is welcoming the people that are about to enter the tunnel. After which the silly walking can begin. Passengers crossing through the tunnel are invited to join the legs on the mural and demonstrate their own walk.

Studio Giftig, a collaboration between Niels van Swaemen and Kaspar van Leek, attempts to engage the audience by embarking on their own silly walk throughout the tunnel. The silly walk seems to cross generations. "You'd be amazed how many students of TU/e are familiar with the walk", says Van Leek.

It took the designer duo two weeks to complete the mural. Which drew a huge crowd on the day of its official reveal. Local press took to the event, and people from all over the city came to the tunnel to practice their own silly walks.

One of the attendees seemed to be particularly good at it: John Cleese, the inventor and master of the walk himself, came to Eindhoven to attend the opening of the tunnel. and put his signature on the mural.



25

Modelofte 'Adaptive travelers'; What if we will soon be all climate refugees?

Modelofte, the platform for innovative and progressive fashion talent presents work of upcoming talents, just graduated from the best national and international fashion academies. They are selected for the theme Adaptive travelers. What if we will soon be all climate refugees? What if we could only use rest material, left overs, or stuff from the streets? Or – even more science-fiction-like – what if half of us will be cyborgs in the near future and our clothes are produced by mass production robots? These are just a few questions the selected designers asked themselves. They approach the phenomenon of fashion with an open and curious mind. Because one thing we can be sure of: nothing will stay as it is. At the roof of the Bijenkorf a glimpse of that future is shown to the spectators.