



## Crisis 2009

The initial impetus for this furniture was given when I was asked to design the interior for the Design **Academy Graduation** Show, a kind of exhibition presentation but with a limited budget. We figured the same building system should be suitable for future use. When. a few months later, we were asked to design the interior of the Glass Museum in Leerdam, which also had a very limited budget, I figured we could use the same simple approach. The chairs, tables, cabinets, display cases and counters were even simpler than the Crisis furniture I designed in 2003. Back then, we called it the Crisis furniture line because it was so inexpensive, could be carried in a bag, and because we wanted to put into perspective all the complaining that was going on during a time of prosperity. Now that we are once again experiencing a crisis, this time more serious but still during a period of relative prosperity, the designs are even simpler and more affordable. They were not developed as a result of the crisis, but have been named after it nonetheless.

















The basis of this design was the method used to attach the upholstery to the metal frame. By using a clamping system in which the leather is pushed over the edge into a groove, a transition from steel to leather is created that is beautiful and can be easily realised. The shiny stainless steel is nickel-plated, which was reason enough to breathe new life into the Glim armchair, since this chair has been extremely difficult to produce in the past. The chair was originally made of polished aluminium and it was a devil of a job to polish, but the result was gorgeous, although, unfortunately, the surface turned out to be extremely fragile. The solution? Nickel plating the stainless steel!







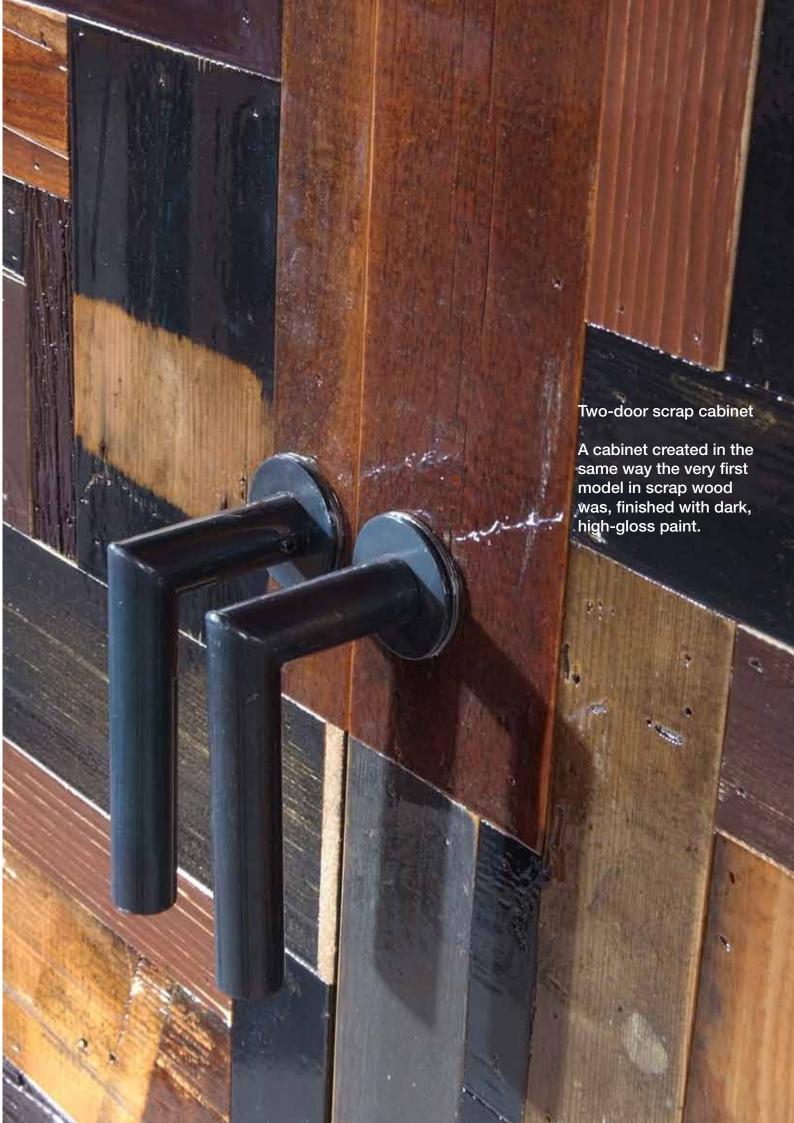




























Delftware dishes. The models were specifically designed for the decoration used. Delftware is a traditional Dutch trademark, just like Douwe Egberts. But to make a set of traditional blue dishes did not seem worthwhile and was adverse to our desire to appeal to a broader and, especially, younger and more modern audience. Delft blue it was. The patterns look traditional from a distance but, on closer examination, it is clear that the images are made up of a chaotic accumulation of existing pictures.

